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EXEC PROFILE

Candace Stewart
(EASTWEST STUDIOS)

A&R Roundtable
2025



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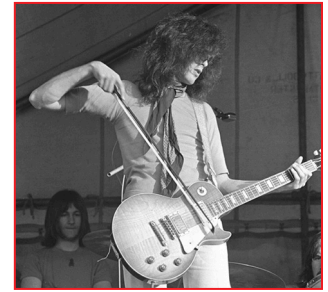


36 TWICE

Music Connection chats with Global K-Pop superstars TWICE, who have topped charts and broken records as an all-female group, most recently with the release of their 14th mini album, *Strategy*, via JYP Entertainment/Republic Records.

By *Jacqueline Naranjo*

Photos: JYP Entertainment



46 In the Box: Jimmy Page By *Brian Tarquin*

A&R Discussion 2025

Read interviews with leading label representatives and talent scouts, offering advice for getting their attention and support.

By *Andy Kaufmann*



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Artists”*

Jesse Lynn Madera



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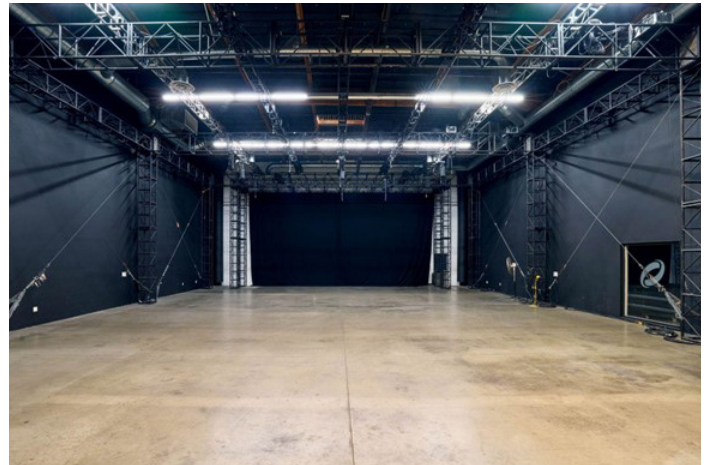
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PRG's Rehearsal Crown Jewels: Driven by its mission to bring together the power of their people with world-class production and rental expertise to create unforgettable events, the global organization PRG (Production Resource Group) is emphatically obsessed with creating moments that captivate audiences and define culture. Always setting the bar for a constantly transforming industry, the company offers an expansive array of production services, including audio, crew services, lighting, scenic and automation, virtual production, camera, digital services, rigging, video and rehearsal studios.

PRG's new rehearsal space in Los Angeles (San Fernando to be exact) is an essential hub for musicians and production teams, offering services that go beyond the norm, including backline, labor and a black box, in addition to lighting, video, rigging, audio, camera and scenic services for music industry professionals.

Since its launch, its sister space Starwood Nashville has hosted production setups for the likes of Dan + Shay, Florida -Georgia Line, Jack Harlow, Lindsey Stirling and Kelsea Ballerini.

L.A.'s Newest Rehearsal Space: The success of Starwood Rehearsals Nashville prompted PRG to set its sights on creating a multi-faceted new West Coast facility in San Fernando, which opened in 2024. According to Randy Hutson, PRG's Senior VP of Music, during the pandemic, PRG turned the demo rooms in their rental distribution building (adjacent to their super depot) into an XR studio before recently converting it into a state-of-the-art rehearsal space. Today, Starwood Rehearsals Los Angeles offers a private and spacious studio for artists to refine their productions. It's a 12,000 sq. foot space that includes a 4,389 sq. foot main rehearsal area, two production control rooms and various offices, two dressing rooms, private bathrooms and flex spaces. It also has a 14,000 lb. rigging



capacity, an HVAC controlled rehearsal room, supplemental AC by request and secure bus parking and power. The website includes an info sheet that has an illustrated layout and accommodations map and a scaled image with rigging loads specs and dimensions.

Quote from Randy Hutson: "The rehearsal space is essentially a black box in our building. Clients walk through an elephant/studio sealer door and into a full operating warehouse of gear constantly going in and out. In addition to already hosting artists like Janet Jackson, Daniel Caesar and David Gilmour, we have a large program of Next Gen artists in development. Our facility helps them get a jump on preparing for their initial shows, including rehearsals, lighting and video. Having our helpful sales staff and project managers right outside the area where they rehearse adds greatly to the convenience all clients experience here."

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Taylor Lindsey

Chairman and CEO
Sony Music Nashville

Sony Music announced the appointment of **Taylor Lindsey** as **Chairman and CEO, Sony Music Nashville**. Lindsey will oversee the company and its creative endeavors as well as Provident Entertainment, one of the world's leading Christian music companies. Lindsey will be based in Nashville and report to Rob Stringer, Chairman, Sony Music Group. In making the announcement, Stringer said, "I am very excited that we can promote a creative talent from within the company to this top position. I have witnessed Taylor become an all-round executive from an A&R background." For more, contact devan.schulte@sonymusic.com.



Nicole Rhodes

Senior Director, Sync
Big Yellow Dog Music

Nashville-based record label, publishing company and artist development company **Big Yellow Dog Music** announced the promotion of **Nicole Rhodes** to **Senior Director, Sync**. A graduate of Belmont University, Rhodes started with Big Yellow Dog Music as an intern in 2018 before joining the team full-time in 2019, previously working as Director, Sync. In her new role as Senior Director, she will focus on continuing the success of the company's writers/artists, creating new relationships across all mediums of sync and finding new talents for the roster. For more, contact fnjurich@shorefire.com.



Derek Snyder

Global Director of Sales
Hosa Technology

Hosa Technology announced the appointment of **Derek Snyder** as its new **Global Director of Sales**. The announcement was made by Mayumi Allison, CEO of Hosa Technology. In his new role, Snyder will lead Hosa's strategic sales efforts, working closely with leadership and marketing teams to strengthen Hosa's global footprint as a trusted manufacturer and supplier of professional audio/video/data cables, power cords and adapters, instrument stands and racks, and audio accessories. As a seasoned sales leader, Snyder has consistently demonstrated his ability to drive growth. For more, contact pr@clynemedia.com.



Scot Sherrod

Senior Director of Creative
Anthem Music Publishing

Anthem Entertainment has onboarded industry veteran **Scot Sherrod** as their **Senior Director of Creative** for the company's Music Publishing division. Boasting a nearly 30-year esteemed career in music publishing, Nashville based Sherrod brings with him a breadth of experience, having spent the past few years consulting for Sony Music Publishing, Jonas Group Publishing, Barry Coburn's Ten Ten & Banz Music, and Moraine Music Group. Sherrod began his publishing endeavors at Muy Bueno Music Group, after which he spent 12 years at Major Bob Music, and Bob Doyle & Associates. For more, contact halston.taylor@42west.com.



Cory Walker

Sales Manager
Gateway Studios & Production Services

Gateway Studios & Production Services announced the hiring of **Cory Walker** as its **Sales Manager**. With a host of industry credits that include UFC, Shania Twain, Rod Stewart and Mercedes Benz, Walker brings more than three decades of live entertainment experience to Gateway. Walker previously held various positions including stagehand, venue manager and account representative for lighting companies Morpheus and Christie Lites, and his experience as a master electrician gives him a well-rounded view of the industry. "I feel incredibly honored to be welcomed to the exceptional family that is Gateway," said Walker. For more, contact njurich@shorefire.com.



Tiffany Wiggers

Principal
O'Neil Hagaman, LLC

O'Neil Hagaman, LLC has promoted **Tiffany Wiggers** from Manager to **Principal**. In her new position, Wiggers will play a key role in shaping decisions that influence the productivity and growth of the firm while continuing to address the business and financial needs of her diverse client base. "Tiffany has been a vital component to the overall success of O'Neil Hagaman," said partner Lillian Williams. "For the last 20 years, she has provided our clients with excellent service and advice while mentoring and supporting our staff. Her leadership within the firm is integral to our future growth and success." For more, contact njurich@shorefire.com.



Jenn Essiembre

SVP of A&R
Big Loud Rock

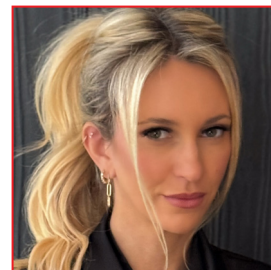
Big Loud Rock, the alternative/rock imprint of Big Loud Records, has announced the appointment of **Jenn Essiembre** as **SVP of A&R**. In this pivotal role, Essiembre will spearhead the label's A&R strategy and execution, reporting directly to Big Loud Partner Joey Moi and Lloyd Norman, GM of Big Loud Rock. "I'm incredibly excited to join Big Loud Rock, a company whose roots in music publishing resonate so deeply with my own, Essiembre said. "I look forward to working alongside such a talented team, with a song-first mentality and unwavering dedication to artist development." For more, contact nicole.rich@bigloud.com.

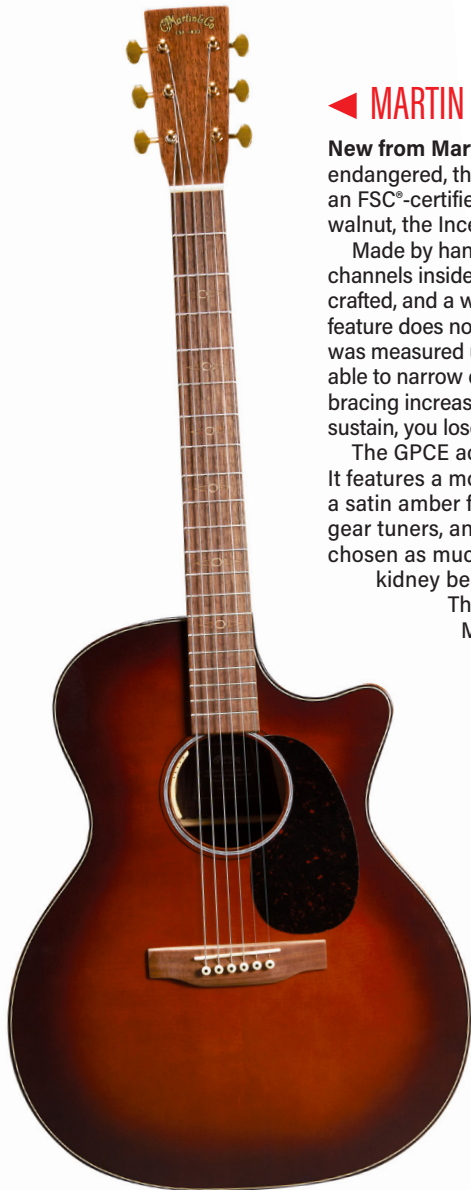


Katie Kerkhove

A&R, Frontline Recordings
BMG

BMG has announced the promotion of **Katie Kerkhove** to **Senior Vice President, A&R, Frontline Recordings**, North America. In her newly expanded role, Kerkhove will now lead the A&R teams at BMG's offices in Los Angeles, Miami, Nashville, New York, and Toronto. Currently based in Nashville, Kerkhove will split her time between the Music City and Los Angeles. She reports directly to Jon Loba, President, Frontline Recordings, The Americas. Joining BMG in 2020, Kerkhove previously served as Senior Director, Creative, in music publishing, where she managed BMG's Nashville roster of songwriters. For more, contact paki.newell@bmg.com.





◀ MARTIN GPCE INCEPTION™ MAPLE ACOUSTIC GUITAR

New from Martin Guitar is the GPCE Inception Maple acoustic guitar. Using tonewoods that are not endangered, the Inception is made entirely from sustainable and domestically abundant wood. Including an FSC®-certified European spruce top, maple sides, and a three-piece back made of maple and black walnut, the Inception delivers a clear, loud, and balanced tone and is visually striking.

Made by hand in Nazareth, PA, the Inception features "skeletonized X-Brace scalloped bracing and sonic channels inside the body, promising increased resonance and superior tone." The bracing is stunningly crafted, and a work of art in itself, having a honeycombed appearance. Martin Guitars assures that this feature does not reduce structural integrity. They state, "during the final design phase, the GPCE Inception was measured using spectral analysis. By measuring the frequency response of the instrument, we were able to narrow down the sonic impact of its unique design features. In doing so, we proved that skeletonized bracing increases sustain and the sonic channeling increases amplitude. Typically, when you increase sustain, you lose amplitude or vice versa; the features of the GPCE Inception increase both."

The GPCE acronym indicates Grand Performance. "CE" means a cutaway with onboard electronics. It features a modern profile neck that's 14 frets to a body sized between a dreadnought and an OOO, a satin amber fade sunburst finish, black walnut binding, maple arrow fingerboard inlays, gold open gear tuners, and a cutaway to help you reach the highest frets. Natural components were consciously chosen as much as possible, minimizing plastics and eliminating pearl and ebony. The tuners are kidney bean shaped and feel smooth and secure.

The playability of the Inception is excellent. A pleked neck resembles a narrow profile '70s Martin and has excellent intonation and feel. The action gets to be a bit on the high side past the 6th fret, which may not bother players playing strictly rhythm guitar. For those guitarists playing solos, you might prefer to have the bridge saddle lowered. I think that this guitar will continue to sound better and better as it ages and opens up.

The GPCE Inception comes with LR Baggs Anthem electronics. This premium system combines a pickup element as well as a microphone and sports a volume and tone control mounted in the soundhole. I played it through a Sheeran Busker amp and it sounded crisp and balanced and stood up nicely against a loud band. Also provided is a molded Martin Signature hardshell case. A very nice and unique guitar, available in right- and left-handed versions. \$3,999

martinguitars.com

▶ LAUTEN AUDIO TOM MICS

The Lauten Audio Tom Microphone is a purpose-built large diaphragm condenser microphone expressly designed to capture the sound of tom toms on a drum set, and deal with the challenges implicit in recording them. Featuring a newly designed super-cardioid capsule and dual-bias circuitry, the Tom Mic is intended to capture pure, high-definition rack and floor tom sonics with maximum impact and tone. Additionally, a new bleed-blocking head design provides up to 28dB off-axis rejection and promises far less cymbal bleed than a traditional dynamic or condenser microphone. With this enhancement, the Tom Mic achieves crisp, clear tom sounds with depth and massive bottom.

Intended for both studio recording and live sound reinforcement, the Tom Mic is compact. Built to withstand the high-pressure environment of the drum set, the Tom Mic has a solid brass headframe and mildew-resistant dust filter to protect against stick hits, dust, and debris. Being a side address pickup, the Tom Mic can fit in tight spaces, as is often required when navigating cymbals in close quarters.

Lauten Audio sent me three Tom Mics to audition. I recorded them on a DW Custom drum set that had four Tom Toms. I immediately noticed that the Lauten Tom Mics sound big and open with beautiful definition, detail, and plenty of output. The fourth tom tom had a more traditional dynamic microphone which also sounded great, but the Lauten Tom Mics definitely have their own thing. And as mentioned, the Lauten mics had substantially less leakage from the kick drum, snare, and cymbals.

An interesting feature is a set of Hi Pass and Low Pass Filters with multiple settings. Lauten calls this "onboard sound shaping." The High Pass Filter offers Flat / 80Hz / 140Hz roll off settings and the Low Pass Filter offers Flat / 5kHz / 12kHz roll off settings so you can really tailor the frequency response of the Tom Mic with a large degree of variability. Lauten has a cheat sheet for filter settings with names like "slap reduction," "no problem," "rack attack" and more, so I suggest looking at their website for some good starting points on filter settings. All this of course begs the question about whether the Tom Mic has or needs a pad, but with SPL Handling: >135dB (0.5%THD@1000Hz) and a dynamic Range rated at 135dB minimum, the Tom Mic is built to handle the softest and loudest drum set situations.

Tom Mic comes with an articulating swivel mount and a Cordura padded bag. \$398 Street; \$549 MSRP

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▼ E-PAD! DRUM PRACTICE PADS



In the late '90s, Los Angeles professional drummer Ed Eblen felt there was something missing in the world of practice pads for drummers. Out of a need to find a practice pad that had a realistic feel for drum set players, Eblen created E-PAD!

Eblen states, "There is a big difference in feel and response between a snare drum and a floor tom. E-PAD! wanted to address the slower rebounds that drum sets produce. The material that we found, Enduraflex, best represents more of a drum set feel than typical practice pads. We were the first to introduce the authentic feel of Enduraflex. We hand make all the E-PAD! products in the U.S.A. We look forward to all the drummers who are utilizing E-PAD! to improve their drumming goals."

E-PAD! sent me a EP9 and a KP5 Kneepad. The EP9 is described as a 9" circular pad with Enduraflex playing surface on a sturdy particle board base. The KP5 is described as a "Pro Deluxe Kneepad featuring a 5x7 Enduraflex playing surface and shock absorbing padded saddle for extra comfort for intense warmups." I had four different drummers in L.A. test the two products. The response from all the drummers was that the E-Pads feel more like a real drum than most practice pads, with less rebound and bounce.

Drummer Drum IO from South Korea touring L.A. said, "The E-PAD! drum pad is quieter and provides a more realistic touch compared to regular rubber pads. Rubber pads always gave me excessive rebound that disrupted

my practice. The E-PAD! has the tension of a low-tuned floor tom. It will be a great help when I practice."

L.A. Drum teacher Chris Blondal said, "I was obsessed with pads for years and have logged thousands of hours practicing on pads. I played the E-PAD! for a full lesson. I really like it. It makes you work for everything you play. It's not "fun" to play on unless you know the benefits of playing on a surface like that. A bouncy pad can be helpful if one needs assistance feeling the stick in your hands when playing rebounds. The E-PAD! is a great workout in not relying on a bouncy surface to do the work for you. One may need to build up to a pad like that."

E-PAD! makes a total of nine different size practice pads ranging from the compact knee pad all up to a 14" circular pad. From the drummers I spoke with, having a variety of practice pads is most advantageous. E-PAD! makes a unique product that is an asset to any drummer wishing to improve their technique. Available online. EP9 \$39.95; KP5 \$44.95

epadco.com

► IZOTOPE AURORA INTELLIGENT REVERB

Aurora is the second installment of iZotope's new Catalyst Series. Aurora is an "intelligent" reverb that actively "listens to your audio and dynamically carves space out of the reverb signal to keep your instruments and vocals focused". Promising you keep your mixes clean and clear, Aurora creates lush, three-dimensional spaces with six reverb types, over 60 presets, convenient on-board filters, and an adjustable unmasking section.

Aurora truly is a different kind of reverb and the key to this is the feature NI calls unmasking. I would describe this feature as Aurora is continuously analyzing the audio and in real time nonlinearly deciding what frequency areas to dynamically minimize to enhance reverb clarity quality. The effect is quite striking. The feature can be completely bypassed, and Aurora can behave as a premium "ordinary" reverb. Perhaps the difference could be described as passive or active reverb. And sonically, I found the difference between having unmasking on and off to be quite dramatic, with the adjustable unmasking control delivering space and clarity as promised. Aurora sounds good with unmasking bypassed, and when it is engaged, the sonics sound closer to what engineers describe as polished record or radio sound, analogous to when you add a compressor to an entire mix.

Aurora is designed to be fast and easy to use with a minimum of controls. A pulldown menu selects the 6 reverb algorithms, consisting of Hall, Room, Chamber, Plate, Ambience and Cathedral. Then the preset menu allows massive modification of the algorithm with interestingly named presets like "GlimmerVerb" and "Harmonic Wave". Additional controls include pre-delay, decay, width and tone which allows the overall character of the reverb to be adjusted between dark and bright easily. If you are using Aurora on an Aux or Reverb return, the dry to wet blend control if bypassed by engaging the Solo Reverb button, which is a little unusual of a name for that control so worth noting.

We have entered a time where plugins are becoming more intelligent, active and interactive. Aurora is one such plugin that interacts and makes choices that you as the user can adjust and use to your advantage, or not. At a low price, Aurora stands up in quality sonics to reverbs costing hundreds if not thousands of dollars more. Aurora is available to run in AAX, AU, and VST3 formats. A computer with a newer operating system is necessary and requires macOS Ventura (13.6.9), macOS Sonoma (14.6.1) or Windows 10 and 11. \$49 MSRP

izotope.com



MICHAEL STERN, C.A.S., is a Music Engineer based in Los Angeles. He has recorded and mixed 260 film scores including *Iron Man 2*, *Sex And The City 1 and 2*, *The Notebook*, and *Borat Subsequent Moviefilm*. He has also worked with artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, Rob Morrow. He can be reached at newtoys@musicconnection.com

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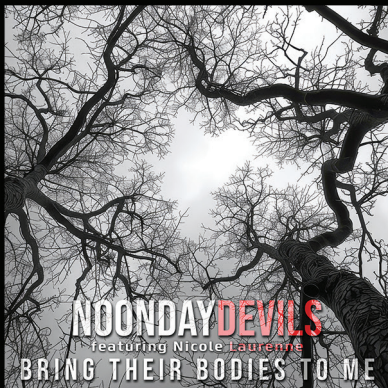
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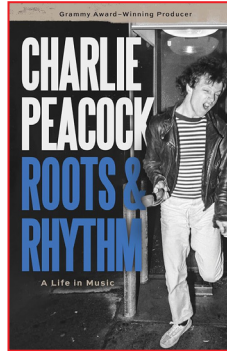


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Roots & Rhythm: A Life in Music

By Charlie Peacock
(hardcover) \$32.99

Charlie Peacock is a multi-hyphenate artist whose 50-year career spans GRAMMY Awards, solo albums, hit productions, a label founder (re:think/Capitol), developing Switchfoot, The



Civil Wars, co-writing with Chris Cornell and Amy Grant, and much more, amidst being diagnosed with brain and central nervous system disorders. *Roots & Rhythm* is a self-described "chapter-by-chapter remix of the music, places, and people that made me and the music I made."

If We Build the Stage, Can We Play?

By Daniel Marmignon Del Mas
(paperback) \$32.50

If We Build The Stage, Can We Play? is an anthology of life stories of artists who forged the New York City rock 'n' roll scene, covering 50 years (1970-2020) of exclusive narratives (and additional interviews and comments),

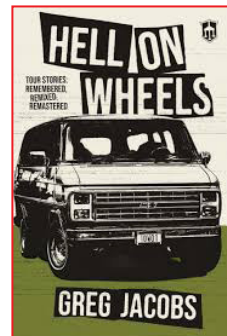


portraying the lives of young artists facing up to the harsh reality of the city's bankruptcy, gentrification and terrorist attacks. From the New York Dolls to D Generation to The Strokes, and a foreword by Debbie Harry give an exciting look at the city's social and cultural changes.

Hell on Wheels

By Greg Jacobs
(paperback) \$19.95

In 1994, author Greg Jacobs published *Hell on Wheels*, and 30 years later, Jacobs has curated 20 of the original collection's stories and added 54 new ones to create *Hell on*

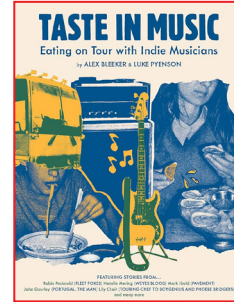


Wheels—Tour Stories: Remembered, Remixed, Remastered. Features recollections from members of: Bad Religion, All, Dead Kennedys, X, The Specials, Rocket From The Crypt, Brian Jonestown Massacre, Ramones, The Get Up Kids and many more.

Taste In Music: Eating on Tour with Indie Musicians

By Alex Bleeker & Luke Pyenson
(hardcover) \$27.95

Alex Bleeker (Real Estate) and food and travel journalist Luke Pyenson (formerly of Frankie Cosmos/Krill), explore the unique relationship between touring and food and the bonds formed by shared meals and culinary adventures. Featuring stories from members of: Fleet Foxes, Weyes Blood, Pavement, Japanese



Breakfast, Portugal. The Man, Talking Heads, Sylvan Esso, Hüsker Dü, Kero Kero Bonito, Devendra Banhart and tons more, each with their own ideas on food as it relates to hospitality, self-care, family, and identity.

King of the Groove

By John JR Robinson
(paperback) \$29.95

King of the Groove by Grammy winner John JR Robinson brings behind-closed-doors stories as he reveals how a five-year-old, small-town boy just knew he would be playing all over the world along-side living legends of the music industry

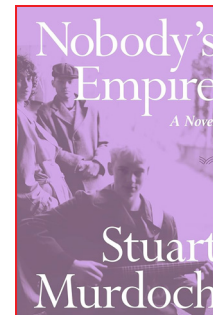


for his entire career. His groove played a part in over 50 Grammy winning songs, including JR's landmark drum fill that opens the iconic song "Rock With You" by Michael Jackson. A foreword is provided by the late Quincy Jones.

Nobody's Empire: A Novel

By Stuart Murdoch
(hardcover) \$32

Lead singer and songwriter for the Glasgow-based band Belle and Sebastian, Stuart Murdoch pens his debut novel based on his own youthful experiences—of dark days and a coming of age through music. Set in early



1990s in Glasgow, Scotland, Stephen has emerged from a lengthy hospital stay, diagnosed with chronic fatigue syndrome, which has robbed him of any prospects of work, friends, or independent living. Witty, melodic and inspiring.

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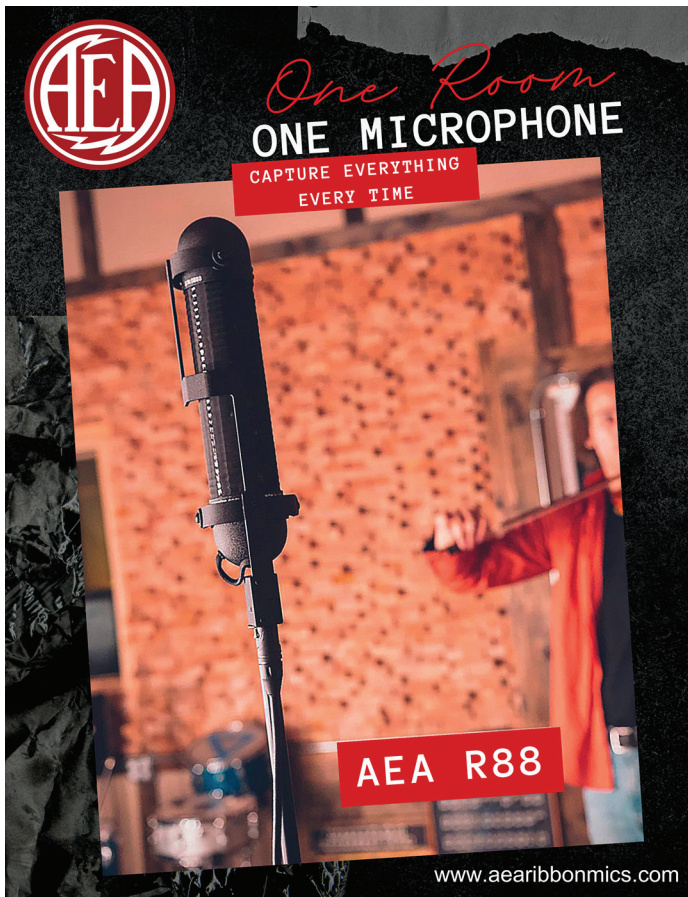


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The Desire to Connect: Led by Patrick Finn, Product Manager for Minnesota based performing arts product giant Wenger Corporation, the team behind the cleverly named Lutefish is comprised of musicians familiar with the frustrations of connecting in person to write, jam, rehearse and prepare for live gigs. Even outside the pandemic era, everyone juggles busy work and family lives, encounters scheduling issues, worries about commuting time and the time consuming process of loading and unloading gear - and simply carving out enough time to create musical magic together. Physical rehearsal spaces are often either fully booked or cost prohibitive. As the Lutefish site says, "Sometimes it feels like the universe is conspiring against your next jam session." And of course, the same scheduling issues applies to private teachers and young students living busy lives or residing too far apart.

The Vision Realized: The Lutefish team asks us to imagine—and delivers mightily upon—a better, more efficient world where musicians can jam with bandmates via 48K audio and ultra-low latency, even if they're hundreds of miles apart. They've also devised a technological format that allows users to record, store and share their performances.

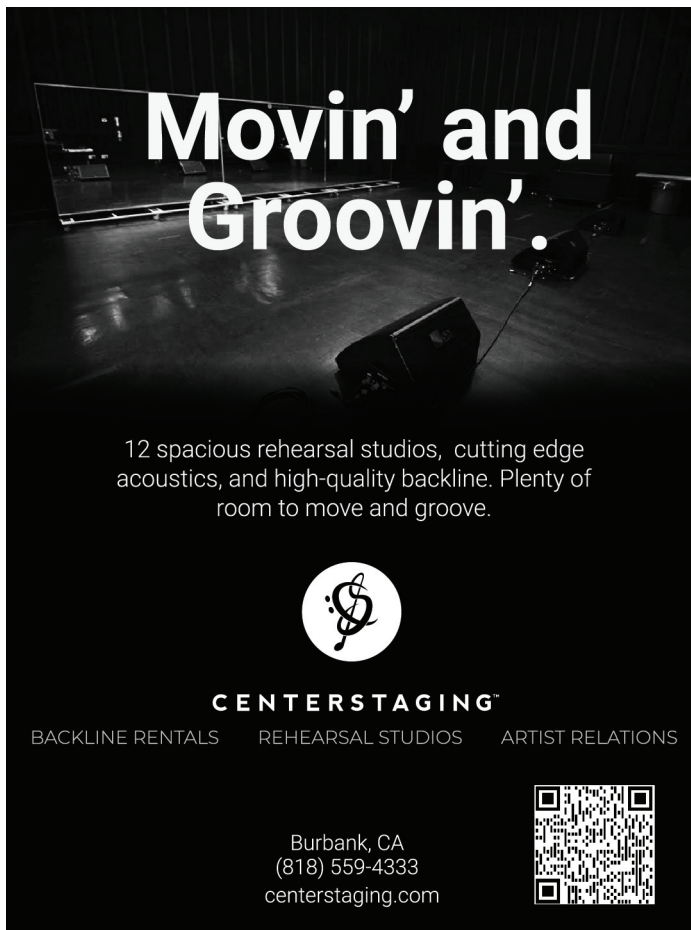


Acknowledging that finding the perfect musical mates to play or form bands with is also a great challenge, Lutefish complements their revolutionary technology with a community for musicians looking to collaborate, find gigs and grow their network. To become a member, please click the Musician Community tab on the homepage.

The Lutefish Stream: No, it's not a natural waterway from which to draw Scandinavian whitefish, but the core technology which drives the Lutefish vision of perfect connectivity and timekeeping. The Lutefish Stream is an apparatus that cuts down audio delay for remote music session by directly connecting audio sources, networks and outputs, enabling sound to travel incredibly fast, up to 30 ms or less—so even sessions up to 500 miles apart can sound like its participants are 30 feet apart on a big stage or rehearsing in a garage. Lutefish uses a direct Ethernet connection from the user's router to the stream, which allows them to bypass home WiFi and additional computer software that often creates lag challenges for those trying to keep everything in perfect time.


Quote from Patrick Finn: "Our internal software and hardware teams developed this product to enable users to keep latency to a minimum. It captures the audio, sends it through the internet and captures the audio back so the sounds can mix together. We've built a Zoom-like interface so everyone can see each other, as well as tabs to adjust all levels. We understand people feeling it's too good to be true because trying it over platforms like Zoom involves a second and a half delay that makes keeping the beat impossible. So we encourage people to check it out and see and hear for themselves!"

Contact Lutefish, 507-704-4507



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▲ JIMMY DOUGLASS HONORED FOR GRAMMY® WEEK

On Wednesday, January 29, 2025, the Recording Academy® Producers & Engineers Wing® will honor producer, engineer, mixer, and five-time GRAMMY® winner Jimmy Douglass at its annual GRAMMY Week Celebration. Also known as The Senator, Douglass' prolific career spans over four decades, and his credits include musical icons like Aretha Franklin, The Rolling Stones and Roxy Music.



▲ TINY HABITS RELEASE FOR SALE SIGN

Viral indie harmony trio Tiny Habits are out now with their highly anticipated new song, "For Sale Sign," featuring Lizzy McAlpine. The song follows the Habits' feature on Lizzy's tracks earlier this summer, "Pushing it Down and Praying" and "Spring Into Summer," as well as their performance together on NPR's Tiny Desk in 2022.



▲ STEVE PERRY CONFRONTS FAMILY TRAUMA IN HEARTFELT DUET WITH LATE FATHER

Steve Perry released a video designed and animated by Tolga Tarhan for his heartfelt cover of Bobby Darin's "Call Me Irresponsible," featuring a duet with his late father, Ray Perry. Built around a tape left to him after his estranged father's passing, the song, originally recorded by Ray as a reflection on his shortcomings, offers poignant closure as Perry confronts generational trauma and embraces forgiveness.



▲ MARTIN AUDIO'S CDD PLAYBACK

Specializing in Audio Production, Music Production, Show Production and Recording Arts degrees, Full Sail University recently commissioned a new Dolby Atmos-enabled facility for class sessions, workshops, listening experiences and guest lectures at its Winter Park, FL campus. Playback of the 'objects based' spatial concept is uniquely via 26 carefully selected, and strategically located loudspeakers from the Martin Audio catalog.

PRODUCER PLAYBACK

"The key to being an artist is to have a unique voice; to have a singular sound; a unique stamp to create a language that no one else has."

— JOE CHICCARELLI





▲ DRACO ROSA IN SESSION AT STAGG

Draco Rosa was in session at Stagg Street Studio in October. His last record, *Reflejos de Lo Eterno*, was tracked at Stagg last year, with the same players and production team, and just won a Latin Grammy for Pop/Rock Album! Pictured: (l-r): Greg Foeller, second engineer; Hector Espinosa, engineer; Anastasio Panos, drums; Draco Rosa; Jorgen Carlson, bass; Jebin Bruni, keyboards.



▲ ROY BLAIR RELEASES SECOND ALBUM

Roy Blair has just released his long-awaited sophomore album, *Chasing Moving Trains*, out now on Warner Records. Five years in the making, it takes listeners on a journey with Roy traveling and recording in multiple countries. He's pictured here working at The Greene Room in Los Angeles with Marc Greene and electronic producer CFCE, who co-produced.



▲ GIBSON HONORS MARY FORD

As it celebrates 130 years of music history, Gibson continues to shape sound across generations and genres of music for over a century, becoming one of the most relevant, played, and loved music brands around the world. In the 1940s and '50s, when women were consigned to managing their family homes, Mary Ford, who would have celebrated her 100th birthday in 2024, was a trailblazing music icon.

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JIM GREER

Bay Area musician, producer and engineer Jim Greer taught himself piano as a child and became obsessed with four-track recording once he reached his teens. In college he frequented studios with various bands and began to learn production and engineering, largely through osmosis. Following graduation he worked at buzzy San Francisco venue Paradise Lounge where he connected with producer Dan the Automator and began to develop indie outfit the Gun & Doll Show. Later he worked with artists including Macy Gray, Big Freedia and Foster the People. He now creates primarily from The Rondo Loft, his Berkeley home studio.

"I thrive on the magical feeling of the sounds," Greer observes of production's appeal to him. "When I was little, I never listened to lyrics. I love to get into the intricacies of music and the way it all fits together. When I work with an artist and a song cracks open into something bigger, that's very fulfilling. The best part is the joy of working with young artists. Bringing a song to life and seeing how happy that makes them gives me joy. It's a great, fun feeling."

Greer hails from the Midwest. One of the qualities he feels this has bred in him is a breezy yet focused approach to his craft. "I put artists at ease in the studio," he observes. "People tell me that I have a really relaxed vibe; I don't make a big deal out of anything."

Recently Greer helped young pop artist Sierra Alyse place her song "Girls Like You" in a third-season episode of Showtime's *The L Word: Generation Q*. He was aided by Michelle Bayer, a sync licensing agent with Shelly Bay Music in New York City. "Often I'll write something and give it to [Michelle] to see if anyone wants it," he explains. "She pitched 'Girls Like You' and it just happened to fit the show's needs. It was my luckiest coincidence and was especially nice because the episode opens with it; it was right at the top of the show."

Over the years, Greer has been treated to an equitable slice of magic in the studio. But his favorite memory is of the time that he worked with New Orleans funk band Galactic on its song "Heart of Steel," sung by the "Soul Queen of New Orleans" Irma Thomas. "We were working on the lyrics and House Man [late vocalist Theryl DeClouet] had just received some tough medical news," he recalls. "I told him 'You've got a heart of gold and a heart of steel.'"

Music Connection spoke with Greer in late November when he was ears-deep into several projects. Work with rapper Del the Funky Homosapien, rising San Francisco-based artist please don't eat me (Ellie Stokes) and Bay Area singer and musician Butterscotch's new single "With Grace" has demanded much of his time. His own band Cardboard People's *Tigress Lane* dropped in October. "We're not signed so we have to do all of the work ourselves," he says.

Contact digitalchildren.net, Instagram @jim____greer (with five underscores)

THE 3 MOST IMPORTANT

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

- Be persistent. I'm not signed to a label and I have to get all of my business by myself.
- Engage with the community around you.
- Believe in yourself.

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BACKGROUND

Which recording studio a musician chooses is critical, not just in terms of the technical elements but also the personalized service they receive. Candace Stewart recognizes this better than anyone. With more than three decades of experience, including an extensive stint at EastWest Studios, she knows precisely how to help artists bring their visions to life.

Oh, Brother

I have three older brothers. They were recording engineers at The Record Plant in the early '70s. During high school, I would visit them. I met all these people that ended up being my clients. Then, I went to work for my second oldest brother, Steve [Smith.] When he went independent, he leased a room at what had been Kendun. It's Glenwood Place now. He leased a room on the right-hand side called Take One. I had bartended, so I got a bartending gig at night. I said to Steve one day, "I don't think I have the aptitude to be an engineer. I've worked in hotels and I bartend. I think I could help with sales."

Appetite for Management

One of the first calls we got was from Mike Clink. He said, "I've got this band, and we need to rerecord their whole record." That was for Guns N' Roses' *Appetite for Destruction*. That was my first major booking as a manager. That gave way to Richie Zito, who was a producer. Richie Zito was also a guitar player for Elton John; he became a manager later. Those early experiences working for my brother at Take One helped me become a better manager, because I understood the language and the process.

In the Zone

The other studio in that complex was Red Zone. Steve left for Seattle in the early '90s and closed down the studio. I walked across the breezeway and asked the owner of that studio, Denis Degher, for a job. He has a winery in Pasa Robles now, but I went to work for him until '93.

A First-Hand Education

I ended up going to Soundcastle [Studios] in Silver Lake. The studio had been known for a lot of rock. I get there, and it was a gangsta rap studio. I'm a 31-year-old white woman from South Carolina. I didn't know much about hip-hop or rap at that time. But I met all



"If you're doing a demo and don't have much money, do drums for one day. Then go back and work on it at your house."

these people I fell in love with. I got to meet Snoop Dogg when he was really young. I got to meet Tupac. And RZA. Bone-Thugs-N-Harmony... The guys you see in *Straight Outta Compton*. That's the L.A. scene, but there was the New York scene, too. The Alkaholiks. Easy-E. E-Swift. All those guys educated me about rap and hip-hop.

A Beautiful Sunset

I was at Soundcastle and got a call from John Porter. He said, "I'm working for this guy who wants to buy a studio at 6000 West Sunset [Boulevard, future home of EastWest]." If you were a studio manager in L.A., you knew what 6000 Sunset was. You knew that it was Frank Sinatra's place. It's one of the most historic studios in the world. I went to work for John at Cello [Studios] in 1998. I worked there until 2005 when it closed.

Giving Artists What They Want

You have to be protective of your staff and gear. I wouldn't let [a client] damage the equipment or be rude. Throwing TVs out the window, I wouldn't allow that. But artists are sensitive. I'm aware of what they're going through to create. My *raison d'être* is to facilitate artists. Working in the rap studio was educational in that I learned about what I wouldn't do. I would not let people bring guns into the room. I had certain ethics and criteria. And if I was straight and honest, they were respectful.

Hospitality and Business Fundamentals

When I'm interviewing runners, if I see food service or any kind of customer service, it's a positive. There is no school for studio managers. Recording schools are awesome, and they

sometimes have music business courses, but there isn't one that teaches you this job. You have to understand overhead, what a fixed expense is versus a variable expense. In that sense, it doesn't differ from any other business.

Playing Psychologist

Being a psych major really helped me. I ended up not graduating, but the psychology degree, has been invaluable. I can't stress enough how important that is.

C'mon, Get Happy

People are different when they come into the studio. They're excited; they're where they want to be. They've done part of my job for me, because they're already happy to be here.

The Technical Side

I'm not an engineer anymore. I couldn't run a Pro Tools session. But I do understand the difference between tracking a rhythm section and recording a rhythm section, what overdubbing is, and then mixing and mastering. I understand the processes. Anyone who wants to do this should understand what a microphone does, what a compressor is, what a delay is. Have basic knowledge of what a console is and why they have different sounds.

Having a variety of equipment is crucial—vintage, but also cutting edge. You can't buy everything, because a lot of it's really expensive. But you try to be well-rounded.

Support Your Local Studio

There are studios owned by Universal and other labels, which are great. But 99% of the studios in the world are independent. It's important that record companies and artists support these studios, because they won't be here otherwise.

No Substitute for a Real Studio

If you're a young band and want to make a record, save your money and go to as good a studio as you can. Spend money on a real engineer. Everyone's available for hire. It's just a matter of getting to them. If you're doing a demo and don't have much money, do drums for one day. Then go back and work on it at your house.

One thing you can't do at your house is a 72-piece orchestra. Can you do vocals in your house? Probably. Would it sound better if you did it on a wonderful microphone in a designed room? It probably would. I don't want any artist to think you can't make good music in your house.

Can You Manage?

Become an assistant manager. Get your foot in the door of a studio. If you don't want to be an engineer, work in reception or at the front desk. Let the manager know you're interested in helping. And be on the case with details. Be that person that says, "I noticed the client likes Red Bull. Can we get some?" Or, "This client likes oat milk with their coffee." People need to feel welcome and like they're being treated with respect. You have to have that service mentality.

OPPS

Universal Music Group wants a Music Director

Universal Production Music is seeking an accomplished Music Director to support its licensing business. Music Directors are repertoire, customer support and metadata experts. They assist in driving licensing opportunities and music usage by pitching the best tracks to meet client needs. The position requires detailed customer service skills, as well as specialized music and media knowledge. The Music Director will support UPM clients in North America and be based in UPM's Santa Monica, CA headquarters. Apply at ZipRecruiter.

Warner Music Group is looking for a Spring Intern

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Amazon Music needs a Localization Program Manager

This Localization PM will be adept at managing projects and programs, and connecting with global stakeholders to understand

their specific messaging needs, while maintaining and improving mechanisms that help remove roadblocks as their team delivers of hundreds of thousands of units of content in over 30 language variants each year. In order to improve these mechanisms, they will work with internal partners and external vendors, leveraging both process and technology to achieve their goals. Their key job responsibilities will include, but are not limited to: Managing international localization projects end-to-end, working closely with internal business partners, external vendors and other stakeholders. Apply at Showbiz Jobs.

Sony Music Entertainment needs a VP, Partnerships & Acquisitions

As the VP, Acquisitions, you will work with the senior leadership team to identify, source, negotiate and implement acquisitions (including catalogs), joint ventures, partnerships and new commercial opportunities. This role will work globally, running the entire deal process for opportunities across the world. This is a rare opportunity to have an influence on the development of the music industry and how AWAL is best positioned going forward. The VP position will work with the AWAL and Sony Music teams to develop the strategy, evaluate the market, source opportunities, negotiate transactions and ultimately integrate deals within the AWAL ecosystem. Apply at LinkedIn.

OmMusic needs a B2B Sales Rep

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▲ LAURA JANE GRACE GETS A MISSISSIPPI MEDICAL

Laura Jane Grace & the Mississippi Medicals—the brand new rock quartet fronted by Grace and featuring Matt Patton of Drive-By Truckers (bass), Mikey Erg of The Ergs (drums) and Paris Campbell Grace (vocals, percussion)—have announced a Spring 2025 headline tour. For more info, contact tito@clarioncallmedia.com.

about the music and tech industry, playing a crucial role in expanding our market presence. You will be responsible for generating leads, building relationships with potential clients, and closing sales deals that contribute to their growth and success. Apply at LinkedIn.

CD company Project Red wants a Music Director

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strong leadership and managerial expertise to guide their audio team, shaping the musical identity of their games and promotional content. Apply at ZipRecruiter.

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PROPS

SESAC Celebrates Songwriters and Publishers at 2024 Nashville Music Awards

As CMA Awards week commences in Nashville, SESAC Performing

DIY Spotlight

THE FANTASTIC FELLINIS

CALIFORNIAN power-pop/mod-rock outfit The Fantastic Fellinis is the brainchild of Vitta Quinn and Kenneth Wessel.

"I was a musical theater kid," says Quinn. "When I moved to New York for drama school, I sang in underground bands, danced burlesque, and started working in film/TV. My life in L.A. was all stage and screen acting until I wrote and released the EP *Vitta in Vaudeville*, realizing music has always been my artistic axis.

"In high school I heard some guys were starting an all Ramones cover band and were looking for a bass player," adds Wessel. "I'd never played bass but snagged a used one and

started woodshedding to *Rocket to Russia*. It got serious when I started recording and getting radio love with later project *Kiss Kiss Bang Bang*."

The duo came together full-force with the Fellinis. "Spawning from a western movie theme song duet that Kenneth composed, we formed The Fantastic Fellinis as a recording project during lockdown and signed with Germany's Soundflat Records," they say. "Introducing The Fantastic Fellinis dropped in 2021, and we went live in 2022 when the world reopened."

Describing the sound, Wessel says, "The original tag line for our first LP was 'Ultrasonic Mod/Soul

Pop.' We moved more towards garage and power pop once we started playing live."

Quinn says that their DIY credentials come from a, "Non-purist attitude, no rules in writing, and genre-bending!"

"Thus far we've recorded everything in our home studios, directed our own videos, and created our own artworks," adds Wessel.

The band's most recent release is the sophomore *DEUX* album, but they have more planned.



"We have a cool collaboration with Tony Valentino of The Standells on our present horizon, and a Eurozone tour for The Fantastic Fellinis in our imminent future," they say.

For more information, visit [instagram.com/thefantasticfellinis](https://www.instagram.com/thefantasticfellinis).

Rights kicked off the celebrations, honoring songwriters and music publishers behind the year's most-performed country and Americana songs at the company's annual Nashville Music Awards held at the Country Music Hall of Fame® and Museum. Jaron Boyer was named SESAC's Songwriter of the Year with his hits including "Let Your Boys Be Country," recorded by Jason Aldean, and "Mind On You," recorded by George Birge. Visit sesac.com for more info.

British Songwriter Wins Top Honors in USA Songwriting Competition

2025 Competition Begins: Julian Gardner, along with co-writers J.O.Y. and Paddy Hunt won top honors at the 29th Annual USA Songwriting Competition, making him the first from the U.K. to win the top award. Julian hails from Wales, UK. Top winners in past years hail from U.S.A., Canada and Australia. More at songwriting.net.

THE BIZ

Gibson Gives and Guitars for Vets Team Up for Benefit Concert With Cheap Trick

As it celebrates 130 years of music history, Gibson continues to shape sound across generations and genres. Gibson Gives—the philanthropic division of Gibson—and the nonprofit Guitars For Vets, raised funds to support U.S. Military Veterans with "Rock To Remember," a benefit concert from the legendary rock group Cheap Trick. Through the benefit concert and Live Auction which took place at the Gibson Garage Nashville—the brand's flagship store in the heart of downtown Nashville—Gibson Gives raised over \$60,000 for Guitars For Vets. Visit gibsongives.org for more info.

BRETT CALLWOOD, MC's associate editor, 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, and was previously the music editor at LA Weekly and, before that, the Detroit Metro Times. A multiple award-winning writer, he's also a columnist at the Village Voice. He can be reached at brettc@musicconnection.com.



▲ MEOVV GETS TOXIC

Following their bold self-titled debut, Meovv prowls back with two new singles and music videos that further showcase the breadth of their musical spectrum: "Toxic," an emotional pop/R&B anthem, and "Body," a vibrant, dance-inducing hit are now available via The Black Label / Capitol Records. For more info, contact kevin.young@umusic.com.

The LEGAL Beat

BY GLENN LITWAK



A NEW SENATE BILL would help artists discover the unauthorized use of their copyrighted work in Generative Artificial Intelligence models. The bill was introduced by Senator Peter Welch, and it is called the Transparency and Responsibility for Artificial Intelligence network ("TRAIN").

The reference to "Generative" Artificial Intelligence refers to a certain type of A.I. that creates new content such as music, audio, images and videos. If the bill passes, it will give copyright holders (such as songwriters and recording artists) the right to see training records so they

can confirm if their original work was used without their permission. Many A.I. startups and companies do not disclose their training methods. As Shira Permuter, U.S. Copyright Director recently stated, without insight into how these companies are trained, copyright holders are "left in the dark" about the possible unauthorized misuse of their original work, thereby harming their rights and income.

Senator Welch stated: "This is simple. If your work is used to train A.I., there should be a way for you, the copyright holder, to determine that it's been used by a training model, and you should get compensation if it was... We need to give America's musicians, artists, and creators a tool for finding out when A.I. companies are using their work to train models without artists' permission."

Many companies do not reveal their A.I. training methods, which causes creators to be unable to confirm whether or not their creative work has been used in

A.I. systems. The TRAIN Act deals with these "black box" problems and seeks to make the A.I. process more transparent.

The way the bill would work is it would permit copyright holders to subpoena training records of generative A.I. models, when the holder can state a "good faith belief" that their original work has been used to train the model. The A.I. developers would then have to disclose the training material "sufficient to identify with certainty" if the copyright holders work was used. A failure to comply with the subpoena would establish a legal presumption (until otherwise proven) that the A.I. company did use the subject copyrighted work.

Many music related organizations are supporting this bill. David Israelite, president of the National Music Publishers Association, endorsed the bill and stated:

"We greatly appreciate Senator Welch's leadership on addressing the complete lack of regulation and transparency surrounding songwriters' and

other creators' works being used to train generative A.I. models. The TRAIN Act proposes an administrative subpoena process that enables rightholders to hold A.I. companies accountable."

The TRAIN Act appears to be a sensible way for the law to protect creators from rapidly developing, unregulated A.I. technologies. It institutes a way for artists to have a legal process (subpoena) whereby they can determine if their work is being used without permission or compensation.

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.

SENATOR INTRODUCES NEW A.I. TRANSPARENCY BILL

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

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Samantha Fish, Photo Doug Hardesty



Date Signed: February 8, 2024

Label: Strolling Bones Records

Band Members: Daniel Connolly, Keast Mutter, Etienne Beausoleil, Dagen Mutter

Type of Music: Americana / Folk Rock

Management: Daniel Connolly, horsebathmusic@gmail.com

Legal: David Perlmutter

Publicity: Brady Brock, bradybrock@newwestrecords.com

Web: horsebath.ca

A&R: George Fontaine, Sr.

Even though Canadian act Horsebath only signed to Strolling Bones Records last February, the folk/Americana band's Daniel Connolly had been planning for success much earlier. He began by writing down his dream partners. "I put George Fontaine, Sr. on a list," he remembers, specifically mentioning the New West Records executive. New West is the parent label of Strolling Bones.

Figuring a blind email would get him nowhere, Connolly instead focused on building his network. While living in Amsterdam, he developed a friendship with one of the label's associates. Impressed with what he heard, the connection suggested Connolly ring Fontaine.

"Allow yourself to naturally connect with people that are on the same wavelength."

"I love calling people, because I love chit chatting," admits the singer, who doubles as the group's manager. "It's a more personal way of meeting people." The pair discussed all things music, including their mutual adoration for Gram Parsons, Lee Hazlewood, and The Sir Douglas Quintet.

Connolly sent over three songs. The next day, he received a curt email. "Daniel, give me a call if you get a moment. A couple of quick questions..." Says the artist, "That started the process of negotiation."

The three-album deal came together fast. Only a month after that brief request, the players were in the studio laying down their full-length debut. Previously, they had turned down offers that were either too controlling or seemed suspect. In this instance, they had no such qualms.

What truly convinced them to move forward was the opinion of songwriter and Grammy nominee Tamara Saviano. She assured them the label made a perfect fit. Suggests Connolly, "That was kind of the deciding factor." Perhaps the true reason for everything coming together is Connolly's embracing the Chinese philosophy of *wu wei*. The Daoist mindset revolves around the concept of "non-doing." Like a folksy Yoda, he imparts, "Allow yourself to naturally connect with people that are on the same wavelength." - **Andy Kaufmann**



Date Signed: August 2024

Label: Range Music/Virgin Music

Type of Music: Pop, R&B

Booking: Gersh for Film/TV

Legal: Chad Christopher. Goodman Genow Schenkman Smelkinson + Christopher, LLP

Publicity: Align PR, TeamMeg@align-pr.com

Web: megdonnelly.com

Singer and actress Meg Donnelly is kicking off a new era. Best known for her starring role in the *Zombies* film franchise, Donnelly is breaking out of the Disney mold by signing with the Range Music label, the recorded music division of Range Media Partners. "It's almost like starting fresh in a different way. Since I've been doing acting for so long, it feels weird to kind of start over in something but it's also really cool. I feel like I have complete control over what I want," Donnelly says. "I waited five years to put out what I really wanted. I wanted to make sure the next time I released music, it was what I wanted and was what other people were telling me, so I'm really happy that I waited."

"I wanted to make sure the next time I released music, it was what I wanted."

Spearheading the signing was Range Music partner Jared Cotter, who also co-manages breakout artist Shaboozey. "I've known Jared for a very long time and he has always believed in me. That just made me feel really comfortable and confident about what I was doing, and the fact that it's a partnership as well. It's just really cool," Donnelly says. "I feel like I have a lot of say in what I want, and everyone's super collaborative. It's just really special. I have been having the best time"

Donnelly took her time deciding on who to sign with by meeting with different labels and hearing what they had to offer. "It was a lot of 'You have to go down this lane, or you have to do what other people are doing,' kind of thing. To hear that was discouraging. In my gut I want to make sure that I'm doing this 100 percent for me. The weird thing about being younger in the business, you just want to work because it's so exciting and fun. And then when you become an adult, it's like, wait. Like, how do I do this for me? And it's really scary, but I wanted to stay true to that instead of changing myself." Through the new partnership Donnelly has released two singles "by my heart" and "in my bag," and is currently working on more new music. - **Jacqueline Naranjo**



Date Signed: November 2024
Label: Open Your Ears Records
Type of Music: Pop-Rock
Publicity: Becky Kovach - Big Picture Media
Web: linktr.ee/pennyboredband
A&R: Adam Hickok - Open Your Ears Records

Let anyone doubt that it pays to have friends in high places, look no further than Faith Alesia's solo project Penny Bored. And lest anyone doubt that making connections in the music industry can turbocharge a budding artist's career... well, those people are wrong too. Alesia, who resides in Dallas, started getting serious about playing music in 2020. Like an untamed wildfire, Alesia's homemade recordings took on a life of their own, eventually making their way to revered booking agent and independent artist manager Nina Swint from Nashville.

Due to Swint's unparalleled reputation, veracity and voraciousness—and the fact that Swint saw the potential in Penny Board—Swint swayed the notoriously snobbish and oversaturated Nashville music community to give the up-and-coming artist a good look.

The new friendship couldn't have come at a more critical time too, according to Alesia. And the greatest gift of all? Swint brokered the record label contract without Alesia having to get involved.

"When I started out (as a musician), I had no idea what I was doing," the musician admits. "I was just trying to figure it out (on my own)."

"I feel like my music taste is always changing, and that definitely reflects on my writing."

Such a mindset is romantic and quaint, but young artists so quickly discover that it's an effectively fallacious proposition. Once that harsh reality sunk in for Alesia, the artist expanded her team further with a dedicated producer of her music: JoJo Centineo,

"Me and JoJo were like, 'We've got to keep writing together.' And (we've kept it up) ever since then. He's been a really great mentor through everything."

Alesia clarifies she is still in contact with Centineo but they each had separate artistic aspirations to pursue.

"I kept doing my own thing and working on new music," Alesia says. And, wouldn't you know it, the artist got another big break when Open Your Ears expressed interest in the artist's material.

In sum, Alesia reflects, "I just want to keep writing music that I'm happy with. I keep writing fun pop-rock music ... maybe one day, I might want to write heavier music, one day I might want to just dive completely into pop music. I feel like my music taste is always changing, and that definitely reflects on my writing. I just want to be one of those artists that doesn't really stick with one genre, and I just want to be able to do whatever I want creatively." - Kurt Orzeck



Date Signed: August 2024
Band Members: Holly Watson, lead vocals; Justin Bell, unclean vocals/bass; Tyson Loveridge, guitar; Randy Jacobson, drums
Type of Music: Gothcore
Management: Paul Andrejack, Extreme Management Group (EMG)
Booking: EMG
Publicity: EMG
Web: alostasylum.com
A&R: EMG

A Lost Asylum are an example of investing in your future the way you would any other business. Formed in 2016, the gothcore group signed an "artist partnership" with Pavement Entertainment in 2020 and released their debut EP. That agreement came to an end in 2022. In 2023, they spent funds promoting a cover of The Weeknd's "Blinding Lights" via YouTube ads. That resulted in 75,000 spins. And now, with over 200 shows under their belt, the Salt Lake City natives are investing in management, hoping the additional exposure will break them through to the next level.

"We have great music, we have this good vibe, people like us, but we're just not getting in front of the right people," explains front-person Holly Watson. "And so we [thought], we should try band management instead of a label and see how that goes." While A Lost Asylum reached out to a handful of firms, Extreme Music Group (EMG) stood out due to

"Try to be careful. Not everyone's out there for your best interest."

their metalcore subdivision and immediate interest in the band. After a few months of back and forth, a deal was struck in which A Lost Asylum pay a monthly fee for the management team's services. As their success grows, however, the group can transition to a percentage based model.

With two different contracts under her belt, Watson recommends band members are all on the same page before they starting seeking out a deal. "Some people, their biggest thing is creative control. Then some people don't care and they just wanna go and tour. ... If your goals don't align with who you're signing up with, then that partnership isn't gonna be beneficial to anybody. Try to be careful. Not everyone's out there for your best interest."

A Lost Asylum will be dropping their latest EP, *Feeding The Nightmare*, later this year. - Andy Mesecher



▲ **HARBOURVIEW SCOOPS BENSON**

Legendary singer-songwriter-guitarist George Benson sells masters to Harbourview Equity Partners including 36 studio and eight live albums (and "Give Me The Night" / Quincy Jones). 1976's *Breezin'* topped jazz/pop/R&B charts, earned three GRAMMYS, went 3x Platinum, is still one of the best jazz albums of all time.

▶ **MOUNTING SHABOOZEY AWARDS**

Topping Country and top 100 charts, Shaboozey has five GRAMMY nominations for 2025 (including Best Country Song, Solo Performance, Song of the Year, Best Melodic Rap Performance, Best New Artist), and is the SoundExchange Breakout Artist for 2024.



▲ **WOMBATS FOR SEEKER**

Seeker Music acquires publishing catalog of indie rockers The Wombats, including hits "Let's Dance to Joy Division," "Greek Tragedy," and "Turn." With over 1 million albums sold globally (one platinum, two gold, three charted in UK Top 5), known for festivals shows, there has been a viral-led resurgence.

MUSEXPO Hits 25

Now in its 25th year, MUSEXPO returns to Burbank (March 16-19) to highlight the future of the music industry. The Global Sync and A&R Summits return, along with the International Music Industry Awards (in association with A&R Worldwide), recognizing the most influential executives and creatives in music. The Seymour Stein "Global A&R Award" will recognize Michael Goldstone, Founder & Co-Owner of Mom + Pop Music, with the "Lifetime Achievement Award" going to Mark Beaven, Co-Founder & Co-CEO of Advanced Alternative Media, Inc. (AAM, Inc.). Mandar Thakur, CEO of Times Music Group (India) is being awarded the "International Music Person of the Year." With numerous panels, keynotes, luncheons, showcases, networking receptions, and more, find full details and registration at: musexpo.net

BMI Celebrates Latin

BMI wishes to congratulate affiliates on their wins from the 2024 Latin GRAMMY awards. Juan Luis Guerra took four awards, including Record and Album of the Year, while Edgar Barrera received the Best Regional Song Award, Producer of the Year, and Songwriter of the Year. BMI songwriter performances included Juan Luis Guerra, Anita, DJ Khaled, Edgar Barrera, Luis Fonsi, Oscar D'León, Grupo Niche, Joe Jonas, Residente, and Pitbull. For a full list of winners, see: bit.ly/4ifot03



▲ **ALDERMAN TO ANTHEM**

Canadian-headquartered Anthem Entertainment signs country songwriter-producer Matt Alderman to publishing in a deal covering Dylan Scott's "Nobody" and "Can't Have Mine (Find You A Girl)," Mitchell Tenpenny's "Truth About You." Alderman's work includes Jake Owen, Nate Smith, Meghan Patrick, etc.

Partisan Joins Virgin

Partisan Records has joined UMG's Virgin Music Group (VMG) for global distribution, and the two will join forces in their global marketing efforts. UMG recently acquired the PIAS Group, which includes label services (Integral) and the [PIAS] Label Group encompassing Play It Again Sam, harmonia mundi, Demain, Spinefarm, and partner labels ATO, Heavenly, Mute, and Transgressive, and merged with VMG.

The Partisan roster includes Idles, Blondshell, PJ Harvey, Cigarettes After Sex, Ezra Collective, Geese, Beth Orton, etc., earning numerous GRAMMY nominations (including rock song, performance, and album for Idles' *Tangk*). Imprints include Desert Daze Sound and section1, with Partisan earning 14 nominations at the 2024 A2IM Libera Awards (including a win for Label of the Year and 5 awards for Blondshell). Partisan's Ezra Collective became the first jazz group to win the UK Mercury Prize for *Where I'm Meant To Be*.

Kobalt Joins Slipstream

Music Licensing platform Slipstream has partnered with Kobalt for their global music publishing administration, creating expanded capabilities for both. Acquiring Anthem Entertainment's catalog (including 650,000 works from Jingle Punks, 5 Alarm Music, and Cavendish Music), Slipstream provides music to digital content creators and for film, television, and advertising. Kobalt has teamed up with Audius, beatBread, and improved their client portal to include a Collection Gap tool for artists to see the delay between work used and royalties collected. Kobalt's catalog holds over a million songs (including works by Roddy Ricch, Max Martin, Karol G, Stevie Nicks, Phoebe Bridgers, Foo Fighters, Paul McCartney, etc.) and has placements with Apple, YSL, Bosch, Carlsberg, Polestar, Chanel, T-Mobile, Netflix, Apple TV+, Disney+, Paramount+, Max, etc.

ASCAP Experience Returns

This February, the ASCAP Experience conference returns to Los Angeles for a day of inspiration and empowerment. For almost 20 years, the event has joined songwriters, composers, producers, and musicians to help them thrive and reach their goals. From career advice and creative guidance, live feedback sessions, and networking opportunities, to panel discussions, new technology

information, advocacy resources, and intimate performances, attendees can expect to leave laden with tools and momentum to move forward. Find out more at: ascapexperience.com/home

Larrosa Joins Bell

Music industry financing group Larrosa Music Group (Larrosa) has joined forces with music rights investment firm Bell Partners (Bell) to acquire and develop Latin artists, with a focus on catalog and future rights investment. With experience in publishing, recording, distribution, administration, and licensing, Bell provides global access and creative opportunities to help preserve music rights value. Larrosa has focused on developing musical projects and companies in Argentina, Spain, the United States, and the United Kingdom, incorporating innovations in financing, blockchain, artificial intelligence, and fintech. Together, the goal is to help create areas of growth and sustainability for music rights owners and improve portfolio diversity for investors.

Durango Ventura Returns

The Durango Songwriters EXPO returns to Ventura, CA next month. With insight and mentorship from industry experts, songwriter showcases, feedback sessions, one-on-one consults, and priceless opportunities to network, Durango is the conference to attend for songwriters at every level. Registration is limited to 200 attendees and will sell out fast. Details at durango-songwriters-expo.com

UMG's Modern Sky

Universal Music Group (UMG) has partnered with leading Chinese label, Modern Sky (through Universal Music Greater China (UMGC), whose roster includes Miserable Faith, Zuoxiao Zuzhou, New Pants, and Xie Tianxiao. As founder of the Strawberry Music Festival, the almost 30-year-old Modern Sky organizes more than 30 music festivals and 1,000 performances across China every year, with offices in New York, Liverpool, and Tokyo (and goals to expand). Following the launch of Universal Music China Greater Bay Area and UMGC's distribution of iQIYI's The Rap of China 2024 program, the hope is to promote increased connection between international artists and Chinese audiences.

Music Over Movies

A new report from the former Chief Economist at Spotify and PRS for Music (U.K. collection society), Will Page, shares that the value of music copyrights (recordings and compositions) has risen almost \$50 billion, exceeding the global movie industry by almost 40 percent at the end of 2023. The new numbers show an over 25 percent increase since 2021 and almost double his calculation (\$25 billion) for 2014. Page says that 2024's numbers may show a doubling of copyright values within the past decade. \$28.5 billion (63 percent of growth) came from recorded music revenue, \$12.9 billion by collective management organizations, and \$4.2 billion was from direct publishing income. Compositions brought in 37 percent. Global box office revenues sit at \$33.2 billion as of 2023, while music copyright is worth 38 percent more—the opposite of 2019's 33 percent cinema-over-music stats. More at: bit.ly/4gciQ1g

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



▲ WCM GETS ROSÉ

Rising as lead singer of Blackpink ("Ddu-du Ddu-Du" and "How You Like That") since 2016, K-Pop superstar ROSÉ signs to global admin with Warner Chappell Music after collab with Bruno Mars on "APT." Climbing charts with new records for female solo K-Pop, her debut *rosie* is out now.



▲ TSM PROMOTES JANE

Brontë Jane becomes EVP of Creative/A&R, after over 10 years with Third Side Music. She helped sign Sofi Tukker, Sky Ferreira, *BadBadNotGood*, Blonde Redhead, Surf Cure, etc., has record-setting streams and major placements (Netflix, Verizon, NHL, etc.). More at: thirdsidemusic.com



▲ RZA SHOWCASES CLASSICAL

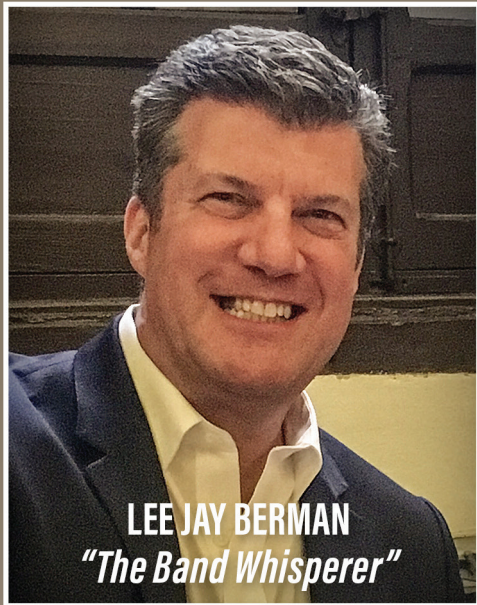
Presented by Classical California (KUSC), rapper-producer-composer-Wu-Tang Clan founder, RZA, hosted Los Angeles Theatre concert to showcase orchestral album *A Ballet Through Mud*. He appeared on Classical California, spotlighting the classical musicians that influenced him. See more at: bit.ly/3CR1U2as



▲ WISE RENEWS ARNALDS

Bosworth Music GmbH renews publishing with Wise Music composer-producer-instrumentalist Ólafur Arnalds. With sold-out global artist shows, Arnalds has a BAFTA Award, GRAMMY and EMMY noms, five albums, multiple EPs, two films, Sunrise Sessions, and Ultimate Calm BBC Sounds podcast and soundtracks.

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Cleo Tighe *Creative Trust*

Before penning hits for artists Charli XCX, Zedd, Kehlani, Noah Cyrus, and others, British singer-songwriter Cleo Tighe knew it was all about trusting the process. "The main thing is to be in that trusting kind of energy that it's going to happen," she says. "That's what I'm trying to do." Projects include Col3trane, Tove Styrke, Zara Larsson, Justin Tranter, and writing credits for "One Too Many" (Keith Urban/Pink), "Wherever" (Kygo/Ava Max), "Lovers In A Past Life" (Calvin Harris/Rag'n'Bone Man), and more.

Tighe knew she wanted to be a singer when she first watched *Snow White* and, although she sang in the school choir, no one around her was passionate about music. Singing constantly, performing anywhere and everywhere from the age of 10, her dad offered to find her a vocal coach, and the teacher she connected with worked with EDM band Delphic. The band loved Tighe's voice and hired her to record backing vocals. When Delphic broke up, she began writing with Rick Boardman (and his girlfriend). Shares Tighe, "I knew three chords on the piano and had all these song ideas. I don't know if they were any good, but he thought they were."

Writing every day, Tighe recorded her work on voice memos, listening to them on her walk to and from school the next day. "I look back and think it's crazy," she admits. "I was just a teenager writing songs with deep lyrics. I don't know where that came from?" Initially not wanting to go to university, she is grateful for deciding to go as she met her best friends and frequent collaborators, Danny Casio (@dannyythesix) and Pablo Bowlan (@r.i.pablo), there. Says Tighe, "Going to music school, you won't learn about writing songs, but you will meet people, and people come to scout you—that's happened for a lot of my friends."

"The Six" were Tighe's 'writing bubble' for seven years, creating a growing buzz around Manchester. "I was never scared. I found it super easy to collaborate, maybe because we were all figuring [it] out together?" shares Tighe. Her breakout moment came after Boardman shared "Real Love" with producer Clean Bandit and singer-songwriter Jess Glynne over breakfast. Glynne loved the track, and the song hit No. 2 on BBC Radio 1 while Tighe was still in university.

"Real Love" led to a publishing deal with Kobalt Music, opening doors for more co-writing. When her Kobalt deal was running out, she received label interest, ultimately signing through Paul Smith to Warner Chappell UK. "He cared and liked my music the most," says Tighe. "I want people to be good at business, but if they're not a fan, they'll never know what to do with my songs." Tighe is also signed to Evan Bogart's Camelot Music Group in the U.S. Meeting in a writing session years ago, Tighe says, "He's so talented, absolutely hilarious, and became a good friend. I surround myself with people that make me laugh."

Tighe says success is about "going out and finding people that you connect with creatively and putting yourself in situations where you can receive what you're asking for." Prioritizing her creative flow by writing three pages of nonstop 'stream of consciousness' every day, cultivating positivity by doing things that make her happy (workouts, sunset-gazing, photography, etc.), and taking quality alone time, Tighe also emphasizes the magic of Los Angeles. "There is something about L.A. [...] it's got so much creative energy. We're all just there to create."

Contact Warner Music Publishing, communications@warnerchappell.com
Experience Cleo Tighe at [instagram.com/cleotighe_](https://www.instagram.com/cleotighe_)



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DROPS

The soundtrack for the highly anticipated **Robert Eggers** adaptation of *Nosferatu* is out now, releasing on Christmas Day alongside the film's theatrical debut. **Sacred Bones** and **Back Lot Music** released the physical and digital versions of **Robin Carolan's** original motion picture soundtrack, which offers a haunting, gothic score to complement the legendary story and pay homage to the film's predecessors. **Daniel Piore** led the orchestra and was first chair for a vast majority of the recording, which features 60 string players, a full choir, horns and woodwinds, a harpist, two percussionists, as well as acclaimed multi-instrumentalist **Letty Stott**. Carolan said he drew from films like *The Innocents*, *Angels and Insects* and *Eyes Wide Shut* for inspiration. For more information, contact Christian Endicio at christian@whitebearpr.com.



Milan Records has released *Dune: Prophecy (Soundtrack from the HBO® Original Series) - Volume 1*, a 26-track collection of music by Academy Award-winning composer and pianist **Volker Bertelmann**, whose credits include *Conclave*, *The Day of the Jackal* and *All Quiet on the Western Front*. The series premiered on HBO in November, expanding upon the *Dune* universe created by author **Frank Herbert** and following two Harkonnen sisters as they combat forces that threaten the future of humankind. Contact Christian Endicio at christian@whitebearpr.com for further details.

Grammy-winning Icelandic-Chinese composer, singer, producer and multi-instrumentalist **Laufey's** concert film, *Laufey's A Night at the Symphony: Hollywood Bowl*, hit theaters worldwide in December, showcasing her vocals alongside the **Los Angeles Philharmonic**. The film was directed by **Sam Wrench (Taylor Swift | The Eras Tour)**, taking audiences into the iconic Hollywood Bowl and providing a behind-the-scenes look at Laufey's performance. To celebrate the film's global release, a special premiere event took place at AMC The Grove IMAX® 14 in Los Angeles, where Laufey walked the red carpet, joined Wrench for an exclusive Q&A and discussed the making of the film. Laufey writes songs inspired by legendary jazz and classical artists, and her 2023 sophomore album *Bewitched*



earned her a Grammy for Best Traditional Pop Vocal Album. Contact Cami Operé at cami.operé@awal.com for more information.

Inspired by true events, the new musical *Buena Vista Social Club* will open on Broadway on March 19 at the Gerald Schoenfeld Theatre. Under director **Saheem Ali** and producers **Orin Wolf, John Styles and Barbara Broccoli**, the production will take audiences into the heart of Cuba to tell the story of the collective of Afro-Cuban artists behind the Grammy-winning album of the same name. *Buena Vista Social Club* made its world premiere at the Atlantic Theater Company in New York in December 2023, after which it was nominated for Best Musical by the Drama League and Outer Critics Circle organizations. For more information, contact contact@polkandco.com or visit buenavistamusical.com.

The band **1-900** has launched a groundbreaking comic book series with a heavy metal soundtrack. Titled *16-Bitocracy*, the series is inspired by the comics of the 1980s and offers fans a multi-sensory adventure involving themes of totalitarianism and mind control. Though both the music and comic series can be enjoyed independently, the story accompanies the power metalwave tracks of the band's recently released EP,

Snareware. Learn more at 1900comic.com or by contacting 1900comic.com.

WaterTower Music has released the full soundtrack to the highly anticipated *The Lord of the Rings: The War of Rohirrim*, with music by **Stephen Gallagher**. **Mutant** partnered with WaterTower Music to release the physical



version on 4LP vinyl as well as a double CD. Ahead of the release, the single "The Rider," performed by the English breakthrough artist **Paris Paloma** and written and produced by **Phoebe Gittins and David Long** for the film, dropped on digital platforms, continuing the long history of top performers being featured in *The Lord of the Rings* and *The Hobbit* trilogies. Past performers include **Enya, Emiliana**

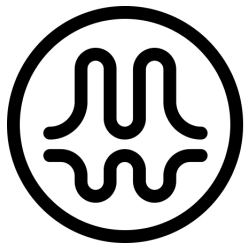
Torrini, Annie Lennox, Neil Finn, Ed Sheeran and Billy Boyd. For further details, contact Rocco Carrozza at rocco.carrozza@wbd.com.

OPPS

The **2025 San Francisco Dance Film Festival** opens its call for submissions on Jan. 15, with a final deadline of May 8 to get your entries in. The biannual, multi-day international event showcases the best in dance film around the world with the mission of supporting independent artists through screenings, panels, filmmaking workshops and original film productions that bring together professionals

from the dance, music and filmmaking communities. Learn more and submit your work at sfdancefilmfest.org/submissions.

Feb. 7 is the deadline (late deadline March 7) to submit your work for consideration in the **Berlin Music Video Awards** for the 2025 annual event celebrating artists and musicians from around the world and music videos. The festival will take place in June, showcasing artists' work on an international stage and providing networking opportunities for music industry professionals and creatives. Find submissions guidelines and submit your video at berlinmva.com/submit.



Hangout

Launched in 2020 and offered through the **San Francisco Conservatory of Music** in partnership with the **San Francisco Symphony**, the Emerging Black Composers project is a 10-year commitment to spotlight early-career Black American composers and their music. Each year, applications open for Black composers to submit their work, and the winner receives a cash prize, a new work commissioned with a world premiere with the San Francisco Symphony, mentorship opportunities and career support. More information can be found at sfcm.edu/discover/initiatives/emerging-black-composers-project.

PROPS

Darren Waller, former NFL star and Pro Bowl selection, is also a prolific musician who recently released his latest single "**Majoring in Minor**," accompanied by a music video that can be found on YouTube. The track features Shady Records artist and Compton MC **Westside Boogie** and explores themes of personal introspection and self-discovery. It follows Waller's **Internal Warfare: This Too Shall Pass** EP, which dropped last fall, as well as EPs **On Notice: Bag Talk** and **Mind Games: It's All In Your Head**, which was influenced by Waller's decision to retire from the NFL and pursue his creative passion. Inspired by his great-grandfather, the iconic jazz pianist **Fats Waller**, Waller began exploring music in 2015, the same year he was drafted into the NFL. His music was featured on the 2023 official **Madden NFL** soundtrack. more information, contact Greg Miller at greg@bighassle.com.

New social listening platform **Hangout** by **Turntable Labs, Inc.** brings fans face-to-face with their favorite musical artists through real-time chat, music, video and audio capabilities, including exclusive listening parties, live Q&As

and more. Users can support the artists they love with access to more than 100 million tracks, including licensed content from **Sony, Universal, Warner** and **Merlin**. Bands and artists including **Sofi Tukker, Greta Van Fleet, Cage the Elephant** and **Girl in Red** have already used the platform, which launched in November and enables artists to host album release events, fundraisers, merch sales and other live events to interact with fans and answer questions. Hangout also allows users to share virtual spaces with friends to listen to and share music. Contact Casey Hansen at chansen@shorefire.com for more information.

The winners of the **15th Annual Hollywood Music in Media Awards™ (HMMA)** were awarded in November to showcase the best in film and TV over the year by awarding honors to composers and artists and celebrating with live performances. Composers and artists including **Emilia Pérez, Hans Zimmer, Zoe Saldana, Clément Ducol & Camille, Alberto Iglesias** and more were honored for their work, and lyricist **Bernie Taupin** received the HMMA Outstanding Career Achievement Award. For a complete list of winners and more about the event, visit hmmawards.com or contact Ray Costa at rcosta@costacomm.com.

Audible, Inc., the creator and provider of premium audio storytelling, released four new installments of its music storytelling series, **Origins**. Chart-topping artists **Troye Sivan, Kali Uchis, Dominic Fike, and Victoria Monét** offer listeners an intimate glimpse into the influences that shaped them through spoken narrative, musical performance, and immersive sound design. Produced by **Fresh Produce Media**, this Audible Original is a rare exploration of how the artists shaping the next wave of music found their own voice. All new episodes are now available, exclusively from Audible. "Sharing my story through *Origins* was a pleasant journey of self-reflection," said Sivan. "I've always found *Origins* to be a beautifully crafted series, and the thoughtful process was a reminder that genuine self-expression is a great foundation for meaningful art in both music and everyday life." or more information on *Origins*, please visit audible.com/origins.

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



Tomás Barreiro
Composer

Website: tomasbarreiro.com
Most recent: *La Cocina*

FOR COMPOSER and orchestrator Tomás Barreiro, his career path was shaped by a creative upbringing. "My mother was a writer and my father was a theater playwright, and I studied classical guitar. And I had friends who were into making movies and shorts, and one turned out to be Alondra de la Parra, a well-known filmmaker, and I just started writing for film," Barreiro says. His work includes music for television shows, theater, advertising and more than 60 feature films, and he has earned the Ariel and Fénix Prizes, as well as distinctions at the Toronto International Film Festival and Chicago International Film Festival and more.

Barreiro has also worked extensively in concert music, premiering compositions around the world, but he enjoys the distinct challenges of writing music for film. "If I'm doing film music, I have to be efficient and part of a group process. I like that," he says.

With music that has reached audiences across the globe, Barreiro strives to write music that transcends cultural boundaries. "I try to be as universal as I can and create music that's approachable, intelligent and, hopefully, appeals to anyone. I don't want a particular signature; I'd rather be interesting and dynamic."

When choosing new projects, Barreiro looks for depth and creative investment. "If I see that someone has made a big commitment to a project, I'll say yes. If it looks really commercial, I tend to say no, because I know no one will care for it in the end. Aesthetic attraction is important, too—amazing images and strong scripts drive me."

Barreiro also offers unique advice for aspiring film composers. "I would actually say focus less on the music, and focus more on seeing movies of all genres," he says. "Historic films, Russian films, Mexican films—just go outside the 'music' box and lean into the film industry."

▶ **ABEL SELAOCOE REIMAGINES BACH'S SIXTH SUITE**

South African cellist, composer, improviser and vocalist Abel Selaocoe—who implements umngqokolo, a form of overtone singing into his music—proudly blends together genres for a sound and performance style that is unlike anything else. He unveiled the latest preview of his forthcoming album, *Hymns of Bantu*, out February 21 on Warner Classics.



▲ **JAZMIN BEAN RELAUNCHES CULT CANDY COSMETICS**

Following the success of their acclaimed debut album *Traumatic Livelihood*, Jazmin Bean has had a very busy and successful 2024. The momentum continued with *The Traumatic Livelihood World Tour*, and now Bean has relaunched their vegan beauty brand, *Cult Candy Cosmetics*.



◀ **JAZ ELISE IS UNFORGETTABLE**

Jaz Elise, the multi-talented artist renowned for her 21st century fusion of reggae, soul, R&B, and dancehall, returns with her latest single, "Unforgettable" (Easy Star Records). The young singer, songwriter and producer from Kingston, Jamaica has been steadily gaining recognition both locally and internationally.



▲ **CROSSBONE SKULLY UNLEASHES EVIL WORLD MACHINE**

Rock outfit Crossbone Skully unleashed their debut album *Evil World Machine* which brought the legendary Mutt Lange (AC/DC, Def Leppard) out of retirement to executive produce the project. Released by Better Noise Music, the rock concept album will be expanded in a forthcoming graphic novel and animated film, *Thing #1*.

Tidbits From Our Tattered Past



▲ CAN RELEASE LIVE IN KEELE 1977

Can Live in Keele 1977 is the newest release in a series of live albums that have been unearthed from the Spoon Records vaults and from fan recordings, then painstakingly assembled by founding member Irmin Schmidt and producer/engineer René Tinner. The album is a dynamic document of late-period Can. Recorded in March 1977, the core line up of Irmin Schmidt, Jaki Liebezeit, Michael Karoli, and Holger Czukay are augmented by the addition of Rosko Gee (Traffic) on bass.

2005 - Black Eyed Peas - #13

On the cover of our June 2005 issue was pop-dance-hip-hop troupe the Black Eyed Peas, and will.i.am told us that, "I don't write my lyrics on a piece of paper; I write to ProTools. The reason people write is so they can remember it. You have to think of a line before you write it down, so it's embedded in your head. But that slows me down." For our A&R feature, Richard Reines of Drive-Thru Records said, "We don't sign artists and let them do their own thing. A label is supposed to do more than an act can do for itself."



◀ ABOVE & BEYOND RETURNS TO COACHELLA

British electronic music act Above & Beyond is set to return to the Coachella Valley Music and Arts Festival in 2025. Their highly anticipated performances on April 12 and 19, will mark their first appearance at the iconic festival since 2008. Above & Beyond will take the Coachella stage alongside electronic music pioneers Kraftwerk, British legends The Prodigy, Basement Jaxx, and Chase & Status, and some of the hottest emerging talent in the dance music space.

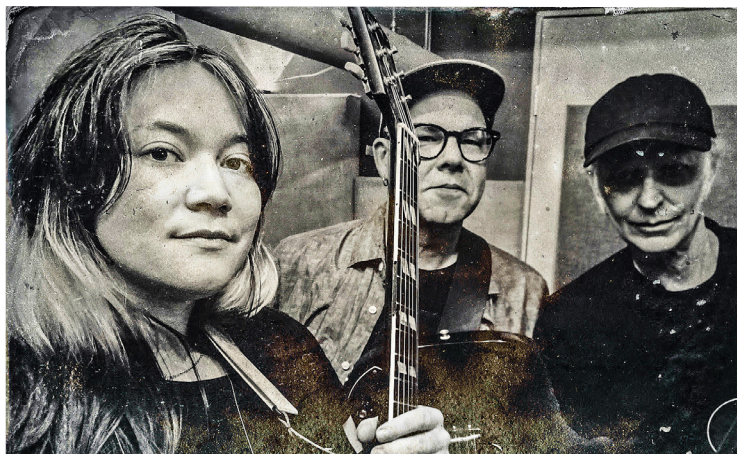


2015 - 5 Seconds of Summer - #11

Back in November of 2015, Australian pop-rockers 5 Seconds of Summer graced the front of these hallowed pages. Ashton Irwin told us that, "Early on in the tour, you gotta realize that every opportunity is a good opportunity for your band. Make the most of the situations you get, because situations don't come around too often, especially for a band just starting out." For our Music Publishers feature, Ginny Johnson of Notting Hill Music said, "Our philosophy is to get up every day and write songs for a purpose—we like having a reason. I think that's important today."

▶ SQUANDERERS SHARE THEM FOR VIEWERS AT HOME

Squanderers are the trio of guitarists Wendy Eisenberg and David Grubbs alongside multi-instrumentalist and legendary producer Kramer. The debut collaboration by three unique composers/musicians, *If a Body Meet a Body*, explores the instantaneous relations between sound and space.



Limited backissues available to order at musicconnection.com

The road to success for K-pop TWICE has been filled with many challenges and persistence. After almost a decade on the scene, the nine members have become household names thanks to captivating visuals and show-stopping performances. The group's unique "color pop" sound—a combination of rock, R&B, and hip-hop intertwined with catchy bubblegum pop hooks—has attracted much attention and accolades. It's hard to believe TWICE originated from a survival competition TV show.

The group was formed through JYP Entertainment's survival show *Sixteen*, where 16 trainees competed against each other for a spot in TWICE. The TV show made people emotionally invested in their journey as it incorporated fan votes. They competed in missions that showcased singing, dancing and personality talents. Through a series of eliminations, only seven girls earned a spot in the lineup: Nayeon, Jeongyeon, Sana, Jihyo, Mina, Dahyun, and Chaeyoung. To add excitement to the finale, South Korean singer-songwriter and the founder of JYPE, Park Jin-young (known by his stage name J.Y. Park or JYP) announced that he would add two more members, expanding the group from seven to nine. Tzuyu was added thanks to votes from the audience. Momo, who had previously been eliminated, was brought back by Park thanks to her impressive dancing and performance skills, which he believed the group was missing. Park also has a hand in selecting the name for the group, stating "they will be able to move people twice. Once through the ears and once through the eyes." As years have passed, the group has remained committed to living up to their name.

TWICE officially debuted on October 20, 2015, with their EP *The Story Begins* and the lead single "Like Ooh-Ahh." The group started strong as the music video for the single became the most-viewed K-pop debut on YouTube. The following year, TWICE rose to mega-stardom with their chart-topping single "Cheer Up," the dance-pop song charted at No. 1 on the Gaon Digital Chart and became the best-performing single of 2016 in South Korea.

The group's diverse lineup makes the group stand out above the rest. Nayeon, Jeongyeon, Jihyo, Dahyun and Chaeyoung are Korean, Momo, Sana, and Mina are Japanese, and Tzuyu is Taiwanese. Their background helps market them to fans outside of Korea and has inspired them to branch out into other languages including Japanese and English.

TWICE made its debut in Japan in 2017 with their first compilation album *#TWICE*. The release earned them Platinum certification by the Recording Industry Association of Japan (RIAJ), becoming the first Korean girl group to earn the honor. Their popularity blossomed in Japan as they became the first female K-pop to hold a Japanese dome tour with "Twice Dome Tour 2019 '#Dreamday'" in 2019, which took place across five shows in Osaka, Tokyo, and Nagoya. The group grew to worldwide prominence with their English-language debut, "The Feels" in 2022. The fast-tempo disco-pop tune became an instant hit. It earned the group their first career entry on the Billboard Hot 100 at No. 83, their first gold certification from the Recording Industry Association of America (RIAA) and multiple top



10 placements across various charts. TWICE was also the first female K-pop group to play at a North American stadium, and the first-ever girl group to play SoFi Stadium in Los Angeles. In 2023, they were the first K-pop act honored at the prestigious Billboard Women in Music Awards, where they received the "Breakthrough Award."

TWICE have cemented themselves as one of the most successful K-pop groups of all time. Their social media presence is huge, with frequent posts and promotions that let fans connect with them daily. The group's popularity has grown each year and their fans have earned the nickname "ONCE." This name was given by the members in 2015, stating "If you love us even once, we will repay your love with twice of our love."

Throughout their career, they've released more than 200 songs. All spanning from mini albums, studio albums, compilation

albums, reissues, and a remix album. All nine members have been involved in the writing and composition of the music for the group. The most well-known are Dahyun, Jihyo, and Chaeyoung. Keeping things interesting the group has also dabbled in other projects. Nayeon, Jihyo, and Tzuyu have released solo projects that have been well-received by the general public.

Nayeon was the first member to go solo in 2022 with her EP titled *Im Nayeon*. The EP contains seven tracks, including the lead single "Pop!" and a collaboration with Felix from Stray Kids called "No Problem." The album was a huge success as it debuted on the U.S. Billboard 200 chart at No. 7, making Nayeon the first South Korean soloist to enter the top 10 and highest-selling female act of that year. Then in 2024, Nayeon released her second EP *Na*, which also peaked at #7 on the US Billboard 200 chart. Jihyo was the second member to go



BY
JACQUELINE
NARANJO

solo with her R&B-inspired EP *ZONE* in 2023. A personal project for the singer as she wrote and composed most of the track. The album name is a combination of the alphabet letter Z (which refers to Jihyo) and the English word One, meaning "Jihyo's first." The last member to debut as a soloist was Tzuyu with her EP *Aboutzu*. The title *Aboutzu* is a combo of the English word "about" and the first three letters of the singer's name Tzuyu, symbolizing all aspects of herself. The EP contains six tracks, including the lead single "Run Away" and collaborations with Peniel of BtoB and rapper pH-1.

A TWICE J-pop sub-unit named MISAMO debuted in 2023, consisting of the Japanese members Momo, Sana, and Mina. The group sets itself apart from the cheerful bubblegum pop sound of TWICE, focusing on a more contemporary sound with sophisticated visuals. The subunit has been a huge hit in Japan, with

the group debuting at No. 1 on the Japanese Oricon Albums Chart with their EP *Masterpiece*.

The group has also tapped into other parts of the entertainment industry. Jeongyeon hosts a YouTube show called *The Inspector Show* where she goes into the homes of celebrities and ransacks their place for donations that will eventually be sold in a flea market. Sana also delved into the YouTube realm by temporarily taking over hosting duties for "Dex's Fridge Interview." Dahyun made her acting debut last year with the coming-of-age romance film *You Are the Apple of My Eye* and will star in the independent movie *Run to You*.

There is no sign of TWICE slowing down as 2024 was a huge year. In February, the group dropped their 13th mini-album, *With YOU-th*, which debuted at No. 1 on the Billboard 200 chart—marking their first No. 1 album since their debut in 2015 and cementing their record for the most top-10 albums on the Billboard 200

by a female K-pop act. With *YOU-th* also made history by securing the highest pure album sales among all K-pop girl groups. In March, the group brought their fifth World Tour, *READY TO BE*, to Las Vegas for a sold-out, one-night-only encore performance, *READY TO BE ONCE MORE*, at Allegiant Stadium. In November, they set a record-breaking livestream performance on Amazon Music Live following the NFL's Thursday Night Football. To top off the year, TWICE released their highly anticipated 14th mini album, *STRATEGY*, via JYP Entertainment and Republic Records on Dec 6th. The album features seven brand-new tracks, including a collaboration with rapper Megan Thee Stallion titled "Strategy." The English track marks TWICE's second collaboration with Megan Thee Stallion, following last October's "Mamushi (Remix) (feat. TWICE)," which appeared on *MEGAN ACT II*. The group also dropped a music video for the lead track "Strategy," the video shows the group members revealing their playful strategies to win over a crush with fun choreography and charming visuals. The album is a cohesive project that channels all aspects of love with memorable hooks and their signature bubbly pop melodies.

Keeping the momentum going, TWICE is heading into 2025 with even bigger plans. They will be joining Coldplay on tour in April, serving as the special guests for their six shows in Seoul. October will be extra special as the nine members will be celebrating their 10th anniversary as a group! Despite their busy schedule of appearances and promotion, TWICE took some time to answer some *Music Connection* questions about their skyrocketing career, new album and plans for the new year.

MUSIC CONNECTION: Hi TWICE, thank you for answering our questions. Can you please introduce yourselves to our readers. Bonus question, what's a fun fact about yourself?

Nayeon: Hi, I'm Nayeon. I had Kimchi for lunch today!

Jeongyeon: Hi, I'm Jeongyeon from TWICE! Actually, I'm the fun one!

Momo: Hello, I'm Momo! I went for a walk with my puppies, Dobby and Boo today!

Sana: Hi, I'm Sana. My birthday is coming soon (December 29th)!

Jihyo: Hi, I'm Jihyo! I ordered summer rolls today and then I ate Sana's Budae Jjigae (Army Stew).

Mina: Hi, I'm Mina from TWICE. On my days off, I do nothing but just lay down.

Dahyun: Hi, I'm Dahyun. These days, I'm into warm mufflers and hats since it's so cold!

Chaeyoung: Hi, I'm Chaeyoung, and I'm not a fan of strawberry-scented milk (not the flavor, but the smell).

Tzuyu: Hi, I'm Tzuyu! Sometimes, I hold my puppy and talk to the mirror.

MC: Your 14th mini album *Strategy* is out now. How would you describe the album, what's the inspiration?

Nayeon: As soon as I heard it, I felt like this is the TWICE song. We tried to include our unique bright and lovely "Strategy."

Jihyo: The theme colors are pink and red, both bright and vibrant, to create a festive vibe for the end of the year.

MC: How was the creative process, was any song tough to record?

Nayeon: The focus track, "Strategy," required more edits than the other tracks.

MC: Which song is your favorite from the mini album and why?

Jeongyeon: I really like the song "Like It Like It." It's a bright and upbeat song, and it fits perfectly as a TWICE track!

MC: Question for Dahyun, you wrote the lyrics for the song "Keeper." Can you talk about the experience? How does it feel to be more involved in the creative process?

Dahyun: I've listened to the song "Keeper" countless times, and because it's a song I worked really hard on writing the lyrics for, I feel even more connected to it. Most of all, I'm happy and proud thinking that ONCE will love it!

MC: The lead title track "Strategy" features Megan Thee Stallion and the group was also featured on a remix of her song "Mamushi." How was it collaborating with Megan?

Mina: It's truly an honor, and I think it became an even more stylish and cool piece thanks to Megan.

Chaeyoung: I feel like it made the song even richer, and it was such a valuable experience.

MC: Music videos, choreography and visuals are an important part in K-pop, how would you describe TWICE's signature look and style?

Chaeyoung: Energetic and Sporty

MC: What's your favorite and least favorite thing about filming music videos?

Mina: I get to wear a variety of outfits, and I always look forward to the sets as well.

Tzuyu: For "Strategy," I got to shoot with Megan Thee Stallion, and it was really eye-catching and fun!

MC: You guys sing in a variety of languages—Korean, Japanese and English. Do you work with coaches to help with the pronunciations? What other language would you love to sing in?

Momo: We get help from the other members, and some members also take separate lessons! If possible, I would love to sing in Spanish as well.

MC: You've been working with JYP Entertainment for a very long time. What do you enjoy about working with the company? Anyone who has helped you all along the group's career?

Jihyo: Both JYP Entertainment and we have the same ultimate goal—for TWICE to do even better and keep rising. I think we're all working hard with trust in each other.

MC: TWICE is very popular and loved here in the U.S. You've sold out stadiums and toured in various cities. How was that experience?

Jeongyeon: It's amazing and I'm so grateful that TWICE is loved in such a big country like the U.S. and that people enjoy our music. During the tour, I realized that there are so many more people who love us than I had imagined!

Sana: When we debuted, I couldn't have imagined receiving so much love in the U.S. Although we can't visit often, I just want to say thank you to everyone who loves and supports us.

MC: What's the biggest difference between performing in the U.S. versus Korea?

Jeongyeon: There's no big difference! The love our fans have for us and our music is the same, no matter where we are!

MC: What's your favorite thing about touring?

Momo: I'm so happy to be able to visit countries I've never been to and meet ONCE there!

MC: How do you take care of yourself mentally and psychically with such heavy schedules?

Dahyun: Since staying hydrated is important, I try to drink lots of water and get enough sleep.

MC: In November, it was announced that TWICE will be special guests of Coldplay's upcoming shows in Seoul. How does it feel to

open them? Are you big fans of their music?
Chaeyoung: It reminds me of what we heard a lot during our trainee days. I'm really grateful and happy that we were given that opportunity!

MC: TWICE will be celebrating its 10th anniversary in 2025. A big milestone! What are you looking forward to the most as a group in the new year?

Sana: Since the 10th anniversary is such a special milestone, I really want to create lots of amazing memories with the members and our fans.

MC: Looking back at your extraordinary career. What has been the biggest challenge you've faced as a group and how did you overcome it?
Jihyo: I never imagined we'd be able to do a tour on this scale. It was really exciting but also nerve-wracking, but I just thought, "Let's do it the way we always do."

MC: TWICE has released a lot of music through the years. What is the secret to keeping your music sounding fresh and exciting?

Tzuyu: I think watching lots of other artists' performances and discussing ideas with the label really helped in creating new and great music!

MC: The nine of you seem to have very close and supportive relationships. What's the key to getting along?

Sana: The members are like the best colleagues and family to me. I think it's because of the affection, love, and respect we have for each other that we've been able to reach this 10-year milestone.

Tzuyu: While we respect each other and work hard individually, we're always there to lean on each other when things get tough. I think that's been a big source of strength.

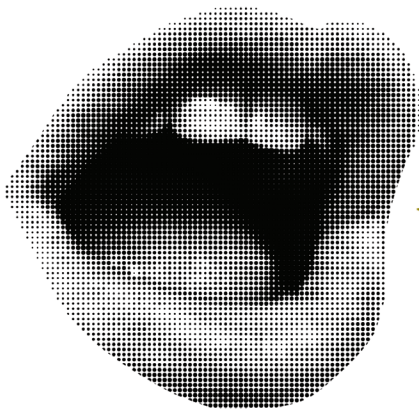
MC: What is your advice for people who aspire to be idols?

Nayeon: Believe in yourself!



QUICK FACTS

- The group was initially formed on the competition show *Sixteen* in 2015.
- Jihyo trained in JYP for 10 years before debuting
- Mina was born in San Antonio, TX
- Twice has been dubbed by Korean media as the "Nation's Girl Group"
- The oldest member of Twice is Nayeon (born Sep 22, 1995). The youngest member is Tzuyu (born Jun 14, 1999).



A&R DISCUSSION

2025

BY ANDY HAUFMANN

No matter how brilliant an artist might be, that creator is likely to toil in obscurity until an A&R person helps bring that person's talents to the masses. These mysterious industry representatives are the ones in the trenches searching tirelessly for musical diamonds who deserve a brighter spotlight. To kick off the year, *MC* spoke with three A&R standouts to learn more about this often-misunderstood occupation.

Donna Caseine serves on the publishing side. Clients of hers include Joe Walsh, Ben Harper, and Joni Mitchell. Pete Ganbarg is an industry legend with two Grammys and an impressive tenure as President of A&R at Atlantic Records. Besides founding Pure Tune Records, he created a popular interview series, *Rock & Roll High School*. A younger A&R, Chelsea Shear represents the electronic side. As Lead A&R for indie label Monstercat, she's responsible for the outfit's bass-heavy brand. Previously, she worked at Skrillex's OWSLA. Together, these VIPs paint a vivid picture of what it means to walk in their shoes.

DONNA CASEINE

EVP, Global Creative Director, Reservoir
reservoir-media.com

What are your favorite platforms and internet-related techniques for finding artists outside of TikTok, YouTube and Spotify?

You forgot Instagram! Chartmetric would be another. I'm not really a research-driven publisher A&R person. I go by my ears and seeing what's reacting.

What are the key elements you look for in artists?

It's always going to be that "it" factor, that intangible. That person, that energy, that charisma, that separates them from mere mortals. And coming from a publishing standpoint, the song. It's the storyteller that grabs me.

How do you learn to identify a good song?

It's the song that stays in your ears and won't let go. It's that melody that grabs you, that lyric. You're humming a song and you're like, "What is that?" It's a demo that I'm singing like it's been in my life for days, weeks, or months.

What are the factors outside of musicality that you look for?

It's the belief to succeed. And you're looking for partners, someone who wants this as much as I do. They have a will to succeed. They're

not waiting for the phone to ring. Being proactive is really important. And you have to have luck. We all need luck.

As an A&R person, you have to put out fires. How do you develop the tools to smooth over disagreements about credits?

It's patience, timing, and having frank conversations. Hopefully, everyone has a desire

for resolution. Sometimes when there's a split dispute, you have to go back to the beginning about how [a song] was created. Sometimes it's waiting for people to come to the table. They need to go back to their writers or partners and seek a fair compromise. When people work together a lot, it doesn't come up as much.

How can aspiring A&R reps get into the profession?

You get in wherever you can. I grew up in the recording studio business here in Los Angeles. As a kid, I didn't know about the job until I got in. I knew about recording studios, producers, engineers and mixers. And A&R people who would come to the studio. I wanted to be an A&R person working for a label. I didn't know there is an A&R function with music publishing. That happened for me when I was working for a producer in high school. He was like, "Listen to these songs and tell me who you think could sing them." I had no idea that was a job. Many years ago, I hired a kid out of USC. He thought he wanted to be a music publisher. And then he decided he didn't. And I was like, "If this is not your path, don't get stuck. Figure out what other aspect of music is your passion." And he did. He ended up working in the distribution arm of Universal, because that was more aligned with what he wanted to do.

Don't be so myopic that you look past opportunities.

Yeah. A friend of mine asked if I would speak to her niece. This wonderful student in Michigan was like, "I love going to shows." I go,



"There are shows in your college town. Go into one of those venues and talk to the booker." She's like, "What's a booker?" Internships are wonderful. You may be interning in one department and, while you're there, use the opportunity to ask people if you could have 30 minutes of their time where you could sit with them and ask what they do.

What are the challenges of being an A&R as a woman?

Maybe when I started there was an apprehension about safety going into studios. But in this day and age, both genders should be conscious about the rooms they're walking into. It's a great question. I just know that every morning I've always woken up being a woman. I wake up being a woman of color every day of my life. So how would I approach it differently? I have no desire to change either of those things. I just have to plow forward.

You push past it all and become a success anyway.

There are many doors that can open. Have a short-term memory. Not everything is a slight. If someone doesn't get back to you, you don't know what their day was like. Maybe they're busy. You get emails, calls, family things. You get pulled into a meeting. Have persistence without being annoying. You've just got to keep moving.

What else would you like to add?

To paraphrase Nietzsche—a life without music would be a mistake. Music is so valuable. You go into a restaurant and there might be music playing. How does it change your environment? There are reasons why people have wedding songs; it's because music is important and treasured. And it's an endless discovery. I'm looking forward to hearing the song that's being created today and tomorrow. And I'm looking forward to hearing songs that were written 20 years ago.

PETE GANBARG

President, Pure Tone Music
Puretone.com

What are your favorite platforms and internet-related techniques for finding artists outside of TikTok, YouTube, and Spotify?

Basically, I keep my ear to the wind. I subscribe to a lot of aggregate music blog-type sites. If something starts charting on any platform, I get a notification. If it seems interesting, I'll add it to a playlist and start listening. And then one thing leads to another. "If you like this song, have you heard this?" So it's a combination of being fed research tips from outside platforms and then letting the algorithm do the rest.

Are there upcoming platforms you see as being hotbeds of activity?

There are some I subscribe to. One is called Soundcharts. Another is called Spot On Track. For the money I pay, it's definitely worth it.

What are the key elements you look for in an artist?

Ultimately, it's something that is going to connect with an audience. The style of music doesn't matter. Is there an audience for this? And is the

audience going to listen to it over and over? And buy a hard ticket and merch? A lot of what we're doing as A&R people is projecting. Sometimes our projections are right, and sometimes they're wrong. But if we could be right enough to where, when we are right it's a big right, then the ones that were not right-on are okay, too.

Are there factors you look for in artists outside of musicality?

It's different now than it was a decade or two ago. Anyone can release music at any point and have it be available to anyone in the world. If people are doing that without any backing, label or production company, and the audience is connecting with it, that's all I need. My opinion doesn't matter. The audience has already voted.

How do you develop the skills to deal with the fires that come up in your job?

A lot of that is based on experience. Once you've been doing it for many decades, chances are the fires you're seeing aren't new. It's going to be a new fire dressed up in a contemporary way. I worked for Clive Davis for



around a dozen years. And what I loved about working for him was there was no crisis he hadn't seen before.

Did he teach you how to identify a hit song?

He taught me everything. You don't work for Clive and not come out the other side being a better A&R.

How can aspiring A&R reps get into the profession?

It's a lot easier to do now, because there's a lot more music available. Everybody has the same tools. It's just about who's going to dig deeper and find the right things.

What spurred you to start the Rock and Roll High School Podcast?

I realized a long time ago that a lot of the younger A&Rs didn't know a lot about music beyond the present day. If you're talking to an artist, you need to be fluent in whatever they're

excited about. So I dusted off a teaching degree and started a class. "This is James Brown. This is Chuck Berry. This is Little Richard. This is Buddy Holly. This is The Everly Brothers." And they were eager to learn.

By the time I got to the present day, not only did I have more people wanting to learn, but I also realized I needed to change it up a bit and started bringing in guests. So I brought in Clive Davis. I brought in Graham Nash. I brought in Gamble and Huff. And I brought in Nile Rodgers. Hundreds of people would show up. During the pandemic, I got a call from the head of global HR for Warner Music Group who had heard about the class. "These interviews you're doing, now that everybody's working remotely can you do them on Zoom?" And I said, "Sure." It was easy to press record and repurpose [these lectures] into a podcast. We're now close to 50 episodes. It's fun for me, because I get to learn along with my audience.

Are the fundamentals of A&R the same as when you started?

I think they are. A&R as a skillset doesn't change. It's still about finding the artist that is going to appeal to a large audience and making sure the material they're recording is going to complement their artistry. People hear the letters "A" and "R" all the time, but they don't realize what they stand for. The perfect definition of A&R is when you pair the brilliant voice, the "A," with the iconic copyright, the "R." So whether that's Aretha Franklin singing "Respect," Whitney Houston singing "I Will Always Love You," or Karen Carpenter singing "Superstar," you have the most iconic voices singing evergreen copyrights. That never goes away.

Is there anything else you want to add?

There's always going to be a need for A&R. Technology changes, but the core role of A&R doesn't. As long as people want to discover their next favorite artist or song, they're going to need an A&R person behind the scenes making it happen.

CHELSEA SHEAR

Lead A&R, Monstercat
monstercat.com

What are your favorite platforms and internet-related techniques for finding artists?

I came into learning about A&R from a research-based standpoint, going to shows, checking out DJ shows in L.A., as well as going on different sites. I try not to keep too pigeonholed. You never know what will pop up. I'll look at dance periodicals and music industry periodicals in general. I try to get a really good picture of what's going on in the music industry and then dial it back into the dance side. Scouring Spotify and Soundcloud, YouTube, word of mouth... And then going to festivals and trying to [figure out] who's having that uptick in momentum.

Do you see any new platforms starting to take hold?

TikTok and Instagram are, I think, artists' main go-tos right now. Twitter and Facebook aren't as much of a priority these days. I do a lot of

scrolling to see who's active, who's constantly promoting their music. In terms of new apps, I haven't been familiar with artists using anything new in relation to content and promo. But I do see a lot of new apps that are more on the side of being a resource for artists. There's one called Roadie that helps artists manage themselves and put together a game plan.

What are the elements you look for in



an artist? What makes you want to sign someone?

I look to work collaboratively with artists and teams to assure the music aligns with our roster goals as well as company goals. I like to build strong personal and professional relationships with my artists to make sure it's a partnership where I can empower them to reach new creative heights. We try to hone in on music that aligns with what we're releasing, aligns with the current state of dance music, and beyond that making sure the song or package is compelling and impactful. I take a lot of pride in that quality control aspect, because there's a lot of it out there. Sifting through the weeds can be daunting. I really try to make sure that, if I'm bringing something on, it's objectively aligned with what we're doing as a label, what's up-and-coming in dance music, and seeing if we can support the artist.

How do you develop the skills to deal with the challenges of A&R, both personally and otherwise?

Being an A&R is a mixture of being a support system and a therapist. [You also have to] have a good understanding of who that artist is, what their music sounds like, and what their goals are. It takes a lot of ear training, having an understanding of the space, and getting to know the artist on both a personal and professional level. That allows me to speak to their needs. Sometimes, it takes a little more massaging and tact. For some artists, I try to guide them. Some artists are reluctant to let someone into the creative process. If they're on the side of not wanting to take feedback, I honor that boundary. And then with artists who are inclined to work together, I spend the

time to understand what they're into.

How can aspiring A&R reps get into the profession?

Get into a space where you can learn the ropes, whether it be a studio internship or going to a school or program that gives you insight on your next step. Try to see if there's a label or entity that aligns with your passion, reach out and get your foot in the door that way. I know a lot of A&Rs who are also managers. A lot of people get their start working with friends. A&R these days can be a number of things.

Are you aware of any differences between doing A&R in the dance genres and others?

In the dance world, it's mostly a lot of independent companies. At the majors, there are much bigger rosters, and I'm sure it's harder to be hands-on. I've worked with A&Rs on the major side, with me on the independent side.

Is there anything else you want to add?

A&R roles can carry stereotypes about infringing on creativity, so I try to prioritize an artist-centered partnership, amplify their unique voices, and help them maintain their creative freedom. Outside of that, I take a lot of pride in working with underrepresented artists. Being able to have my own roster, I've tried to amplify that as much as I can, whether it's women artists, people of color who are LGBTQ+, artists who are in Asia or other countries where they are not really getting billed. They're not put forward as much as cis male white artists who are typically the majority of the scene. And since I've joined Monstercat, my efforts lead to a 15 percent increase in female and BIPOC artists working with the label. It's really important to me to uplift and amplify those sorts of artists.

DAVE ROSE

CEO, Deep South Entertainment
deepsouthentertainment.com

How do you fit into the A&R space?

Having been in the business for close to 30 years, it's been interesting to watch the role of A&R evolve. A lot of the A&R duties that take place inside a traditional label role are falling in the laps of other people. Starting as a record label helped me understand how complex that position is and how broad it can be. It was nice for me to jump in head first as a record label. And as a small, independent record label, we were everything. We were A&R, marketing, distribution, all of it. We would scout rising talent, put them on compilation CDs, and work press and radio, usually college. And we would share them with friends at major labels in hopes of developing these artists. That worked very successfully. We had over a dozen acts on our first few compilations get major label deals.

What are some of the ways you find artists?

Typically, the way I find talent is by listening to others. Quite often, it's people not in the music business, because they have no agenda. Your dentist just knows great music. So it's keeping an eye on what others talk about.

What key elements do you look for in artists?

One of the first things I ask an artist is, "What's your goal?" I love that not every artist has the same goals. Some want world domination. Others just want a thousand fans that can give them a sustainable living. Where do you want to go? Where do you want to be? That dictates a lot about whether I can help. And it depends on genre. Country music operates differently than even bluegrass, for example. It's making sure that what the artist wants to do, where they want to go, and what their goals are match up with reality.

How do you develop the skills to deal with problems?

I was in several indie rock bands. We were certified aluminum foil. All seven of our fans really liked us. I made every mistake. The first compilation we put out had one of my bands on it. And it landed right between several acts that went on to achieve huge success. That was an early indication that that's the side of the business I should be on. I've logged hundreds



of thousands of miles touring, countless hours in the studio, written hundreds of songs. I've lived the life. So I understand what a musician has to go through. Playing, touring, and recording taught me more than I could learn anywhere else.

How can aspiring A&R reps get into the profession?

There's one thing every band and artist needs: help. Find your favorite local artist, go to their show, and say, "What can I do to help?" And freely give your time and energy. That's how I got into this. I met a rock band. I went to one of their shows, liked them, and said, "What could I do?" The next show, I was unloading gear. The show after that, I was selling merchandise. Five or six shows later, they asked me to be their manager. I didn't even know what a manager was. Eventually, they lost their bass player, so I learned how to play bass just to keep the band going. Whatever your skills are, it's almost certain that an independent artist is going to need your help.

Audeze Maxwell Headphones

Audeze's Maxwell is the most affordable headphone the company has ever offered. While Maxwell is primarily marketed as a wireless gaming headset it also can be effectively used for general music production and for tracking/mixing immersive audio.

Maxwell is built from aluminum and steel, so it does have a little bit of weight to it. Nothing on Maxwell looks or feels cheap. The headphone uses a suspension headband, but it also has some leather padding just above that. The ear pads on Maxwell are extremely soft and have foam built in which makes Maxwell super comfortable to wear for long listening sessions. The overall build quality and the design of Maxwell looks and feels like a pair of high-end audiophile headphones.

Maxwell incorporates Audeze's planar magnetic drivers' technology which definitely separates these headphones from any other headphones on the market at this price point. The planar drivers add to Maxwell overall mid-range response which is important with gamers because of how you hear dialogue. In the studio, Maxwell also does a great job of separating guitars, especially acoustic guitars in your mix. Bass frequencies feel natural, and the overall soundstage feels clear and open.

Maxwell is offered in two versions, an Xbox version and PlayStation version. The only difference between the two headphones is just the dongle that connects to the respective gaming platform as both PlayStation and Xbox have different requirements in terms of hardware that it connects to the gaming platforms. Other than that, the headphones themselves are

completely identical and both versions will work with Audeze's head tracking integration for the Dolby Atmos Renderer. Note that the Dolby Renderer is not included, it must be purchased separately.

Included in the box, you get a USB-C cable for audio and/or charging, and a standard 3.5mm headphone cable. Maxwell also comes with a detachable hyper cardioid microphone which has a built-in A.I.-based noise reduction circuit Audeze calls FILTER™ and which does a great job of filtering out environmental noise.

The battery life on Maxwell is seriously impressive. Audeze says you can get a little over 80 hours of normal use on a single charge. Maxwell also has one of the most impressive fast charging times that I have

seen on any headset or headphone. A 20-minute charge will give you battery life all day, which means you can realistically use Maxwell for longer tracking and mixing sessions without having to worry about having to recharge the headphones in the middle of your work.

Maxwell uses wheels instead of actual buttons for most of the controls including the overall volume control wheel to balance your chat or game mix. Physical buttons include a volume control, power button and a mic mute switch.

Maxwell has an available free desktop app with your Mac or PC. There is also an available mobile app which gives you a link to keep the headphone firmware up to date.

Purchasing Maxwell includes a free download to Audeze's head tracking integration for the Dolby Atmos Renderer. Once downloaded, in order for the head tracking to work, you need to have the latest firmware version installed on your headphones. In order for the head tracking integration to work, Maxwell needs to be connected to your computer via USB wired or wireless dongle. Head tracking does not work over Bluetooth or analog. In short, you can easily connect the Maxwell with head tracking to the Dolby Atmos Bridge to play directly from the Dolby's Renderer or mix through in most DAW software programs including ProTools, Studio One, Logic and others.

Once you set the Atmos Renderer inputs to the Dolby Audio Bridge and then set the outputs to the Dolby Atmos Renderer you will see that the headtracker in the Dolby ATMOS Renderer moves with your head position. There is no additional software needed. If you ever need to re-center

the Maxwell because the tracking drifted off a little, you do that with a firm double-tap anywhere located on the headphone.

Sum it up, Maxwell is a great wireless gaming headphone that can also double as a professional level headphone for music production. Maxwell is also great for general listening enjoyment. Not only that, you are getting access to Audeze's planar magnetic driver technology in the most affordable headphone Audeze has ever offered as well as rock solid wireless Bluetooth technology and real world, all-day battery life.

Audeze's Maxwell is available now at a bargain price of MAP \$299.

Find out more at audeze.com/products/maxwell-wireless-gaming-headset



ACT Entertainment RapcoHorizon and Lava Cables

I recently had the opportunity to sit down with Shawn Wells, ACT Entertainment Market Manager: Sound to get his insights on ACT Entertainment's RapcoHorizon and Lava Cables brands

Tell me about the history of ACT Entertainment and its cable brands.

Headquartered in Jackson, MO, ACT Entertainment was formed in 2021 following the merger of ACT Lighting and RHC Holdings. Today, ACT is North America's leading supplier of the entertainment industry's principal products to professionals across six different markets, including professional lighting and control equipment; audio, video, fiber and power distribution; cables; connectivity; metalwork; custom manufacturing; and design.

Among ACT's cable solutions are three leading brands, RapcoHorizon and Lava Cable,

and studio-quality solutions that have solidified the brand's reputation for everyone from house musicians to major recording artists.

What are some of the unique benefits of RapcoHorizon cables?

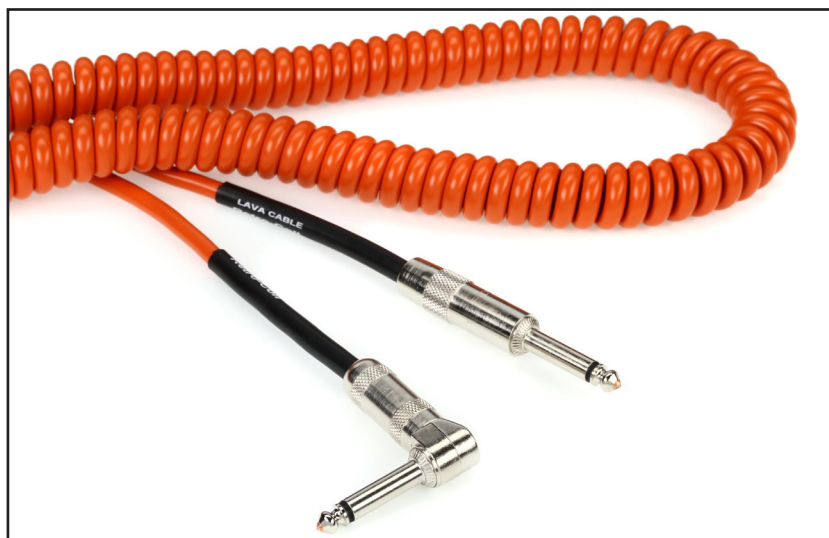
The name of the game with RapcoHorizon is durability, viability and affordability. ACT has a wire extrusion facility in Massachusetts, where every single element of the build, assembly and delivery is within our reach. The entire assembly process is kept in-house, which ensures every product is held to our company standards.

Additionally, RapcoHorizon is the most customizable brand that we carry. We provide the opportunity for customers to control the cable manufacturing process, from start to finish. Since our facility is right here in the U.S., we can go directly to the source and

super smooth in terms of tone. The effects that can be reached with the Lava Retro Coil cable make it a very cool product.

Tell me a little more about Lava Cable's pedalboards.

The Lava Cable Pedalboard Kits are the most popular in this category as they can be as unique as the musician themselves. The kits are 100-percent DIY and make it possible to build out exactly what you need, so everything looks super sleek and clean on a board. Additionally, users can choose between three different signal kits and one power kit, and there are a variety of lengths and color options available. Every design is based upon a specific player's needs, and we have a lot of videos up on our social media pages showcasing the best approaches for those who need guidance.



which are both prominent players in the music world, as well as ProCo, an audio interfacing solution found in systems integration.

Originally founded in 1982 as simply "Rapco," the brand merged with Horizon in 1997 to become the powerhouse "RAPCOHORIZON" name that it is today. Owing to four decades of retail partnerships, RapcoHorizon's has grown to be one of the world's largest cable manufacturers. The brand's North American-made products offer optimal flexibility and premium performance for everything from systems integrators, concert touring sound companies and sound and video contractors to recording studios, audiophiles and musicians.

Since its inception in 2004, Lava Cable has been known for providing innovative cable, plug and accessory products, such as its pedal board kits. Acquired by ACT in 2018, Lava Cable grew from a love for music, good tone and the desire to produce innovative cable solutions using best in class, American-made materials. The result: a product line with standard, premium

make decisions on the fly. With RapcoHorizon, customers can customize just about anything—from shrink wrap to logos and other branding.

What are some of the unique benefits of Lava Cables?

When it comes to Lava Cable, the benefits become more product specific—with our most popular solutions being either the Pedalboard Kit or the Retro Coil cables. Lava Cable's coil solutions are the brand's best seller, and that's not just because there aren't many coil cable manufacturers out there anymore. Our coils offer exceptional quality. They feature a unique, hybrid Elastometric Polymer jacket that makes it the most rugged, light and durable coil solution available, in addition to being truly better in terms of touch and feel.

The coils rebound back together nicely, and the connector assembly is incredibly durable. The coils round out the mid-range frequencies and project more of that sound. They also give some weight to the sound, which makes it

Say I'm a new, emerging musician - what cable solutions would you suggest?

I would say RapcoHorizon, for sure. The beauty of RapcoHorizon is that it is a phenomenal beginner brand. You won't have to worry whether it works or not; it's stable. More than that, we've got a product for every stage of a musical journey. So, as a musician progresses, they can start to lean towards the Lava Cable line and get more particular and specific in their tone.

Do you feel that the pricing of RapcoHorizon and Lava Cables are competitive for what you are getting?

They are definitely competitive when you also consider the quality and value that are offered. Our RapcoHorizon G1 cable is one of our most popular solutions. It's your basic, 10-foot guitar cable; it's extremely affordable and reliable—and it's everywhere. With Lava Cable, we fall in the middle in terms of pricing, and we deliver a value that others might not.

Find out more at actentertainment.com

Jimmy Page "Heartbreaker" Tone

As a kid, I sat for hours in front of my turntable constantly dragging the needle to the middle section of "Heartbreaker" (on *Led Zeppelin II*), trying to learn what Jimmy Page's nimble fingers were athletically accomplishing, as well as how to recreate the devastating attitude of his guitar tone. Today, thanks to digital amp modeling, I can emulate the sounds of my favorite players from "inside the box" with a computer and software.

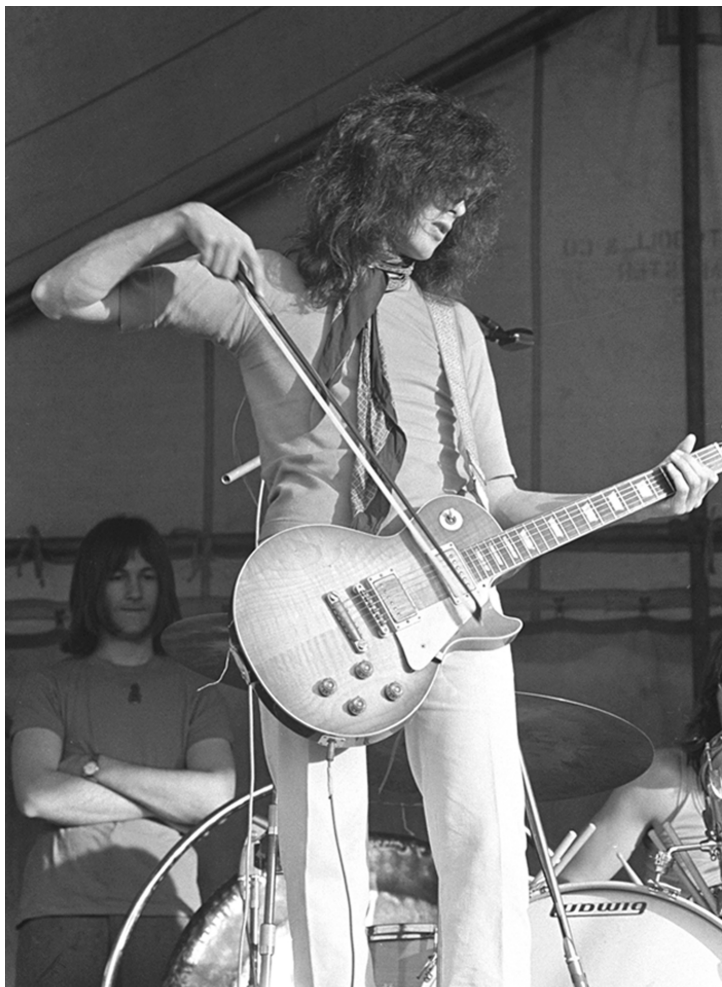
First, I zero in on the components of the tone I'm trying to emulate. To achieve Page's "Heartbreaker" lead tone, I determined that I had to craft a sound emulating the following:

Heartbreaker Tone Characteristics

- Biting tone of the Marshall Plexi
- Singing quality when using a double humbucking bridge pick-up (This especially true with Page's picking style, where you can really taste the bite of the treble frequencies).
- Full mid-range tone

There are many excellent amp plug-ins out there, but I used IK Multimedia's AmpliTube 4 (via an Avid Fast Track Duo interface). If you use another plug-in, you can probably approximate my choices, as many manufacturers provide a "usual suspects" menu of similar amp flavors, even if they go by different patch names.

After establishing my "sound goals," I decided to use my 1997 Gibson Les Paul Custom and AmpliTube's 1985 Mesa Boogie Mark III head and a 4x12 Closed Vintage cabinet to chase Page's tone.



the bright settings gave the tone more of the biting characteristics of "Heartbreaker."

- Set the Rhythm 2/Middle knob to 6.5
- Leave EQ sliders off

For those of you who may not have access to a Les Paul, I was able to achieve this tone with single coil pick-ups using my Fender Strat (Seymour Duncan active Blackout pickups) Soldano SLO100 Head

- First activated the amp's crunch tone and set Overdrive Pre Amp knob to 4
- Set Presence control to 5
- I rolled back the Strat's Treble knob about half way to get rid of the twang
- I boosted the low mids on the Soldano's controls to give the tone more body. The cool thing about AmpliTube is they included the inherent amplifier hiss for each amp. Hey it is all a part of the overall sound.

What I really enjoy is the flexibility of using amp modeling "In The Box" because it gives you flexibility with miking the cabinet speakers. I fooled around with the following microphones Shure 57, AKG 414, Royer 121, and Beyerdynamic M160.

Cabinet & Microphone Settings

- Choose 4x12 Closed Vintage1
- Choose Room Type "Studio A"
- Place a Shure SM57 or Beyerdynamic M160 just slightly off axis to the left of the speaker cone
- Use 2 Room Microphones, one left and the right to pick up the fullness of the room

So go to work and get your Jimmy Page tone on!

Mesa Boogie Mark III head

- First activated the amp's lead tone and set Lead Drive to 4
- Set the Volume to 6
- Set the Lead Drive at 5
- Set the Lead Master at 7
- Both the Volume & Lead Master knobs had their Bright function selected. I found using



Multi-Emmy award winning Brian Tarquin (BHP Music-Guitar Trax Records) is an established top rate composer/guitarist/producer. Through the past 30 years he has enjoyed Top 10 radio hits, and music has been heard by tens of millions on a plethora of television and film scores such as: *CSI, Ellen, Extra, TMZ, 60 Minutes, Sex and the City, 20/20, SNL, Godzilla, Seinfeld, Cheers, Charmed, Good Morning America*, to name a few.

Yves Jarvis

All Cylinders

In Real Life

Producer: Yves Jarvis

For artists, there's freedom in going solo and eschewing collaborators. In creating *All Cylinders* entirely himself, Yves Jarvis takes full advantage of being the sole creator and taking his compositions anywhere and everywhere, freely reveling in sounds some wouldn't dare contemplate. While unique and indelibly quirky, every song is like an inspired sketch in need of framing. The brevity of each track suggests these musical concepts deserve further exploration. - **Andy Kaufmann**



Shutdown

By Your Side

Equal Vision Records

Producer: Jerry Farley

It's not really a "return to form" as these dudes broke up when they were still incredibly tight. Still, when opening track "Our Time" riffs through their speakers, 40-year-old hardcore kids may just stand up from their corporate desks and come out of mosh retirement, much to HR's chagrin. This EP marks Shutdown's first release of new music since 2001, so fans should be open to new melodic structures. Standouts include "Our Time," title track, and the chant-friendly "What Are You Thinking." - **Andy Mesecher**



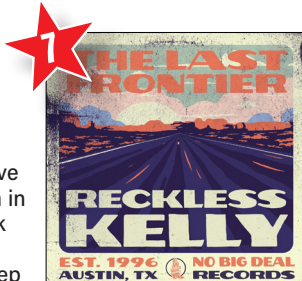
Reckless Kelly

The Last Frontier

No Big Deal Records

Producers: Jonathan Tyler, Willy Braun, Cody Braun

Texas-via-Idaho band Reckless Kelly have been active since '96, touring to acclaim in Americana, honky tonk and country rock circuits. The Grammy winners are back with their 17th album. Lead-off track "Keep Lookin' Down the Road" is anthemic. "Lightning in a Bottle" is gorgeous. There are plenty of melancholy "sad cowboy" ballads, which admittedly do blend together in the middle of the album. "Call me the mayor of Miserable City" stands out as a strong, upbeat interlude. - **Joseph Maltese**



Mike Zito

Life is Hard

Gulf Coast Records

Producer: Joe Bonamassa and Josh Smith

So, when you're the head of your own label you go to the guys that make everyone from Eric Gales to Joanna Connor sound good. And they truly bring out one of Zito's best efforts. Creative choices are vast, with a heaping helping of blues, rock and soul. Cuts like the title track and "Forever My Love" are stunners in that heart-on-your-sleeve kind of way. Surprises include a letter perfect remake of The Guess Who's "These Eyes" and Stevie Wonder's "Have a Talk With God." - **Eric Harabadian**



Warren Haynes Band

Million Voices Whisper

Fantasy Records

Producer: Warren Haynes

The soulful, Southern-rock style pioneered by The Allman Brothers continues to flourish with former member Haynes. His whiskeyed vocals and soul-piercing guitar licks are as warm and sumptuous as a Georgian night in August. Soak up the righteousness of "You Ain't Above Me" or the sprawling jazz of "Lies, Lies, Lies" and you'll instantly agree. Meanwhile, the finishing track pays tribute to the player's many influences. What more could you want? - **Andy Kaufmann**



Ateez

Golden Hour: Part 2

KQ Entertainment, RCA Records, Legacy Recordings

Producers: Various

After the stellar release of *Golden Hour: Part 1*, K-pop group Ateez are back with the sequel *Golden Hour: Part 2*. The group reels in the rambunctious sound of *Part 1*, offering us a fun melodic mix of gritty R&B tunes. With 11 EPs down their belts, the group of masters of their craft give us sultry vocals and dynamic synth instrumentals. Must listens include the bombastic ambient track "Selfish Waltz" and the sinister rap tune "Man on Fire." - **Jacqueline Naranjo**



The Meringues

Pavlova's Dog

Distrokid

Producers: The Meringues

Direct from Kingston, Ontario—The Meringues are back with a tuneful sophomore release. If you're a fan of classic punk blended with poppy modern flair like Weezer, The Strokes or Pixies, get set for the fireworks that erupt from front persons Amanda Pants and Ted Evans. With the rhythm section of Jackson Baird and Alastair Morrison in tow, this band will level you like a ton of bricks. Songs like "Royalty," "Shambles" and "Speed" crackle, with crisp edginess and adrenaline-fueled abandon. Great singles abound! - **Eric Harabadian**



Franz Ferdinand

The Human Fear

Domino

Producer: Mark Ralph

According to singer Alex Kapranos, the new album from Scottish alt-rock jewel Franz Ferdinand is a collection of musings on the exhilaration that comes from being scared. While it's difficult to detect this theme, listeners will immediately spot a surplus of delectable beats and lyrics worthy of the mightiest amphitheatres. Simply press play on the fuzzi-riffic "Hooked" or Eastern-influenced "Black Eyelashes," and you'll be sold. Ditch the pseudo-intellectual pomp and just enjoy. - **Andy Kaufmann**



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



Shriya

Contact: taylor@trendpr.com
Web: s.disco.ac/qfktprcgyxo
Seeking: Booking
Style: Pop, Singer-Songwriter

With a strong '90s R&B vibe, but with a contemporary edge in the vein of Mariah the Scientist, Shriya makes a solid impact with songs such as "Her." "When you look at me, is it her that you really see," Shriya sings on that same song, with no small amount of pain. The woman is a songbird, capable of infusing genuine emotion into her soul gems. That's kinda crazy, because the Mumbai-based artist is still only 18—just imagine how great she'll be with more life experience on the clock. Songs like "Are You Down?" already suggest a big future.

- Production 9
- Lyrics 8
- Music 7
- Vocals 8
- Musicianship 7

SCORE: 7.8



Clay and Kelsy

Contact: rachel@trendpr.com
Web: clayandkelsy.com
Seeking: Film/TV, Label, Booking
Style: Electronic, Pop

Clay and Kelsy describe themselves as instrument designers, performing artists, and music producers, as well as "proudly queer." "Our dream was to make cute instruments that inspire new ideas and feelings to create music with." With that in mind, they designed the Osc Collection, which is worthy of your attention. But beyond all that, they also create epic, ethereal electronic pop music, which is largely staggering. "You Hurt Me" is an incredible tune that carries the listener away on a magic carpet of hypnotic beats and insistent melodies. "I Miss You" is equally devastating, as this impressive pairing take the opportunity to flex.

- Production 9
- Lyrics 8
- Music 8
- Vocals 9
- Musicianship 8

SCORE: 8.4



Marla Mase

Contact: beatrice@empktmedia.com
Web: Spotify
Seeking: Booking, Film/TV
Style: Punk, Pop

This is an interesting tale. Marla Mase is a native Brooklynite who has been a player in that region's local music scene for some time. Apparently, it's her time to shine, front and center. There are elements of punk rock poetry—think a Brooklyn John Cooper Clarke, or a modern Jim Carroll. "All Fall Short" is a journey, a rollercoaster of emotions and stanzas. It always feels like Mase has a surprise up her sleeve, like she won't make the obvious choice with a song. That might be explained by the fact that she's a performer and actress as well as a musician.

- Production 8
- Lyrics 8
- Music 7
- Vocals 7
- Musicianship 7

SCORE: 7.4



Poppy Roscoe

Contact: therealpoppyroscoe@gmail.com
Web: poppyroscoe.com
Seeking: Management, Label
Style: Garage, Psych-Rock

You could be forgiven for thinking that Poppy Roscoe is the name of a solo female artist. Wrong! Like Brit glam-punks Rachel Stamp, this is actually a band that play the sort of fuzzy, trash rock 'n' roll that it's impossible not to nod your head to. It's all wild in the best possible way—funk-ish bass lines enhancing lo-fi riffs. They've put a bunch of records, and the songs that they sent us ("Freaky People," "Sally Singer") make us want to check out more. More than anything else, this band is a ton of fun.

- Production 7
- Lyrics 7
- Music 8
- Vocals 7
- Musicianship 8

SCORE: 7.4



LOVECOLOR

Contact: info@adiamondheartproduction.com
Web: lovecolorband.com
Seeking: Film/TV, Management, Booking, Publishing
Style: Alt-Pop

LOVECOLOR is the result of the combined might of singer, songwriter and producer Vanessa Silberman, and musician and actor Ryan Carnes. They are, their bio says, "a musical force of sultry alt pop, dark synth, dance and rock sounds, centered around exploring the many aspects of love." Silberman's sweet, expressive vocals shine throughout, especially on the sultry pop brilliance of "Crazy Love." As a duo, LOVECOLOR works beautifully, a creative force that sees the pair bounce off each other playfully, while always making the song the priority. Their debut album dropped in December, so expect a significant 2025.

- Production 9
- Lyrics 9
- Music 9
- Vocals 9
- Musicianship 9

SCORE: 9.0



Oomasooma

Contact: shane@thesyn.com
Web: thesyn.com
Seeking: Review
Style: Alternative

Oomasooma is the new solo project from multi-instrumentalist, singer and producer Timo Ellis, who has recorded, toured and performed with Mark Ronson, Gojira, Yoko Ono, Kool Keith, Mastodon, Sean Lennon, Joan As Police Woman, John Zorn, Lydia Lunch, Money Mark, and Gibby Haynes, among others. That's an impressive resume, and the influence of that diverse and eclectic array of artists can be heard on a song like "Blanket the Stars." There's also some Zappa/Captain Beefheart in this free, sometimes whacky alt-rock. Maybe a dab of Melvins too. But throughout all of that, this art-rock retains a unique and fresh feel.

- Production 7
- Lyrics 7
- Music 7
- Vocals 7
- Musicianship 8

SCORE: 7.2

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Rayne Kristine

Contact: raynelkris@gmail.com
Web: raynekristine.bandcamp.com
Seeking: Review, Label, Film/TV
Style: Neoclassical

It's great when we can listen to something different for these NMC reviews, and Rayne Kristine is certainly that. "I am a Celtic harpist, keyboardist, vocalist, music producer, and photographer," she says. "I compose neoclassical, cinematic, electro-pop and industrial music." All of that may be true, but the songs that she sent to us certainly fall into the neoclassical realm, rather than having anything to do with electro-pop or industrial music. We'll have to dig deeper. But these piano-led instrumental pieces are gorgeous. Kristine traps all of our feels and then toys with them, and we have no choice but to let her.

- Production 8
- Lyrics X
- Music 8
- Vocals X
- Musicianship 8

SCORE: 8.0



Daniela Galasso

Contact: music.dani.g@gmail.com
Web: soundsliikedani.com
Seeking: Film/TV, Label, Press
Style: Dream-Pop, Folktronica, Singer-Songwriter

"With a sound described as wistful and impressionistic, Italian-bred, California-based singer-songwriter, Daniela Galasso is making waves with her own brand of indie pop," she says in her online bio. Her voice has a glorious coo to it—a means to transport the listener into her own little world. A song like "Sway" is the perfect example of "her own brand of indie-pop." Galasso displays remarkable restraint to keep the dog wandering into overblown territory, instead simply allowing the beat and light guitar work to blossom over her vocals. As a result, the song stands tall, and we want to hear more.

- Production 8
- Lyrics 8
- Music 8
- Vocals 8
- Musicianship 8

SCORE: 8.0



Ester Na

Contact: esternavienna@gmail.com
Web: esternamusic.com
Seeking: Review
Style: Alternative, Fusion

L.A.-based artist Ester Na is a multi-instrumentalist, producer and composer, originally from Vienna, Austria. "Ester's exceptional keyboard skills allowed her to tour with American singer WILLOW and American Singer-Songwriter Maggie Rogers," she says in her online bio. "Heartbeat" is her collaboration with musicians Vinnie Colaiuta and Sean Hurley, and it's a very cool piano piece that one could easily imagine scoring a film or TV show. It's a joyous piece of music that affects the head and heart simultaneously. Na is clearly a gifted artist, and we're keen to explore her work to see how wide her artistic wings can stretch.

- Production 7
- Lyrics X
- Music 7
- Vocals X
- Musicianship 8

SCORE: 7.3



Greg Sinners

Contact: tangerinetrees@comcast.net
Web: gssongs.com
Seeking: Publishing, Performance
Style: Acoustic Rock, Celtic

Greg Sinners, a Delaware-based guitarist and songwriter, has been crafting music for decades and seems to have landed on a blend of Celtic melody and some classical influence under the umbrella of rock. A standout element throughout Sinners' catalog is his fretwork—the man has chops. The layered guitar tracks on "When I'm Here," in particular, contribute an added depth to the song's introspective nature and set the scene for the listener to do a bit of soul-searching. We feel that collaborating with younger producers and artists could refresh Sinners' sound and sentiments.

- Production 7
- Lyrics 7
- Music 8
- Vocals 7
- Musicianship 8

SCORE: 7.4



Cult Goddess

Contact: marscaleb9@gmail.com
Web: cultgoddess.bandcamp.com
Seeking: Promotion
Style: Psych-Pop

There are baroque elements to "The Minx," one of the songs sent to us by trippy alt-pop act Cult Goddess, and those elements hook us in right from the start. Think The Beatles at their most left-field. There are hugely infectious melodies in there, and you don't really have to dig too deep to find them either. But nothing is obvious, and that's to the immense benefit of the song. "The Debutante" is similarly hypnotic and transcendent. This is the sort of band you want to listen to while lying on your bed staring at the ceiling and contemplating all manner of everything.

- Production 9
- Lyrics 8
- Music 8
- Vocals 9
- Musicianship 7

SCORE: 8.2



Absolight

Contact: contact@absolightmusic.com
Web: absolight.com
Seeking: Booking, Review
Style: Alternative Rock

Fast-rising Quebec-based Absolight began as In Foes, a trio of friends (including twins) who simply jammed. By 2024, Absolight made a major breakthrough at Canadian Music Week, connecting with industry pros. Their recent EP *Fog Overhead* showcases great songwriting, musicianship, and a fusion of influences—"Swellhead" almost channels Black Sabbath! "Turn Away" starts as an acoustic ballad but crescendos heavily. "Neon Walk" and latest single "You Are Right" delve into hard/pop-punk. We'd love raw-recorded vocals from Olivier Ricard, as effects feel overly clean for such high-energy material.

- Production 8
- Lyrics 8
- Music 9
- Vocals 8
- Musicianship 8

SCORE: 8.2

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.

The 5 Spot Nashville, TN

Contact: andypeakemusic@gmail.com

Web: andypeake.com

Players: Andy Peake, percussion, vocals; Joe Davies, guitar, background vocals; Randy Barker, guitar; Phil Wolfe, keyboards, background vocals; Paul Ossola, bass; Rob Lee, drums

ANDY PEAKE HAS BEEN a professional drummer since moving to Nashville in 1987. His star-studded resume includes names such as Tanya Tucker, Suzy Boggus, and Delbert McClinton. He's also served as a recording engineer and producer. But it wasn't until 2021 that he put forth his first album. On an unassuming Tuesday in November, he performed a show to celebrate that album's follow-up, *Pocket Change*. Song subjects included a tribute to a late dog and a plea to cool off political tensions. The blues is Peake's primary musical language, although tinges of country and Americana often bleed through.

Peake's supporting players consist of exceptionally seasoned noisemakers. Bassist Paul Ossola has worked with Levon Helm and spent four years as part of the *SNL* house band. Drummer Rob Lee toured and recorded with Mike Zito & The Wheel. This new recording includes contributors who've joined forces with James Taylor, The Doobie Brothers, and Bonnie Raitt. Needless to say, there weren't any fumbled notes. Live, Peake creates his own wall of sound, employing at least five



ANDY PEAKE & THE PEAKE POCKETS

other players for every song, on each of which he sings lead vocals and occasionally adds percussive accents.

It's nigh impossible to resist the charm of Peake and his homespun songcraft. True to the blues, his lyrics are simple and straightforward. Puzzlingly, he needed sheet music for reference during the entire gig. Worse, he openly admitted to skipping a verse due to nerves. Although passable, his singing voice remains unexceptional. Better are his between-song tales of life as an artist; though some

could use editing, each anecdote further draws the audience into his world.

Musical chops and likeability are the most important factors in developing a fandom, yet originality also remains a top variable. Peake has the abilities and stage persona, but his style is clearly an amalgam of past legends, thus diminishing the power of an otherwise admirable show. Even still, anyone seeking good humor, elevated tunes and even better vibes will walk away with a satisfied soul.

— Andy Kaufmann



FOR KING + COUNTRY

The Peacock Theatre Los Angeles

Contact: lucine.chammas@rcpmk.com

Web: forkingandcountry.com

Players: Joel Smallbone, Luke Smallbone

SINCE 'TWAS THE SEASON (December 1) and all that, the most colorfully appropriate way to open a review of for King + Country's A Drummer Boy Christmas show at The Peacock Theatre—and my blissful initial live immersion into the decade-plus phenomenon of the four

time Grammy winning Christian rock duo—is to quote my gushing initial Facebook post, which accompanied a raw live video: "Nothing like singing 'Silent Night' with 6,000 people to ring in the Christmas season." The clip shows thousands of cell phone lights twinkling and swaying, as multi-talented singer-songwriter brothers Luke and Joel Smallbone led the congregation by singing their soulful, atmospheric arrangement from two separate platforms set up mid-theatre.

While everyone seemed likewise mesmerized by the moment—which followed an equally resounding rendition of "O Come All Ye Faithful"—it struck a personal chord for me, reminding me of years in my early churchgoing days when the Christmas Eve faithful held candles (lit one by one, row by row) and sang "Silent Night" a capella. Testament to the Smallbones' ongoing success story, this concert—one of a mini-residency tour with December stops in New York, London and their adopted hometown of Nashville—was presented in conjunction with A Drummer Boy Christmas Live: The Cinematic Concert Experience, which ran in theatres nationwide for a week in December, in addition to screenings in Canada, the U.K., Ireland, New Zealand and the duo's homeland of Australia.

For those wondering why For King + Country name their holiday concert experience A Drummer Boy Christmas (Live) after the famed 1941 composition by Katherine Davis that began life as a hymn called "Carol of the Drum"—it's not simply because they close the show with one of the most rousing renditions you're ever bound to hear (for my money, only Bob Seger's '80s version comes close), but because the Smallbone brothers and their amazing ensemble make almost every song to some degree about the booming and bustling of the percussive instrument.

The stage was flanked by two full drum kits. Luke often plays a portable drum that has a strap around his neck (and stopped to bang an acoustic drum nearby when he chose). At times, some of the ensemble gathered around to bang an electronic drum machine center stage.

— Jonathan Widran



SHEILA LANDIS & RICK MATLE QUARTET

The Hawk Farmington Hills, Michigan

Contact: shelandis@gmail.com

Web: sheilalandis.com

Players: Sheila Landis, vocals, percussion; Rick Matle, guitar; Nick Calandro, electric bass; Karen Tomalis, drums.

WHETHER IT IS original ballads, classic bebop or Brazilian rhythms, Landis and Matle always deliver. The current theme of the evening is '60s/'70s rock and pop. And they bring all the charm, sass, humor and gravitas one should expect in a nearly two hour performance. It's a

cool and jazzy take on time capsule treasures like Sonny and Cher's "The Beat Goes On," Nancy Sinatra's "These Boots Are Made for Walking," The Zombies' "Time of the Season" and Santana's/Tito Puente's "Oye Como Va."

They handle each tune with care and, in doing so, make each arrangement and segue count. This is a veteran squad that moves gracefully as a unit led by the dulcet tones and witty repartee of Landis. She is varied in her musical skill set of wordless sounds as well as more traditional singing. The versatile leader works bongos, shakers and, even, kazoo into the mix as well. Matle is a consummate player and

provides a full palette of color through sound. He goes from Hendrix to Wes Montgomery in a single bound by way of flawless finger style technique and tasteful effects. Calandro follows suit by doubling melodic lines, walking smooth counterpoint figures and laying down a steady foundation. Tomalis is almost a chameleon in the way she adapts to the various styles presented over two sets. Of particular note is her warm brush work and timbale-like snare on some of the sambas and Latin-based tunes.

The band's choice of material was masterfully curated and gave a comprehensive overview of that '60s and '70s era. Top 10 hits like Petula Clark's "Call Me" or The Classics IV's "Spooky" came with vintage telephone props on the former and beat boxing-like narrative set-ups on the latter. Landis is a seasoned performer and she shone as the ringleader and MC. She engaged the audience between songs and gave context on much of the material and its origins. Songs like Hermans Hermits' "I'm into Something Good" and the medley of Gordon Lightfoot's "Sundown" into the Rolling Stones' "Honky Tonk Women" stood out for their unique swinging and country-jazz appeal.

Whether Landis or Matle are working as a duo or leading a full ensemble they always deliver and never disappoint. They are veteran professionals that know their audience, yet stay true to themselves as well. This is a great unit that assuredly will be doing more concerts like this in the future. - **Eric Harabadian**

Sony Hall New York, NY

Contact: elizabeth@beautifuldaymedia.com

Web: kaizers.no

Players: Janove Ottesen, Geir Zahl, Terje Winterstø Røthing, Helge Risa, Rune Solheim, Øyvind Storesund

AFTER A 10-YEAR hiatus and a massive European tour, Norway's Kaizers Orchestra returned to the USA. Kaizer Orchestra's campy, eclectic stage presence complemented Sony Hall's swanky, art-deco style. Alongside typical rock instruments, their arrangement included a rotary phone, megaphone, and, notably, large, brass oil drums. As the lights dimmed, a rapid, folksy track began, and Risa entered, marching with a briefcase and vintage gas mask.

From beginning to end, every member of Kaizers Orchestra committed to delivering an impeccable show. Each track's emotions resonated clearly with the audience, even if they didn't understand Norwegian. Influence came from two sources—one traditional rock, and the other inspired by Eastern European folk. For rock tracks like "Ompa til du dør," "KGB," and "Støv og sand," Solheim and Storesund drove the rhythm from drums and upright bass. Alternating between rock and funk, the pair glued the group together during the controlled chaos. When they switched genres, Solheim and Storesund transitioned to polka rhythms and a giant bass drum for tracks like "Sigøynerblod." Risa's piano accompaniment added final touches, cementing each track as heavy or folk. For the majority, Ottesen sang, giving smooth vocal tone. However,



KAIZERS ORCHESTRA

in "Dr. Mowinckel," Ottesen joined percussion and Zahl took over as vocal lead. Throughout, members highlighted their versatility. Everyone hit the oil drums or metal objects, and in "En for orgelet, en for meg," Winterstø Røthing played a small organ inside a briefcase.

Simply, Kaizer Orchestra puts on a show. From the start, the audience and band had a symbiotic relationship. Ottesen taught the audience call-and-response parts, including the non-Norwegians. Matching suits gave the group a sophisticated, jazz feel, but

Risa's gasmask added cheek, subverting the expectation. He included subtle antics, from pouring water and flowers in a hat to miming boredom, adding a layer of fun. The giant oil barrels were a focal point. If Kaizers Orchestra wasn't standing on them, they were hitting them for added effect.

Kaizers Orchestra wrapped on this tour, but they recently re-released all of their albums. For 2025, they've hinted at new tracks, maybe a new album. Together, they put on a jaw-dropping show, so keep an eye out. - **Emily Mills**

Showbox Theatre Seattle, WA

Contact: fia@bighassle.com

Web: duffonline.com

Players: Duff McKagan, vocals, guitar; Tim Dijulio, guitar; Jeff Fielder, guitar, keyboards; Michael Musburger, drummer; Mike Squires, bass

AS THE BASSIST of Guns N' Roses, one of the most iconic, rebellious rock bands in recent memory, Duff McKagan has toured the world countless times amassing a multitude of unforgettable and sometimes unfathomable experiences. While his early, megawatt journey in the limelight—marked by the Latin Phrase *per aspera ad astra* (suffering to the stars)—took a toll on his mental and physical well-being, it ultimately helped him discover his true north: being an astute societal observer and, in turn, a talented songwriter and storyteller. This skill not only helped Duff craft material for his solo musical career, but also led him toward becoming a New York Times bestselling author, business columnist, wealth management founder, and mentor to musicians across all genres.

This first song served as a jumping-off point, drawing the packed audience into his Hero's Journey—lyrical voyages mirroring the epic story arcs of the historical novels he is known to devour. Duff's top-shelf musicianship—blending country and punk chord progressions with catchy, rock-driven choruses—complemented his narratives, providing the perfect soundtrack to the vignettes of his stories.

A few standout songs from the evening were comprised of powerful compositions that explore a wide range of themes, from



DUFF MCKAGAN

micro (finding hope through adversity) to macro (how societies can often crumble under the guise of altruism). The sweet and soulful "Tenderness," the titular track from Duff's 2019 release, and the wonderfully atmospheric "Holy Water" from *Lighthouse* were among several tracks tackling these leitmotifs that resonated with the concertgoers, made evident by the loud whistles and shouts of approval heard from the elevated open bar areas.

Fittingly, the show's denouement featured a rendition of David Bowie's "Heroes," which saw Steve Jones from the Sex Pistols joining the

rocker on stage to deliver the timeless anthem. Celebrated for its portrayal of star-crossed lovers living in an era before the fall of the Berlin Wall, the song poignantly underscores the brutality of a world on the brink of further division. This seamlessly segued into the show's finale: the ballad "Don't Look Behind You."

McKagan's ability to address universal themes, some laced with controversy, underscores his strength as a modern-day troubadour. Hopefully, his storytelling will continue to inspire songs that might offer the ultimate Hero's Journey elixir: compassion for one another. — **Megan Perry**



KISS OF LIFE

The Novo Los Angeles, CA

Contact: contact@s2touring.com

Web: kissoflife-official.com

Players: Julie, Natty, Belle and Haneul

WITH TWO BACK-TO-BACK sold-out shows, it's hard to believe K-pop act Kiss of Life debuted just over a year ago. The group's Y2K style and addictive '90s R&B, hip-hop and pop melodies are similar to artists like Mary J Blige, Britney

Spears and a sprinkle of Ariana Grande. It's the perfect recipe to put the crowd under their spell. The group skipped the elaborate production for their first tour run focusing on showcasing their talents and authentic chemistry.

The leader of the group, Julie, is charismatic with strong vocals perfect for the barrage of fun rap verses. Natty is the most natural and a triple threat on stage; she's also the most seasoned member of the group. At 13, she made it to the final round of *Sixteen*, the JYP Entertainment

competition series that formed TWICE. Then two years later, she also competed in the Mnet survival series *Idol School*, which ultimately formed fromis_9. Born in Seattle, WA, Belle is the group's best vocalist and a gifted songwriter. Her dynamic range and whistle-tone notes shined through the night, especially during the performance of "Nothing." As the youngest member of the group, Haneul brought fresh energy with her fun melodic vocals.

Kiss of Life's music is filled with addictive choruses, experimental beats and easy-to-follow choreography. The group performed 20 songs in total, spanning through their three EPs and singles. In K-pop, audience interaction is vital and they did not disappoint. For the performance of "Nobody Knows," they invited a fan onstage for a personal and intimate dance. They had the entire crowd dancing along with the cool back-and-forth choreography of the synth track "Igloo." The fun lyrics for "Too Many Alex" had everyone shouting along the chorus of names alongside the group. They even entertained their fans (coined KISSYS) by creating TikToks and taking photos. The group loved to chat with the crowd as Belle and Julie are both native English speakers.

Thanks to their diverse background, the four members know what works to showcase their skills. The night felt nostalgic as they heavily leaned on '90s R&B and hip-hop music. They kept things fresh by adding sultry choreography and playful moments that had everyone in attendance cheering them on.

— **Jacqueline Naranjo**

Here's our latest list of record labels, giving you names, phone numbers, web info and roster details of majors and indies who actively seek new artists for their companies. All 2025 updates have been supplied by the listees.

1-2-3-4 GO!

420 40th St., Ste. #5
Oakland, CA 94609
510-985-0325
Email: store@1234gorecords.com
Web: 1234gorecords.com
Styles/Specialties: rock, punk
*Do not accept unsolicited material

4AD RECORDS

134 Grand St.
New York, NY 10013
212-995-5882
Email: demos@4AD.com
Web: 4ad.com
Roster: The National, Deerhunter, Efterklang, Aldous Harding, Beirut, Holly Humberstone, U.S. Girls
Styles/Specialties: rock/indie

Additional location:

17-19 Alma Rd., SW18 1AA, UK
44-208-870-9724
Email: 4ad@4ad.com, edhorrox@4ad.com
Contact: Ed Horrox, A&R

ACTIVATE ENTERTAINMENT

5062 Lankershim Blvd.-174
N. Hollywood CA 91601
818-569-3020
Email: submissions@2Activate.com
Contact: James Arthur
Styles/Specialties: Urban, Soul/R&B, HipHop, Pop, Hard Rock, Country; Send Soundcloud &/or YouTube links, socials, list your email & text number

ALLIGATOR RECORDS

Attn: New Material
P.O. Box 60224
Chicago, IL 60660
Email: info@allig.com
Web: alligator.com
Styles/Specialties: blues, roots, contemporary blues
*Please include a letter-sized stamped envelope so we can reply to your submission.
*Due to the large number of submissions we receive, response time is approximately four months or more. All submissions will be responded to by mail; if no legible address is on the demo material, there will be no response. Please keep submissions to a maximum of four songs (if we like what we hear, we'll ask for more).
*Alligator will NOT accept inquiries or phone calls regarding the receipt or status of submissions. We do not visit artist websites or listen to email submissions

AMATHUS MUSIC

P.O. Box 611
Rockville Centre, NY 11571
Email: info@amathusmusic.com
Web: amathusmusic.com
Styles/Specialties: dance, electronic, pop
*Do not accept unsolicited material

AMERICAN LAUNDROMAT RECORDS

P.O. Box 85
Mystic, CT 06355
860-460-8903
Email: americanlaundromat@hotmail.com
Web: alr-music.com
Styles/Specialties: indie rock, tribute compilations
*We do not accept unsolicited materials
Joseph H. Spadaro, Founder, President

AMERICAN RECORDINGS

(Republic Records/Universal)
2200 Colorado Ave.
Santa Monica, CA 90404
Email: mgol@berglab.com
Web: americanrecords.com
Styles/Specialties: all genres
*No unsolicited material
Rick Rubin, President
Michael Goldberg, A&R

APPLESEED RECORDINGS

P.O. Box 2593
West Chester, PA 19380
610-701-5755
Web: appleseedmusic.com
Styles/Specialties: AC
*accepts demo submissions, see website

ASTRALWERKS

1750 Vine Street
Hollywood, CA
Email: astralwerks.astralwerks@gmail.com
Web: astralwerks.com
Styles/Specialties: electronic, dance, alternative, techno
*No Unsolicited material accepted.

ATLANTIC RECORDS

(Warner Music Group)
812 N. Fairfax Ave.
Los Angeles, CA 90046
818-238-6800, 818-238-9222
Web: atlanticrecords.com
*No unsolicited material
Jeff Vaughn, VP of A&R

ATLANTIC RECORDS GROUP

Paramount Plaza
1633 Broadway, 10th & 11th Floor
New York, NY 10019
212-707-2000
Email: pete.ganbar@atlanticrecords.com
Web: atlantic-records.com
*No unsolicited material
Jeffrey Sledge VP A&R A&R, Riggs Morales, SVP A&R

ATO RECORDS

10 East 40th Street, 22nd Floor
New York, NY 10016
212-422-4280
Email: info@atorecords.com
Web: atorecords.com
Styles/Specialties: pop, rock, acoustic rock, indie
*Demo Submissions will only be accepted by mail
Will Botwin, President/CEO

AVERAGE JOE ENTERTAINMENT

3738 Keystone Ave.
Nashville, TN 37211
615-733-9983
Email: info@averagejoesent.com
Web: averagejoesent.com
Roster: Carter Winter, Cypress Spring, Camo Brian, Austin Tolleriver, Bubba Sparxxx, Charlie Farley, Colt Ford, DJ Cannon Banyon, Hatcher, Jeremy McComb, Josh Miranda, Lenny Cooper, Montgomery Gentry, Rich O'Toole, Sam Grom, Sarah Ross, Shelbyky, Tommy Chayne
Styles/Specialties: country rap

BAR/NONE RECORDS

P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
Email: glenn@bar-none.com
Web: bar-none.com
Styles/Specialties: indie rock
*Unsolicited material accepted
Glenn Morrow, Owner

BARSUK RECORDS

P.O. Box 22546
Seattle, WA 98110
Email: questions@barsuk.com
Web: barsuk.com
Distribution: ADA/WEA
Styles/Specialties: Indie Rock
*Accepts Demo submission, see website
Josh Rosenfeld, President

BEGGARS GROUP/ROUGH TRADE

(XL Recordings, Beggars Music, 4AD, Matador, Rough Trade)
134 Grand St.
New York, NY 10013-1012
212-995-5882
Contact: Sadie Matthew
Email: banquet@beggars.com
Web: beggars.com
Styles/Specialties: indie-rock, pop, electronic and more
Roster: Adele, Alabama Shakes, Girl Band, Tobias Jesso, Yo La Tengo
*Does not accept Demo Submissions

Additional locations:

2035 Hyperion Ave.
Los Angeles, CA 90027
323-663-0607

17-19 Alma Rd

London, SW18 1AA England
44-208-870-9912
Email: info@beggarsmusic.com

BIELER BROS. RECORDS

4100 N. Powerline Rd., #J5
Pompano Beach, FL 33073
954-979-4781
Email: info@bielerbros.com
Web: bielerbros.com
Styles/Specialties: hard rock, metal
*Accepts unsolicited material, EPK only
Jason Bieler, Owner
Aaron Bieler, Owner

BIG LOUD RECORDS

Nashville, TN
Email: info@bigloud.com
Web: bigloudrecords.com
AJ Kassen, SVP Head of A&R, Big Loud Records

BIG MACHINE LABEL GROUP

1219 16th Ave., S.
Nashville, TN 37212
615-324-7777
Email: allison.jones@bmgig.net, mail@bigmachine.us
Web: bigmachinelabelgroup.com
Roster: Aaron Lewis, Abbey Cone, Avenue Beat, Ayrton Jones, Badflower, Brantley Gilbert, Brett Young, Brock Gonyea, Callista Clark, Carly Pearce, Connor Smith, Canelle Bradbery, Florida Georgia Line, Jamie Fine, Jay Demarcus, Jennifer Nettles, John 5, Laci Kaye Booth, Rascafl Flatts, Ray Willie Hubbleard, Suave, Tim McGraw
Allison Jones, SVP, A&R

BIG NOISE

11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: al.bignoise@gmail.com
Web: bignoise.com
Client List: Christina Aguilera, Red Hot Chili Peppers, The Beach Boys, Chicago, Katharine McPhee, Dionne Warwick, Gregory Porter, and Viola Davis
*Currently accepting demo submissions.
*Please call or email first.
Al Gomes, A&R

BLACKHEART RECORDS

455 Johnson Ave #202
Brooklyn, NY 11237
212-353-9600 Fax 212-353-8300
Email: gabe@blackheart.com
Web: blackheart.com
Styles/Specialties: Rock, Punk

*Unsolicited material accepted, attn: A&R Dept.
Zander Wolff, A&R

BLUE ÉLAN RECORDS

3731 W. Warmly Ave, S3,
Santa Ana, CA 92704
Email: info@blueelan.com
Web: blueelan.com
Kirk Pasich, President, Connor Pasich, VP / Director A&R

BLUE NOTE RECORDS

(Universal Music Group)
1750 N. Vine St.
Hollywood, CA 90028
323-871-5425
Email: bluenote@umgstores.com
Web: bluenote.com

BOMP/ALIVE NATURALSOUND RECORDS

919 Isabel, Unit G
Burbank, CA 91506
Email: label@alive-records.com
Web: alive-records.com
Roster: Black Keys, Two Gallants, Buffalo Killers, Brian Olive
Distribution: Lumberjack Mordam Music Grp.
*Unsolicited material accepted. Do not contact us, we will contact you if we dig what we hear.

CAPITOL CHRISTIAN MUSIC GROUP

101 Winners Circle N
Brentwood, TN 37027
615-371-6980, 800-877-4443
Web: capitolchristianmusicgroup.com
*No unsolicited material

CAPITOL MUSIC GROUP

(Universal Music Group)
1750 Vine Street
Los Angeles, CA
310-235-4700
Email: communications@umusic.com
Web: capitolrecords.com
*No unsolicited material
Solomon Sounds, SVP A&R
Additional location:
New York
(Universal Music Group)
1755 Broadway #6
New York, NY 10019
212-841-8000
Contact: Andrew D. Keller
Email: andrew.keller@umusic.com
Web: universalmusic.com/label/capitol-music-group
*No unsolicited material

CENTURY MEDIA RECORDS

The Century Family, Inc.
c/o Sony Music International
25 Madison Ave.
New York, NY 10010
Email: mail@centurymedia.com, mike.gitter@centurymedia.com
Web: centurymedia.com
Styles/Specialties: heavy metal, rock
*Unsolicited material accepted, see web for details.
Mike Gitter, VP, A&R

CHERRYTREE RECORDS

(Universal Records)
2220 Colorado Blvd
Santa Monica, CA 90404
Email: info@cherrytreerecords.com
Web: cherrytreerecords.com
Styles/Specialties: All genre styles considered
Roster: Sting, Lady Gaga, Far East Movement, Ellie Goulding, ROBYN, LMFAO, Keane, Rac & Matthew Koma, The Fratellis, Michael Kiwanuka, The Knux, Tokio Hotel, Sir Sly, Mohambi, Kelis, Miley
Scott Enright, A&R

CLEOPATRA RECORDS

9417 Brodie Ln, Austin, TX 78748
310-477-4000
Email: bperera@cleopatra.com
Web: cleopatrarrecords.com
Styles/Specialties: alternative, gothic, rock, metal, Industrial, Electronic, classics, soundtracks
*We only accept demos/music in digital form. See website for instructions
Brian Perera, President, Tim Yasul, VP/GM

CLICKPOP RECORDS

P.O. Box 5765
Bellingham, WA 98227
Email: dave@clickpoprecords.com
Web: clickpoprecords.com
Styles/Specialties: folk, metal, pop, punk, electronic, ambient noise and more
Dave Richards, A&R

CLUBSTREAM LABEL GROUP

Gothenburg Sweden
+46 (0) 708 579 753
Email: demo@clubstream.se
Web: clubstream.se
Style/Specialties: techno, all electronic dance music
*Accepts unsolicited material.
Do not send rock music, reggae or psy-trance.
See website for instructions
Hakan Ludvigson, A&R Manager

CMH RECORDS

2898 Rowena Ave.
Los Angeles, CA 90039
800-373-8073
Web: cmhrecords.com
Styles/Specialties: country, bluegrass, electric, children's, Christmas

LOGGINS PROMOTION

Nashville, TN
310-325-2800
Email: staff@logginpromotion.com
Web: logginpromotion.com
Styles/Specialties: all styles
*Accepts unsolicited material
Paul Loggins, A&R

COLUMBIA RECORDS

LOS ANGELES
(Sony Music)
10202 Washington Blvd.
Culver City, CA 92032
310-272-2555
Web: columbiarecords.com
*No unsolicited material

COLUMBIA RECORDS

NEW YORK
25 Madison Ave
New York, NY 10010
212-833-4000
Email: john.doelp@sonymusic.com
Web: columbiarecords.com
*No unsolicited material
Rani Hancock, Head of A&R

COMPASS RECORDS

916 19th Ave. S.
Nashville, TN 37212
615-320-7672, 800-757-2277
Email: info@compassrecords.com
Web: compassrecords.com
Styles/Specialties: celtic, roots
*Accept unsolicited material see website for info
Alison Brown, A&R
Garry West, A&R

CONCORD MUSIC GROUP

5750 Wilshire Blvd, Suite 450
Los Angeles, CA 90036
310-385-4455
Web: concordmusicgroup.com
Styles/Specialties: jazz
Tom Coulson-Smith, A&R Director

CURB RECORDS

48 Music Sq. E.
Nashville, TN 37203
615-321-5080
Email: licensing@curb.com
Web: curb.com
Styles/Specialties: country, pop, gospel
*No unsolicited material
Bryan Stewart, SVP, A&R

DANGERBIRD RECORDS

3801 Sunset Blvd.
Los Angeles, CA 90026
323-665-1144
Email: info@dangerebird.com
Web: dangerebirdrecords.com
Roster: Butch Walker, Royal Teeth, T. Hardy Morris, Broadheads, JJAMZ, Maritime
*Does not accept unsolicited demos
Jenni Sperandeo, President

DCD2 RECORDS

New York, NY
Email: info@dcd2records.com
Web: dcd2records.com

DEEP ELM RECORDS

Maui, HI
808-214-4407
Email: info@deepelm.com
Web: deepelm.com, deepelm.com/submit
Styles/Specialties: indie rock, emo, punk, pop, atmospheric, slow-core, country, instrumental
John Szych, A&R

DEEP SOUTH ENTERTAINMENT

P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: hello@deepsouthernentertainment.com
Web: deepsouthernentertainment.com
Styles/Specialties: rock
*See website for demo submission policy
Steve Williams, A&R

Additional location:

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

DEF JAM (Universal)

2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-4000
Web: defjam.com
*No unsolicited material
Chelsea Blythe, SVP, A&R
Noah Preston, VP, A&R

DEF JAM (NY)

1755 Broadway - 7th Floor
New York, NY 10019
212-333-8000
Email: steve.carless@umusic.com
Web: defjam.com
Styles/Specialties: hip-hop, rap, urban, R&B
*No unsolicited material
Steve Carless, Sr. Dir VP

DEFEND MUSIC, INC.

1667 N. Main Street
Los Angeles, CA 90012

323-305-7315
Email: russel@defendmusic.com
Web: defendmusic.com
 *We do not accept unsolicited material
 Russell Nygaard, A&R

DELICIOUS VINYL RECORDS
 6607 Sunset Blvd.
 Los Angeles, CA 90028
 323-464-7467
Email: contact@deliciousvinyl.com
Web: deliciousvinyl.com
 *No unsolicited material
 Michael Ross, A&R/Owner

DELMARK RECORDS
 4121 N. Rockwell
 Chicago, IL 60618
 773-539-5001
Email: delmark@delmark.com
Web: delmark.com
Styles/Specialties: blues and jazz
 Elbio Barilari, VP & Artist Director

DIM MAK RECORDS
 724 South Spring St.
 Los Angeles, CA 90014
Email: admin@dimmak.com
Web: dimmak.com
Styles/Specialties: edm, pop

DINE ALONE RECORDS
 864 Eastern Ave.
 Toronto, ON Canada
 416-585-7885
Email: info@dinealonerecords.com
Web: dinealonerecords.com
Styles/Specialties: Various, including rock, indie, punk, R&B, hip-hop, post hardcore and emo
Roster: Moneen, Streets of Laredo, the Flatliners, Vanessa Carlton, New Sweets, the Lumineers
 Joel Carriere, Founder-Owner, A&R

DISCHORD RECORDS
 3819 Beecher St., NW
 Washington, DC 20007
 703-351-7507
Email: dischord@dischord.com
Web: dischord.com
Styles/Specialties: punk rock

DOMO MUSIC GROUP
 11022 Santa Monica Blvd, #300
 Los Angeles, CA 90025
 310-966-4414
Email: newtalent@domomusicgroup.com
Web: domomusicgroup.com
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
 *We accept unsolicited material. See website for details

D'MAR ENTERTAINMENT, INC.
 7723 Tylers Pl. Blvd., Ste. 275
 West Chester, OH 45069
 513-617-2392
Web: dmarsmusic.com
Styles/Specialties: smooth jazz, R&B, gospel
 *Accepts unsolicited material

DRAG CITY RECORDS
 P.O. Box 47867
 Chicago, IL 60647
 312-455-1015 Fax 312-455-1057
Email: radio@dragcity.com
Web: dragcity.com
Styles/Specialties: rock, hard rock, experimental
 *Does not accept Demos

DUALTONE RECORDS
 3 McFerrin Ave.
 Nashville, TN 37206
 615-320-0620
Email: info@dualtone.com
Web: dualtone.com
Styles/Specialties: country, rock

ELEKTRA
 1635 Broadway 10th & 11th Floor
 New York, NY 10019
 212-707-2130
Web: elektramusicgroup.com
 Johnny Minardi, VP, A&R

Additional locations:
 3400 W. Olive Ave.
 Burbank, CA 91505
 818-238-2200

EMI CHRISTIAN MUSIC GROUP (CMG)
 101 Winners Circle N
 Brentwood, TN 37027
 800-877-4443, 615-371-6980
Email: radio@capitolcmg.com
Web: capitolchristianmusicgroup.com
 *No unsolicited material

EMI MUSIC GROUP
 (See Universal Music Group)
Web: universalmusic.com
 *No unsolicited material

ENTERTAINMENT ONE MUSIC
 2700 Pennsylvania Ave.
 Suite 1000
 Santa Monica CA 90404

Additional locations:
 4201 Wilshire Blvd.
 Suite 400
 Los Angeles, CA 90010

11-13 East 26th Street
 New York, NY 10010
 Renegade83

15301 Ventura Blvd, Bldg. D
 Suite 350
 Sherman Oaks, CA 91403

134 Peter St.
 Suite 700
 Toronto, Ontario, Canada

EPIC
 10202 W. Washington Blvd.
 Culver City, CA 90232
 310-272-2220
Web: epicrecords.com
Contact: Ezekiel Lewis, EVP & Head of A&R, Jermaine Pegues, VP A&R, Patrick Aleku, Sr. Director A&R
 *No unsolicited material
Styles/Specialties: Various, including pop, R&B, rock and hip-hop
Distribution: Sony Music Entertainment
Roster: DJ Khaled, Judas Priest, Meghan Trainor, Sade, Travis Thompson, Jez Dior, Jidennam, (see website)

EPITAPH / ANTI (WMG)
 2798 Sunset Blvd.
 Los Angeles, CA 90026
 213-355-5000
Email: radio@epitaph.com
Web: epitaph.com
Styles/Specialties: alternative rock, post-hardcore, punk rock, hip-hop, metalcore
 *Accepts unsolicited material. See website for instructions
 Chris Fotel, SR VP

EQUAL VISION
 P.O. Box 38202
 Albany, NY 12203-8202
 518-458-8250
Email: music@equalvision.com
Web: equalvision.com
 Dan Sandshaw, GM/A&R
 *accepts unsolicited submission

FAT POSSUM RECORDS
 P.O. Box 1923
 Oxford, MS 38655
 662-234-2828 Fax 662-234-2899
Email: matthew@fatpossum.com
Web: fatpossum.com
Styles/Specialties: indie
 *Accepts unsolicited material
 Matthew Johnson, President
 Bruce Watson, Director, A&R

FAT WRECK CHORDS
 2196 Palou Ave.
 San Francisco, CA 94124
 415-284-1790
Web: fatwreck.com
Styles/Specialties: punk

FAVORED NATIONS RECORDS
 17328 Sycamore Blvd, #165
 Encino, CA 91316
Email: info@favorednations.com
Web: favorednations.com
Styles/Specialties: all styles welcome

FEARLESS RECORDS
 5870 W. Jefferson Blvd., Studio E
 Los Angeles, CA 90016
 310-730-6655
Email: cody@fearlessrecords.com
Web: fearlessrecords.com
Styles/Specialties: pop-punk, punk rock, emo, alternative rock, post-hardcore
 *Accepts unsolicited material. See website for instructions
 Bob Becker, Owner/A&R

FERVOR RECORDS
 1810 W. Northern Ave., Ste. A-9
 Box 186
 Phoenix, AZ 85021
 602-870-1788
Email: info@fervor-records.com
Web: fervor-records.com
Styles/Specialties: vintage, new indie
 *We do not accept unsolicited submissions
 Jeff Freundlich, Exec. Producer

FIRE TOWER ENTERTAINMENT
 Located in West Hollywood, CA
Email: artists@firetowerent.com
Website: firetowerent.com
Contact: Evan Griffith/Ruth Nichols
Styles: Pop, Indie
Clients: Wesley Stromberg, Michael Blum, Sophie Ann.
 full roster on website
Services: Artist Management, A&R consulting, horn contracting
 *Accepts unsolicited material

FONOVISA
 (Universal Music Group)
 Woodland Hills, CA
Web: universalmusica.com
 *Accepts unsolicited material

FUNZALO RECORDS
 P.O. Box 2518
 Agoura Hills, CA 91376
 520-628-8655
Email: dan@mikesmanagement.com
Web: funzalorecords.com
 Michael J. Lembo, President
 Dan Agnew, General Manager

GEARHEAD RECORDS
 P.O. Box 2375
 Elk Grove, CA 95759
 916-897-2451
Email: info@gearheadrecords.com
Web: gearheadhq.com
Styles/Specialties: rock n' roll, outlaw country, punk, garage, rockability and sleaze metal
 *No unsolicited material
 Michelle Haunold, President

GEFFEN
 See Interscope

GLASSNOTE RECORDS
 770 Lexington Ave
 New York, NY 10065
 646-214-6000
Contact: michael@glassnotemusic.com
Web: glassnotemusic.com

GOGIRLSMUSIC.COM
Email: gogirlsmusic@gmail.com
Web: gogirlsmusic.com
Styles/Specialties: all genres
 *The oldest and largest online community of indie women in music
 Madalyn Sklar, A&R

HIPGNOSIS
 15693 Ventura Blvd. #300
 Encino, CA 91436
 818-922-0807
Email: info@bigdealmusic.com
Web: hipgnosisongs.com
Styles/Specialties: rock, pop, AC
Distribution: Sony/Rec
 *No unsolicited material
 Henry Marx, President/CEO

Additional location
 115 29th Ave. S.
 Nashville, TN 37212
 615-942-8328

HOLLYWOOD RECORDS - LOS ANGELES
 500 S. Buena Vista St., Old Team Bldg.
 Burbank, CA 91521
 818-560-5670
Email: hollywoodrecords@gmail.com
Web: hollywoodrecords.com
 *No unsolicited material, No MP3s
 Mike Daly, Exec. Director, A&R

HOPELESS RECORDS
 15918 Arminata St.
 Van Nuys, CA 91406-1806
 818-997-0444
Email: info@hopelessrecords.com
Web: hopelessrecords.com
 Eric Tobin EVP, Business Dev. & A&R

ISLAND RECORDS
 (UMG)
 2220 Colorado Ave
 Santa Monica, CA
 888-583-7176
Contact: Darcus Beese, President
Web: universalmusic.com/label/island-records

INTERSCOPE
 2220 Colorado Ave., 5th Fl.
 Santa Monica, CA 90404
 310-865-1000

ISLAND RECORDS
 (UMG)
 2220 Colorado Ave
 Santa Monica, CA
 888-583-7176
Contact: Darcus Beese, President
Web: universalmusic.com/label/island-records

IPeCAC RECORDINGS
Email: info@ipecac.com
Web: ipecac.com, facebook.com/ipecac
Distribution: Fontana
Roster: Fantomas, Melvins Big Band, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio
 Greg Werckman, A&R

JAGGO RECORDS, LLC
 515 Flower St.
 18th Street
 Los Angeles, CA 90071
 323-850-1819
Email: jaggo@jaggo.com
Web: jaggo.com
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World
 *Unsolicited material accepted

K RECORDS
 928 N Sycamore Ave
 Suite 200
 Los Angeles, CA 90038
 +1 (310) 967 3087
Email: info@kobaltmusic.com
Web: kobaltmusic.com

KOBALT MUSIC
 Los Angeles
 928 N Sycamore Ave
 Suite 200
 Los Angeles, CA 90038
 +1 (310) 967 3087
Email: info@kobaltmusic.com
Web: kobaltmusic.com

Additional locations:
 2 Gansevoort St. - 6th Fl
 New York, NY 10014
 212-247-6204
 Bob Bortnick, SVP, Creative

907 Gleaves St., Ste. 101
 Nashville, TN 37203
 615-321-8585

2100 Ponce De Leon Blvd
 Suite 1230
 Coral Gables, FL 33134
 305-456-1624

The River Building
 5th Floor, Goldings House,
 Hays Galleria, 2 Hays Lane,
 London, SE1 2HB

LITTLE FISH RECORDS
 P.O. Box 1814
 Cleveland, OH 44119
 216-481-1634
Email: littlefishrecords@gmail.com
Web: littlefishrecords.com
Styles/Specialties: roots reggae, jam band, jazz, pop
 *Accepts unsolicited material
 Lawrence Koval, President, Artist Mgmt

LIZARD SUN ENTERTAINMENT
 San Pedro, CA
 310-505-3958
Email: Floyd@lizardsunentertainment.com
Web: facebook.com/lizardsunentertainment, cliffmorrison.com
Roster: Cliff Morrison
 Floyd Bocox, CEO

LOVECAT MUSIC
 PO.Box 548, Ansonia Station
 New York, NY 10023
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com
Styles/Specialties: rock, country, folk
 *No unsolicited material

MACK AVENUE
 18530 Mack Ave. Unit #299
 Grosse Pointe Farms, MI 48236
 888-640-6225
Email: info@mackavenue.com
Web: mackavenue.com
Styles/Specialties: jazz

MALACO RECORDS
 3023 W. Northside Dr.
 Jackson, MS 39213
 601-982-4522, 800-272-7936
Email: demo@malaco.com
Web: malaco.com
Styles/Specialties: gospel, R&B, spoken word, jazz, blues, soul
 *No unsolicited material
 Tommy Couch, Jr., President/R&B, A&R
 Wolf Stephenson, VP, A&R
 Matt Kivett, Director, Gospel

MATADOR RECORDS
 134 Grand Street
 New York, NY 10013
 212-995-5882 Fax 212-995-5883
Email: store@matadorrecords.com
Web: matadorrecords.com
Styles/Specialties: all styles
 *No Unsolicited Material
 Jake Whitener, Director of A&A

Additional location:
 17-19 Alma Rd.
 London, SW18 1AA U.K.
 +020-8875-6200

MERGE RECORDS
 409 E. Chapel Hill St
 Chapel Hill, NC 27514
 919-688-9669
Email: merge@mergerecords.com
Web: mergerecords.com
Styles/Specialties: alt-rock
Roster: See website for roster

MEROKE SKY RECORDS
 Van Nuys, CA
 818-427-2712
Styles/Specialties: folk/rock/Americana/Country
Roster: Barry Goldberg, Alex Del Zoppo, Tony Kaye, Todd Taylor, Alex Sherman, Andrew Wraith, Matt Michenzie
 Mike Giangreco, A&R

METAL BLADE RECORDS
 5632 Van Nuys Blvd., #1301
 Sherman Oaks, CA 91401
 818-597-1964
Email: metalblade@metalblade.com
Web: metalblade.com
Styles/Specialties: heavy metal, progressive, rock
 *See website for Demo Submission
 Brian Slagel, President

Additional location:
 Metal Blade Records GmbH
 Friedrichstr.38
 73033 Goppingen, Germany

METROPOLIS RECORDS
 PO Box 974
 Media, PA 19063
 Attn: Demos
 610-595-9940
Email: demo@metropolis-records.com
Web: metropolis-records.com
Styles/Specialties: electronic, industrial, goth
 *Accepts unsolicited material by CD or CD-R

MILAN ENTERTAINMENT
 Sherman Oaks, CA
Email: tchamboredon@milanrecords.com
Web: milanrecords.com
Styles/Specialties: soundtracks, electronic, world

MINT RECORDS
 P.O. Box 3613, M.F.O.
 Vancouver, BC Canada V6B 3Y6
 604-669-MINT
Email: info@mintrecs.com
Web: mintrecs.com
Roster: Duotang, Duplex, Fanshaw, Hot Panda, Immaculate Machine
Styles/Specialties: indie
 *Send demos via mail

MOM + POP RECORDS
Web: momandpopmusic.com
Email: digital@momandpopmusic.com
Roster: Tom Morello, Sleater-Kinney, Sleigh Bells, Courtney Barnett
 Hannah Gross, VP and Head of West Coast A&R

MORPHIUS RECORDS
 100 E. 23rd St.
 Baltimore, MD 21218
 410-662-0112
Email: david@morphius.com
Web: morphius.com
Styles/Specialties: rock, punk, hip-hop, experimental

MOTOWN
 1750 North Vine Street
 Hollywood, CA 90028
Web: motownrecords.com
 *No unsolicited material accepted

MRG RECORDINGS
 Los Angeles, CA
 310-629-9782
Email: info@mrgregordings.com, submission@mrgregordings.com
Web: mrgregordings.com
Styles/Specialties: rock, electronic, ambient, folk

NETTWERK RECORDS
 1675 West 2nd Ave., 2nd Floor
 Vancouver, B.C. V6J 1H3
 604-654-2929
Email: info@nettwerk.com
Web: nettwerk.com
 *No unsolicited material
Styles/Specialties: rock, pop, hip-hop & A&R (New York)
 Spencer Kelley, A&R, New York/London
 Marshall Altman, VP, A&R (Nashville)

Mark Abramowitz, Director, A&R (Nashville)
Eric Robinson, Director, A&R (Los Angeles)

Additional locations:

3900 West Alameda Ave, Suite 850
Burbank, Ca 91508
747-241-9619
263 S 4th St.
PO Box 110649
Brooklyn, NY 11211
212-760-1540

NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.
119 N. Wahsatch Ave
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@crfn.net

Web: newpants.com, oldpants.com
Styles/Specialties: all genre styles considered
Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T, James Becker, Kathy Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Rocky Shaw.
*Unsolicited material through management or lawyer only. Please call or Email before submitting.
Robert A. Case, A&R

NOFACE RECORDS
Phone: 829-285-1849
Email: demos@nofacerecords.com

Web: nofacerecords.com, facebook.com/nofacerecordsofficial
Styles/Specialties: edm, all styles of electronic music including house, dubstep, bigroom, techno, trance, trap, etc.
*Email demos of your unsigned electronic music

NONESUCH RECORDS
1633 Broadway
New York, NY 10019
212-275-4910

Email: info@nonesuch.com
Web: nonesuch.com
Roster: Emmylou Harris, Joni Mitchell, Gipsy Kings, KD Lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson and more.
Styles/Specialties: jazz, classical, Americana, singer-songwriter, contemporary, world, pop
*No unsolicited material

OGLIO ENTERTAINMENT
3540 W. Sahara Ave #308
Las Vegas, NV 89102
702-800-5500

Web: oglio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: the Leftovers, Foreign Glöbestler, Margo Guryan, BigBang, Beatallica, George Lopez, Jackie 'Joke Man' Martling, comedy, reissues, novelty, soundtracks, Brian Wilson (Beach Boys), Robbie Krieger (the Doors), Ray Manzarek (the Doors), Wisely, Phunk Junkee, Bouquet of Veal and Ogden Eds
Carl Caprioglio, President

OH BOY RECORDS
P.O. Box 150222
Nashville, TN 37215
615-742-1250

Email: info@ohboy.com
Web: ohboy.com
Styles/Specialties: country
*No unsolicited materials

OMNIVORE RECORDINGS
4470 W. Sunset Blvd., Suite 209
Los Angeles, CA 90027
877-733-3931 Ext. 333

Email: cary@conqueroo.com
Web: omnivorerecordings.com
*Not accepting demos

ORCHARD
23 E. 4th St., 3rd Fl
New York, NY 10003
212-201-9280

Email: communications@theorchard.com
Web: theorchard.com
Brad Navin, CEO

PAPER GARDEN RECORDS
170 Tillary St., Apt. 608
Brooklyn, NY 11201

Contact: Caleb Olson, Dir. of A&R
Email: caleb@papergardenrecords.com
Web: papergardenrecords.com
Roster: Laura & Greg, Denny Love, The Due Diligence, Hnyr Flwr, Big Brutus

POST-TONE
P.O. Box 2848
Los Angeles, CA 90294
310-871-2652

Email: info@post-tone.com
Web: post-tone.com
Styles/Specialties: jazz
Roster: Michael Dease, Doug Webb, Behn Gillette, Brian Charette, Walt Weiskopf, Ed Cherry, David Gibson, Ken Fowser, Art Hirahara, Ralph Bowen
Marc Free, A&R

PPL-ZMI ENTERTAINMENT GROUP, INC
310-962-3873
Email: pplzmi@aol.com

*No unsolicited material accepted

PRA RECORDS
1255 Fifth Ave., Ste. 7K
New York, NY 10029
212-860-3233

Email: pra@prarecords.com
Web: prarecords.com
Styles/Specialties: jazz
Distribution: E-1
Patrick Rains, A&R

PRAVDA RECORDS
4245 N Knox, Suite 7
Chicago, IL 60641
773-763-7509

Email: kenn@pravdamusic.com
Web: pravdamusic.com
Styles/Specialties: rockabilly, pop, blues
Distribution: ADA

PRIMARILY A CAPPELLA

P.O. Box D
San Anselmo, CA 94979
415-419-5509
Email: harmony@singers.com
Web: singers.com
Styles/Specialties: a cappella
*Unsolicited material accepted

PUTUMAYO WORLD MUSIC

Attn: A&R
413 Carpenter Rd.
Charlotte, VT 05445
212-625-1400 800-995-9588
Email: info@putumayo.com
Web: putumayo.com
*Accepts unsolicited materials.

RAMP RECORDS

Santa Barbara, CA
Email: info@ramprecords.com
Web: ramprecords.com
Styles/Specialties: eclectic
Roster: Michael McDonald, Jeff Bridges
*No unsolicited material

RCA RECORDS

6363 Sunset Blvd
Los Angeles, CA 90028
Web: rcarecords.com
*No unsolicited material

Additional locations:

25 Madison Ave.
New York, NY 10010
Nashville, TN 37212
*No unsolicited material

9erry St. 4th Floor
London, W8 5HY England
Web: sonymusic.co.uk

RED BULL RECORDS

9044 Melrose Ave.
Hollywood, CA 90069
323-606-7680
Email: woodemercare@redbullrecords.com
Web: redbullrecords.com
*Demo submission accepted

Additional location:

1740 Stewart Street
Santa Monica, CA 90404
310-393-4647

RED HOUSE RECORDS

916 19th Avenue South
Nashville, TN 37212
800-757-2277, 615-320-7672
Web: redhouserecords.com

RELAPSE RECORDS

8701 W Chester Pike
Upper Darby, PA 19082
610-734-1000
Email: brian@relapse.com
Web: relapse.com
Styles/Specialties: metal, rock
Rennie Jaffe, VP, A&R

REPUBLIC RECORDS

1755 Broadway, 8th Fl
New York, NY 10019-3743
212-333-9000
Email: robert.stevenson@umusic.com
Web: republicrecords.com
Rob Stevenson, Exec. VP/ Head of A&R

Additional location:

2220 Colorado Ave. 3rd Fl
Santa Monica, CA 90404-3506
310-865-8470
Email: ben.adelson@umusic.com
Web: republicrecords.com
Ben Adelson, SVP, A&R

REVELATION RECORDS

P.O. Box 5232
Huntington Beach, CA 92615
714-842-7584
Email: webmaster@revhq.com
Web: revhq.com
Styles/Specialties: hardcore, punk, emo
*Unsolicited material accepted

RHYMESAYERS ENTERTAINMENT

2409 Hennepin Ave, S
Minneapolis, MN 55405
612-977-9870
Email: info@rhymesayers.com
Web: rhymesayers.com
facebook.com/rhymesayers
Styles/Specialties: hip-hop/rap
Brent Sayers, CEO

RISE RECORDS

15455 N.W. Greenbrier Pkwy, Ste. 115
Beaverton, OR 97006
Web: riserecords.com
*Accept unsolicited material

ROADRUNNER RECORDS

Warner Bros. Group
1633 Broadway
New York, NY 10019
Email: publicity@roadrunnerrecords.com
Web: elektramusicgroup.com/roadrunnerrecords

ROCKZION RECORDS

673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477 Fax 310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com
Styles/Specialties: Christian and crossover rock

ROIR (say ROAR!)

(Reachout International Records)
Email: accounts@roir-usa.com
Web: roir-usa.com
Styles/Specialties: punk, reggae, rock
*Unsolicited material accepted, but look at our website so you know who we are.

ROUNDER RECORDS

Nashville, TN
629-401-3901
Email: info@rounder.com
Web: rounder.com
*No unsolicited material
Styles/Specialties: roots music

ROUND HILL MUSIC

650 Fifth Ave., Suite 1420
New York, NY 10019
212-360-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Jonnie Davis, SVP, A&R

Additional locations:

Los Angeles, CA
+1 (615) 695-7705

Nashville, TN
818 18th Ave. S, Suite 940
Nashville, TN 37203
+1 (615) 695-7705

Josh Saxe, Associate Director, A&R

ROYNET, THE ROYALTY NETWORK, INC.

224 W. 30th St., Ste. 1007
New York, NY 10001-1077
212-967-4300
Email: drew@roynet.com
Web: krianmusicgroup.com
Drew Witte, A&R

SADDLE CREEK RECORDS

P.O. Box 8554
Omaha, NE 68108
402-558-8208
Email: info@saddle-creek.com
Web: saddle-creek.com
Styles/Specialties: rock, electronica, country rock
*Accepts unsolicited material
Amber Carew, A&R

SHANGRI-LA PROJECTS

P.O. Box 40106
Memphis, TN 38174
901-359-3102
Email: sherman@shangrilaprojects.com
Web: shangrilaprojects.com
Styles/Specialties: alternative rock
Sherman Willmott, A&R

SIX DEGREES RECORDS

P.O. Box 411347
San Francisco, CA 94141
415-626-6334
Email: publicity@sixdegreesrecords.com
Web: sixdegreesrecords.com
Styles/Specialties: world music, ambient, folk, contemporary classical and intelligent pop music
*No unsolicited material

SKAGGS FAMILY RECORDS

P.O. Box 2478
Hendersonville, TN 37077
615-264-8877 Fax 615-264-8899
Email: bobby@skaggsfamilyrecords.com
Web: skaggsfamilyrecords.com
Contact: Ricky Skaggs, Charlotte Scott

SO MUCHH NOISE URBAN (SMN) Atlantic Records

212-707-2000
Email: somuchnoise@gmail.com
Web: sonicafarimusic.com
Genre Styles: Rap/Hip-Hop/ Pop/ Country/ R&B/ Dancehall/ Kids Pop/ Gospel and ALL
Submissions: Accepts Demos and Unsolicited for Urban genres only
Sarah Hall, President of A&R

SONIC SAFARI MUSIC / JONKEY ENTERPRISES

663 W. California Ave.
Glendale, CA 91203
818-242-4034
Email: chuck@sonicsafarimusic.com
Web: sonicafarimusic.com
Styles/Specialties: environmental, world, traditional, ethnic
Distribution: Indies
Chuck Jonkey, A&R

SST

P.O. Box 1
Taylor, TX 76754
206-309-5331
Web: sstsuperstore.com
Styles/Specialties: rock, jazz, punk progressive rock
*Unsolicited material accepted

STEF ANGEL MUSIC GROUP

310-388-5880
Email: info@stefangelmusic.com
Web: stefangelmusic.com
Contact: Stefaniiah McGowan, Exec. Music Producer, A&R
Accepts unsolicited material
Email: musicsubmission@stefangelmusic.com

SUB POP RECORDS

2013 4th Ave., 3rd Fl.
Seattle, WA 98121
206-441-8441
Email: info@subpop.com
Web: subpop.com
*Accepts unsolicited materials
Tony Kiewel, Head, A&R

SUMERIAN RECORDS

3330 Cahuena Blvd. W. #500
Los Angeles, CA 90068
424-832-7275
Email: info@sumerianrecords.com
Web: facebook.com/SumerianRecords
Ash Avildsen, President

SURFD OG RECORDS

1126 S. Coast Hwy. 101
Encinitas, CA 92024
760-944-8000 Fax 760-944-7808
Email: demo@surfdog.com
Web: surfdog.com
Styles/Specialties: rock
Roster: Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, Dave Stewart, the Wyldes Bunch, Burning of Rome

*Unsolicited material accepted
Scott Seine, A&R

THIRD MAN RECORDS

623 7th Ave. S.
Nashville, TN 37203-4601
615-891-4393
Email: nashvillestore@thirdmanrecords.com
Web: thirdmanrecords.com
Styles/Specialties: Various genres, specialize in vinyl records pressing
Roster: Jack White, the Dead Weather, Olivia Jean, the Raconteurs, the White Stripes, Wanda Jackson, Wolf Eyes
Jack White, Founder
Ben Swank, Co-Founder

THUMP RECORDS

P.O. Box 9605
Brea, CA 92822
909-595-2144
Email: customersupport@thumprecords.com
Web: thumprecords.com
Styles/Specialties: Latin rap, old skool, rap, R&B, Latin, oldies, disco
*Unsolicited material accepted

TOOTH & NAIL

P.O. Box 12698
Seattle, WA 98111-4698
Web: toothandnail.com

TRIPLE CROWN RECORDS

P.O. Box 222132
Great Neck, NY 11022
Email: info@triplecrownrecords.com
Web: triplecrownrecords.com
Fred Feldman, President

UNIVERSAL MUSIC GROUP

2220 Colorado Ave., 3rd Fl
Santa Monica, CA 90404
310-865-4500
Web: universalmusic.com

URBAN & LAZAR

Email: help@urbanandlazar.com
Web: urbanandlazar.com
Styles/Specialties: indie rock, alternative, singer-songwriter
*We do not accept unsolicited material

VANGUARD RECORDS (Concord)

5750 Wilshire Blvd, Suite 450
Los Angeles, CA 90036
310-385-4455
Email: info@vanguardrecords.com
Web: vanguardrecords.com
Styles/Specialties: jazz, folk music
*No unsolicited material

VERVE MUSIC GROUP-UMG

Santa Monica, CA
Email: contact@vervemusicgroup.com, ververecords@umgstores.com
Web: ververecords.com
universalmusic.com
Styles/Specialties: jazz, adult contemporary, classical
*No unsolicited material

VICTORY RECORDS

346 N. Justine St., 5th Fl.
Chicago, IL 60607
312-666-8661
Email: contact@anothervictory.com
Web: victoryrecords.com
Styles/Specialties: rock, punk, metal
Tony Brummel, Founder
*Accepts unsolicited demos

VRGIN RECORDS

(see Capitol Music Group)

WARNER BROS. NASHVILLE

20 Music Sq. E
Nashville, TN 37203
615-748-8000
Email: nashville.ar@wbr.com
Web: warnermusicnashville.com
*No unsolicited material
Scott Hendricks, Exec. VP, A&R
Cris Lacy, Exec. VP, A&R

WARNER RECORDS

777 S Santa Fe Ave
Los Angeles, CA 90021
818-846-9090
Web: warnerbrosrecords.com
*No unsolicited material
Karen Kwak, EVP Head of A&R
Ericka Coulter SVP, A&R

WARNER MUSIC GROUP

1633 Broadway
New York, NY 10019
212-275-2000
Web: wmg.com
*No unsolicited material
Mike Caren, President Worldwide, A&R

WARNER MUSIC LATINA

555 Washington Ave., 4th Fl.
Miami Beach, FL 33139
305-702-2200 Fax 305-266-8771
Email: gabriella.martinez@wmg.com
Web: facebook.com/warnermusiclatina
*No unsolicited material
Gabriella Martinez, VP Marketing

WICKED COOL RECORDS

434 6th Ave., Ste. 6R
New York, NY 10011
347-229-2960
Email: info@wickedcoolrecords.com
scott@wickedcoolrecords.com
Web: wickedcoolrecords.com
Styles/Specialties: garage rock

WILD RECORDS

Web: wildrecordsusa.com
Styles: rockabilly, blues, surf, garage and soul.
Reb Kennedy, President, Founder

Never sign anything until you have a qualified legal pro look over it first. Expert legal advice is essential to any successful career, and this exclusive MC list updated for 2025 will help you connect with an attorney who can advocate for you.

ALABAMA

ADAMS AND REESE, LLP
Regions Harbert Plaza
1901 6th Ave. N., Ste. 3000
Birmingham, AL 35203
205-250-5000
Web: adamsandreese.com
Specialty: Entertainment Law, Music Law, Intellectual Property

Additional location:

RSA Battle House Tower
11 N. Water St., Ste. 23200
Mobile, AL 36602
251-433-3234

M.S. McNAIR
2151 Government St.
Mobile, AL 36606
251-450-0111
Email: msm@mcnair.com
Web: msnmcnairlaw.com
Contact: Michael S. McNair
Specialty: Contracts

ALASKA

DAVIS WRIGHT TREMAINE, LLP
188 W. Northern Lights Blvd.
Anchorage, AK 99503-3985
907-257-5300 Fax 907-257-5399
Email: jondawson@dwt.com
Web: dwt.com
Contact: Jon Dawson
Specialty: Litigation

DORSEY & WHITNEY LLP
1031 W. 4th Ave. Ste. 600
Anchorage, AK 99501-5907
907-276-4557
Email: mills.mike@dorsey.com
Web: dorsey.com
Contact: Michael Mills, Partner
Specialty: Intellectual Property

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1029 W. 3rd Ave., Ste. 300
Anchorage, AK 99501-1981
907-279-8561 Fax 907-276-3108
Email: sgillstrm@perkinscoie.com
Web: perkinscoie.com
Contact: Sarah C. Gillstrom, Partner
Specialty: Litigation

ARIZONA

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201 East Washington St., Suite 1200
Phoenix, AZ 85004
602-262-5311, 602-262-5747
Email: mcurry@lewisroca.com
Web: lewisroca.com
Contact: Michael J. Curry, Partner
Specialty: Intellectual Property, Trademarks and Copyrights

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2525 E. Camelback Road
Suite #500
Phoenix, AZ 85016-4227
602-351-9000 Fax 602-648-7000
Email: jeverettGarcia@perkinscoie.com
Web: perkinscoie.com
Contact: Jessica L. Everett-Garcia, Partner
Specialty: Trademark Law, Intellectual Property

SANDERS & PARKS, PC
3030 N. 3rd St., Ste. 1300
Phoenix, AZ 85012
602-532-5600
Web: sandersparks.com
Specialty: Intellectual Property

SNELL & WILMER
One E. Washington Street
Suite #2700
Phoenix, AZ 85004-2202
602-382-6000 Fax 602-382-6070
Email: info@swlaw.com
Web: swlaw.com
Specialty: Intellectual Property

Additional location:

One S. Church Ave., Ste. 1500
Tucson, AZ 85701-1630
502-882-1200 Fax 502-884-1294

WILLIAM D. BLACK, LAW OFFICES OF
Great American Tower
20 East Thomas Road
Ste. 2200
Phoenix, AZ 85012
602-265-2600, 844-224-0054
Web: billblacklawfirm.com

Additional location:

Kierland Corporate Center
7047 E. Greenway Pkwy., Ste. 250
Scottsdale, AZ 85254
480-699-6888

ARKANSAS

CARVER LAW
Pleasant Valley Corp. Center
2024 Arkansas Valley Dr.
Ste. 800
Little Rock, AR 72212-4147
501-224-1500
Email: sdc@arkpatent.com

Web: arkpatent.com
Specialty: Intellectual Property

ROSE LAW FIRM
1221 S. 4th St.
Little Rock, AR 72201-2893
501-375-9131 Fax 501-375-1309
Email: info@roselawfirm.com
Web: roselawfirm.com
Specialty: Intellectual Property

WRIGHT, LINDSEY & JENNINGS, LLP
200 W. Capitol Ave., Ste. 2300
Little Rock, AR 72201
Phone: (501) 371-0808
Email: ljoughtery@wj.com
Web: wj.com
Contact: J. Charles Dougherty
Specialty: Intellectual Property

Additional location:

3333 Pinnacle Hills Pkwy., Ste. 510
Rogers, AR 72758
479-986-0888

CALIFORNIA

ABRAMS, GARFINKEL, MARGOLIS, BERGSON, LLP
3900 West Alameda Ave., Suite 2100
Berkeley, CA 94705
510-300-2900
Email: info@agmblaw.com
Web: agmblaw.com

Additional locations:

1430 Broadway, 17th Fl.
New York, NY 10018
212-201-1170

225 Broadhollow Rd., Ste. 102
Melville, NY 11747
516-986-2745

AKIN, GUMP, STRAUSS, HAUER & FELD, LLP
1939 Avenue of the Stars, Ste. 600
Los Angeles, CA 90067
310-229-1000
Email: losangelesinfo@akingump.com
Web: akingump.com

Additional locations:

One Bryant Park
Bank of America Tower
New York, NY 10036
212-872-1000
Email: newyorkinfo@akingump.com

100 Pine Street
Suite 3200
San Francisco, CA 94111-5218 US
415-765-9500
Email: sanfranciscoinfo@akingump.com

4 Park Plaza
Suite 1900
Irvine, CA 92614-2585
949-885-4100
Contact: Paul Lin, Partner
Email: pclin@akingump.com

ARNOLD & PORTER
777 S. Figueroa St., 44th Fl.
Los Angeles, CA 90017
213-243-4000 Fax 213-243-4199
Web: arnoldporter.com
Specialty: All areas, intellectual property/tech.
*No unsolicited material

Additional locations:

Three Embarcadero Center, 10th Fl.
San Francisco, CA 94111
415-471-3100 Fax 415-471-3400

3000 El Camino Real
Five Palo Alto Square, Ste. 500
Palo Alto, CA 94306-3807
650-319-4500

LEE JAY BERMAN
The Mediation Offices of Lee Jay Berman
13082 Mindanao Way, Unit #10
Molina del Rey, 90292
Office: 310-593-9905, Mobile: 310-600-1475
Email: info@leejayberman.com, leejay@mediationtools.com
Web: leejayberman.com

BEVERLY HILLS BAR ASSOCIATION
9420 Wilshire Blvd., 2nd Fl.
Beverly Hills, CA 90212
310-601-2422
Email: info@bhba.org
Web: bhba.org

BLAKE & WANG, P.A.
1801 Century Park E., 24st Fl.
Los Angeles, CA 90067
Web: filmblaw.com
Specialty: Entertainment Law, Music Law, Film and TV Law

Additional location:

1 Sansone Street
35th Floor

San Francisco CA, 94104
415-869-8832

BLOOM, HERGOTT, DIEMER, ROSENTHAL, LAVIOLETTE & FELDMAN, CHENKMAN & GOODMAN, LLP
150 S. Rodeo Dr., 3rd Fl.
Beverly Hills, CA 90212
310-859-6800
*No unsolicited material

BRET D. LEWIS, LAW OFFICES OF
Santa Monica Wellesley Plaza
12304 Santa Monica Blvd., Ste. 107A
Los Angeles, CA 90025
310-207-0696 Fax 310-362-8424
Email: bdlawyer@gmail.com
Web: blewislaw.com

CALIFORNIA LAWYERS FOR THE ARTS
12304 Santa Monica Blvd, Ste 304
Los Angeles, CA 90025
888-775-8955, 310-207-0001
Email: losangeles@calawyersforthearts.org
Web: calawyersforthearts.org
Specialty: Lawyer Referral Service, Mediation/Arbitration
*Additional offices in Sacramento and San Francisco and San Diego

CHRISTOPHER J. OLSEN, LAW OFFICES OF
3075 E. Thousand Oaks Blvd., Ste. 100
Westlake Village, CA 91362
805-557-0660 Fax 805-491-8324
Email: chris@chrisolsenlaw.com
Web: chrisolsenlaw.com
Practice Areas: Entertainment Law, Music Law, Contract Negotiation, Business and Transactional Matters, Civil Litigation, 30 years experience
Specialty: Studio and Performance Bass Player. I share musicians' concerns because I am one.

D. BURGUNDY MORGAN, ESC, ONE LLP
23 Corporate Plaza Drive
Suite 150
Newport Beach, CA 92660
949-502-2870, 310-258-5081
Email: bmorgan@onellp.com
Web: onellp.com
Contact: D. Burgundy Morgan, Esc.
Specialty: Entertainment Law

Additional location:

400 Corporate Pointe
Suite 300
Culver City, CA 90230
310-866-5157

DEAN SHELDON SERWIN
107 Fair Oaks Ave., #848
South Pasadena, CA 91030-3311
323-465-1735
Email: dean@deanserwin.com
Web: deanserwin.com
Specialty: Full-service for entertainment industry, including records, publishing, online, video game, film and television, management, licensing, trademark, music clearance. Selected "shopping"

DIJULIO LAW GROUP
330 N. Brand Blvd., Ste. #1280
Glendale, CA 91203
818-502-1700
Email: rdd@dijuliolaw.com
Web: dijuliolawgroup.com
Specialty: Record contracts, music publishing, licenses

Additional location:

6 Woodard Ave.
Absarokee, MT 59001

DONALDSON CALLIF PEREZ
5600 West Adams Boulevard, Suite 300
Los Angeles, CA 90016
310-277-8394 Fax 310-277-4870
Email: mdonaldson@dcp.law
Web: donaldsoncallif.com/attorneys
*No unsolicited material

DONALD S. PASSMAN
Gang, Tyre, Ramer & Brown, Inc.
132 S. Rodeo Dr., Ste. 306
Beverly Hills, CA 90212-2414
310-777-4800
Email: don@donpassman.com
Web: donpassman.com/about-donald-s-passman
*No unsolicited material

DYKEMA
444 S. Flower Street
Suite 2200
Los Angeles, CA 90071
213-457-1800
Email: jhuron@dykema.com
Web: dykema.com
Contact: Jeffrey Huron, Office Managing Member
Specialty: Intellectual Property

ERIC NORWITZ
3333 W. 2nd St., Ste. 52-214
Los Angeles, CA 90004-6149
313-385-8477
Email: enorwitz@pacbell.net
Specialty: Entertainment law and litigation
*Unsolicited material accepted

ERIN M. JACOBSON
The Music Industry Lawyer
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Beverly Hills, CA 90212

424-354-9364
Email: erinjacobsonea@gmail.com
Web: themusicindustrylawyer.com

FAEGRE DRINKER BIDDLE
1800 Century Park E., Ste. 1500
Los Angeles, CA 90067
310-203-4000, 310-229-1285
Web: faegredrinker.com/en

Additional location:

Four Embarcadero Center, 27th Fl.
San Francisco, CA 94111
415-591-7500

FINDELLE LAW & MANAGEMENT
2029 Century Park E., Ste. 900
Los Angeles, CA 90067
310-552-1777 Fax 310-286-1990
Email: perflstanny@aol.com
Contact: Stann Findelle, Esq.
Specialty: manager and recording agreements, production, actors, broadcasting and publishing
*Call before sending material

GERRY BRYANT, ESQ.
9903 Santa Monica Blvd., Ste. 1007
Beverly Hills, CA 90212
Email: mail@gerrybryant.com
Web: gerrybryant.com
*No unsolicited material or deal shopping.

GIBSON, DUNN
555 Mission Street
Suite 3000
San Francisco, CA 94105
415-393-8216
Contact: Ryan, A. Murr
Email: rmurr@gibsondunn.com
Web: gibsondunn.com
*No unsolicited material

Additional Location:

One Embarcadero Center
2600, San Francisco, CA 94111
415-393-8200

GLENN T. LITWAK, LAW OFFICES OF
201 Santa Monica Blvd., Ste. 300
Santa Monica, CA 90401
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Email: glenn@glenntlitwak.com
Web: glennlitwak.com

GREENBERG, GLUSKER
2049 Century Park East
Suite 2800
Los Angeles, CA 90067
310-553-3610, 310-201-7437
Email: info@greenbergglusker.com
Web: greenbergglusker.com
Contact: Matt Galsor, Partner
*No unsolicited material

SCOTT HARRINGTON, ESQ.
Harrington Music Law Group, PC
2001 Wilshire Blvd., Ste. 400
Santa Monica, CA 90403
310-315-9222 Fax 310-315-9225
Email: sharrington@sdhmusiclaw.com

HELMER, FRIEDMAN, LLP
9301 Wilshire Blvd., Ste. 609
Beverly Hills, CA 90210
310-396-7714
Email: info@helmerfriedman.com
Web: helmerfriedman.com
Contact: Ken Helmer
Specialty: all areas
*No unsolicited material

IRELL & MANELLA, LLP
1800 Ave. of the Stars, Ste. 900
Los Angeles, CA 90067
310-277-1010 Fax 310-203-7199
Email: info@irell.com
Web: irell.com

Additional location:

840 Newport Center Dr., Ste. 400
Newport Beach, CA 92660-6324
949-760-0991 Fax 949-760-5200

ISAACMAN, KAUFMAN & PAINTER, LOWY & ZUCKER
1100 Glendon Ave.
Suite # 1500
Los Angeles, CA 90024
310-881-6800
Web: ikplaw.com
Email: info@ikplaw.com
*No unsolicited material

JACKOWAY, TYERMAN, WERTHEIMER, AUSTEN, MANDELBAUM, & MORRIS & KLEIN
1925 Century Park E., Ste. 2200
Los Angeles, CA 90067
310-553-0305
*No unsolicited material

JAY L. COOPER
(Greenberg Traurig LLP)
1840 Century Park E., Ste. 1900
Los Angeles, CA 90067
310-586-7700
Email: cooper@gtlaw.com
Web: gtlaw.com
Specialty: entertainment law and copyright, 30 offices worldwide

JEFFREY L. GRAUBART, P.C.
P.O. Box 130
Gualala, CA 95445
626-304-2800
Email: info@jlgraubart.com
Web: entertainmentlawla.com
Specialty: copyrights and litigation
*Unsolicted material accepted

JOHNSON & JOHNSON, LLP
439 N. Canon Dr., Ste. 200
Beverly Hills, CA 90210
310-975-1080
Email: njohnson@jjllplaw.com
Web: jjllplaw.com
Contact: Neville L. Johnson
Specialty: litigation and contracts
*No unsolicted material

JONATHAN STEIN, LAW OFFICES OF
6050 Laguna Blvd.
Suite 112-325
Elk Grove, CA 95758
916-247-6968
Web: jonathangstein.com/contact
*No unsolicted material

KATTEN, MUCHIN, ROSEMAN, LLP
2021 Avenue of the Stars
Suite #1100
Los Angeles, CA 90067
310-788-4400, 310-788-4627
Email: zia.modabber@kattenlaw.com or michael.hobel@katten.com
Web: kattenlaw.com
Contact: Zia F. Modabber or Michael S. Hobel
Specialty: Intellectual Property, Entrepreneurial Ventures, Copyrights, Trademarks

Additional locations:
515 South Flower Street, Suite 4150
Los Angeles, CA 90071
213-443-9000

300 Spectrum Center Drive
Suite 1090
Irvine, CA 92618
714-966-6819

KEATS GATIEEN LLP
120 El Camino Drive, Ste. 207
Beverly Hills, CA 90212
424-302-0692
Email: tony@keatsgatieen.com, info@keatsgatieen.com
Web: keatsgatieen.com
Contact: Tony Keats, Conrad Gatieen
Specialty: Intellectual Property, Rights of Publicity, Litigation

KENOFF & MACHTINGER, LLP
312 S. Beverly Dr. #6344
Beverly Hills, CA 90212
310-552-0808 ext. 207
Email: jkenoff@entertainmentlawla.com
Web: entertainmentlawla.com
Specialty: contracts, litigation
*No unsolicted material, no shopping

Additional location:
1801 Century Park E
Los Angeles, CA 90067

KING, HOLMES, PATERNO & SORIANO, LLP
1900 Ave. of the Stars, 25th Fl.
Los Angeles, CA 90067
310-282-9389
Web: khpslaw.com
Specialty: Entertainment Music Law

KLEINBERG, LANGE, CUDDY, CARLO, LLP
1801 Century Park East
24th Floor
Los Angeles, CA 90067
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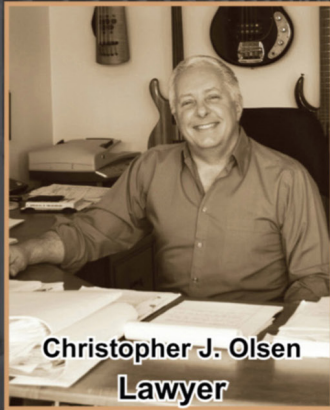
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That Elusive Creative Flow and How to Get There

By George Whitty and Ellis Hall, aka WHAT!!!!

Ellis and George come to the creative process from two very different angles, but with the same goal in mind: getting the most inspired, unimpeded creative flow going when writing songs, finding a way to get up on the wave rather than slogging away in the trough.

Ellis has composed more than 4,000 songs in his lifetime and describes his process as grabbing hold of any fragment in his mind and taking the right instrument in hand and working to flesh it out from there. "My hands will start to tell me where to go be it on guitar or keyboard, and then just like a magical flow of water, it continues as my brain says OK, let's go here or go there. Sometimes my brain goes way too fast, especially when it comes to the lyric. I love writing at all, but I particularly love writing the lyric."

George describes himself as a classic case of overly-perfectionistic writer's block; even by age 30 he'd finished only a handful of songs. What changed? He got a gig writing music for *As The World Turns*, which paid about \$60 per minute of music they used on the show. "Go ahead, spend a year writing Beethoven's 5th Symphony, you'd never make a dime. Volume was the secret to getting cues placed from the show's library." So George learned what he calls the "rule of 80%." Get the cue to where it's 80% good, then Keep Moving. Do the next section. Put it away and start the next one. Don't get hung up or stop because it's not The Perfect Cue To End All Cues. 80%. "The next day? Inevitably I'd start with fresh ears and get it to 90%. And that was often what I'd turn in. Twenty cues later, with this kind of crass pay-by-the-minute formula, my new 80% was where my previous 90% had been. And understanding my own process that way, I wrote 250 cues for that and two other shows.

And finishing so many tracks got me to where I write with a great flow and typically don't spend much more than a few inspired hours on a piece of music. "Die Living" from our new CD is an example; it pretty much sounded like the final cut after just a couple hours of good flow."

Some points to consider as you work to get the maximum positive flow to your writing:

1. Ellis points out that to him, writing on the right instrument helps him get in the groove. "From our new CD, 'Some Days Were Meant For Rain' was written on guitar, 'Itch In Your Ear' started with a bass idea, 'Soul Street' I wrote on a keyboard," he says.
2. "Let each tune be what it is" suggests George. "Trying to shoehorn too much into one track starts an internal competition to make this many-headed hydra work. One focussed hydra head is better, the most direct line to a strong finished product.
3. From Ellis: "Flow with it while it's flowing, but don't force it. Once you are in that zone where you can't sleep because of it, write then." George adds: "Just get something going. You'll know where it needs to go from

there, and the more you write, the more sure your sense of what needs to come next"

4. And on that note, "Learn to get things framed but not necessarily finished, so the ideas can keep flowing without you stopping to 'perfect' things; the minute The Perfectionist shows up, half your mind is diverted off of the original inspiration" says George.
5. Ellis likes to sit with a guitar or keyboard and get close to figuring the whole tune out before he hits "record." He writes his lyrics on a Braille typewriter, but has the whole idea mostly composed without engaging any technology first. But George likes to hear a little something to build on, so he sketches into the machine as he goes. "Hearing it back without playing it myself prompts "what comes next," he says.
6. On that note, George advises to "get as fluid as you can using your software to quickly bang in ideas; any 'mechanical' impediment diverts resources from your creative side to your logical side. Something as simple as a key command for "Record/Record Repeat" in Logic lets you execute takes as quickly as possible, so you don't get bogged down in mechanics."

About Ellis Hall and George Whitty: Ellis and George together are WHAT!!!!, a pairing of two master musicians, making a great modern Soul CD for the ages. Ellis's credits include 4 years singing lead and writing for Tower of Power, performing with The Spinners, Earth, Wind and Fire, Michael McDonald, and the Ray Charles Experience. George is a multiple Grammy-winning, Emmy-winning composer, producer and player who has worked with Carlos Santana, Celine Dion, Herbie Hancock, Chaka Khan, Grover Washington and Richard Bona. The debut CD of *WHAT!!!!, In The World* dropped in January, and the first single, "Die Living," is already reaching millions of listeners weekly on FM and Internet radio and streaming services. Follow them on Instagram at [whittyhallartistteam](https://www.instagram.com/whittyhallartistteam) or at whittyhall.com.

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