

MUSIC CONNECTION

ANNUAL GUIDE TO
EVERYTHING **INDIE**

*Promo, Record Labels,
Marketing & Media
Relations*

THE ROLE OF AN
ENTREPRENEUR

*Starting Your Own
Music Business*

LEGAL BEAT

Chris Brown Sues
Warner Bros.

NAMM SHOW
2025
Highlights

DIY SPOTLIGHT

Clay & Kelsy

Elton John and
Brandi Carlile

The Halo Effect

Busta Rhymes

Strumbellas

DAMIANO
David

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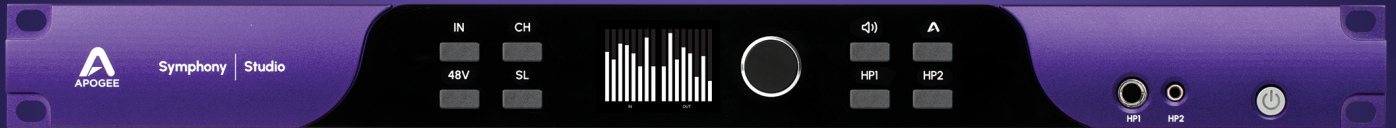


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36 *Damiano David*

Italian singer, songwriter, and frontman of the rock band Måneskin, Damiano David has stepped out as a solo act, playing festivals worldwide with an album on the way.

By Lyndsey Parker

Photos: Barbara Oizmud

The Role of an Entrepreneur

Excerpted from *The Best Jobs in the Music Industry*, read about starting your own music business.

By Michael Redman



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Peluso Microphone Lab

pelusomicrophonelab.com

A Passion for New Mics Based on Vintage Models: The term “mom & pop” is often tossed about when describing small businesses, but in the case of Peluso Microphone Lab, which truly celebrates its status as a boutique company, it’s perfectly accurate. Each of the Southern Virginia based company’s passive, solid state and vacuum tube driven large diaphragm condenser, small diaphragm condenser, and ribbon microphones is hand crafted in their small lab by owners John and Mary Peluso and Mary’s son, VP Chris Newitt. From its founding in 2002, John’s mission has been to manufacture the best possible mics, inspired by beloved vintage models, that are affordable tools to make music. The company has steadily grown its offerings, developing a new model every year or two. While Peluso outsources their custom designed metal work, each microphone is hand built in their Virginia lab. Once assembled, each microphone kit goes through a rigorous testing process including anechoic frequency response testing. John, a vintage mic repair specialist whose early career included stints as a recording engineer and mastering engineer, has improved on noise floor, SPL and RF rejection by using only the highest quality components. Today, with 18 models in current production, Peluso Microphone Lab continues to bring vintage sound to fresh life in studios across the world.

Flagship Mics: Peluso’s first and most popular tribute was the 22 47 Limited Edition, styled after the legendary Neumann U 47. Renowned for its revolutionary sensitivity and use by artists from Frank Sinatra to the Beatles, it’s perhaps the most well-known mic of all time. The 22 47 LE is built with the highest quality modern components and designed to perform as the U 47 did when it was new. The 22 47 LE employs a true vintage German steel EF12 tube with the same acoustic spec as a VF14. The 22 47 LE brings all of the subtlety of tone, detail, and character of a vintage U 47 combined with the reliability and quiet noise floor required



in the modern recording environment. Another beautiful tribute mic they produce is the P-12 tube mic, styled after AKG’s legendary C 12, considered one of history’s finest mics. The P-12 faithfully reproduces the clarity, openness, and top-end air that made the C 12 a classic vocal microphone.

Latest Models: Two years in development, the Peluso P-24 is built as a tribute to the legendary AKG C 24 stereo tube condenser microphone. It hosts two complete large diaphragm condenser (LDC) vacuum tube microphone systems within a single microphone body. The two capsules are located directly above each other with the upper capsule capable of rotating 180 degrees. This configuration provides for quick coincident capture in X-Y, Mid-Side, and Blumlein techniques. Another new product is the Peluso Stage One (PS-1), which brings Peluso large diaphragm condenser microphone technology to the stage. It delivers detailed clarity with a warm tone that you would expect from a studio condenser. The PS-1 provides very high gain while delivering the feedback rejection required in a live environment.

Contact Peluso Microphone Lab, 540-789-4100

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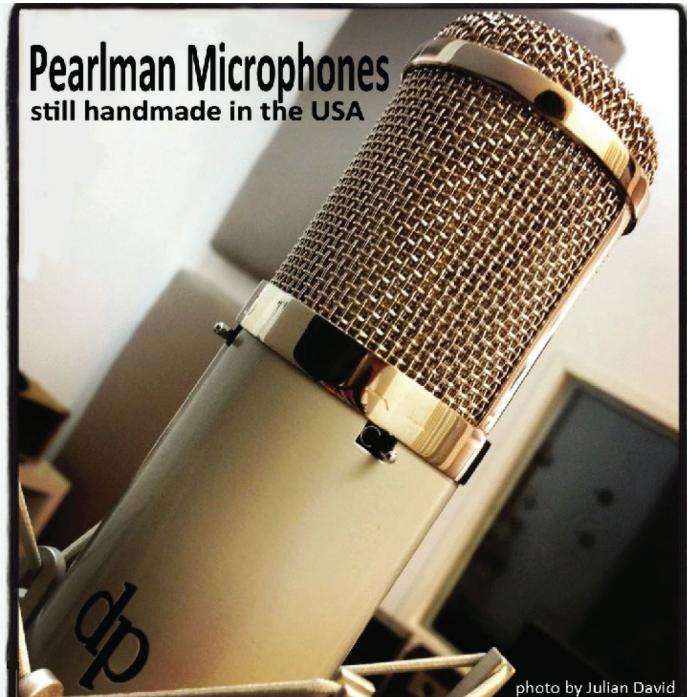


photo by Julian David

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www.pearlmanmicrophones.com

Rick Myers

Principal
O'Neil Hagaman

O'Neil Hagaman, LLC has announced that **Rick Myers** has joined the firm as a **Principal**. In his new role, Myers will contribute to key decisions driving the firm's growth while addressing the business and financial needs of its clients. "Opportunities to bring someone of Rick's character and expertise into the firm don't happen very often," said Legina Chaudoin, Partner at O'Neil Hagaman. "We're pleased to welcome Rick into the O'Neil Hagaman family." Myers brings over two decades of experience in financial strategy, business management, and music industry leadership. For more, contact msatlof@shorefire.com.



Bryan Bradley

CEO Americas
L-Acoustics

L-Acoustics announced that **Bryan Bradley** has joined the company as **CEO Americas**. The announcement jointly comes from worldwide L-Acoustics co-CEOs Laurent Vaissie and Hervé Guillaume, to whom Bradley reports. Bryan Bradley now oversees all of the manufacturer's North, Central, and South American operations and will be sharing his time between the global hub in Westlake Village, California and a new Americas operations and creative hub at Nashville Yards when it officially opens later this year. For more, contact christophershuler@comcast.net.



Austin Freshwater

CEO
Group One

Long Island, NY-based **Group One Limited** announced Austin Freshwater has been appointed to serve as the new CEO for Group One, in addition to carrying on his current role as Managing Director for DiGiCo. Freshwater originally joined the leading digital console maker as General Manager in 2017, coming to the brand after a decade spent with Canon, the world-leading innovator and provider of imaging and information technology solutions. After four years with DiGiCo at its global headquarters in Chessington, UK, he was promoted to the position of Managing Director in 2021. For more, contact christophershuler@comcast.net.



Rick Naqvi

Senior Vice President, Sales
Solid State Logic

Solid State Logic, a key brand in the **Group One** portfolio, has appointed **Rick Naqvi** to the position of **Senior Vice President, Sales**, where he is responsible for the sales of all SSL hardware products in the United States and Mexico, including recording, broadcast, live, and audio creation products (ACP). Based in Baton Rouge, Louisiana, Naqvi most recently served as Vice President of Sales for PreSonus Audio Electronics, which he joined in 1995 as one of the company's first full-time employees nearly 30 years ago. For more, contact christophershuler@comcast.net.



Andrew Glasmacher

Sales Manager
Genelec, Inc.

Genelec Inc. announced the appointment of **Andrew Glasmacher** to the position **Sales Manager—Install & Professional Products**. Glasmacher is a seasoned sales and marketing professional with a diverse background spanning over two decades. The announcement was made by Lisa Kaufmann, Genelec Inc., Managing Director, and represents the company's ongoing initiative to bolster its U.S. sales force. "We have known Andrew for years, through his association with Sweetwater, and we are thrilled for him to join the Genelec Inc. sales team," states Lisa Kaufmann. For more, contact pr@clynemedia.com.



Jerry Brandehoff

Chief Merchandising Officer
Guitar Center

Guitar Center has announced the appointment of **Jerry Brandehoff** to the position **Chief Merchandising Officer**, joining the company's Executive Team. The announcement was made by Gabe Dalporto, Guitar Center CEO, and reflects the company's ongoing growth initiatives. "Jerry is a dynamic and inspirational retail executive with over 30 years of experience leading merchandising and product teams for world-class global brands," said Dalporto. "Through his leadership style, he is dedicated to empowering teams, driving performance, and fostering collaboration." For more, contact pr@clynemedia.com.



Rani Hancock

Executive Vice President
Kobalt

Kobalt announced that it has appointed **Rani Hancock** to the position of **Executive Vice President, Head of U.S. Creative** at the company. In her new role, Hancock will lead the company's creative teams in New York, Los Angeles and Nashville. "We are thrilled to welcome Rani Hancock to Kobalt Music," said Jeannette Perez, the company's President & Chief Commercial Officer. "Her exceptional creative vision and proven track record make her the perfect fit to head our U.S. creative team." "Joining Kobalt is an incredible opportunity to be part of a company that truly values songwriters, artists and producers," said Hancock. For more, contact jv@spinlab.net.



David Cool

President
MySeat Media

MySeat Media has announced that it has hired longtime Bandzoogle executive **Dave Cool** as its new **President**. Cool has over two decades of music industry experience, including the past 13 years at musician website platform Bandzoogle. As Chief Relationship Officer, he oversaw all departments at Bandzoogle related to growth and retention, including business development, marketing & communications, and customer support. Having known Dave for years and watching his work at Bandzoogle, we knew he would be the right person to help take MySeat to the next level," says Steve Shelton, MySeat's Co-Founder and CEO. For more, contact dave@myseat.com.



▶ HARVEZI HAZZE DISTORTION PEDAL

SOMA Laboratory is a small boutique company founded in 2016. Based in Poland and Russia, SOMA is best known for the LYRA-8 synthesizer and most of their products are synthesizers. Their goal of "using the best technologies of the golden age of analog synthesizer manufacturing" brings their first distortion pedal, the Harvezi Hazze. "Harvezi Hazze" translates from Georgian as "a fault on the transmission line" or "signal jamming," representing an impediment to the input signal ranging from pleasant harmonic distortions to complete obliteration.

The Harvezi Hazze pedal is designed around a unijunction transistor, "a relic from the early days of the semiconductor industry unearthed from the e-waste bins of flea markets in Tbilisi, Georgia." The unijunction transistor offers unique properties allowing one component to replace several complex devices. Depending on the operating mode, you can access a distortion, a limiter, a waveshaper and a generator—with smooth transitions among each of these. The signal chain consists of an optical compressor, a dual-mode distorting amplifier with either softer or harsher clipping, a waveshaper, and a tone stack section. Harvezi Hazze features five control knobs, a three-way switch, and a true bypass footswitch.

How does it sound? From massive gain to subtle distortion, fat to thin, the Harvezi Hazze is incredibly effective. It is so versatile, if you can't find the tone you want with this pedal, it probably does not exist. Most distortion pedals have just two to four controls. With its five rotary knobs and seven switches, Harvezi Hazze produces a massive number of great tones with tons of gain, and noise is relatively quiet. Consistent with boutique pedals, it is more shapeable than most production line pedals and can handle nearly any tonal challenge.

If mounting on a pedal board, leave room to access the six DIP switches that are on the right side—they provide lots of tonal variation. The lower position of the switch enables specific functions: Tone Stack: Routes the signal through the Tone control. Bass Boost: Enhances bass frequencies. Tone Mode: Alters behavior of the Tone knob (tilt or lowpass). Notch Freq: Changes the central frequency of the filter. High Cut: Attenuates high frequencies. Compressor: Engages optical compressor.

The Harvezi Hazze does not have space for a 9v battery and comes with an adapter to attach a battery externally. Alternatively, a 9v DC power supply can be attached through a standard 2.1mm connector. A bright red LED on the lower right confirms when it is active. \$300 direct from SOMA.

somasynths.com



ARTIPHON ORBA 3: HANDHELD SYNTH WITH BUILT-IN SAMPLING

Nashville, TN's Artiphon has released Orba 3, their third version of their portable handheld synth. Offering instant sampling as well as 300 built-in sounds, the Orba 3 has an omnidirectional microphone, allowing users to sample their voice, sound effects, or any other audio directly onto the instrument with no additional cables or devices required.

The idea of the Orba 3 is to use its built-in sounds as well as sampling your own sounds to create beats and songs. Musicians and non-musicians alike can have fun and be proficient and enjoy making beats and sampling/building songs on the Orba 3. You can easily sample everyday sounds to make rhythmic hooks and add chords and melody to create.

Orba 3 is a little larger than the size of a hockey puck and can fit easily in your pocket so you can record sounds wherever you are and build beats and songs on the fly.

Orba 3 has four primary modes—Drum, Bass, Chord, and Lead—that integrate with the sampling feature. In Drum mode, each of the eight pads can hold a unique sample, while in Chord mode, samples are automatically tuned to fit musical chords. The sound engine automatically crops and tunes the audio. Users press the red "sample" button, make a sound, and Orba distributes it among the eight pads and pitch changes it.

The looper helps you build songs. Tap the menu button to record each part, and a click track sounds. The built-in quantizer tightens timing so your loops lock in. Your movement shapes each part's sound. What does this mean? The Orba 3 has an accelerometer, gyroscope, and embedded haptic feedback. Designed to be physically interactive, it translates your gestures into music. Tap, tilt, shake the Orba 3 and each move modifies the sound. Move around the surface to control volume or add effects by tilting. For drums, shake a shaker or bump the side for a tambourine.

The Artiphon Connect app is available free. It allows for Bluetooth MIDI control of all their devices and for Orba 3, allows for part volume mixing, the addition of reverb effects and expanded sound libraries including sounds inspired by genres like Trap, R&B, Electro-pop, Lo-fi, as well as electric guitars and upright pianos, vocals, and more. With the built-in battery, you can use it anywhere.

The Orba 3 is an innovative and enjoyable unique product. There is a learning curve, but you can be making beats and creating with it right away. It connects via USB-C or Bluetooth to your digital audio workstation for MIDI control within production software. \$159

artiphon.com



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◀ ARCHETYPE: CORY WONG X

Neural DSP unveils Archetype: Cory Wong X. Wong, a Grammy award winning guitarist with his own Fender signature Stratocaster, is known for his versatile playing in jazz, rock, and funk styles. His plugin offers a wide variety of options for players in search of clean and edge-of-break-up tones. The plugin is feature laden and has three amp models, a Cabsim speaker simulator, new room reverbs, pre and post effects, and 139 new presets.

The amps: D.I. Funk Console is based on an analog channel strip, is optimized for direct clean sounds and works well without a cabinet. The Clean Machine is an "amalgamation of the best clean amps." It delivers clean tones with a warm top end. The Amp Snob is tube amp emulation. Lower gain settings offer clear tones and increased gain offers edge and breakup.

Cabsim is a speaker simulation module featuring six virtual microphones. Mic position is adjustable. The Cabsim features 108 different IRs per cab. The Room Send adds adjustable room reverb. Wah-Wah is a signature Cory effect and can

be mapped to a MIDI expression pedal or switched to auto-wah.

Pre-Effects have creative names. The Postal Service is an envelope filter, The 4th Position is a compressor. The Tuber is a tube style booster, and The Big Rig Overdrive is a powerful overdrive pedal that pushes saturation to the edge of fuzz. Similarly, the post-effects section features The 80s, a lush, shimmering vintage chorus reminiscent of the famous Roland sound. Delay-y-y is based on BBD analog circuit design that promises warm tones. The Wash is reverb with a Shimmer switch that creates a lush long tailed modulated reverb.

I tested the plugin in standalone mode. The initial buffer setting of 512 samples had too much latency. I quickly adjusted it to 64 samples which worked nicely. The plugin is organized and intuitive, and easy to navigate. With 139 presets it would take a long time to investigate them all, which are divided into Cory Wong, Artists, and Neural DSP categories. There are a lot of great clean, dirty and in-between tones, with a lot of presence.

An effects loop mixer would be helpful to quickly turn down the amount of pre and post effects, as the sounds are great but for some uses you might want to dial the effects back efficiently without going under the hood.

The plugin is very powerful and has something for every guitarist. The new Archetype: Cory Wong X plugin is free as an update to existing Archetype: Cory Wong plugin users. It works in a standalone mode or as a plugin on your favorite DAW. Direct only \$125

neuraldsp.com

▶ AUSTRIAN AUDIO HI-X20 HEADPHONES

A relative newcomer on the audio scene, Austrian Audio was formed in 2017 when the AKG offices in Vienna closed. Starting with a core team of 22 former AKG personnel, they set out to create something new and respectful of the AKG heritage. In this short time, they have captured the attention of the audio industry making excellent professional microphones and headphones.

Austrian Audio Hi-X20 Headphones are the newest member of their headphone lineup. Snug in the middle of their range and delivering high-end sound, the Hi-X20 are Professional Closed-Back Over-Ear Headphones designed for audio professionals. The Hi-X20 are compact, lightweight at 255g, comfortable, and affordable. Made to be reliable and for everyday use, all the moving parts are metal. As headphones invariably endure a lot of rough treatment, this should help in the durability department.

The Hi-X20 offers a significant upgrade from the Hi-X15. Austrian Audio consciously set out to make a headphone with a smoother top end, more balanced midrange, and powerful extended bass response. They provide fast transients and minimal distortion, and most importantly, sound great. With a frequency response measuring 12Hz-24kHz, the Hi-X20 goes beyond the range of human hearing. Additionally, the 250ohm impedance ensures that these headphones can be driven efficiently from most any source.

One feature I particularly like for practical reasons is the large L and R printed on the inner area of the speakers. In general, headphones are made with the left speaker being the one that the cord is attached to, and as an engineer I often see people put headphones on backwards which can slow things down in the studio. Included is a 10-foot cable that detaches with a standard mini plug connection, and for most uses, 10-foot is a good length.

Equipped with Austrian Audio's Hi-X Drivers, "Hi-Xcursion technology" indicates that the driver has the ability to move with a high excursion limit to deliver realistic bass. All Hi-X models feature a 44mm driver and an advanced ring magnet system, promising superior airflow, and the strongest magnetic field in its class. The ring magnet, paired with a copper-clad aluminum voice coil, reduces membrane weight for faster, more precise impulse response. The 44mm design ensures professional performance, enhanced air movement, and eliminates diaphragm wobble. The ultra-stiff membrane effectively dampens resonance for an ultra-clear and dynamic sound.

I really like the Hi-X20 for everyday use. They sound great and are very comfortable to wear for long mix sessions. For the price point they are hard to beat and swiftly have become one of my favorite headphones. \$149

austrian.audio



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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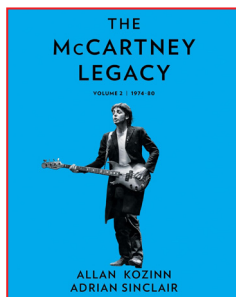
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BOOK STORE

The McCartney Legacy, Volume 2: 1974-80

By Allan Kozinn, Adrian Sinclair
(hardcover) \$35

This continued compendium delves into Paul McCartney's post-Beatles career, focusing on his work with Wings and his evolution as a solo artist during this period. The book offers an in-depth look at McCartney's musical journey, providing detailed accounts of recording sessions, personal anecdotes, and the challenges he faced in redefining his artistic identity. This volume continues the comprehensive narrative established in the first installment, shedding light on a transformative era in McCartney's life and career.

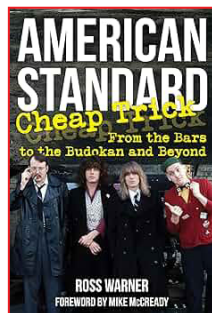


and the challenges he faced in redefining his artistic identity. This volume continues the comprehensive narrative established in the first installment, shedding light on a transformative era in McCartney's life and career.

American Standard: Cheap Trick

By Ross Warner
(paperback) \$27.95

I want you to want me. *American Standard: Cheap Trick from the Bars to the Budokan and Beyond* offers an intimate look at the band's journey from their early days in Rockford, Illinois, to international fame. Drawing on

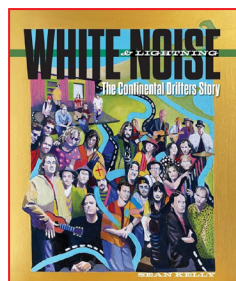


extensive research and interviews, the book delves into their artistic genius, rock excesses, and chance encounters with music's biggest names. It captures the essence of their live performances and the international stardom that brought new meaning to the phrase "big in Japan."

White Noise and Lightning

By Sean Kelly
(paperback) \$34

White Noise & Lightning chronicles the Continental Drifters through interviews with all 10 full-time members and their colorful circle. Author Sean Kelly calls them "the working-class Fleetwood Mac," tracing their journey through cross-country moves, lineup changes,



and personal struggles. The book captures the band's unwavering commitment to artistry over commercial success, telling the definitive story of a group that rose, fell, and rose again on its own terms.

Hal Leonard: Top Hits of 2024

By Hal Leonard
(paperback) \$19.99

Hal Leonard's new piano songbooks cater to all skill levels, featuring music from top artists, blockbuster films (*Wicked*), and genre-defying innovators. Perfect for teachers, students, and enthusiasts, they offer fresh repertoire and best-sellers for

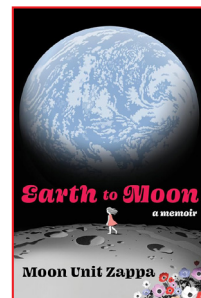


retailers. Top Hits of 2024 includes songs by Taylor Swift, Billie Eilish, Sabrina Carpenter, Post Malone, and Chappell Roan. With artist-approved piano/vocal/guitar arrangements, this collection is a must-have for pop music fans and aspiring musicians.

Earth to Moon: A Memoir

By Moon Unit Zappa
(hardcover) \$14.99

Moon Unit Zappa's memoir explores her unconventional upbringing as Frank Zappa's daughter, growing up in 1970s Los Angeles and becoming the accidental "Valley Girl" and an MTV VJ. She reflects on fame, family, loss,

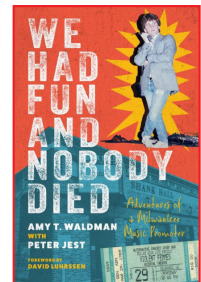


and self-discovery while navigating the complexities of genius, celebrity, and love. Her family, known for their unique names and her father's First Amendment advocacy, lived under public curiosity despite his lack of commercial success. The book is a candid journey of identity and resilience.

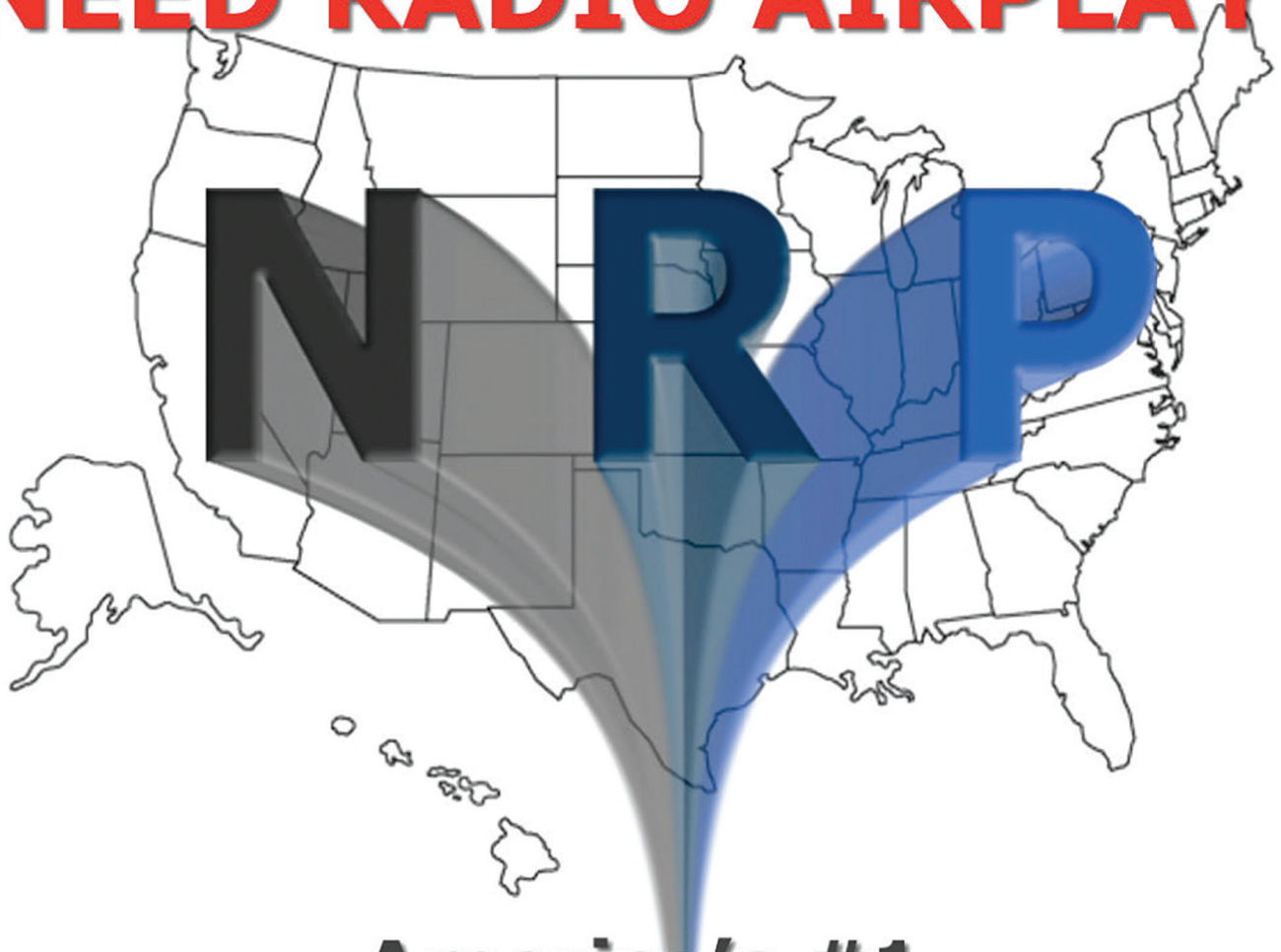
We Had Fun and Nobody Died: Adventures of a Milwaukee Music Promoter

By Amy T. Waldman, Peter Jest
(hardcover) \$28.95

If unfamiliar, Peter Jest is a legendary Milwaukee music promoter. From bringing national acts (John Prine, Arlo Guthrie, Violent Femmes) to the University of Wisconsin to founding the iconic Shank Hall, Jest's story captures the highs and lows of the live music scene. The book delves into the challenges of navigating the industry.



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Dani Pampuri

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The Road to Beyoncé and Cowboy Carter: While the Beyhive was all aflutter over Beyoncé at last winning the coveted Grammy for Album of the Year for her genre-busting *Cowboy Carter*—bringing her overall total to an all-time record 35—an entire village of songwriters, producers, and engineers celebrated as well. One of these was Dani Pampuri, a multi-talented Brazilian born engineer credited with recording ten tracks and providing engineering assistance on another. Since connecting with Beyoncé he has served as sound engineer on her album *The Lion King: The Gift* (the soundtrack accompanying the live-action Disney remake) and played an essential role in the live album recorded during the singer's historic Coachella Performance. In 2009, after building a large clientele of bands and working for years in various studios in Sao Paulo (including his own C4 Studios), he (along with his brother Filipe) moved to L.A. to continue working with an artist who had caught the attention of producer Jay Baumgardner, owner of NRG Studios in North Hollywood, one of the most prestigious in L.A. After working and touring with different bands, Pampuri—also a talented drummer—set up camp and began engineering for both NRG's clients and many others he brought in via word of mouth.

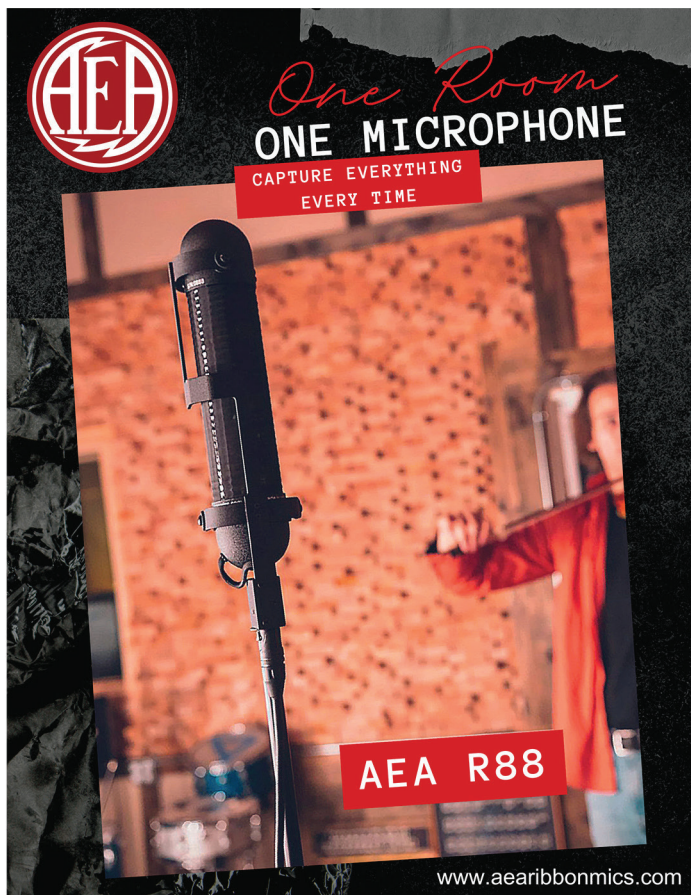
A Diverse Roster of Artists:

As chief engineer of NRG Recording Studios, Pampuri has worked on many independent projects in addition to high profile sessions spanning jazz to pop and rock. His versatility, expertise, and intuitive way of working with artists has led him to work with the likes of Tank and the Bangas, Chika, Jean Dawson, Summer Walker, and a live session for Dua Lipa when she was first blowing up. Even as he was achieving extraordinary success in the U.S., he began missing the rich culture of his native country, admitting that "being away started to break my heart." He now spends a lot of time there, engineering and mixing projects for numerous Brazilian artists, including rapper and singer Baco Exu do Blues, pop singer Rael, and singer-songwriter Maria Sena.

His Own Hive: Beyond his resume as a sound engineer and producer, Pampuri is also the co-founder—with his brother Filipe—of Beetronics, an L.A.-based brand that has made a major name for itself in the effects pedal industry in the international market. The name came from "Bee," Filipe's nickname as a kid, and the company began with the pedals he had built for himself on tour. Their home page says "Welcome To the Hive" in bold letters and declares "We're buzzing bees crafting pedals as unique as you are! With fuzzy, buzzy tones and expressive modulations, we're all about letting you be yourself." While the duo, whose manufacturing shop is connected to their studio The Hive in Sherman Oaks, CA, has fun with visuals and innovative design, they are equally dedicated to exceptional craft and sound quality.

Quote from Dani Pampuri: "I really enjoy the chaos of the studio environment, when things are going crazy when there's a large band or an orchestral session with a lot of musicians. Everyone in that environment wants to tune into something special and there's always a fine line between what could work and what will work. I love the feeling of pulling it off. Engineering is all about the energy you bring to the session. There are technical aspects in addition to the artistic and psychological. To some degree, my job is to set the tonality of the room while handling everyone's expectations."

Contact Dani Pampuri, 323-975-7119



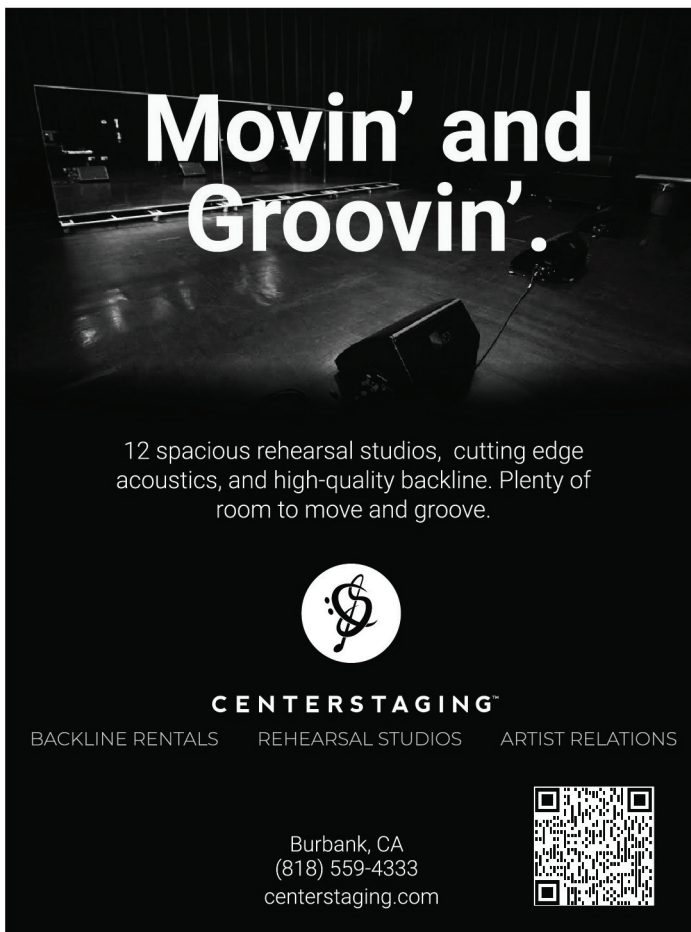
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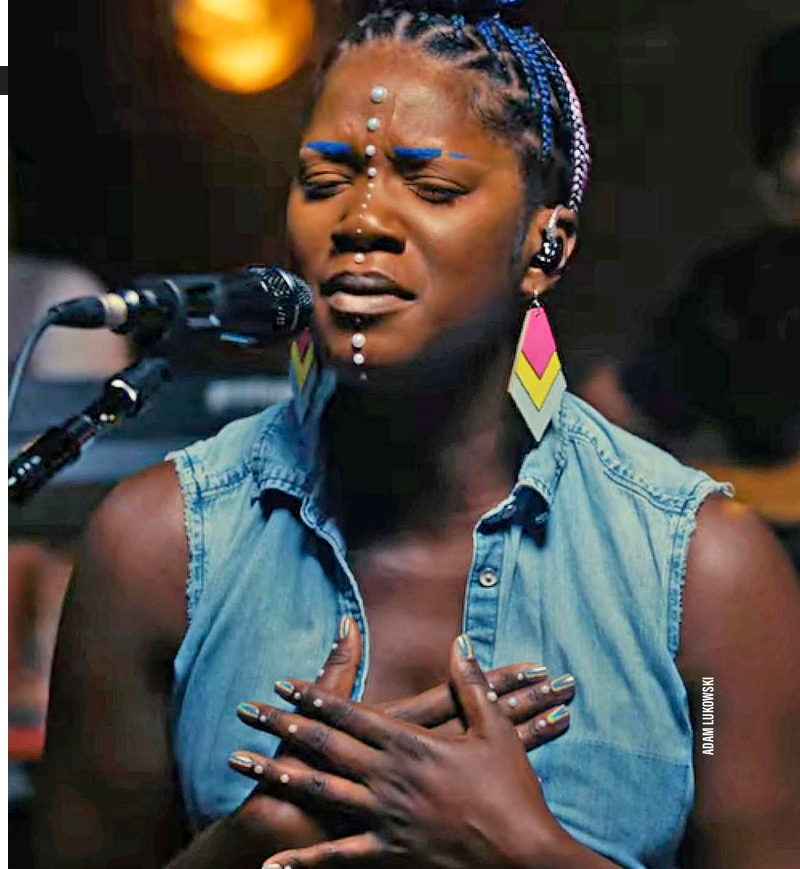
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▲ GATEWAY POWERS WILL FERRELL'S ULTIMATE DJ HOUSE PARTY

Gateway Studios & Production Services (GSPS), dealing in full-service production solutions, delivered a show-stopping experience for Will Ferrell's Ultimate DJ House Party at Chicago's Wintrust Arena.



ADAM LUKOWSKI

▲ DOOM FLAMINGO AT TELEFUNKEN "LIVE FROM THE LAB"

Powerhouse synth-rock band Doom Flamingo recently filmed a series of exclusive videos at the TELEFUNKEN Soundstage in the Connecticut company headquarters. The band is a soulful sextet with a shape-shifting twist to their songwriting. Powerful guitar riffs and a laidback style combine with haunting soundscapes like classic sci-fi films.



▲ Q. ROBINSON DRUMS THE HEARTBEAT OF HAMILTON WITH AUDIX MICS

Quinton Robinson, of *Hamilton*, holds down the drum throne on the current North American tour. The multi-talented "Q" also records his own music and produces artists, has developed a line of drumsticks, and creates photorealistic stage plots of musical equipment for bands. He works with AUDIX microphones.



▲ NASHVILLE LAUNCHES BRAND NEW NOBLE FURY PODCAST

Check out the noblefurypodcast which recently launched from Music City, discussing music, entertainment, politics, who's trending and why.

PRODUCER PLAYBACK

"When you expect an artist for a session, make sure that all of your gear works. I always have a couple of instrumentals on standby so when we're stuck, it's always great to have 10 or 20 ready to go." - ARMIN VAN BUUREN





▲ TELEGRAPHER AND DEADMAU5 LAUNCH LIMITED-EDITION SPEAKERS

Telegrapher has announced an exclusive partnership with iconic electronic artist deadmau5. This collaboration has resulted in a limited-edition line of deadmau5-branded speakers. The deadmau5 Edition speakers reflect the innovative spirit of both deadmau5 and Telegrapher, blending cutting-edge analog sound technology with striking visual design.



▲ KRK MONITORS PROVIDE THE PERFECT COMPOSITION FOR GRAMMY-WINNING NICOLAS RAMIREZ

For GRAMMY- and Latin GRAMMY-winning producer, composer, and mixer Nicolas "Nico" Ramirez, music and sound effects have always crisscrossed as a single entity in his creative workflow. To aid in his mastery, Ramirez relies on his KRKV4 and V6 V-Series 4 Powered Studio Monitors, which he says, "are very dynamic and rich in sound, so I can always get the right vibe of the track."

▲ PEAVEY CELEBRATES 60TH ANNIVERSARY

Peavey Electronics is celebrating its 60th anniversary. Hartley Peavey's distinctive vision was the key that started it all in Meridian, Mississippi, and he's the catalyst that keeps Peavey cruising ahead in the fast lane towards the future. Peavey's unique approach helped dealers and distributors around the world build businesses and thrive with fair pricing and innovative product solutions.



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Producer and recording/mix engineer Steve Sykes' exposure to music began as a child via his mother who worked as a Philadelphia jazz booking agent. He took up guitar at the age of 12 and struck out for L.A. in his late teens. Waylaid in Denver for nine years, he was recruited on day one to play with Philip Bailey and Larry Dunn, future members of Earth, Wind & Fire. When he finally landed in L.A. in 1979, he was enlisted by Robert Fleischman, who'd recently left Journey, and got to play twenty-odd opening sets for Van Halen on its 1980 tour. He initiated his segue to engineering a few years later when famed producer Mike Chapman (Blondie's "Heart of Glass" and The Knack's "My Sharona," among others) took him under his tutelage. He's since worked with artists such as Al Jarreau, The Isley Brothers and Keiko Matsui.

Sykes began his audio adventure as a performer and earned many successes along the way. But he found, ultimately, that engineering held a special magic for him. "What most appeals to me about it is the ability to create sonic landscapes; to create environments that make music sound as good as it can be," he explains.

THE 3 MOST IMPORTANT

- ... lessons he's learned as a musician and producer are:*
- When you go into the studio with an artist, start to record immediately. It only costs hard drive space and it's how you capture inspiration.
 - Always be ready for a change; an instant left turn. That is, always be prepared not to be prepared.
 - Make friends with the people you work with. This is not just a job. It's a passion. If it's not your passion, you shouldn't be doing it.

"It's all about creating the most complementary environments for instruments and voices. I like to take recordings of things and make space where you can walk back into the mix and listen to things behind others."

Like any veteran of sonic skirmishes, Sykes has faced countless challenges. But of course a few stand out. "Chasing the artist's original vision of the demo was always tricky," he observes. "Sometimes they'll have one they've worked on forever and when they go to actually do the recording, it's not the same. Many people call it 'demoitis.' You have to do the best job you can but also not own [a recording]. Be flexible. As engineers, we tend to become possessive of our output even though we're working for someone else. It's a trap you don't want to fall into because at the end of the day, this is a service industry. A great engineer and producer is there to get the artist to be the best they can be; to bring out a better part of them than they even saw in themselves."

Sykes has had countless treasured experiences with a range of artists over the years. Indeed, he credits legendary recording engineer Al Schmitt with teaching him how to record an orchestra. But one of his most memorable—Al Jarreau's 2008 Christmas album—came with equal measures of edification and amusement. "We were recording Al's vocal and for some reason we were getting this faint high-end squealing on his mic," Sykes recalls. "We changed mics, EQs and modules in the board but we still heard it. Finally I went into the studio. It was there too and I mentioned it to Al. He apologized and explained that he had his hearing aid too high and it was feeding back into the mic."


These days, much of his work is composed of mixing, which he completes largely at his Fort Collins, CO home space. When not recording in an L.A. room, he books time at local Blasting Room Studios. Recently he wrapped projects with bassist Stanley Clarke (they've been friends since they were teens) as well as work on David Garfield's "Rainy Day Song" featuring Herb Alpert and Mindi Abair's *I Can't Wait For Christmas*.

Visit stevesykes.com

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beatBread

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E-mail: hello@beatbread.com

Clients: Over 1,300 artists, labels, songwriters, and distributors

BACKGROUND

Recognizing that musicians don't always need the services labels provide, Peter Sinclair saw an opportunity. With his company beatBread, artists and labels can access customizable loans, the terms of which are determined by proprietary software. Funds can be as little as \$1,000 and go as high as \$5 million. Advances are repaid from future streaming and airplay, leaving synch, touring, and merchandise profits untouched.

That Light Bulb Moment

Most of my career has been outside the music industry. I've worked in startups across a bunch of areas, from consumer finance to sports ticketing to online flowers. I got a call from Universal Music at a moment when I needed a corporate job. In 2015, global streaming was less than a billion dollars, but it was making radio less important. The idea that labels had a lock on distribution was going away. Their lock on radio promotion was going away. And a lot of managers and artists started scratching their heads about what they were getting from a label. For a lot of them, it was money. I observed that, if you could figure out a way to give artists and managers more choice of funding and uncouple it from services, they could put together the services that were the right fit for them.

The Application Process

Artists and labels go to our website and type in some contact information. We generate a quick estimate of different types of offers. Artists choose how long they want to share a portion of the revenue, whether they plan to release new music, and a couple other variables. And then they share their distribution reports. In about a day, we give a much more detailed offer based on further data.

Dare To Compare

We show financial offers from other distributors and finance companies with our deal comparison tool. Artists and labels maybe get an offer that looks great on its face, but it's sometimes hard to understand. "How do I compare this one million dollar offer to this 1.2 million dollar offer?" It's not always as simple as the dollar amount and the fee or royalty rate.

Options for Everyone

There's no such thing as a best deal. Sometimes, there's clearly a worst deal. But some artists or labels may say, "I'm willing to trade a bit in long-run cost for some more upfront money." Others are happy to pay a 20 percent fee for 10 years,



"It's never been a better time to be an artist. A lot of people argue with this, but the numbers are overwhelmingly in favor of this idea."

because that's a manageable cost. Other people are saying, "I'm willing to bet the farm that my music performs above average," and some people say, "I want some downside protection."

Projecting Outcomes

We're fundamentally a data science company. We show people that, "In the bottom 20 percent of likely scenarios given your release plan, this is what your revenue would be." "In this deal, you're going to be in financial trouble unless you have a bunch of hits." "In this other deal, you may get a little less upfront money, but even if your music doesn't take off you're going to be fine." In some cases, people choose funding not from us or even from a partner of ours. That's fine.

The Future's So Bright

It's never been a better time to be an artist. A lot of people argue with this, but the numbers are overwhelmingly in favor of this idea. Before streaming happened, there were less than 5,000 artists a year who could make more than \$50,000 on their recorded music. Now there are over 50,000. A lot of stats get thrown out about how few artists on Spotify make a certain amount. What those stats often forget is that Spotify is only 40 percent of the recorded music industry. It's not the whole picture.

The other thing is we live in a world where it is much easier than ever to promote your music. If millions of people can get their music out, a smaller percentage is going to have a sizable fan base. But there are many more artists who can find a sizable niche audience than ever before.

All Around the World

We fund artists in the U.S., Europe, Canada, and Mexico. We have a growing business in Africa. We will fund artists in South America. Right now, we stay away from Southeast Asia, not for any

reason other than we do everything based on data, and the data in those regions is a little spotty.

Feel the Algorithm

It's not just one algorithm; it's a series of algorithms. And we have looked at hundreds of thousands of artists across multiple years. We've looked at tens of millions of songs and compared streaming data for those artists and songs. There are lots of sub-variables. We pull all these things from various data services and also information that artists share with us. That's when the core technology of what we do takes over. And it will price what existing music may do, but also make predictions about new releases.

Data-Driven Offers

We are very flexible, but we never negotiate. There are hundreds of choices that we present every time. We don't say, "Here's one offer. Here's two offers." We say, "Here's a bunch of structures. You can pick from funding partner and distributor one, funding partner and distributor two, or funding partner and label three. But they're three-year deals with two new albums. If you want more money, you have to pick a different structure."

And the reason for that goes back to everything being data-driven. It's possible to look at an artist and say, "I believe in this artist and, even though the data says X, we're going to pay 2X." No one at my company is capable of that. We're just about the facts and, for a lot of artists and labels, that's great because we'll give you our best offer from the jump.

Success Stories

Too Lost is the fastest growing independent distributor in the world. Their growth would not have been possible without leveraging our capital. They've brought us artists they were interested in signing and we helped sign them. MAD Solutions is a record label focused on African artists. We've done the same with them. We've given them seven figures to fund their operations and sign new artists. They are starting to make a dent in the Nigerian music market.

Pesky Misconceptions

One [misconception] is that we only do short-term financing. Our average deal is over five years long. There are some other players we get compared to who do six-month and one-year deals. That's not what we do.

The second is that we're only there for small artists. I am proud of the fact we have a system that is able to efficiently give \$1,000 or \$10,000. But we have done hundreds of deals for mid-six figures, and many deals for over a million dollars.

The third is we just fund artists. We fund independent labels. Independent labels are doing the work of identifying, signing, promoting, and developing artists. And major labels don't have any huge advantages over independent labels other than a checkbook. We're here to close that gap.

OPPS

Universal Music Group needs an Urban Music Promotor

This position requires a highly skilled and motivated individual to lead the marketing efforts for the Urban roster at Interscope. The successful candidate will be responsible for developing and executing marketing campaigns that showcase artists' talents and appeal to diverse audiences. Key Responsibilities: Strategize and execute marketing initiatives to promote the artists' work. Foster strong relationships with artists, managers, and marketing teams to ensure effective collaboration. Monitor market trends and stay up-to-date on industry developments to inform marketing decisions. Manage project timelines, budgets, and resources to achieve desired outcomes. Apply at BeBee.

Sony Music is looking for an Intern, A&R West Coast

Help with administrative needs that include but are not limited to completing daily tasks for the executive team, allocation of receipts/folios for expense reports, running basic errands, and organizing digital information. Research unsigned songwriters and breaking artists via streaming DSPs, attend shows for talent discovery, social media management and more, and provide a weekly report to the A&R team Desk coverage for executive team and/or studio staff as needed Assist receptionist with welcoming guests into SMP studios and stocking kitchen/lobby with food and drinks. Add songs into our Pitch

database to make songs available and ready to use for the Sync team. Apply at Workday.

Warner Music Group needs a Royalty Income Analyst

This role is responsible for a variety of technical royalty tasks including dealing with domestic and Canadian performing rights societies, overseas affiliates, IT requests, cash book reconciliation, suspense research, and statement dispatch. You will be responsible for: The reconciliation, payment, and management of U.S. and Canadian royalties. Monthly, quarterly, and bi-yearly reconciling of royalty income. Analyzing and loading of local societal and record company data files. Creating, inputting, and supervising statement processing for the U.S. and Canada. Responsible for specific areas of royalty processing and able to process royalty inquiries received from a variety of sources, to undertake relevant research, and respond in a timely manner. Apply at BuiltIn.

Concorde Education needs a Music Production Educator

They are looking for a skilled Digital Music Production Teacher to join the team at Concorde Education. This role involves planning and delivering high-quality digital music production instructional sessions to students of all skill levels. Key Responsibilities: Collaborate with the Director of Educational Development to develop and deliver digital music production programs aligned with educational standards. Design and



▲ GREY DELISLE'S GREY ALBUM

Los Angeles-based GRAMMY-winning, Emmy-nominated singer/songwriter, Grey Delisle, has announced her forthcoming double LP, *The Grey Album*, via Holler with the release of its lead single, "40 Something Runaway (ft. Cherie Currie)." The album is due April 4th via Hummin'bird Records. For more info, contact susan@brooklynbasement.co.

implement engaging lesson plans. Apply at BeBee.

BMI wants a Music Researcher

Occasional part-time hourly work with hours ranging from 0-25 hours per week depending on availability of assignments. Work consists of music and market research in businesses in various states. Assignments include on-site research in businesses during late evenings, including weekends. Assignments also require completion of detailed reports following on-site visits. Apply at ShowBizJobs.

Amazon wants a Marketing Strategist, Music Innovation

As a Product Marketing Manager on the Owned and Operated (O&O) Cross-Channel Strategy team, you will lead initiatives across four main pillars: Automation, Personalization, Operational Efficiency, and Experimentation. Key Responsibilities: Develop global strategy for Owned and Operated channels focusing on four key areas. Drive projects encompassing the four main pillars. Explore and implement AI tools, API integrations, and other technologies to enhance marketing efforts. Accelerate experi-

DIY Spotlight

CLAY & KELSY

ELECTRO-POP DUO Clay & Kelsy have been playing music since they were kids. "Kelsy [Kemper] recorded her first song when she was 11, and I grew up drumming in jazz groups before getting deep into production. We met as teenagers and have never stopped making music together," says Clay Burton. "In the last few years, we realized the music we were making wasn't just for us anymore—it had the potential energy to be something bigger than us."

They describe the sound as, "cinematic and immersive." "Our latest EP, *I Am*, leans heavily into dark, electronic influences," Burton says. "The next record

shifts more into our songwriting roots, mostly with piano, drums, and raw vocal takes."

The most recent release is the "Mirror" single, from the upcoming EP *Somebody (Act II)*. "The song takes you on a personal journey with identity, doubt, and the struggle to see yourself clearly when everything feels distorted," says Burton. "Sonically, 'Mirror' is a shift from the heavy electronic production of *I Am*."

For Clay & Kelsy, "DIY" means building their own world. "We produce everything ourselves—our sound, our instruments, our visuals," Burton says. "Even the way we release music, it's all in

our hands. It's not just about doing it alone, though. It's about having the freedom to create exactly what we want, the way we want, without waiting for permission from dangerous corporations that are only interested in profits."

The pair are aiming to "follow their bliss" in 2025. "We're launching our YouTube channel to document the process of finishing the last two albums in this series. Beyond that, we're focusing on growing Clay and Kelsy Instruments, our software instrument company, and hopefully getting more of our



sounds into the hands of other creators. And somewhere in all that—playing live, making more art, and figuring out where this journey is taking us next."

For more information, visit clayandkelsy.com

mentation velocity and impact through test recommendations and cross-team collaboration. Apply at BeBee.

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

PROPS

SCL Award Winners

The Society of Composers and Lyricists (SCL) announced the winners of the 6th Annual SCL Awards held in February in Los Angeles at Skirball Cultural Center. The event was hosted by GRAMMY-winning singer-songwriter Colin Hay (Men at Work, Ringo Starr's All-Starr Band). Oscar, Golden Globe, and GRAMMY-winning composer Atticus Ross took home two awards. He received Outstanding Original Song for a Comedy or Musical Visual Media Production for "Compress/Repress," co-written for the film *Challengers* with Trent Reznor. Contact rebekah@gostoryboard.com for more info.

THE BIZ

CAA'S Sabrina Butera Launches Collide Talent

Collide Talent, a new artist and influencer management company founded by industry veteran Sabrina Butera, officially launches today. With a unique vision to bridge the worlds of creative artistry, business development, and brand partnerships, Collide Talent offers a full-service platform for artists, influencers, and entrepreneurs eager to elevate their careers and expand their brands. For more info, contact sabrina@collidetalent.com.

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.



▲ MADDIE ZAHN DROPS SHEETS

Maddie Zahn is a Los Angeles-based, Idaho-born queer pop singer with an incredible story—coming from a strict church and coming out as queer, moving to L.A. and finding fame and community on TikTok, streaming, sold-out tours, critical acclaim and more. She just announced a new U.S. tour. New single "Sheets" is a dance-floor post-breakup anthem. For more info, contact julia.casey@bigfeatpr.com.

The LEGAL Beat

BY GLENN LITWAK



ON JANUARY 28, 2025, recording artist Chris Brown filed a lawsuit in California state court alleging that a Warner Bros. documentary, entitled *A History of Violence*, defamed him. Brown sued Warner for libel and intentional infliction of emotional distress.

The subject *Investigation Discovery* documentary (which is streaming on Max) contains many claims about Brown and depicts him as violent, including claims of sexual violence. It also mentions that Brown has not been blacklisted by the entertainment industry. In fact, he won his second Grammy award

on February 2, 2025.

An important part of the documentary concerns the allegations of a "Jane Doe" which are offered as evidence against Brown. Jane Doe sued Brown in 2022 claiming sexual assault and battery, for allegedly raping her on Sean "Diddy" Combs' yacht. That lawsuit has been dismissed, "without prejudice," which means it can be refiled. Brown claims in his lawsuit that the Jane Doe allegations "had not only been discredited over and over, but was, in fact, a perpetrator of intimate partner violence and aggressor herself."

Brown denies the allegations in the complaint and, it should be noted, has never been convicted of any sex related charges (he was arrested for assaulting Rihanna in 2009, and he pleaded guilty).

The lawsuit states: "To put it simply, this case is about the media putting their own profits over the truth... Since the beginning of October of 2024, Ample LLC and Warner Bros. were put on notice that they were promoting

and publishing false information in their pursuit of likes, clicks, downloads and dollars to the detriment of Chris Brown. Ultimately, on October 27, 2024, they aired *Chris Brown: A History of Violence* (the "Documentary"), knowing that it was full of lies and deception and violating basic journalistic principles."

The lawsuit admits that Brown has made mistakes in the past, which were publicly acknowledged and addressed by him in his 2017 documentary, *Chris Brown, Welcome to My Life* and that he has "grown from those experiences, and his evolution speaks for itself." The fact that he admits he has made mistakes and has grown from them appears to be irrelevant to this lawsuit.

Investigation Discovery released a statement: "We stand behind the production and will vigorously defend ourselves against this lawsuit."

Brown's representatives state that he has apologized for his actions and is rehabilitated. But that is not a valid defense.

Brown has stated that a portion of any recovery will be donated to survivors of sexual abuse.

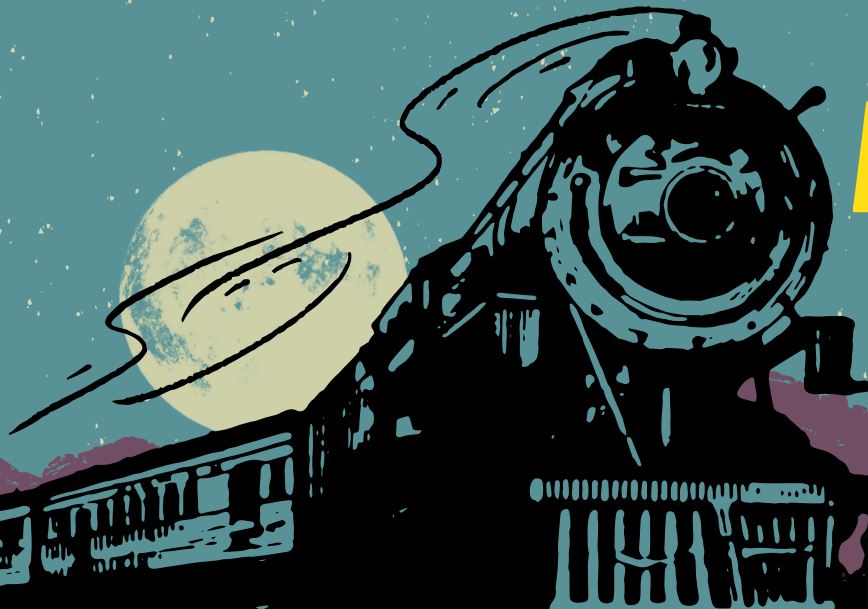
The elements of a libel (a type of defamation) claim in California are a publication that is false, defamatory, and unprivileged and has a natural tendency to injure or that causes special damages. California Civil Code Sections 45.46.

I think the biggest issue in this case will be whether or not the statements in the documentary are true or not.

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@gtllaw59@gmail.com or visit glennlitwak.com.

CHRIS BROWN SUES WARNER BROS. \$500 MILLION FOR DEFAMATION

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



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AUTUMN KINGS

Date Signed: August 2024

Label: Hopeless Records

Band Members: Jake Diab, Joe Coccimiglio

Type of Music: Rock

Management: Unchained Management - Jason Rudolph, Matt Bacon

Booking: Jason Parent - Sound Talent Group

Legal: Loren Wells

Publicity: Atom Splitter PR

Web: autumnkings.com

A&R: Eric Tobin - Hopeless Records

As dark, bleak, and fear-inducing as America is at the moment, you gotta hand it to artists who are trying to form a bulwark against encroaching threats of ending free speech as we know it. Looming threats be damned; some artists are proving their true character by refusing to let the federal government's chilling-effect strategies scare them into submission, silence, and self-censorship. Even if speaking out results in them being forced to secure the frontline in said potential battles.

Detroit's Autumn Kings, who are about to blow out 10 candles on their birthday cake, are one of those bands standing up for what they believe in. Conviction and fortitude aren't only mortal imperatives, though; they're also extremely attractive (yet shamefully overlooked) signifiers of character and professionalism that record label executives dearly prize.

"I'd been trying to get (Hopeless') attention for years, long before we were ready for (joining the label's roster)."

One of those organizations is Southern California-based indie label Hopeless Records—the website lists 10 Principles by which the label abides. The values Hopeless abides by are, rather ironically, hopeful and positive. They include promoting inclusivity, battling systemic injustice, and giving voice to underrepresented groups. Autumn Kings vocalist Joe Coccimiglio recently told *Music Connection* that, indeed, it was a shared sense of values that led them to join the Hopeless roster.

"I'd been trying to get (Hopeless') attention for years, long before we were ready for (joining the label's roster)," Coccimiglio recalled. "You could say that the pursuit was delusional. But that delusion and unwavering self-belief is the very thing that sustained us through difficult times for the band, like the pandemic a few years ago, when it was much easier to throw in the towel than it was to keep charging forward as an independent band."

According to Coccimiglio, Autumn Kings' signing to Hopeless transpired very quickly—in part because, unbeknownst to the band, Hopeless had been keeping an eye out on us for a while, and it organically morphed into a record deal. It turned into a 'right place, right time' sort of thing."

Sounds just like a dream come true. — **Kurt Orzeck**



Date Signed: September, 2019

Label: Better Noise Music

Band Members: Lee Jennings, vocals; Cody Weissinger, lead guitar; Caleb Freihaut, rhythm guitar; Robert Weston, bass; Homer Umbanhowe, drums

Type of Music: Emo / Mainstream Rock

Management: Dave Bethel, George Vlahakis, 248-767-1214

Booking: Justin Hirschman - IAG, 212-813-9292

Legal: Eric German - Mitchell Silberberg & Knupp LLP, 310-312-3214

Publicity: Mitch Schneider, Kelly Walsh - SRO PR, mschneider@sropr.com, kwalsh@sropr.com

Web: thefuneralportrait.com, Instagram @tfp_devotion

A&R: Lexie Viklund

Atanta-based band the Funeral Portrait began its move towards a label deal in 2019 when it recorded and uploaded its original song "Holy Water." It was soon picked up by SiriusXM Octane, gained traction, and in short order attracted interest from a number of outlets. But for a few key reasons, Better Noise Music stood out to the five members and ultimately a deal was signed.

"It's been two years on the grind and that's changed everything. This label believes in our band."

"We'd just started with a new management company and had been grinding on tour when labels began to reach out," vocalist Lee Jennings recalls. "But none of them felt right the way that Better Noise did. They were way more about what we were about, wanted to focus on the music and liked us for what we were. Other labels wanted to change us. I was 340 pounds at the time and an A&R guy at another label told me that I had to lose a hundred before they'd sign us."

The launch of the band's career in earnest coincided with the onset of the COVID pandemic, a rough time for anyone intent on a new venture. "That was such a huge moment for the industry," Jennings recalls. "Almost every band was put on hold. There were also some personnel changes at the label and we were on pause for about two years. But when the new head of A&R [Lexie Viklund] came in, she basically saved the day. She loved the record and was upset that we'd been delayed. It's been about two years on the grind with her and that's changed everything. This label believes in our band."

Greetings from Suffocate City dropped in September. By the end of 2024 the band had wrapped a five-month tour with labelmate Five Finger Death Punch. The Funeral Portrait is on their own tour now.

Jennings was raised by his grandmother, who passed on the day that the band was signed. He's since lost 100 pounds but only because he chose to, not because a label made it a condition of a deal. — **Rob Putnam**



Date Signed: September 2024
Label: Sub Pop Records
Type of Music: Indie Rock
Band Members: Jessica Dobson, Peter Mansen, Elliot Jackson
Management: Red Light Management
Publicity: Frank Nieto - frankn@subpop.com
Web: thisisdeepsediver.com

Seattle-based rock band Deep Sea Diver, led by guitarist and vocalist Jessica Dobson, is celebrating their stronger support from their new home at the legendary Sub Pop Records. With the backing of the label, Dobson most looks forward to the extra care and assistance that she will have access to, something foreign coming from her hustling DIY nature.

"In the beginning, I have been close to the process and it can be painful at times," Dobson shares. "Hearing crickets from the time you send your record in. 'Is it in the void?' 'Do people not like it?' This time around, it was pretty quick that we got responses and Sub Pop was one of the first that said, 'We believe this. Let's keep talking.'"

"With self-released albums on an independent label, we know what goes into promoting an album, keeping it on the radar... there are moving parts," says Dobson.

"You cannot force an audience to love what you do. You can just make the best [album] you can."

Dobson has logged time as a touring member for Beck and The Shins and has performed with numerous other acts, including Yeah Yeah Yeahs, Spoon, Dinosaur Jr. and more. In addition to headline touring, they've supported Death Cab for Cutie, Wilco, and most recently, playing to the largest audiences of their career, supporting Pearl Jam.

"It's quite a gift for us to have landed on a label that we have respected for years," says Dobson. "We went with SubPop because they were on board and loved what we were doing already. That's what we'd hope for when signing to a label is that they love you already. You're not having to work backwards."

As for connecting with fans and labels alike, Dobson advises, "You cannot force an audience to love what you do. You can just make the best [album] you can, and the people will decide."

Deep Sea Diver recently shared a video for "Let Me Go," a collaboration with Madison Cunningham. Their fourth album *Billboard Heart* is out now. Check the group on their tour, which kicks off and finishes up with hometown shows in Washington. - Joseph Maltese

Date Signed: October, 2024
Label: Mnrk Heavy (pronounced "monarch")
Band Members: Dario Lorina, guitar and vocals; Luis Silva, drums; Dylan Dyce, guitar; Mike Gunn, bass
Type of Music: Hard Rock
Booking: Mike Monterulo - TKO NY, mikemonterulo@tkoco.com
Legal: Nick Ferrara - Nicholas C. Ferrara & Associates, PLLC, nick@ferraraentlaw.com
Publicity: Amanda Cagan - ABC Public Relations, amanda@abc-pr.com
Web: darkchapelband.com, Instagram @darkchapelband
A&R: Scott Givens

Named after his home studio, Black Label Society guitarist Dario Lorina formed Dark Chapel in 2024. The band's path to a label deal was relatively straightforward. Lorina had recorded an album in full and mentioned it to Black Label Society founder and legendary axman Zakk Wylde. The industry waters soon began to flow.

"I'd worked on Dark Chapel for a bit and had some down time from Black Label Society," Lorina recalls. "When I finished the record, I spoke with Zakk's wife Barbaranne. She works closely with Black Label's manager Rob 'Blasko' Nicholson and its label MNRK Heavy. She connected me with Scott [Givens] in A&R there. They dug it and offered us a deal last October."

Without a home studio, recording can become a challenge, both in terms of time and money. Consequently, it's not uncommon for studio-less unsigned artists to have only a few songs in the can or perhaps even an EP. But Lorina had Dark Chapel's entire record wrapped before a single label had even heard a demo.

"To me, [producing] is just creating your own music."

Some of the recording—guitar solos, primarily—took place at Lorina's home studio Dark Chapel. But since it lacks a drum room, commercial space in the group's hometown of Las Vegas had to be booked to record the rest of the band. "My goal was to get the album done," he explains. "You could say I produced it. But to me, [producing] is just creating your own music."

Lorina's career got off to an early start. When he was merely 16 he was hired as the touring guitarist with the late Jani Lane, early frontman and hit-crafter of glam metal outfit Warrant. He went on to play with veteran metal merchants Lizzy Borden and, of course, Black Label Society.

Dark Chapel's debut *Spirit in The Glass* dropped on February 28. The album's lead single "Glass Heart" was released in September. The band will host a record release party on March 1 at Las Vegas' Count's Vamp'd. Dark Chapel also played a few warm-up dates with Zakk Wylde's Black Sabbath tribute band Zakk Sabbath. Lorina urges rising artists to follow their hearts and to stay driven. - Rob Putnam



▲ **SESAC CONGRATULATES ALLEN**

As the first woman to ever win GRAMMY Songwriter of the Year, Non-Classical, SESAC extends huge congratulations to Amy Allen on her win, and nominations for Song of the Year ("Please Please Please"), Album of the Year (*Short n Sweet*), and Best Song for Visual Media "Better Place" (*Trolls Band Together*).

▶ **WCM SIGNS ROBERTS**

Blake Shelton team alum (from *The Voice*) Emily Ann Roberts signs to worldwide publishing with Jody Williams Songs (JWS) and Warner Chappell Music. With over 45 million streams since her stint on NBC, debut *Can't Hide Country* came out last year. She opens for Blake Shelton's "Friends & Heroes 2025 Tour."



▲ **MULAIFI'S KUWAITI JAZZ**

Ghazi Faisal Al-Mulaifi and pianist Arturo A'Farrill created band, Boom Diwan, blends Kuwaiti pearl-diving music and Latin jazz. New album, *Live at the Khalleji*, shows links between Arab and Afro-Cuban jazz sound, and the recording combines Al-Mulaifi, various percussionists, and South African drummer Claude Cozens.

Mamas In Music

Are you a mom working in the music industry who could benefit from a tribe of women that know what you are navigating? Launched by women frustrated by how music industry professionals were often dismissed once they entered motherhood, and finding a serious absence of support, Mamas In Music is a supportive global network (with chapters in England and America, and growing), committed to their vision of "a world of equity for Mothers in every space of the music industry across the globe." With ongoing events and a supportive online (and in-person) network of mamas, find out more at: mamasinmusic.org

Performing Songwriter Workshops

Dedicated to the celebration of music, songwriters, and the importance of music and arts education, Lydia Hutchinson has been hosting Performing Songwriter Creative Workshops since 2014, proving an intimate setting for people of all skill levels, ages, and occupations from around the world to be mentored for three days in Nashville by highly-respected and influential songwriter teachers. Award-winning faculty members include Mary Gauthier, Beth Nielsen Chapman, Emily Saliers, Verlon Thompson, Suzy Boggus, and Jonatha Brooke, with facilitators and surprise guests including Songwriter Hall of Fame



▲ **BMLG SCOOPS PERDZ**

Ryan Perdz has signed to the roster at Big Machine Rock and has released debut single "January." With over a million followers on TikTok and almost 30 million likes on acoustic performances of classics and originals, the 23-year-old grunge rocker's stylings give a nod to Chris Cornell, Kurt Cobain, John Frusciante.

members and GRAMMY winners. Past guests have included Keb' Mo', Pam Tillis, Christopher Cross, Amy Grant, and more.

Classes of only 20 attendees work with classmates and stay connected through private Facebook groups for each class, and events fill up very quickly. Details and registration for upcoming retreats on offer at performingsongwriter.com.

Peermusic Gets Greyvi

Rising Latin Pop singer-songwriter Greyvi signs exclusive publishing with Aquos Entertainment Group, LLC and Peermusic. With hits including "El Luto" and "Descarada," her sound and collaborations with producer Saga WhiteBlack have brought awards, including Monitor Latino's "Best New Artist." More at youtube.com/@soygreyvi

AIMP Empowers Publishers

In their continued effort to support the backbone of the music industry, The Association of Independent Music Publishers (AIMP) presented the "Empowering Music Publishers: A Conversation with SoundExchange and The MLC." Moderator Grayson Stephens (VP Publishing, Big Machine Label Group) chatted with Marc Rucker (Associate Director, SoundExchange), and Lindsey Major (Chief Member Experience Officer, The MLC) about publishing in Nashville and beyond.

With ongoing events and support for music professionals across the United States, and newly elected Boards in Chapters including New York, Los Angeles, Atlanta, and Nashville, find out more about membership at aimp.org

Gorley's Hall of Fame

The Songwriters Hall of Fame recognizes its 2025 honorees with a nod to Nashville songwriter Ashley Gorley. Popularly recognized as one of the most prolific writers of his time with a profound impact on country music, the Belmont grad has collaborations on Morgan Wallen's "Love Somebody," "Last Night," and Jelly Roll's "I Am Not Okay," and has credits for work with Sam Hunt ("Body Like A Back Road"), Lee Brice ("One of Them Girls"), Nate Smith ("World on Fire"), and others.

He launched his own publishing and artist development company—Tape Room Music—in 2011, continues to lead seminars, and mentors students at

Belmont University as an adjunct instructor, played an important role in passing the Music Modernization Act.

BMI Honors Pluma

BMI honors Peso Pluma with the BMI Champion Award at 2025's BMI Latin Awards, while Tito Double P receives the BMI Impact Award. Celebrating his rise to global stardom and bringing Música Mexicana to the mainstream, Pluma has paved the way for songwriters including Double P. With over 45 million monthly Spotify listeners, Pluma made history as the first Mexican artist to top the platform's Daily Top Artists Mexico Chart, with Genesis breaking streaming records and earning him his first GRAMMY win for Best Música Mexicana Album in 2024.

Pluma's collaborations to date include work with Karo G, Anitta, Christian Nodal, and more, and he launched his own label—Double P Records—in 2022, in partnership with George Prajin.

Gliders Over Hollywood

After over 30 years at Columbia Records, Paul Rappaport shares his adventurous journey in music promotion to the page, working with everyone from Bob Dylan, Bruce Springsteen, Pink Floyd, and The Rolling Stones, to Elvis Costello, Billy Joel, Judas Priest, Alice In Chains, and many more. Exploring the music business from the 1960s through the 1990s, Rappaport talks about his groundbreaking and creative marketing ideas (including creating the Pink Floyd airship) and the memorable characters he met and interacted with along the way (like a guitar lesson from Keith Richards), including managers, promoters, disc jockeys, and record company staff. Visit: bit.ly/3WMrOGm

Concord Buys McDaid

Songwriting collaborator to Ed Sheeran (and member of Snow Patrol), Johnny McDaid has signed a portion of his writer and publishing shares over to Concord Music. Having also written for P!nk, Lewis Capaldi, Shawn Mendes, Keith Urban, Zara Larson, Alicia Keys, Junk Kook, and others, the sale includes Ed Sheeran's "Shivers," "Bad Habits," and at least partial rights to 2014's "Photograph," as well as BTS' "Permission to Dance." Concord will also be the publishing administrator representing McDaid's future works (Sony Music

Publishing is expected to remain as administrator to his existing catalog as per their ongoing contract). Hipgnosis Songs Fund (now owned by Blackstone) owns 91 of McDaid's pre-April 2019 works as per a 2020 sale, including a 100 percent interest in "Shape of You," "Bloodstream," and "Galway Girl."

McDaid has partnered with multiple artists (including Robbie Williams, David Guetta, Maisie Peters, etc.), has received multiple GRAMMY nominations, and has won multiple Ivor Novello songwriting awards. He co-wrote seven songs on Sheeran's *X*, eight more on ÷ in 2017, and 10 songs on 2021's =.

WCS Open Mics

West Coast Songwriters presents monthly open mic nights the second Sunday of each month at Genghis Cohen restaurant (740 N. Fairfax Avenue, Los Angeles, 90046 genghiscohen.com). Open to WCS members and the general public, with sign-up at 6pm. \$15 suggested minimum purchase.

Details at info@westcoastsongwriters.com

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



▲ FINN FOR KOBALT

Indie publisher Kobalt signs singer-songwriter Tim Finn to global publishing, with Kobalt set to administer Finn's entire catalog. The deal includes Split Enz's "I Hope I Never," "I See Red," Crowded House's "Four Seasons In One Day," "Weather With You," and latest song and soundtrack work for film, TV, and theatre.



▲ SYMPHONIC JOINS KAFKA

Music tech and services group Symphonic Distribution (Imogen Heap, DoeChii, Daddy Yankee, etc.) signs global distribution deal with Taiwanese indie label Kafka By The Sea (Bubble Tea and Cigarettes, KST) to grow Taiwanese and Asian sound globally. The partners released Sherry Z's debut *Time* in November.



▲ ASCAP CAFÉ RETURNS

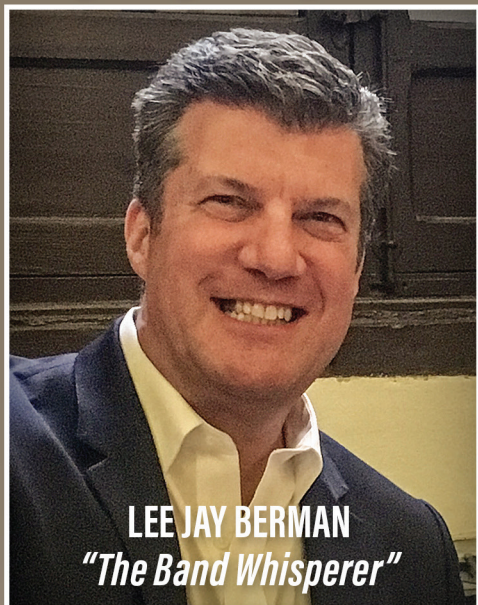
Sundance ASCAP Music Café returned to host a 27th year of Screen Time and composer conversations with live performances from Eric Bazilian (The Hooters) & James Borne (Busted), Toby Gad ("All of Me," "Big Girls Don't Cry"), Antonique Smith & Mae Mae, The Wild Feathers, Haffway, and Ambar Lucid.



▲ FOREIGNER REACHES MILESTONE

1999's remastered "I Want to Know What Love Is" has made Foreigner a part of Spotify's Billions Club (a rarity for heritage rockers). Celebrating their 50th year next year, the recent Rock & Roll Hall of Fame inductees are known for anthems including "Juke Box Hero," "Cold As Ice," "Hot Blooded," "Urgent," etc.

Band Conflict? Partnership Issues? Royalty Disputes?



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Danny O'Reilly

Humble History

As one of three children born to Dara Records owner Joe O'Reilly and beloved Irish songstress Mary Black (whose parents were also established Irish musicians), The Coronas' frontman Danny O'Reilly began studying music at a young age, encouraged by his mother to write his own music. Initially working through graded classical lessons on the piano, O'Reilly switched over to guitar and, while he downplays his instrumental skills, he appreciates the solid foundation and the chords that helped his songwriting. Growing up in a musical family and "seeing the happiness and fulfillment their job gave them," ultimately inspired O'Reilly to pursue music. Joining forces with bassist Graham Knox and drummer Conor Egan in high school, the journey has always been about having the most fun with the best people.

Warned by his mother early on that much of the business comes down to luck, O'Reilly says that, these days, he works hard to enjoy the ride and not take anything for granted, especially post-pandemic. "Talent is not measured by success, and my love of music isn't tangible or comparable to my success," he says. "My biggest success is I have a great balance. I'm really happy I get to do what I love. I tour the world and write my own music. That is success to me."

There seems to be a more nationalistic vibe with new Irish exports (like Kingfishr and Amble) leaning into their roots. "There has been a resurgence in people trying to find identity and something to be proud of, looking into old music and traditions," says O'Reilly. "We find it when we tour. In the States or Australia, the Irish people have Irish flags and want to hear songs in Irish [most famously "Heroes or Ghosts" (Taibhsí nó Laoich)]. We've seen that the further you go away, the more people want that little piece of home."

Of his writing methodology O'Reilly says, "I lock myself away and try to come up with something that excites me." Known for great melodies and honest lyrics, the process usually kicks off with a few chords on the piano or guitar, adds melody, and finishes with lyrics, although it is looser than it used to be, with O'Reilly more open to writing with different people. "In the early days, I used to write songs on acoustic guitar start to finish and then bring them back to the band and we would work on our parts," he says. "Now it's more of an open book."

Write what you like, surround yourself with good people, and don't be too hard on yourself. "You can wrap it up in all the bells and whistles, production, and things that are different that might catch my ear," says O'Reilly, "but if there's not a good song at the core, that won't work." He adds that breakthrough artists are those with good songs, like Chappell Roan and Taylor Swift, and that it's not about perfection.

"We always considered ourselves a live band first and foremost. Albums are pieces of work we're really proud of, but it was always [about whether] these songs make our live set better. That's why we write what we do—to be a better live band and to put together a better show. The magic is in live. That's where our hearts still are all these years later."

While signed to Universal Records, the focus became writing for radio, and competing. "That distracted me for a while," says O'Reilly. "We still get the same buzz from playing a live room—that restores my faith in humanity. Some artists have huge streaming numbers and make money streaming, but don't tour. It's almost two separate industries—the streaming industry, and the live thing. I know which one I prefer."

The Coronas kick off the European leg of their tour this month, the U.S. in July, with new music anticipated mid-2025.



Visit thecoronas.net

The Martha Quinn Show

"I want my MTV!" Such was the seminal music video channel's infectious and often-shouted tagline. It's also where legendary day-one MTV VJ Martha Quinn got her start in media. In about the time that it took to rock the casbah to "Video Killed the Radio Star" (the first video that MTV ever aired), she transformed from a radio intern and lowly RA at an NYU dorm to a rock star-adjacent icon being blasted into the living rooms of America's youth. Rising rockers went from listening to music to watching it.

But that was in the '80s. These days, melody-minded kids just want to have their fun on Spotify, YouTube and the like, largely. Indeed, it can nearly be said that online streaming has killed the video star. Quinn, however, continues to flourish. Her iHeartRadio program *The Martha Quinn Show* airs on nearly 40 stations nationwide. Doing the



math, that means that she's been active in and around music for about as many years as her show is on stations.

"When I got my job at MTV, God dropped a mission in my lap," Quinn recalls. "As time went on, I began to see that the music from the MTV era made people feel good; it made them feel better. I took that very seriously. I dropped out of work for a while to take care of my kids, but then I was hired by Sirius XM. That's when I started to see that people really value and appreciate how good and positive the music [from the early '80s] is. I don't know how I get to be lucky enough to do that every day."

Quinn credits MTV cofounder Robert Pittman with her launch into the collective consciousness of '80s youth when he offered her the gig at MTV. Pittman is also a cofounder of iHeartMedia, where he likewise invited her to join him. Clearly, it's worthwhile to keep the wheels of your networks greased. "I'm so happy at iHeart where I continue to spread the gospel of rad," she says playfully. "I was shown

a video recently of me and [original Van Halen frontman] David Lee Roth at a New Year's Eve event. Everybody was sloppy and I looked at that and said 'The eighties were fun. I don't know if you could do that anymore.' It was a magical time."

The '80s were fun. But in Quinn's estimation, the tunes have endured for reasons that transcend simplicity and innocence. "I went through a phase of asking people what made the music so lasting," she explains. "I have three theories: Boy George's, Huey Lewis' and my own.

- Boy George says that the '80s were a time before stylists. Everyone's outward appearance was a reflection of their inner state of mind. Now there's the classic red-carpet line of 'Who are you wearing?'



- Huey Lewis says that the '80s were the last time that pure melody structures dominated the charts. Those have been shown for centuries to work and to feel good to people. It's only quite recently that our music has been taken over by beats.

- My theory is that MTV was all across the country and you had to wait for your favorite video to come on. Now you can pull up anything at any time. But when you had to wait for it, it was more special; it was an event. For anyone who watched MTV, it was like we all went to high school together."

With any gig, cool or otherwise, people stockpile favorite anecdotes. Quinn has two that stand out for her, one from each chapter of her career—TV and radio. "From MTV, it was the time that I introduced the MTV Video Music Awards," she recalls. "I was welcoming the audience and was on the proscenium, which was supposed to lower me into the orchestra pit.

When that didn't happen, I decided to walk off. As I reached the seam, it started to lower and I wiped out. I was mortified and mentioned it to David Lee Roth later. He said 'Darlin', welcome to the rock and roll hall of fame. You know how many times I've done that?' He pieced me back together with that kindness and in that moment I saw a different layer of him. In addition to all of his 'Bibbity-bobbity, bibbity bop,' he could be really kind.

"On my radio show," she continues, "I work with two other ladies in San Francisco: Christie James and Karena Velazquez. What I learned from them is what it's like to have someone's back. We were at an iHeartRadio music festival in Las Vegas and Bob [Pittman] invited us to drop by his table. I told Christie that I didn't want to go because I'm an introvert and it was at a crowded, noisy club. I'm tiny but she's six feet tall and wears stiletto heels. She took me



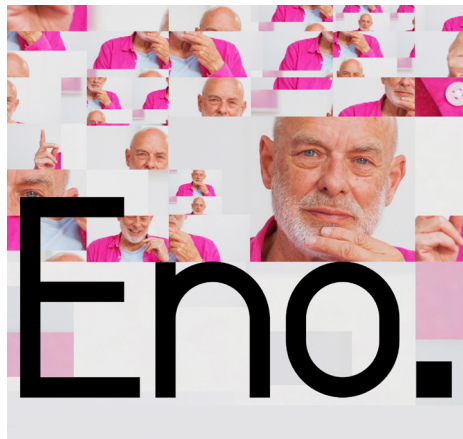
by the hand and led me through the crowd."

A pearl of phraseology that's often invoked to help people grasp life's constant flux is "Times change, people change with them." Quinn got her start in television, of course, but now works in radio and notes some contrasts. "Radio's such a different animal," she observes. "It's definitely more intimate in that we have the ability to receive comments from listeners. We also have the benefit of hindsight; the benefit of knowing that [the songs we play] will pick you up. I like to say that they reach into your chest, grab your soul and lift you up."

Quinn has been involved in music for most of her life. Accordingly, the seasoned seamstress of sound has some thoughts about what its future holds. "I think A.I. will wreak havoc on us all," she predicts. "Eventually you'll be able to say 'Give me a DJ who's quirky and knows a lot about the '80s' [and you'll get exactly that]. So I worry and wonder what will happen to DJs and what will be left for people to do."

DROPS

After **Film First** and director **Gary Hustwit** presented in January a groundbreaking livestream event featuring six unique generative versions of the documentary **Eno**, the film's official soundtrack is available from **Universal Music**. **Eno** is the first generative feature documentary that uses a custom software platform to create a different experience for each screening. A celebration and exploration of **Brian Eno**, the livestream event included the global premiere of concert film **It's All Light: Laraaji At Nine Orchard** and the premiere of a new video for Eno and **Peter Chilvers' Bloom: Living World** remix. **Devon Turnbull** of **OJAS** also performed Eno DJ sets from his Soho listening room, and director Hustwit held discussions with Eno and the film's production team, marking the film's global streaming premiere after only being shown in theaters. Contact **Brendan Bourke** at brendan@thesyn.com for more information.



Silva Screen Records has released the official soundtrack to the highly anticipated six-part series **The Couple Next Door** with a score from Belgian composer **Hannes De Maeyer**, one of the country's most versatile composers, best known for his collaboration with director duo **Adil El Arbi & Bilal Fallah (Rebel, Gangsta, Black)** and from his original music to ITV prime time drama **Professor T**.

The thriller series, which premiered in January and stars **Sam Heughan, Eleanor Tomlinson, Jessica De Gouw, and Alfred Enoch**, was directed by **Dries Vos** and follows a couple that move to an upscale neighborhood and soon discover the darker side of suburbia. The psychological drama is accentuated with a modern score from De Maeyer that matches the tension and atmosphere. Learn more by contacting **Sarah Roche** at sarah@whitebearpr.com.

Accompanying the film's February release, the score is out now for **Josh Ruben's** horror-comedy **Heart Eyes**. Thanks to composer **Jay Wadley (I'm Thinking of Ending Things, Franklin, Swan Song, We Grown Now)**, listeners can enjoy a rollercoaster of musical styles from rom-com melodies and horror motifs to comedic beats to reflect the film's lush rom-com melodies along with spine-tingling horror motifs, and comedic beats, the score



ANITTA

reflects the film's mixed-genre tone. **Wadley** drew inspiration from **John Debney, Bernard Herrmann, Christopher Young, and Krzysztof Penderecki** to create a musical landscape that married classic romance to modern horror with an experimental touch. And of course the **Heart Eyes Killer** gets his own three-note theme song. To learn more, contact **Christian-Gabriel Endicio** at christian@whitebearpr.com.

Bat Boy: The Musical premiered in 1997 at L.A.'s **The Actors' Gang**, inspired by a 1992 supermarket tabloid story about half boy/half bat. Then in 2001, it opened off-Broadway at the **Union Square Theatre**, where it ran for eight months to critical acclaim and has since been produced in venues around the world. Now, **Open Fist Theatre Company** is showing the rock horror musical through April 6 at Los Angeles' **Atwater Village Theatre** under director **Pat Towne**, music director **Sean Paxton**, and choreographer **Jennifer Maples**. With a book by **Keythe Farley** and **Brian Flemming** and music and lyrics by **Laurence O'Keefe**, the part dark humor, part horror production stars **Ben Raanan** as the eponymous character. **Open Fist Theatre Company** is a collective, artist-run enterprise that operates under the leadership of artistic director **Martha Demson**. Get tickets and learn more at openfist.org.

Global pop superstar and icon for a new generation of Latin American music, **Larissa**

de Macedo Machado, known publicly as **Anitta**, will release a documentary in 2025 via Netflix titled **Larissa: The Other Side of Anitta**, revealing a never-before-seen side to the singer through her journey of self-discovery, facing physical and emotional challenges, and her rising career that started in the suburbs of Rio and led to her becoming the first Brazilian artist to win an MTV VMA Award. **Anitta** also received acclaim for her 2022 single "**Envolver**," which became the biggest solo debut by a Brazilian

artist in the history of the Spotify Global Chart and broke her own record by reaching No. 1 on iTunes in 19 countries. She released her album **Versions of Me** in April 2022 and received a Grammy nomination in 2023 for Best New Artist. For more information, contact **Amanda Silverman** at amanda.silverman@ledecompany.com.

Incantio, a company that uses A.I. technology to recommend independent music for licensing, has launched an independent sync marketplace to help artists and media creators connect. The platform to recommend tracks by independent artists to music supervisors and

content creators for TV, film, ads, and more with the use of A.I., which cuts search time in half. **Licensors** can use filters like location, era, and language to quickly find music, while artists keep 80 percent of revenue and 100 percent of their IP with the self-licensing and self-pricing model, and they receive immediate payment upon placement. For more, contact **Christian Harp** at christian@rockpaperscissors.biz.



OPPS

Broadway Bound Theatre Festival, a "developmental festival for serious playwrights to develop their work in a nurturing setting with one-on-one mentoring," will accept submissions of straight plays and musical/performance pieces through March 10 to be featured in this year's event. Festival dates are July 21-Aug. 17. Learn more and submit work at broadwayboundfest.com/submissions.

April 17 is the regular submission deadline (with a late deadline of May 17) to submit

88th Street by **Bernard Waber**, and features **McKenna Michael Bisaha** (HBO's *Barry*) as Lyle. This marks the second world premiere from the Playhouse's Youth and Family program. Learn more and get tickets (including Pay it Forward tickets) at pasadenaplayhouse.org.

On March 19, country musician and **Grand Ole Opry** member **Blake Shelton** will host NBC's "**Opry 100: A Live Celebration**," honoring the **Grand Ole Opry's milestone 100th anniversary**, from 8-11 p.m. ET and simulcast on Peacock. The three-hour live celebration will feature performances from some of country music's



your work for the **Albuquerque Film + Music Experience**. The five-day annual film and music festival in New Mexico takes place in the last week of September. For guidelines and more information, see afmxnm.com/submit-film.

Registration is open for the **Pacific Northwest Film Scoring Program's Summer Intensive**, a two-week seminar led by two-time Emmy Award-winning composer and arranger Hummie Mann on the art, craft, and business of music for film and other media. The seminar is set for July 28-Aug. 8. Learn more at pnwfilmmusic.com.

PROPS

The world premiere of **Pasadena Playhouse's** theatrical production **Lyle, Lyle, Crocodile: The Musical** is set to run through March 16 at **The Colony Theatre** in Burbank, CA, with a "Pay it Forward" ticket initiative allowing audiences and community members to purchase tickets that will be distributed—free of charge—to families impacted by the Los Angeles fires. In addition to public performances, Pasadena Playhouse is bringing thousands of students from Pasadena Unified School District and other schools in the greater Los Angeles area to free student performances, and PUSD students are receiving in-school workshops to deepen their learning experience. The production is brought to audiences by EGOT-winners **Benj Pasek** and **Justin Paul** (*La La Land*, *Dear Evan Hansen* and *The Greatest Showman*) and based on the book *Lyle, Lyle, Crocodile* and *The House on East*

most acclaimed artists, including Shelton and fellow Opry members **Ashley McBryde**, **Brad Paisley**, **Carly Pearce**, **Carrie Underwood**, **Clint Black**, **Dierks Bentley**, **Garth Brooks**, **Kelsea Ballerini**, **Lainey Wilson**, **Luke Combs**, **Marty Stuart**, **Reba McEntire**, **Trace Adkins**, **Trisha Yearwood**, **Vince Gill** and **Randy Travis**, as well as **Amy Grant**, **Eric Church**, **Jelly Roll** and **The War and Treaty**.

The telecast will be executive produced by Silent House Productions' **Baz Halpin**, **Mark Bracco**, **Linda Gierahn**, **R.A. Clark**, and **Steve Buchanan**. Learn more at opry.com.

Soundstripe, the Nashville-based music licensing company for creatives, agencies, and brands, has acquired **The Rights**—a technology platform founded in 2021—to simplify and scale the sync licensing process for music labels, publishers and supervisors. The acquisition will help Soundstripe accelerate its development of a click-to-license platform that is expected to launch in the first half of 2025. The Rights was formed to streamline and automate the fulfilling of sync licensing requests as well as provide tools for rights holders to set pricing and secure approvals from multiple parties through a single transaction. For more, visit soundsstripe.com.

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

OUT TAKE



Sarah Bromberg
Music Supervisor

Web: theraedio.com

Most Recent: *One of Them Days*

SARAH BROMBERG'S journey into music supervision began unexpectedly while working at an indie record label in the early 2000s at a time when the rise of digital piracy and decline in album sales forecast a bleak future for the industry. "I had never heard of a music supervisor, but one of the bright spots I could deliver for artists was a sync placement, which opened that world up to me," Bromberg says. "I ended up having the opportunity to work with [music supervisor] Stephanie Diaz-Matos. Music supervision is definitely an apprenticeship job; you really have to work under one to learn the ropes and develop the skills."

Bromberg says working on a project that doesn't have the right budget is the most challenging kind, but she loves working across film types and genres, and constantly strives to broaden her musical knowledge. "There are lots of playlists that I follow and always check. I follow a ton of different music blogs, journalists, and accounts to discover music. [Music finder] Shazam is my friend, because I'm always listening, and if something catches my ear, I can easily find it."

She also enjoys working on projects that require diving deeper for the right music, which comes with unique rewards. "That's when we turn to our partners at label and pitching companies describing what we're looking for," Bromberg says. "It's rewarding when there are songs that never got to shine when they were created that are available for license today and get to have their moment."

For her most recent film, *One of Them Days*, Bromberg said she was involved early in the process. "My initial conversations with the director were around making a timeless soundtrack—something current but that also stands the test of time using old and new tracks. Los Angeles is very much a character in the film, so we highlighted L.A. artists and, in particular, female artists," she says.

▶ DW RELEASES SHEILA E. ICON SNARE

DW announces the next model in the famed ICON Series: The Sheila E. DW ICON Snare Drum. Designed as a tribute to pop music's Queen of Percussion, the Sheila E. ICON snare is a 5.5x13" snare built on a 12-ply, 100% American Maple shell enveloped in a hand-selected ply of Birdseye Maple.



▲ SWEEPED AWAY WITH BREAST CANCER RESEARCH

The cast of Broadway's *Swept Away* and special guests performed to a sold out crowd at the first installment of the Saloon Sessions, benefitting the Breast Cancer Research Foundation. This monthly event is the brainchild of Matt DeAngelis (*Swept Away*, *Waitress*, *Hair*) who lost his mother, Janice, in 2022 to metastatic breast cancer.



◀ JACK WHITE AT THE GROVE

In honor of a sold-out show at Grove of Anaheim on January 25, Nederlander and Grove of Anaheim jointly presented Jack with a 1967 Italian Eko blue sparkle guitar in its original leather case.



▲ AIMP NASHVILLE EMPOWERING MUSIC PUBLISHERS PANEL

Moderator Grayson Stephens (Vice President, Publishing, Big Machine Label Group) spoke with panelists Marc Rucker (Associate Director, SoundExchange) and Lindsey Major (Chief Member Experience Officer, The MLC) about how their organizations help independent music publishers in the Nashville music community and beyond.

Tidbits From Our Tattered Past



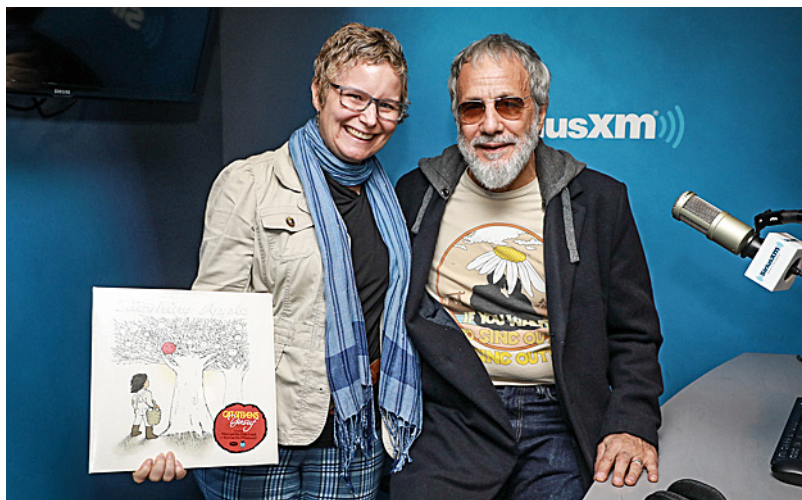
▲ SHE ROCKS AT NAMM

The She Rocks Awards concludes another incredible year of honoring groundbreaking women and innovators from across the music and audio industries with NAMM as the presenting partner. Pictured (l-r): AUJA, Amanda Palmer, Laura Whitmore, Jennifer Batten, Lindsey Stirling, Shantasia, Paula Cole, Alecia "Miki" Demner of Stitched Up Heart, Samantha Fish, Theresa Hoffman, Rozanna Weinberger, Nurit Siegel Smith, Katie Daryl, Chris Schyvinck, Beth Heidt.



1993 - Eddie Murphy - #6

On the cover of our March '93 issue was comedian Eddie Murphy, soon after he had signed with Motown and released what he called his Psychedelic Soul album, *Love's Alright*. "This is my first record," Murphy said. "My other records were me just stepping halfway into it. It was like me saying, 'Hey, I'd really like to express myself musically.' And the people would go, 'Hey, you're a fucking comic.'" Elsewhere, former Runaway Lita Ford said that, "I like making my own food because I know what's in it. When you eat out a lot, you might order a piece of fish and they smear it with butter or whatever."



◀ SIRIUSXM'S TWOHY FOR HALL OF FAME

SiriusXM radio programmer Mary Sue Twohy has been selected to be inducted into the Folk Radio Hall of Fame. The award was given out at the 2025 Folk Alliance International Conference on Wednesday, February 19 at the Le Centre Sheraton Montreal Hotel.



2004 - Pink - #1

For our January 2004 issue, pop icon P!NK got honest with us about her experiences in the biz. "I didn't think *M!zzundaztood* was going to be that commercially successful," she said. "But it taught me to trust my instincts more. I don't really judge my success on how many records I sell though. I judge it on how much fun I have and if I can look in a mirror and say, 'Okay, you took a risk, and you believed in it.'" In our A&R roundtable, Jon Sides of V2 Music said, "Budgets are not what they used to be, and we have to find ways to make records for less money."

▶ HAYLEY WILLIAMS UNEARTHS GRANDDAD'S ALBUM

At the urging of his granddaughter, Paramore's Hayley Williams, at 78, Rusty Williams' debut record, *Grand Man*, will finally see the light of day. The album was released on her bandmate Zac Farro's label Congrats Records, in February.



Limited backissues available to order at musicconnection.com

Damiano David's

Bold New Euro Vision



After struggling with sudden fame, the Måneskin showman has gone solo, gone pop, found himself, found new love... and fallen in love with music all over again.

By Lyndsey Parker

W

hen Italy's Måneskin broke America, they bucked just about every odd. They were the winners

of the Eurovision Song Contest, a campy phenomenon mostly unheard-of in the States. They played good old-fashioned, supposedly unfashionable, rock 'n' roll, and often didn't sing in English, which would presumably preclude any Top 40 radio play. And their single was a cover of a Four Seasons doo-wop oldie from 1967.

And yet, Måneskin became not only the biggest Eurovision import since ABBA, but one of the biggest new rock bands of the past decade. They opened for the Rolling Stones; recorded with Iggy Pop and Tom Morello; played the MTV Video Music Awards, *Saturday Night Live*, Coachella, and Glastonbury; and were even nominated for a Best New Artist Grammy.

But Måneskin's charismatic frontman, Damiano David, wasn't happy; in his own words, he felt "lost" and "sick." And so, he decided to buck the odds again... by recording a solo pop album. And it's the most honest, vulnerable music of his career.

"It happened now because I felt the need to do it now," explains David, acknowledging that it's a huge risk to not capitalize on Måneskin's momentum with a follow-up to their 2023 international breakthrough LP, *Rush!*. He also expects that some fans won't understand or embrace his solo career. But he's making this music "totally for personal satisfaction. When it feels right, it feels right."

"Just like with every other human being, sometimes things go very well in life, and sometimes they don't. The last few years have been very good in my 'job life,' but I gave up a lot of my personal life, and my relationship got very affected by it. I started being less carefree in my head," David continues. "I felt like in order to keep doing this job and also have a healthier life, I had to stop and rebuild from scratch. So, I wanted to start a new project with my own name, a different type of music, and way more control on the creativity aspect. And I have to say, that was the right move. I'm having a great time, and I'm healthier."

The 26-year-old pop-rock star is referring to his ex-girlfriend, Italian model/activist Giorgia Soleri, who he'd dated since his teens. He respectfully refuses to discuss that relationship, which very publicly ended in June 2023. But he seems delighted to talk about his supportive current girlfriend, former Disney actress Dove Cameron, who inspired his cinematic ballad "Born With a Broken Heart" and influenced his euphoric new sound by introducing him to the "magical" world of musical theater.

Contrary to reports, David's upcoming solo debut will not be called *Tenderness*, as apt a title as that may be. "I saw an article claiming that, and honestly, I was a little offended. That's not a good album title! I want something special," he laughs. The ambitious artist has a special vision for the record, for which he penned 72 songs, including the majestic, Bond-theme-like "Silverlines" with electronic auteur Labrinth. This whirlwind of creativity also included collaborations with popsmiths like Jason Evigan (Benson Boone, Dua Lipa);

Sarah Hudson (Charli XCX, Katy Perry); John Ryan (Sabrina Carpenter, Teddy Swims); Sammy Witte (Harry Styles, SZA); Mark Schick (Tomorrow X Together, Cher); and John Hill (Portugal the Man, Bleachers).

Below, *MC* speaks with David about his bold new direction, his newfound happiness, his work/life balance, and why his "journey matters more than the destination."

You've made it clear that Måneskin aren't breaking up, so it's interesting that you're releasing a solo record so soon after your band's success.

Yes, from a marketing point of view, it is kind of "wrong" to do this. But I stay as out as much as possible from "strategy" and "marketing" thinking. That's not my job, and if I put the weight of it on my shoulder, it becomes unbearable. I'm not doing this for money, numbers, or anything like that.

Måneskin's success is what most bands dream about. But it seems it didn't fulfill you.

That's the thing. We got extremely famous and we got a lot of achievements. We even won awards that usually don't belong to foreign artists. That was great. But I was working so much that I wasn't even realizing that I was neglecting myself. I didn't realize until it was too late that I was actually getting sad, that I was losing enthusiasm, that where we got wasn't really fitting my needs. I pushed through as much as I could, until I got into this work mode where you're not really thinking creatively. I really felt lost and kind of like a robot sometimes. It was nobody's fault but mine, because I never said no to anything. I wasn't able to do my own evaluation about what was happening. I was so distracted that I wasn't even seeing myself getting sick.

Did you go to therapy during this time?

No—but this is not me saying, "Don't go to therapy, you can make it yourself!" I tried, but I had very bad experiences, so I built kind of a prejudice towards that. I feel now I'd be more able to find [a therapist] that fits my needs, because I'm more aware of my needs. Back then I was so chaotic, I didn't know what I needed or how I wanted to be listened to.

Was making this album your therapy, then?

Yes. Being in an environment where I didn't have any of my usual dynamics was therapeutic, because I was pushed to not repeat my dysfunctional patterns. All precepts were different. That was very good for me.

It seems your rock-star persona never represented the true you.

Yes. Especially in Italy, where we have more years of career than in America, I had way less time and opportunities to show my real self. And I don't think this is necessarily wrong or dumb, but it's just a human reflex to label things so we can recognize it better and interact with it better. And so, because Måneskin made

rock songs and had "rock" attitude and "rock" outfits, people put me in that category and became blind to anything else I was doing or showing. That didn't feel great, honestly. I felt unseen, because I was just the "hot guy doing rock." I mean, that's a cool place to be! I'm not complaining! But I have a lot more to say. I'm a versatile artist; if I have to rank my skills, I'd say adaptability is my No. 1 skill. I like to play with music. I like to play with outfits. My favorite part is the creative part. If I'm stuck to one aesthetic, I suffer. I'm not saying, "Oh, my pop stuff is better than my rock stuff;" I think they're equal level, because it's from the same source. But it's like food: I like to eat a lot of different things, not just pasta and pizza every day.

This pop format showcases your voice like never before. Did you try to sing differently or do any vocal training for this record?

Thank you. I think that was a natural consequence. Rock has a very defined way of singing, especially with a power trio with a lot of distortion and effects to fill up the room. So, I had to sing in a very powerful way [with Måneskin] and couldn't access some vocal registers. Also, we aren't very melodic-based; we're very riff based. It's just a different way of doing it. And again, my background is more towards this type of [pop] music, so I think it's my body feeling more comfortable. I sang in a very instinctive way. I didn't take many lessons — and when I did, I didn't really enjoy it!

The irony is, your solo record was made without commercial concerns, but it's more in step with the current market than Måneskin's rock.

I'm actually more interested in what's modern than what's passed by. I don't have that romanticism that everything that was done before the '90s was better. I truly don't think that. I know there's nostalgia and everybody loves their favorite band from when they were teens, but I don't necessarily think that what's old is better or worse. That stuff sounded great at the time, but today we're making songs that in 10 or 15 years we'll still listen to. Music is music. There's some very good music, some very trash music, some music in the middle. Just let us have fun with it.

But many rock fans are old-school purists. Have Måneskin's fans accepted your pop material?

Some are enthusiastic. Some are neutral. Some are threatening me in my DMs! It is what it is. It's not a big deal. I sleep pretty good every night. Måneskin got successful very young, so I'm used to hate and misunderstanding. I know I'm doing something that will be polarizing and spark a reaction. That's OK. My bed is pretty comfortable.

Your pop direction makes sense given your Eurovision background, but you've also recently developed a passion for musical theater. How did that inform this project?

It came like an answer to a question that I didn't even know I was posing. I knew that this

record was going to be, in some ways, hard to read and hard to make other people understand, because there's such a wide range of emotions. But then I started watching musicals and going to Broadway; I'd say this is 90 percent thanks to my girlfriend. Watching that gave me the answer and the inspiration, kind of handed me the key to unlock what I was looking for. What's beautiful about theater is that everybody in the room, including the actors, know what's happening isn't true, is exaggerated. People don't sing to communicate with each other. People don't magically know a choreo out of nowhere in the fucking New York streets! But by the time the curtains open, we all accept it and we're all playing the game and having fun and we're all the same. That's beautiful. That's exactly what I want to create. I don't want to just make music. I don't want to make a playlist. I want to create a world where everything is allowed and it's emotion-based and visual-based. Connecting to musical theater allowed me to do that.

What are your favorite musicals?

I just watched *Death Becomes Her*, and it's very insane! But I'd say the one that really opened my chest was *The Greatest Showman*. I'll never forget that moment. It was magical. I remember turning to Dove and telling her, "This makes me feel like I'm allowed to dream." It's like the whole album and the whole world I wanted to create opened up in front of me. So, thanks, Hugh Jackman.

Would you like to do Broadway yourself one day?

It's a dream, but in the way a kid dreams of being an astronaut. I'd love to do it, but I'm not prepared. Theater actors follow a strict diet. They don't smoke. They don't do anything. They're very careful with their health. They perform five times a week, twice a day. So, I would never step in and take a role away from someone that studied for 10 years of his life. But I'd love to have my music in a musical, or maybe create a short musical with five of my songs and make it very theatrical and do five nights on Broadway. That'd be amazing.

Your ballroom-dancing "Born With a Broken Heart" video is a mini-musical in itself. But I understand some record-label powers-that-be were against it.

Yes, but I don't hold any grudge, because they were just not seeing what I was seeing—and half of the problem was probably me not being able to fully explain what I was seeing. So, yes, I had to really die on that hill. But as soon as they saw it, they were like, "OK, you were right. We were wrong."

Is "Born With a Broken Heart" is about your relationship with Dove?

It's about the start of it. Thank God, because it came right after a very bad experience...

Do you mean your previous breakup?

I don't want people to be confused, because my first relationship [with Soleri] was very public in Italy, and I'm never talking about that girl, who I

was with for six years. Nothing against her. I'm explaining that more for my Italian audience. But anyway, there was another relationship [after the Soleri split] that was a very bad experience for many different reasons. Something broke in me—I'd say that was what happened. Again, I thank God that faith put Dove in my path. At the beginning I really struggled, because I felt very deficient when she was being extremely open and sincere in making me understand her feelings for me. I was holding back my feelings as much as I could, because I wasn't trusting myself. I didn't want to be a dick or use her as a rebound. She's a great person, because she handled my honesty and really welcomed me and helped me heal. Now she's the most important person in my life. So, it was a very, very lucky VMAs night [in 2023] when we met—back when I was bald and blond.

How did Dove react to "Born With a Broken Heart"?

"I'm used to misunderstanding. I know I'm doing something that will be polarizing and spark a reaction. That's OK. My bed is pretty comfortable."

When she first heard it, she had no reaction! She was like, "Oh. Pretty song." But she recently told me, "When you played that song for me, I freaked out. I thought you were going to leave me!" I was just trying to be honest. Maybe I was a little over-honest. But I've learned nothing good ever comes from dishonesty.

Did you really believe you were born with a broken heart?

At the time, I definitely felt that way, like I was culpable of something, like I'm not cut out to be with people, that I'm not worthy of love. Terrible, toxic thinking. But then a person came into my life who yelled in my face that I was deserving of love, until I started believing it.

It's interesting that this deeply personal album isn't in your native language. Did you write in Italian, then translate to English?

First of all, I made the record in America, and also the last four years of my life have been 80

percent America-based. So, it's a language I got very comfortable with. I feel like this language is part of my life and part of my personality. Also, the first thing you learn is to never translate one language to the other, because they really work in different ways—especially Italian and English. [Italians] have a completely different way of expressing things. We have more layers of intensity. We have "a little mad," "very mad"—there's a word for everything. Our vocabulary is many more words. Actually, English helped me be honest. With it being a simpler language, it helped me organize my thoughts—simplify and put it down in a way the audience understands.

Is your internal monologue in English now?

It depends. When I'm in America for a long period of time and I'm with my girlfriend—we only speak English together—if I drop my phone or something, I'll actually cuss in English. And then I'll think, "Hmmm, that's weird!" I'll even dream in English.

I understand your decision to do this album in L.A. was somewhat impulsive.

Yes. Like I said, I didn't realize I was getting sick, and then I had this panic moment. I called my management and said, "I want to make this record. And I want to make it now." Thank God they understand me as a person, because in five days, I already had two weeks of sessions booked. I was alone in a big house in Hollywood, just thinking. I was so scared that first week. I'm not very good at getting to know new people, so I was like, "How am I going to do this?" But I found a family of such beautiful people, and I'm so proud of what we did. I worked nonstop every day, excluding weekends, because I have a rule that when I get into a session, I want to have a song. If somebody leaves before that, I'm like, "OK, you don't love my project. I'm not going to work with you anymore." So, I started cutting people out and I got down to very few people.

Who did you first click with?

It was the first people I worked with: Jason Evigan, Sarah Hudson, and Mark Schick. And 70 percent of the record is with them.

How did you whittle down your 72 songs?

Well, some songs sucked, so it was easy to cut them out! Some had a very different sound from everything else, so I'm going to pitch those to other artists, because I'd like to also be creative for others. With other songs, there was a message that I felt was old, something I don't feel anymore or don't want to share. I wanted all the thoughts behind the album to have a cohesiveness and a narrative.

Now that this vulnerable record is ready, will it feel scary to put it out there?

No, because with the negative things, now I look back and smile about it. And the positive things, I'm proud of and I'm happy to share with the world. I'm happy to say in a song how much I love my girlfriend, because I truly believe it. And beautiful things are meant to be shared. It'll be emotional to put this album out, yes—but in a very fun and rewarding way.



THE ROLE OF AN ENTREPRENEUR

Starting Your Own Music Business

BY MICHAEL REDMAN

*Excerpted from *The Best Jobs in the Music Industry* with permission of the author and Rowman & Littlefield*

For the past 20 or so years, I have been an entrepreneur. What that means is that I don't like holding a regular job, have too many ideas at any one time bouncing around my cerebrum, and that I'm not very good at doing the same thing for any extended period of time. It also means that I'm not risk averse, I don't mind taking chances, I'm ready to work incredibly stupid hours while making little to nothing, and with no guarantee that I ever will. I do what I do because I believe in the projects I work on.

Entrepreneurs share a love of moving life, business, and the world forward, sometimes with little regard to their own livelihood. They also thrive on making things happen and are charged up by new ideas. I believe we live in the best of times to become a music entrepreneur, given the changing music industry and the potentially endless possibilities leveraging technology.

In the past ten years, I have started eight technology-driven companies, ranging from advertising software to personalized endurance-race videos to founding the Hard Rock Academy, Reeltracs, and MyMusicSource. Every one of these companies had relevance and a reason for being (at least I thought so), delivered a great service, or automated a complex process. Some have done well while others have failed for a variety of reasons.

If you are the type of person who wakes up in the morning with a new idea that you believe will change the world, and understand enough about business to make a good business case for your idea, then you might think about the entrepreneur route. You'll need the ability to sum up your idea and value proposition in a couple of sentences, and also have the stick-to-it-ness to persevere even when things are not working out the way you expected, because they rarely do.

Experience has taught me that before I get too excited about my idea, I need to spend some time in concentrated and focused thought, perform the due diligence, and make sure I believe my own press, so to speak. Many times, we have ideas that seem like the best thing since sliced bread, only to find out that nobody else cares about our great idea and won't support or adopt it. You may find that there is no real market for your idea or product, so beware your self-proclaimed genius and do your homework. It is well worth it.

I have a close friend, Fritz Lehman, and together we founded the Hard Rock Academy a few years back with the Hard Rock Corporation. The business is what School of Rock is today but supercharged by the Hard Rock brand name. The mission was to give kids a chance to experience playing an instrument, playing in a band, and generally feeling like a rock star. The short story is that a few Hard Rock executives made corporate changes and the academy was dumped as part of a new corporate mandate. The reason I tell you this is to make one simple point: To be successful in music, or any business for that matter, you need to put yourself out there, try things, and take chances. Some will rock and some will not.

Hard Rock was one that should have been wildly successful, but because of changes beyond our control and another insane partner (not Fritz), it fell flat on its face; there's another lesson here: Pick your friends and partners well. Today's best friend and partner could well become tomorrow's mortal enemy. So hang out with them for a while and understand their character before going into business together.

Entrepreneurial endeavors make for an exciting life, but it's not for the faint of heart. My brother-in-law, who has been very successful in business, once asked me, "Mike, why are you always doing start-ups? They are so hard. Just buy a little business that's making a few bucks, tweak it a little bit, and generate more money." I do believe that's some of the best advice I have ever been given, but after trying to find a business for a year, I slipped right back into my ideas. It just isn't as easy as Richard said because we are all wired differently.

A good friend of mine, Jeff McElnea, told me about a young man who was doing a start-up and asked if I would meet with him over dinner one night and possibly give him some advice. That guy was Dan Zaccagnino, the founder of Indaba Music. All I can say is that he didn't need any of my advice. He rocks! Forward thinking, smart, quick, and a gentleman.

Dan Zaccagnino

CEO and Founder, Indaba Music

Dan is one of the founders of Indaba. Their office is located in New York, where they share space with other innovative companies, one of which is Foursquare. It seems appropriate because Indaba is all about new thinking and helping musicians find industry access while they hone their craft.

I recently visited Dan's starkly decorated office, which looks a bit like the early incarnations of the Facebook workspace; empty walls waiting for inspired murals, and rows of computers lining foldable tables with wires in what you might think are meaningless tangles but with purpose. Dan and I sat in a makeshift meeting room with a huge flowchart of the first version of the Indaba website mounted on the wall. We talked about life and business and of course what it's like to be an entrepreneur.

What inspired you to start the widely successful Indaba Music company?

Throughout college I had interned at major record labels—specifically for (one of my future Indaba business partners) Mantis Evar at Blue Note Records and later for the

CEO of Virgin Records. Simultaneously, I had also been working on creating a student-run record label to record and promote bands on campus with Matt Siegel, another soon-to-be Indaba co-founder.

There were really two things that inspired us to start Indaba Music. The first was the fact that digital production technology had become so inexpensive that anyone could produce studio-quality music in their own bedroom with tools like Pro Tools, Logic, Audacity, and GarageBand. There's no question there were more people making and recording music than at any other point in history.

The second thing was that the web was connecting musicians and fans in ways never before possible. One of the major problems facing musicians was, "How do I get these 800 CDs I just printed into the hands of fans beyond handing them out at local shows?"

The distribution issue had evaporated on the web because you could e-mail a five megabyte song to a person in China just as fast as you could get it to your next-door neighbor—that level of connectivity was very exciting to us, but everyone was still focused on the distribution, consumption, and promotion part of the value chain. No one was applying the power of the web to musicians' creative process in a meaningful way.

So we envisioned this idea of creating a platform that took these concepts and put them together specifically for musicians and their creative process. It would be a social and professional network where you could meet other musicians, exchange files, write music together, and produce music for fun and commercial release.

Can you tell me exactly what Indaba Music does?

It's evolved quite a bit. The original concept was to create a social network so that people could actually collaborate online. For example, a bass player in L.A. could record a bass track and a guitarist in New York record a guitar track, and then you could mix and edit them together either using any of the tools that we've already talked about (Pro Tools, Audacity, Logic) or using our web-based digital-audio workstation.

One of the things that was so encouraging was as people started to make more and more music on our site, we attracted a lot of attention from the more established music industry. Record labels, managers, publishers, even consumer brands who saw all this creative activity wanted to tap in to us—either to draw on the community's creative power as a promotional tool for their brand, or to source new content via our songwriters and producers.

As we grew, we started to run contests and other opportunities where you could remix a Mariah Carey song or write a virtual duet with Yo-Yo Ma or write an original fight song for your favorite NFL team. Many of these compositions and recordings have been released by established labels (over one hundred records have been released commercially) and licensed for film and TV, and have received other forms of exciting exposure.

Because of all this activity, Indaba has become much more of a marketplace—connecting our community of over 675,000 musicians with opportunities to create new music for brands, major artists, publishing companies, and so on.

This is a one-of-a-kind service, and has tremendous potential to expand and further change the way music is created. How did you finance this business, Dan?

To finance the business, originally we didn't go straight out into the venture community, but instead chose to go the route of talking with angel investors and friends and family to try to raise seed capital. We really wanted to have a product, and not just vaporware, before we had started to talk to any institutional investors.

Some people would say, "I'm not interested in investing, but I know this person in the music industry that you should really talk to." Through those types of conversations, we met some really incredible people, one of which was the woman who ultimately became our lead investor and has been the chair of our board for the last five years.

Martha Crowninshield is a general partner emerita at Boston Ventures and most well known for her work in the entertainment business—she bought and sold Motown Records in the one of the biggest turnaround deals the music industry has ever seen, and also sold Billboard magazine to Nielson. We were very fortunate that she stepped in to finance Indaba personally, but also because she has been incredibly valuable as a mentor.

Can I put you on the spot here and ask you: Is Indaba Music in the black and profitable?

No. We're not, by design. We are following our business plan, which calls for us to establish a critical mass of our community, which is our most valuable asset. We took a very deliberate strategy to offer a lot of free features, and at a certain point, which we thought was about 500,000 musicians, we would launch a subscription service, which is the core of our business model.

We reached that goal at the end of last year and are now offering additional services: for example, you can network and record for free, but if you want to sell your music on iTunes, you have to be a pro member. That's the first level of our premium subscription. It is working very well for us, but we are just at the beginning of that now.

Can you tell me some of the challenges you've faced with millions of other music-related sites saturating the web?

One of the things that is always challenging is the recorded music industry. They still have this huge asset [all of the songs that have ever been recorded] and four companies primarily own them, but they don't know how to leverage them online. It can be a challenge to work with them because they are very cautious. They're afraid to do something online that might change their business model and open a door that can't be closed.

Another challenge is the artist trust factor. When we worked with John Legend or the Roots or Mariah Carey or Peter Gabriel, we had to win their trust and prove that what we offer has value to them, wouldn't damage the asset they work so hard to protect.

And then there are challenges that are more intrinsic to just running a business online, which is that a lot of people expect a lot of them to be free, and when you don't give it to them, they look somewhere else. So striking that

balance is tough. It's hard to say at some point, "You know, you're getting so much value out of this, you should be paying \$50 a year." Defining that point and what you put on each side of that line is always a challenge and something that we're just now addressing.

Was there a moment when you realized, "Oh my gosh, Indaba Music, we're going to be successful"?

One of the things I've found as an entrepreneur is that you never really feel like your business is successful, meaning that it's reached its end point, but it is important along the way to celebrate your smaller victories. Early on, I felt like Indaba was successful when there were 1,000 users, then had that same feeling when we hit 100,000 users.

Every time we've done something technologically challenging, like the digital-audio workstation that's in-browser and provides all these high-quality recording tools for people, it was a very significant technological achievement for us. All along the way, we try to feel like we're doing things that are successful, but that doesn't mean that there isn't so much, much more we aspire to accomplish.

So now we know the abridged history and current status of Indaba, but what about you? I know you're a musician. Can you talk a little bit about that? Your love of music.

I started playing acoustic guitar when I was around ten and spent every free minute after school playing. That really got me into listening to music a lot more than I ever had before, so I started collecting CDs, and now I have a big vinyl collection and a digital collection.

I turned my bedroom into a recording studio with a mattress, which my parents were not thrilled about, but I did anyway. By the time I got to high school, I played in a couple bands and would record for other bands in the area all through college. I still play music, write a little bit, and collect acoustic guitars, but certainly after starting Indaba, it's been much harder to find the time to make music.

If you were to give yourself some advice and just starting out, what might that advice be?

I think there are important business issues that really don't matter whether you're starting a law firm or a music company. You have to understand everything about the business structure so that you set yourself up to be successful and so you can focus on the creative aspect of our endeavor. You should think about how you can set up the control of the company so that you never find yourself in a position where your company isn't yours anymore.

In terms of things like equity and ownership, it's great to own 100 percent of your company, but if you own a very big piece of a very small pie, it is never going to be as good as owning a small piece of an enormous pie. We have people who feel a real sense of ownership, and we're all working for something more than just a paycheck

Where do you see yourself, or your company, in five years?

I would like to continue to see Indaba grow as there are so many different directions that

we could go. We are extremely focused on progress, but it's very hard to predict our path.

There have been some big music-industry shifts since we started Indaba and there will undoubtedly be more. That could result in our merging with another company, being acquired, or even Indaba acquiring other companies.

I would also like to get more involved in finding my creative energy to get back to making and producing music. I'd like to see a recording project through from start to finish and do that with friends for fun—for our passion around recording.

What does the future of the music industry look like from where you're sitting today?

That's a really good question, obviously, one that a lot of us think and talk about. I definitely think that music publishing is going to continue to play a huge role in the monetization of music because you have so many more musicians that are creating and owning their own masters or working outside of the label system. So there's a huge opportunity in music publishing through placements, including commercials, films, live events, etc.

The real value of music is as great as ever, and corporations, companies, and brands are going to license that music and pay for it. I think that that's important for emerging artists.

Beyond that, I think that entrepreneurial artists will continue to find new ways to take over more of their own business responsibilities. There have been a lot of great web-based tools to help them manage their fan list and digital distribution. It's a relatively fragmented space to date and it's frustrating that you have to sign up for ten different accounts to do all these different things.

Ultimately, there will be a consolidation of all these services, with a few key companies that will help an artist or manager work the entire process from production to merchandise to CD printing and distribution.

Rapid Fire

Skill Set—Education is a plus because entrepreneurs develop new businesses. You must be good with people, as you will spend much of your time on business development, raising capital, and presenting your ideas. Therefore, presentation skills are a plus, being unaffected by jet lag, feeling comfortable with risk, understanding multiple technologies, being a fast thinker, having a thick skin, and... coming up with an idea a minute doesn't hurt either. It also is nice if you know people with money who believe in you, want you to do well, and can provide some financial assistance in the start-up phase. They are what we call angel investors. They provide the seed money that brings ideas to life.

Hours—There are no typical hours for an entrepreneur, but you probably should know they are long. It's not unusual to work seven days a week for a year to get your idea off the ground. I should say, however, that you will most likely love every minute of this process. Not a good job for new parents! **Upside**—Everything—if you are successful. A real entrepreneur will take failure in stride and keep moving forward, always looking for the next opportunity.

Downside—Everything—but it will likely be a lack of adoption for your idea or company.

There can also be significant financial risk because most investors will also want you to have some skin in the game; that way, they know you will work hard and if the venture fails you will also lose money.

Financial—The sky is the limit, but your own pockets and bank account will shrink during the start-up process and there is always the possibility of financial ruin. As I said—the greater the reward, the greater the risk.

Location—Anywhere, as long as you are willing to travel and have the funding to do so. Otherwise N.Y.C., San Francisco, or L.A. are good bets, especially if you have a family, because the travel can be a real strain on your personal relationships.

Future—For the right person with the right attitude and commitment to your ideas, it is very promising. Music tech start-ups are popping up every day. Remember that only 20 percent of these start-ups will make it past the first year, and even fewer will still be in business in the critical fifth year, when most tech companies move in the black and start making money. The upside of a tech start-up is that you can be quite successful with the right group of people and without breaking the bank.



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

Donner HUSH-X Pro Electric Guitar

Donner recently expanded its HUSH lineup of headless electric guitars with the new HUSH-X Pro electric guitar. Similar to other models in the HUSH lineup, the HUSH-X Pro is crafted from mahogany and features a roasted maple/HPL fretboard, a Slim C-shaped neck with rounded stainless steel frets, and a neck-through body for a comfortable playing experience.

Weighing just over 5 lbs., the ultra-light HUSH-X Pro is designed for portability with its headless design, making it easy to transport and ideal for players who travel frequently. Its 45-degree ergonomic frames provides comfort during extended playing sessions.

Navigating the HUSH-X Pro is facilitated by the one-knob control and OLED Screen, offering an intuitive user experience. The guitar's Quick Release Brackets enable fast, secure setup and storage, streamlining performance or practice sessions. A deluxe carrying case is included, designed to fit in an airline overhead storage bin. Upgraded quick-detachable frames make installation and removal easier.

Available finishes include Knight Black and Metallic White. Fingerboard options are high-grade roasted maple (White) or high-density engineered wood (Black), with rounded stainless steel frets. Other specifications include an integrated mahogany neck-through design, a fingerboard made of roasted maple/high-density engineered wood, output ports (6.35mm, 3.5mm, USB-C), and a built-in rechargeable lithium battery.

The HUSH-X Pro has 18 preset slots, 4 electric guitar simulations, and 3 acoustic guitar simulations, making it adaptable to various playing situations. The guitar also features 10 IR slots and Donner Labs proprietary H-S Alnico V Pickups configuration.

The pickups are Donner Lab's proprietary Alnico V humbucker (bridge) and Alnico V single-coil (neck). The 3-way pickup selector switch options are:

Position 1 - Bridge, Position 2 - Bridge and neck, Position 3 - Neck. Control knobs include an effect switch, pickup selector, tone and volume knob, function control knob, edit button, tap tempo button, and Bluetooth button.

Using the HUSH-X Pro is simplified by single-touch effect switching. A comprehensive effects chain includes overdrive, amp simulation, cab simulation, reverb, delay, modulation, and EQ, allowing musicians to create and customize preset combinations. The HUSH-X Pro uses Donner's Real Amp Modeling technology, which includes realistically simulated classic amps and cabinets.

The HUSH-X Pro supports headphone monitoring, direct/power amp connection, Bluetooth support, and a built-in audio interface, making it suitable for modern setups.

Despite the headless design and the need in most cases to use ergonomic frames, the Donner HUSH-X Pro is easy to play both standing up and sitting down. The OLED display is high resolution and easy to see in most lighting conditions, and accessing features and onboard effects is straightforward, though on-the-fly editing capability is limited.

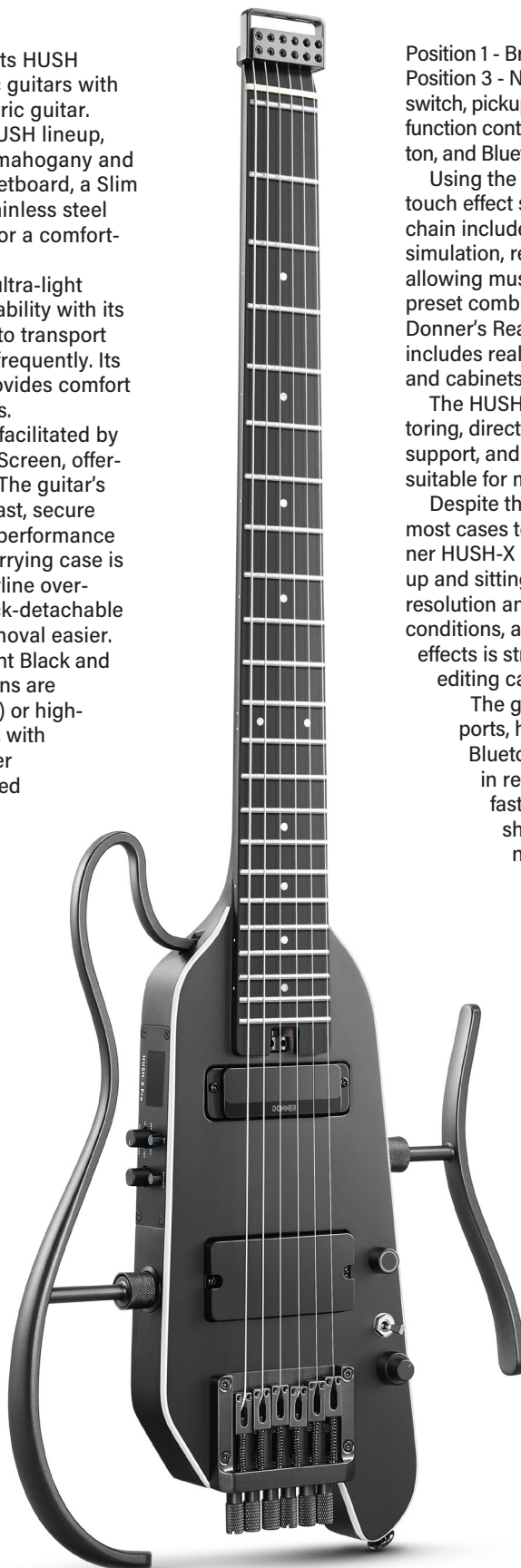
The guitar supports multiple output ports, headphones, OTG, amplifiers, and Bluetooth audio input. It features a built-in rechargeable battery with USB-C fast charging capability. A full charge should be sufficient for a gig or late-night practice session.

The HUSH-X Pro is highly portable with extensive functionality, effective for stage use where a guitar amplifier is not practical. The built-in audio interface makes it a convenient solution for recording and capturing musical ideas on the go.

Whether commuting, traveling, or at home, Donner's HUSH-X Pro is a valuable asset for musicians who are frequently on the move. Its compact size allows it to fit seamlessly into travel bags or carry-ons without sacrificing sound quality.

The Donner HUSH-X Pro is available now for \$469.99.

More at donnermusic.com





DIRTY BOY PREAMP PEDAL

Developed by Danny Gomez, an accomplished engineer, musical director, and session guitarist, the Dirty Boy preamp can be used as an analog amplifier simulator, a detailed preamp for your amp's FX loop or a booster/overdrive running straight into your guitar amplifier.

The Dirty Boy preamp distinguishes from similar products through its use of innovative T.A.E. (Tube Amp Emulation) technology. A proprietary technology, T.A.E. is designed to capture the rich, warm tones characteristic of traditional tube amplifiers while providing the versatility and convenience of a digital stomp box.

The Dirty Boy Preamp is based on a classic all-tube amplifier designed by Alex Saraceno and used by legendary guitarist Blues Saraceno. The Dirty Boy Preamp features a unique Variac control for dialing in adjustable voltage levels, offering a realistic emulation of tube "sag." Other controls include a gain knob to control distortion, a tone knob to adjust the overall tonal range, and a volume control to set the overall output level. The Dirty Boy Preamp can be used as a preamp running into the FX loop return of your guitar amp or as a tube-sounding booster/overdrive into its input. The Dirty Boy preamp also features an emulated speaker output which mimics a 4x12 Celestion Greenback cabinet and which makes the Dirty Boy Preamp suitable to use by itself as a standalone preamp running straight into a front of house mixer for live gigs or plugged directly into your DAW.

At its core, the Dirty Boy preamp employs all analogue technology to faithfully replicate the dynamic response and tonal characteristics of a real all-tube guitar amplifier. This emulation not only preserves the depth and richness of the guitar's sound but also enables players to achieve a wide array of tones—from clean, crisp sounds to rich, distorted textures. Players can enjoy the best of both worlds: the authentic warmth of tube sound paired with the portability and ease of use offered by a stomp box sized digital device. Most importantly, the Dirty Boy preamp behaves like a tube amplifier meaning you can by adjusting the variac and gain controls quickly dial in natural sounding clean to over the top distortion tones just by rolling back your guitars volume controls.

The Dirty Boy preamp is designed to be versatile, making it suitable for various genres and playing styles. Whether you are a rock guitarist seeking gritty overdrive, a jazz player desiring smooth, warm tones, or a metal musician pursuing aggressive distortion, the Dirty Boy preamp is designed to quickly adapt to your musical style. The Dirty Boy preamp features a user-friendly interface. Parameters such as gain, EQ, and output levels can be quickly dialed in allowing for seamless sound shaping on the fly. The intuitive control layout makes it easy to navigate its features.

The Dirty Boy is a top notch pedal platform, enabling guitarists to integrate your preferred

pedals. That allows guitarists to run your favorite overdrives, distortion, modulation, and delay effects before or after the preamp while maintaining clarity and definition of your overall tone.

The Dirty Boy preamp excels in delivering a wide dynamic range. The T.A.E. technology ensures that even at high volumes, the sound remains crisp and clear, free from unwanted distortion or noise. This is particularly beneficial for live settings where clarity and power are paramount. Musicians can push through the mix without sacrificing tone quality.

The Dirty Boy preamp features two 1/4" outputs, one at PREAMP level and one with cabinet emulation, offering versatility for different recording and performance scenarios. Whether connecting to a mixing console, an audio interface, or plugged directly to an amplifier as a secondary gain stage.

The Dirty Boy is a valuable addition to any guitarist's pedalboard setup and is ideal for gigging musicians who require reliable, high-quality tone making in live or recording situations. Summing it up, with its user-friendly interface, versatility, portability, and exceptional sound quality, the Dirty Boy preamp is well worth checking out.

The Dirty Boy Preamp is available for purchase now on the Dirty Boy Website - Price \$318.00

Find out more at dirtyboy.co/products/dirtyboy-preamp



The NAMM Show's TEC Awards, hosted by Rock and Roll Hall of Fame member Jeffrey "Skunk" Baxter.



TEC Innovation Award recipient Jack White performs at The NAMM Show's TEC Awards.

DAVID JAMES SWANSON



Harman Pro booth with Global Manager, Product Relationships, Becki Barabas and P Funk/Headhunters guitarist Blackbird McNight.



Dinesh Lekhraj, Product Content Manager at Gibson and Paul Stanley, Pink and Magnetico guitarist Rafael Moreira.



Prolific Composer and Keyboardist Michael Boddicker and AFM & SAG-AFTRA- Fund Associate Director, Audiovisual Repertoire, Eric Cowden.



Renowned EastWest Studio Manager Candace Stewart and 5.1 mixer extraordinaire ROC.am Jones.



Stagg Street Studio owner and engineer Trent Slatton and Global Support and Business Development Manager at DPA Microphones Paul Andrews.



Mojave Audio president Dusty Wakeman and multi-platinum producer and engineer Jean-Marie Horvat.

ALL PHOTOS BY B. STEWART (EXCEPT WHERE INDICATED)

David Ramirez

All the Not So Gentle Reminders

Blue Corn Music

Producers: David Ramirez and Christopher Boosahda

This is the seventh album release for the Austin, TX-based singer-songwriter. And it is his most personal and conceptual to date. There is a depth of feeling and an autobiographical quality that permeates many of the tracks. "The Music Man" harkens back to humble beginnings while "Holiday (Crush)" or "Deja Voodoo" run the gamut from fleeting romance to the ethereal and dream-like. Hints of classic songsmiths like Tim Buckley, Paul Williams and Jackson Browne come to mind. But, make no mistake, Ramirez is a true original. — **Eric Harabadian**



Denison Witmer

Anything At All

Distributed by: Asthmatic Kitty Records

Producer: Sufjan Stevens

Witmer's collection of folk songs reflect on life's simplicity and the importance of community. Produced by longtime collaborator Sufjan Stevens, the album features Witmer's gentle vocals and acoustic guitar, complemented by lush strings, woodwinds, and choral elements. Tracks like "Focus Ring" exemplify the Witmer's introspective nature, exploring themes of family ("Brother's Keeper") and living more intentionally ("Older and Free"). The album captures a serene, homey atmosphere, making it a soothing listen for those seeking solace. — **Joseph Maltese**



Elton John, Brandi Carlile

Who Believes in Angels?

Interscope Records

Produced by: Andrew Watt

Who can't Brandi Carlile jam with?—Soundgarden, Joni Mitchell, Tanya Tucker— Collaborating with Sir Elton and Bernie Taupin throws down a heavy gauntlet, and the album delivers introspective ballads and a prayer for strength and hope. While this may not hold a candle (in the wind) to *Yellow Brick Road*, this cracker jack team bring their A-game, all under the musical direction of Watt, who has a track record of modernizing legends. A documentary about making the record is streaming now. — **Joseph Maltese**



Mary Matthews

Flutelore

Big Blue Records

Producers: Evan Harger & Matthew Angelo

Instrumental sounds evoke feelings we liken to our physical world. A prime example is "Peter and The Wolf," where each creature is represented by a different instrument. In her release, Matthews brings us into folklore and fairytales. Written by women composers, the first half is preceded by proverbs of various origins, while the second is animal-centered stories. Pieces take unexpected turns, with Matthews and the ensemble adding instruments not normally associated with flute performance. — **Ellen Woloshin**



Okonski

Entrance Music

Distributed by Colemine Records

Producers: Steve Okonski, Leroi Conroy

Okonski's *Entrance Music* showcases stellar musicianship, with intricate piano work and a tight rhythm section (Aaron Frazer on drums and Michael Montgomery on bass). The album leans into meditative (opener "October" is the standout), jazz-infused compositions, but its repetitive structures make it feel more like background music than an engaging listen. While technically impressive, the overall feels static. In a live setting, these compositions likely come alive with energy and improvisation, making the experience far more compelling. — **Joseph Maltese**



Busta Rhymes

Dragon Season... The Awakening

The Conglomerate/Hitmaker Music

Producers: Various

This 6-track EP by hip-hop veteran Busta Rhymes illustrates a contrast on how a legendary artist can deliver a project which is less than remarkable. Busta possesses the ability to produce impressive verses and timeless music, but this offering is hard to engage with. Production is average. And at approximately 18 minutes in length, I'm left questioning the value of *The Awakening*; and if it had the potential to be more than what it turned out to be. — **Adam Seyum**



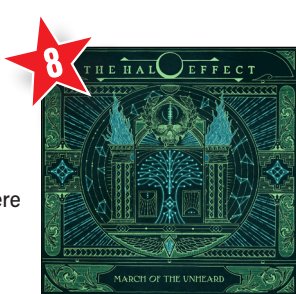
The Halo Effect

March of the Unheard

Nuclear Blast

Producers: Niclas Engelin, Oscar Nilsson

This Swedish supergroup is back with a sophomore release that picks up right where their 2022 debut left off—reminding fans of what made early 2000s death metal so damn great. While Mikael Stanne's vocals are front and center, it's really the guitar work of Jesper Strömblad and Daniel Svensson that keep this record moving. Standouts include "Detonate," "Our Channel to the Darkness," and "What We Become." While the record differentiates itself enough from its predecessor, it could have been a perfect album with the reduction of slower tracks and their clean vocals. Either way, we finally have a supergroup that finally exceeds expectations. — **Andy Mesecher**



Various Artists

Los Angeles Rising

Bandcamp

Producers: Nick Launay, Various

This powerful benefit compilation for Sweet Relief Musicians Fund unites artists to support fire victims, curated by Kevin Haskins (Love and Rockets, Bauhaus) and producer Nick Launay (Yeah Yeah Yeahs). Featuring 16 rare covers and unreleased tracks, the album highlights Nick Cave and The Bad Seeds' haunting "Michelangelo," PJ Harvey's "The Red River," Jarvis Cocker's stripped-down "California Dreamin'," and a standout by Flea, Frusciante, Haskins and DeAngelis, "A System For Shutting Everything Out." Additional contributions from: Devo, Primal Scream, Gary Numan, and Danny Elfman. — **Joseph Maltese**



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.



A Deeper Down

Contact: adeeperdownrocks@gmail.com
Web: havuheard.com/a-deeper-down
Seeking: Booking, Film/TV
Style: Hard Rock

Hard rockers A Deeper Down hit hard right from the opening bars of "Run." While there's a strong '90s vibe that reeks of Stone Temple Pilots and Alice In Chains in particular, it's balanced with a knowing wink at the now, resulting in a sound that is both familiar and fresh. Are these guys sprinting down a well-trodden path? Sure, but they're doing it with style, and they can't be knocked for having good taste. The tunes are memorable, the production spotless, and the musicianship is impressive. The lyrics are a little tired, but you can't have everything. All in all, much to admire.

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

SCORE: 7.4



Amir Jackson

Contact: amirjacksonmail@gmail.com
Web: Spotify
Seeking: Sync, Booking, PR
Style: Rap, Hip-hop

Houston rapper Jackson has found a sound and vocal style that is decidedly his. That's not to say that it's utterly unique and mind-blowingly ground-breaking. But Jackson's voice, combined with the muted beats and chill vibe, is wonderfully effective. "You want the real? OK, I answer the call," he decisively raps on "I Can't Call." The man knows what he wants and he's determined to put the work in to get it. The melodic chorus on that same song presents a sweet dichotomy which, again, isn't unlike things we've heard before but it just lands differently here. That x-factor is a good

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

SCORE: 8.0



Lisbeth Sabol and Casey Firkin

Contact: helgamitejones@hotmail.com
Web: lisbethsabolcaseyfirkin.bandcamp.com/album/patchwork-of-diamonds
Seeking: Review, Label
Style: Roots Rock

Sabol and Firkin say that they, "offer up a unique blend of roots rock based on Americana and blues, with a hearty dash of Appalachia—our own hand-crafted originals." That's fair enough. There's a rare passion on display in a song like "Patchwork of Diamonds." The duo are clearly adept at taking the traditional and planting it firmly in the now, and there are elements of Joan Baez to Sabol's vocals that is instantly attractive and suggests a sense of the authentic. As they say in that aforementioned song though, "The devil's in the details." The songwriting needs some attention, including the lyrics. Still, not bad at all.

- Production 7
- Lyrics 6
- Music 7
- Vocals 7
- Musicianship 7

SCORE: 6.8



Tea Eater

Contact: glenmatisoff@gmail.com
Web: teaeater.com
Seeking: Booking
Style: Punk

"The Waffle Song" boasts, "I chose not to be awful today"—such a great refrain and sentiment that we can all get behind. Not always an easy achievement, and we hear the authenticity of singer Tara Thiessen of Brooklyn-based art punk act Tea Eater. The sophomore album, *I Don't Believe in Bad Luck*, features tracks "Cecelia" and "Little White Dog (in a Gated Community)." Kim Gordon is the first reference singer for comparison, and similar to Sonic Youth, the material is spacey, noisy, shrill, and badass. Kudos are due for considering the whole package, as a limited-edition tarot deck is a brilliant add-on to accompany the release (as well as a recipe for cayenne-laced waffles).

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

SCORE: 7.6



Bleeze

Contact: bleezeofficial.mgmt@gmail.com
Web: music.apple.com/us/artist/bleeze/293445691
Seeking: Label
Style: Rap, Hip-hop

"I've been searching for my purpose for so long, I found it," raps Bleeze as "Silverado" kicks in. He certainly has. The artist has a style and delivery that hits hard—clear and incisive in an era where mumble rap seems to reign supreme. It's refreshing to hear a rapper lay down a statement of intent and then follow through as the song plants itself in your brain. "Mindgames" is deceptively chill, before detailing a toxic relationship. "It's not love if you don't give back," he says with no small amount of pain in his voice. Damn!

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

SCORE: 8.0



Vigné

Contact: ojob3944@gmail.com
Web: Spotify
Seeking: Film/TV, Review
Style: Singer-songwriter, R&B

Vigné describes her sound as "Devigné music," which is a bit silly, but we can see what she means. Her sound doesn't necessarily fit into one genre-basket, and that's to her immense credit. There are elements of R&B and soul, but that doesn't do it justice. The ethereal, poetic vocals also recall the likes of the Beths (Orton and Gibbons). Trippy and trance-y, she's also capable of coming in hard with hip-hop "tude, particularly on "If I Should Know." Whatever you want to call it, Vigné is a genuine artist with a compelling vision and it'll be a thrill to too follow her career.

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

SCORE: 8.2

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.



JJ Sweetheart

Contact: npfrancecamp@gmail.com
Web: jjsweetheart.bandcamp.com/album/big-things
Seeking: Label, Booking
Style: Indie, Dreampop, Lo-Fi

JJ Sweetheart is the solo project of Minneapolis musician Jay Simonson, and he describes it as "a mix of garage rock, psychedelic vibes, and twanginess." That's correct; there's a deliberate garage tinniness to the production which only enhances the lo-fi vibe. The juxtaposition of that and the Weezer-esque melodies and mildly emo lyrics helps JJ Sweetheart stand apart from the crowd. Simonson really lets rip on "Heart Medal," a song which simultaneously tugs on the heartstrings and gets the feet tapping. That's a tough high wire to balance on, but JJ Sweetheart accomplishes it with aplomb.

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

SCORE: 7.8



Running from the Shadows

Contact: runningfromshadowsband@gmail.com
Web: linktr.ee/runningfromshadows
Seeking: Label
Style: Grunge

A couple of things instantly stand out about Louisiana band Running from the Shadows. First off, it's been a while since we heard a band describe itself as grunge—usually, groups avoid that tag for fear of pigeon-holing. Secondly, and more importantly, they employ Garbage Pail Kids-style artwork for their releases, and that's awesome. For "Alone," we get a Garbage Pail Kid drowning, and that's effective in conjunction with the devastating, persistently emotional, music. "Okay, I Get It" is a release of pent up frustration that will prove to be therapeutic to many. The references are obvious—Nirvana, Soundgarden, Pearl Jam. Nothing wrong with that.

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

SCORE: 8.0



Darryl Evan Jones

Contact: toimestpr@yahoo.com
Web: dejmusic.com
Seeking: Booking, Film/TV Placement
Style: Jazz

"The Ambassador of Instrumental Soul," as per his website, Darryl Evan Jones is a jazz flutist and composer, having appeared at clubs, festivals, and theaters across the U.S. and beyond, and won of the 2024 Made In New York Jazz Competition. In his recent LP, *Resilient*, Jones leads a tight group on "On the Run," and "Road Trip" (we prefer the funkier remix version that closes the album). To coincide with Black History Month, Jones released "Mi Antilles," upbeat, and references styles and sounds from the Caribbean and Africa. Perhaps it boils down to taste, but there is only so much versatility that flute-led instrumentals can have without sounding like repetitive background-at-a-nice-restaurant music.

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

SCORE: 7.3



Aubrey Logan

Contact: olivia@olivialongpr.com
Web: aubreylogan.com
Seeking: Film/TV
Style: Jazz

Seattle's Aubrey Logan is a trombone-playing jazz singer and songwriter who is able to weave complex narratives into equally complex musicianship, yet the results seem startlingly, beautifully simple. She's a songbird; her voice is stunning, whether she's singing about being lovely while flying on "Airport Codes," or enthusiastically scatting like one of the greats. "I Feel the Earth Move" is a cover of the Carole King classic, and it takes on new life thanks to this jazzy rendition, losing none of its original fire but gaining some improvisational wonder. Even those outside of the jazz world will find music to enjoy with Logan.

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

SCORE: 7.8



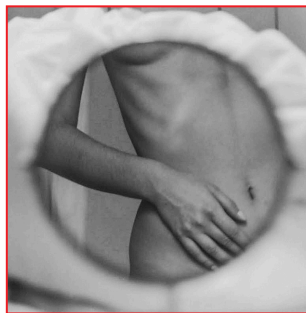
Shining Glass

Contact: august@novo.net
Web: shiningglass.bandcamp.com/album/yellow-purple
Seeking: Review
Style: Indie Rock

There's a foreboding, sinister feel to Tucson, AZ indie band Shining Glass' "Drawing Flies." That, despite the apparent simplicity of the musicianship. Or perhaps because of it. There's a chant-like quality and a magnificent drone to songs like "Three Died" and "Bald King of the Old World" that is both beautiful and horrifying, like a Lynch movie (RIP). But it's utterly addictive. When the discomfort is amped up, it's impossible not to feel drawn in. Meanwhile, Drew Johnson's voice, in harmony with his bandmates, is quite hypnotic. Like the Arizona desert, it's all both bleak and gorgeous.

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

SCORE: 8.4



The Soft Parts

Contact: softparts9999@gmail.com
Web: Spotify
Seeking: Review, Distribution, Exposure
Style: Sophisti-pop/avant-lounge/jazztronica

The brain behind "faux-jazz/funk avant-lounge sophisti-pop" (their words) project The Soft Parts is composer and creative producer Robert Dilemma, and boy, what a brain he has. While these instrumental pieces all clock in at close to-or-over 10 minutes, the classical electro-funk opuses never outstay their welcome. There are elements of electronic pioneers Tangerine Dream, Kraftwerk, and Jean-Michel Jarre at play, as Dilemma takes us on a journey through tracks like "Riviera," "Abyssinian," and "Innuendo." Any one of them could be a film or TV score, as Dilemma takes us through a full range of emotions without uttering a single word.

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

SCORE: 8.7

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.

Shubert Theatre *New York, NY*

Contact: audienceservices@shubertorg.com
Web: hellskitchen.com
Players: Maleah Joi Moon, Kecia Lewis

JUKEBOX MUSICALS are a tricky beast. Too many shows deliver the hits but lack enough narrative drive and juice to make classics truly sing in a theater setting. In the case of Alicia Keys' *Hell's Kitchen*, the hit Broadway show wisely takes a "less is more" approach, telling a narratively simple yet emotionally complex coming-of-age story that allows Keys' beloved hits to flourish.

The Michael Greif-directed and Kristoffer Diaz-written show is semi-autobiographical, based on Keys' experience growing up in Manhattan. Tony Award winner Maleah Joi Moon isn't doing an Alicia Keys impression, but as Ali, she embodies the essence of the singer-songwriter's experience. There's young infatuation, a fractured but loving mother-daughter relationship, a beautiful mentor, and the greatest love story of them all—the one between Ali and the piano.

The show is a true celebration of music, not just Keys' life-affirming catalog. The most moving chapters of *Hell's Kitchen* are between Ali and her piano teacher, Miss Liza Jane (Kecia Lewis), always full of music history. The piano is more than Ali's escape in the story; it is a connection to her ancestors, a link to the past, and a tribute to the groundbreaking Black



artists before her. Miss Liza Jane passes the torch, filling Ali with gratitude for pianists who paved the way for young artists like herself.

Music fans will feel these scenes beating with an aching love for soul-feeding tunes. Sometimes, the main story of *Hell's Kitchen* is a little busy and leaves a few chapters and characters hanging, like Ali's wonderful friend group, but the scenes between the burgeoning star and her mentor sing with the sincere power Alicia Keys fans hope for and expect from the maestro.

For hardcore Keys fans, they'll revel in the new arrangements and presentations of some of her most classic songs. "Fallin'," "You Don't

Know My Name," and "Girl on Fire," they're all sung with gusto and accompanied by hypnotic, smile-inducing choreography by Camille A. Brown.

"Empire State of Mind" is saved for the grand finale, but it's "No One" that steals the show. Sung between Ali and her mother Jersey, it captures their rediscovered love and trust in one another. The song is performed with minimal instrumentation, just those two voices telling the story of the simple but powerful song.

It's the musicianship and passion that elevate *Hell's Kitchen* beyond the average jukebox musical. - **Jack Giroux**



Hollywood Palladium *Los Angeles, CA*

Contact: megghanh@grandstandhq.com
Web: instagram.com/gaffosangeles
Players: Courtney Barnett, Hayley Williams, Muna, Reggie Watts, Phantom Planet

THE HOLLYWOOD PALLADIUM hosted the G*ve A F*ck LA wildfire benefit concert, uniting a diverse lineup of artists to support victims of the recent California wildfires. The event featured performances by Hayley Williams, St. Vincent, Finneas, Lucy Dacus, Muna, Perfume Genius, The Linda Lindas, Phantom Planet, Courtney Barnett, Christopher Owens, Reggie Watts, Fred Armisen, Jenny Lewis, Juliette Lewis, and Scout Willis. Hosted by John C.

Reilly, the evening was a testament to the music community's solidarity and resilience. Reilly, at multiple points throughout the night as emcee, became choked up when speaking openly, eventually revealing that he, too, has suffered loss amid the displacement and wildfires of the Pacific Palisades.

Paramore's Hayley Williams and Muna's Katie Gavin joined Rilo Kiley's Jenny Lewis and Pierre de Reeder to perform "Let Me Back In," the love letter to Los Angeles the band originally recorded in 2007, but didn't release until 2013. "When the palm trees bow their heads, no matter how wrong I've been, L.A., you always let me back in."

Muna performed stripped-down acoustic hits like "I Know A Place" and "Silk Chiffon."

Reggie Watts infused his unique blend of comedy and music. Utilizing his impressive vocal looping skills, Watts improvised a set that was both humorous and musically intricate. His spontaneous compositions, ranging from funk grooves to avant-garde soundscapes, kept the audience engaged and showcased his versatility as an artist.

SNL alum Fred Armisen sat behind a drum set to give a comprehensive history lesson from his "Standup for Drummers" special.

Phantom Planet reunited for the occasion, delivering a nostalgic set that included their breakout hit "California." The song, synonymous with the early 2000s (theme song for *The OC*), resonated deeply with the Los Angeles audience. Their performance was not as tight as it may have been in the past, though with the backing vocals of not only the packed Palladium floor, but all performers of the evening, lent energy for a powerful rendition of the unofficial city anthem. "California here we come, right back where we started from."

Throughout the night, the spirit of community and support was ever-present. Artists shared personal anecdotes about their connections to the affected areas, emphasizing the importance of coming together in times of crisis.

Proceeds from the concert were directed to local organizations aiding wildfire victims, including Altadena Girls, Friends in Deed, One Voice, and Pasadena Humane Society.

G*ve A F*ck LA provided much-needed support to those affected, and also highlighted the profound impact of the arts in fostering community resilience. - **Joseph Maltese**



MARK SHLOVICH

Cat's Cradle Carrboro, NC

Contact: jim@bighassle.com

Web: thestrumbellas.ca

Players: Jimmy Chauveau, vocals, guitar; Jeremy Drury, percussion; Jon Hembrey, guitar; Darryl James, bass; Isabel Ritchie, strings; David Ritter, keys

COMING DOWN the snowline from Canada are the Strumbellas, a five-player ensemble from Lindsey, Ontario. Sharing mutual grooves with fellow Ontarians Cowboy Junkies and Tokyo Police Club, they threw their own delightfully mixed-up folkie-rock-pop-sound off

the big stage and into the Cradles' far reaches, where it worked flawlessly around the rafters! Using their new record *Part Time Believer* as a ski jump into the mainstream rock groove, they mesmerized the near capacity crowd with flawless five-part harmonies and stellar musicianship on "Spirits," "Young and Wild" and "We don't Know." From frontman and lead singer Jimmy Chauveau to backline guitarin' wiz Jon Hembrey, this was an ensemble tour-du-groove, where everyone on the big stage was perfectly in sync. The show had exquisite solos from violinist Izzy, a Craigslist pick-up around 2008, low to the ground guitarin' from Hembrey and perfect bass grooves by Darryl

James. Punctuating Dave Ritters' keys and Drury's percussion, the show rocked, and there wasn't a note out of place or a beat out of step. There is an entire set of skills necessary to play with others in any musical sandbox—it's hard to define, but once you find it, and it works, it's like magic. Oh, and add in a delicious mix of blended five-part harmonies.

This five-piece groove machine used every inch of the huge stage to perfection. Nothing was left to chance and with Jimmy taking the lead vocals, everything seemed to fall in line perfectly. It's hard to miss the Gordon Lightfoot, Thunder Bay, Great Lakes influences in Jimmy's smooth and expressive tenor. And that's cool, since we are all part of something, and it's a wonderful Iron Range legacy. This was like Earth, Wind and Fire without the horns, Tower of Power sans the brass, where the sheer energy coming off the stage was equal to the mass of the galactic center.

For a five-piece groove machine, The Strumbellas deliver a "wall of sound" in the truest sense of the word, redefining Phil Spector's vision and making it their own with their unique instrumentation and arrangements. This show touched all the cardinal points of creativity: flawless execution, exceptional musicianship and thoughtful lyrical treatments, all wrapped up in a fun, energetic Resto Richard or Casse-Crouete of Sound! Thank you to our friends from The Great White North: come back any time, eh? — *Eric Sommer*

St. James Theatre New York, NY

Contact: contact@broadwaygps.com

Web: sunsetblvdbroadway.com

Players: Nicole Scherzinger; Andrew Lloyd Webber, composer

NICOLE SCHERZINGER'S latest work is her finest hour to date. The Pussycat Dolls singer and *X-Factor* host has been a Broadway sensation for months now, thanks to her moving performance in the latest vision of Andrew Lloyd Webber's *Sunset Blvd.* Based on the classic Billy Wilder film, the Jamie Lloyd-directed musical shows Scherzinger reaching a whole new level of artistry as Norma Desmond.

It's a bit ironic watching Scherzinger play a movie star of yesteryear when she's giving the performance of a lifetime — comedically, emotionally, musically, you name it, she accomplishes it. As the famous story goes, a young and down-on-his-luck screenwriter, Joe Gillis, becomes entangled with silent film star Desmond, who refuses to release him once she falls for the schmuck. She wants back in the picture business. Even bigger than the pictures, she wants love again.

"Mr. DeMille, I'm ready for my close-up," Norma once famously said. In the hands of Scherzinger, it's one of the many iconic lines she makes feel new again. She brings Norma into a whole new light. Tragedy follows wherever the character goes. Even at her broadest and zaniest, Scherzinger crafts a Norma Desmond as a piece of strongly made glass audiences don't want to see break.



Scherzinger is a commanding force of live talent, both as a singer and dramatist. She grew up dreaming of Broadway, performing in plays and musicals. It's almost a shame she didn't hit the stage sooner, but then again, *Sunset Blvd.* is the right time and place for her to flourish as she does. Norma Desmond is a big character, maybe one of the biggest of all-time, and Scherzinger's undeniable star qualities are just right for it.

What makes her take on Norma so refreshing is the intense combination of power and vulnerability. Even when she sings "With One Look," about her raw capability as an

artist, there's a sadness behind the rousing self-affirmation. Scherzinger never hits just one note in her dialogue and singing. The layers of her work are immensely satisfying as an audience member, revealing new depths with each scene, song, and yes, one look.

The audience goes wild for "With One Look," to the point where applause clouds the final notes. Can't fully blame them. Having seen the show twice now, it's a beautiful moment you feel grateful to witness. It's Scherzinger's talents reaching their full potential and beyond, thanks to the perfect match of material and artist.

— *Jack Giroux*

Music-makers tap into this list to connect with indie labels, marketing experts and indie publicists. Plus there's loads of contact info to aid in promoting your career: swag & t-shirt manufacturers, blog sites, social media tools and more.

INDIE LABELS

1-2-3-4 GO! RECORDS

420 40th Street #5
Oakland, CA 94609
510-985-0325
Email: store@1234gorecords.com
Web: 1234gorecords.com
*not actively accepting demos

300 ENTERTAINMENT

450 West 14th Street
New York, NY 10014
Email: info@threehundred.biz
Web: 300ent.com

Notable Artists: Megan Thee Stallion, Young Thug, Fetty Wap, Maria Becerra, Jeris Johnson, (see website for more)

4AD RECORDS

17-19 Alma Rd.
London, SW 18, 1AA, U.K.
+44 20 8870 9912
Email: demos@4ad.com
Web: 4ad.com

Roster: Adrienne Lenker, Aldous Harding, Anjimele, Atlas Sound, Barteaux Strange, Beck and The Birds, (see website for full listing)

Additional locations:

134 Grand Street
New York, NY 10013
212-995-5882

88RISING

New York, NY & Los Angeles, CA
Contact: Sean Miyashiro
Email: shop@88rising.com
Web: 88rising.com

Notable Artists: Jovi, Warren Hue, The Jackson Wang, Bibi, Niki

825 RECORDS, INC.

8225 5th Avenue, Suite 335
Brooklyn, NY 11209
347-240-5417
Email: mattyamendola@825records.com
Web: 825records.com
Styles/Specialties: Artist development, solo artists, singer/songwriters, pop, rock, R&B

10TH PLANET RECORDS

P.O. Box 10114
Fairbanks, AK 99710
Email: 10planet@mosquitonet.com
Web: 10thplanet.com

A389 RECORDINGS

P.O. Box 12058
Baltimore, MD 21281
Email: dom@a389records.com
Web: a389records.com, facebook.com/a389recordings

A-F RECORDS

P.O. Box 71266
Pittsburgh, PA 15213
Email: demos@a-frecords.com
Web: afrecords.tumblr.com
*Currently accepting demos

ACCIDENTAL ENTERTAINMENT, INC.

Web: accidentalentertainment.com
E-mail: hello@accidentalentertainment.com
Styles: alternative, indie, rock, acoustic, Latin, electronic/pop, classical, international
Services: Music licensing and sync, artist and composer development/presentation, publishing and admin.
*Please request via email to submit material
Adam Moseley, President, Rosie Forster, A&R Mgr.

ACTIVATE ENTERTAINMENT

5062 Lankershim Blvd.-174
N. Hollywood CA 91601
818-569-3020
Email: submissions@2Activate.com
Contact: James Arthur
How to Submit: Urban, Soul/R&B, HipHop, Pop, Hard Rock, Country;
Send Soundcloud, YouTube links, socials, email/text
Genres: Pop, Hip-Hop, R&B/Soul, Rock, Country

ALIAS RECORDS

838 E. High St. #290
Lexington, KY 40502
Email: accounts@aliasrecords.com
Web: aliasrecords.com
Styles/Specialties: indie-rock, singer-songwriters, electronica
Distribution: ADA
*No unsolicited material

ALLIGATOR RECORDS

New Material
P.O. Box 60234
Chicago, IL 60660

773-973-7736

Email: info@allig.com
Web: alligator.com
*Demo Submission see website for details

ALTERNATIVE TENTACLES

P.O. Box 419092
San Francisco, CA 94141
510-596-8984
Email: mail@alternativetentacles.com
Web: alternativetentacles.com
Styles/Specialties: punk rock, spoken-word, underground
*Unsolicited material accepted

ATTABOI MUSIC MAGAZINE

Email: info@wildoatrecords.net
Web: attaboi.online
Styles/specialties: popular music/
underground
Distribution: online

AMATHUS MUSIC

Attn: A&R
P.O. Box 611
Rockville Centre, NY 11571
Web: amathusmusic.com
Styles/Specialties: dance music, electronic, pop
*We do not accept demos

AMERICAN LAUNDROMAT RECORDS

P.O. Box 85
Mystic, CT 06355
860-460-8903
Email: americanlaundromat@hotmail.com
Web: allr-music.com
*Not accepting demos
*Business enquires only

AMHERST RECORDS

5221 Main St. Ste 2
Williamsville, NY 14221
716-883-9520
Email: info@amherstrecords.com
Web: amherstrecords.com

ANTI-

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
Email: publicity@epitaph.com
Web: anti.com, facebook.com/antirecords

API RECORDS

P.O. Box 7041
Watchung, NJ 07069
Email: apirecords@verizon.net
Web: apirecords.com

APPLESEED RECORDINGS

Music Submissions Department
1416 Larch Lane
West Chester, PA 19380
Email: jim@appleseedmusic.com
Web: appleseedmusic.com

ARCTIC SIREN PRODUCTIONS

4105 Turnagain Blvd., Ste. L
Anchorage, AK 99517
907-245-7311
Email: arcticsirn@acsalaska.net
Web: arcticsiren.com
Contact: Peggy Monaghan

ARKADIA LABEL GROUP/ VIEW INC.

11 Reservoir Rd.
Saugerties, NY 12477
845-246-9955
Email: viewvid@aol.com
Web: viewb2bonline.com

ASTHMATIC KITTY RECORDS

121 E. Kirkwood Ave., Suite 300
Bloomington, IN 47408
Email: info@asthmatickitty.com
Web: asthmatickitty.com
Notable Artists: Mozart's Sister, OMBRE, Roberts & Lord

ASTRALWERKS RECORDS

1750 Vine Street
Hollywood, CA
Email: astralwerks.astralwerks@gmail.com
Web: astralwerks.com, facebook.com/astralwerks
Styles/Specialties: electronic/rock
*No unsolicited material accepted

BAR-NONE RECORDS

P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
Email: glenn@bar-none.com
Web: bar-none.com
Contact: Glen Morrow, Owner

Distribution: ADA

*Unsolicited material accepted

BARSUK RECORDS

P.O. Box 22546
Seattle, WA 98122
Email: questions@barsuk.com
Web: barsuk.com
Roster: Death Cab For Cutie, the Long Winters, Mates of State, Menomena, Nada Surf, Ra Ra Riot, Phantogram, Ramona Falls, the Wooden Birds, David Bazan, Maps & Atlases, Say Hi, Big Scary, Laura Gibson, Pacific Air, Chris Walla

Distribution: Redeye

*Please DO NOT send us MP3s or other audio files, but please DO send us links to your music or press kit. See website for submission.

BEC RECORDINGS

P.O. Box 12698
Seattle, WA 98111
206-691-9782
Email: licensing@toothandnail.com
Web: becrecordings.com, facebook.com/becrecordingsmusic

BEGGARS GROUP

(Also XL Recordings, Rough Trade Records, Matador Records, 4AD)
134 Grand St.
New York, NY 10013
212-995-5882
Email: banquet@beggars.com
Web: beggarsgroupusa.com
Contact: Matt Harmon, President
Styles/Specialties: indie-rock, pop, electronic
Roster: Vampire Weekend, Sonic Youth, Queens of the Stone Age, the National, Warpaint, the xx, Yo La Tengo and the New Pornographers
Distribution: ADA

BIG DEAL RECORDS

PO Box 260800
15503 Ventura Blvd., Ste. 300
Encino, CA 91436
818-922-0807
Email: info@bigdealmusic.com
Web: bigdealmusic.com
Styles/Specialties: pop, rock, R&B
*No unsolicited material

Additional locations:

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

BIG NOISE

11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: al.bignoise@gmail.com
Web: bignoise.com
Roster: Artists have included 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

BLACK DAHLIA MUSIC

P.O. Box 631928
Highlands Ranch, CO 80163
505-672-0333
Email: blackd@blackdahlia.com
Web: blackdahlia.com

BLACKHEART RECORDS

636 Broadway
New York, NY 10012
212-353-9600
Email: blackheart@blackheart.com
Web: blackheart.com
Styles/Specialties: all styles
*Unsolicited material accepted, ATTN: A&R Dept.

BLOODSHOT RECORDS (see *Excelsior Music*)

BLUE CANOE RECORDS

Atlanta, GA & Tokyo Japan
Email: contactbcr@bluecanoerecords.com
Web: bluecanoerecords.com

BOMP/ALIVE NATURALSOUND RECORDS

919 Isabel, Unit G
Burbank, CA 91506
Email: label@alive-records.com
Web: alive-records.com/category/bomp
Contact: Patrick Boissel
Roster: the Black Keys, Two Gallants, Buffalo Killers, Brian Jonestown Massacre, Soledad Brothers, The Warlocks, the Black Lips, SSM, Brimstone Howl, Trainwreck Riders, Black Diamond Heavies, Bloody Hollies
Distribution: Lumberjack Mordam Music Group

*Unsolicited material accepted. We are a small team, but we listen to it all. Do not contact us, we will contact you if we dig what we hear.

BOOSWEET RECORDS

P.O. Box 45256
Los Angeles, CA 90045
310-613-3535
Web: boosweet.com
Styles/Specialties: jazz, jazz fusion, smooth jazz, R&B, pop, reggae, hip-hop, rap, rock, metal, guitar instrumental, alternative
Roster: Kiko Loureiro, Vernon Neilly

BRIDGE NINE RECORDS

282 Rantoul Street
Beverly, MA 01915
978-532-0666
Email: info@bridge9.com
Web: bridge9.com

BURNSIDE RECORDS

6635 N. Baltimore Ave, Ste 226
Portland, OR 97203
503-231-0876 ext. 202
Email: skip@bcdistribution.com
Web: burnsideistribution.com

CANYON RECORDS

P.O. Box 61564
Phoenix, AZ 85052
800-268-1141
Email: canyon@canyonrecords.com
Web: canyonrecords.com

CELESTIAL HARMONIES

Division of Mayflower Music Corp
P.O. Box 30122
Tucson, AZ 85751
520-326-4400 Fax 520-326-3333
Email: celestial@harmonies.com
Web: harmonies.com

CENTURY MEDIA

The Century Family
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25 Madison Ave.
New York, NY 10010
Email: centurymedia@musictoday.com
Web: centurymedia.com, facebook.com/centurymedia
*Unsolicited material accepted, see web for details

CEXTON RECORDS

P.O. Box 80187
Rancho Santa Margarita, CA 92688
Offices in CA and NYC
949-766-1384
Email: johnceyton@aol.com
Web: cexton.com

Contact: John Anello, Jr.

Roster: Johnny Mandolin, Larry Luger, Chiz Harris w/ Conte Candoli, Doc Anello Trio, Tom Kubis Big Band, Jack Wood, Beach Front Property, Doc Anello & the Swing Machine Big Band, James L Dean Big Band, Reissues of Sinatra, Martin, Andante Duo Italian Music, Marie Anello Opera CD, Otaku in Crime Japanese Anime music
Styles/Specialties: jazz, big band, swing and Italian-American artists
Distribution: Indie, point of purchase, Internet, specialty stores

CLEOPATRA RECORDS

11041 Santa Monica Blvd., PMB 703
Los Angeles, CA 90025
310-477-4000 Fax 310-312-5653
Web: cleorecs.com/home
Contact: Brian Perera, Tim Yasui
Styles/Specialties: gothic, rock, metal, rap, R&B, dance, classics, soundtracks
*Music Submissions accepted

CLICKPOP RECORDS

P.O. Box 5765
Bellingham, WA 98227
Email: dave@clickpoprecords.com
Web: clickpoprecords.com

CLOSED SESSIONS

Chicago, IL
Email: alex@closedsessions.com
Web: closedsessions.com
Notable Artists: Jamila Woods, Kweku Collins, Webster X

CMH RECORDS

2898 Rowena Ave., #201
Los Angeles, CA 90039
800-373-8073
Email: info@cmhrecords.com
Web: cmhrecords.com
Styles/Specialties: country, bluegrass, electric, children's, Christmas

COMMUNION RECORDS

London & Brooklyn
 Email: info@communionmusic.com
 Web: communionmusic.co.uk
Notable Artists: Michael Kiwanuka, Gotye, Tennis

COMPASS RECORDS

916 19th Ave. S.
 Nashville, TN 37212
 800-757-2277, 615-320-7672
 Fax: 615-320-7378
 Email: info@compassrecords.com
 Web: compassrecords.com

CONCORD RECORDS

5750 Wilshire Blvd. #450
 Los Angeles, CA 90036
 310-365-4455
 Email: submissions@concordmusicgroup.com
 Web: concordmusicgroup.com
Roster: Action Bronson, Andrew Bird, Arianna Neikrug, August Burns Red, Barenaked Ladies

CROSSROADS ENTERTAINMENT

50 Fisk Drive
 Arden, NC 28704
 828-684-3066
 Email: care@crossroadsmusic.com
 Web: crossroadsmusic.com, facebook.com/crossroadslabelgroup

CURB RECORDS

48 Music Sq. E.
 Nashville, TN 37203
 615-321-5090
 Email: licensing@curb.com
 Web: curb.com, curb.com/licensing
 *No unsolicited material accepted

DAEMON RECORDS

P.O. Box 1207
 Decatur, GA 30031
 Email: info@daemonrecords.com
 Web: daemonrecords.com

DANGERBIRD RECORDS

3801 Sunset Blvd.
 Los Angeles, CA 90026
 323-665-1144
 Email: info@dangerebird.com
 Web: dangerbirdrecords.com
Roster: Juiceboxxx, *Repeat Repeat, A. Sinclair, Holly Miranda

DCD2 MUSIC

Email: info@dcd2records.com
 Web: dcd2records.com

DEEP SOUTH RECORDS

P.O. Box 17737
 Raleigh, NC 27619
 919-844-1515
 Email: hello@deepsouthernentertainment.com
 Web: deepsouthernentertainment.com

Additional location:

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

DELMARK RECORDS

4121 N. Rockwell
 Chicago, IL 60618
 773-539-5001
 Email: delmark@delmark.com
 Web: delmark.com

DELOS PRODUCTIONS

P.O. Box 343
 Sonoma, CA 95476
 800-364-0645, 707-996-3844
 Email: orders@delosmusic.com
 Web: delosmusic.com, outhere-music.com
Styles/Specialties: classical

DISCHORD RECORDS

3819 Beecher St. N.W.
 Washington, DC 20007
 703-351-7507
 Email: dischord@dischord.com
 Web: dischord.com

D'MAR ENTERTAINMENT, INC.

San Jose, CA
 Email: dmarmusic@yahoo.com
 Web: dmarmusic.com
Styles/Specialties: smooth jazz, R&B, gospel
 *Accepts unsolicited material

DOMINO RECORDS

P.O. Box 47029
 London, UK SW18 1EG
 Web: dominorecordco.com
Notable Artists: Blood Orange, Arctic Monkeys, Animal Collective

DOMO RECORDS

11022 Santa Monica Blvd., #380
 Los Angeles, CA 90025
 310-966-4414
 Email: info@domocart.com
 Web: domomusicgroup.com

Contact: Dino Malito
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
 *If you are interested in submitting your music to us, please see our website

DRAG CITY RECORDS

P.O. Box 476867
 Chicago, IL 60647
 312-455-1015
 Fax: 312-455-1057
 Email: press@dragcity.com
 Web: dragcity.com
 *No longer accepts demos

DSPB

237 Cagua N.E.
 Albuquerque, NM 87108
 505-266-8274
 Email: dsbp@dsbp.cx
 Web: dsbp.cx

DUALTONE RECORDS

3 McFerrin Ave.
 Nashville, TN 37206
 615-320-0620
 Email: info@dualtone.com
 Web: dualtone.com

EARWIG MUSIC COMPANY, INC.

2054 W. Farwell Ave., Ste G
 Chicago, IL 60645-4963
 773-262-0278
 Email: info@earwigmusic.com
 Web: earwigmusic.com

EAST 2 WEST COLLECTIVE

Los Angeles, CA 90025
 323-963-8050
 Email: idevita@e2wcollective.com
 Web: e2wcollective.com
Contact: Laura Ackermann, Senior Publicist

ELTON AUDIO RECORDS

Wayne, NJ
 Email: contact@eltonaudio.com
 Website: eltonaudio.com
Contact: Louis Elton, Owner
 Distribution: Symphonic, Too Lost
 *Accepts unsolicited material

EMPEROR JONES RECORDS

P.O. Box 4730
 Austin, TX 78765
 Email: brutus@emperorjones.com
 Web: emperorjones.com

ENTERTAINMENT ONE MUSIC US (MNRK)

11-13 East 26th Street
 New York, NY 10010
 Web: mnrk.com

Additional locations:

2700 Pennsylvania Ave.
 Suite 1000
 Santa Monica, CA 90404

4201 Wilshire Blvd,
 Suite 400
 Los Angeles, CA 90010

Offices in Canada
 Toronto, Montreal, Vancouver

Offices in London & Asia

EPITAPH RECORDS

2798 Sunset Blvd.
 Los Angeles, CA 90026
 213-413-7353
 Email: edie@epitaph.com
 Web: epitaph.com
Styles/Specialties: alt-rock, punk
Distribution: Indies
 *No unsolicited material

EQUAL VISION RECORDS

P.O. Box 38202
 Albany, NY 12203-8202
 518-458-8250 Fax 518-458-1312
 Email: info@equalvision.com
 Web: equalvision.com
Styles/Specialties: punk, hardcore, indie, emo, rock, pop, metal
 *No physical demos. Email links to stream your music (no downloads), with a biography

ERASED TAPES RECORDS, LTD

174 Victoria Park Road
 London E9 7HD Great Britain
 Email: licensing@erasedtapes.com
 Web: erasedtapes.com
Notable Artists: Anne Muller, Bell Orchestra, Codes in the Clouds, Daniel Brandt, Greg Gives Peter Space, etc.

ESTRUS LLC

P.O. Box 2125
 Bellingham, WA 98227
 Email: website@estrus.com
 Web: estrus.com
 *No unsolicited material

EXCELERATION MUSIC

Is a partnership of global music industry leaders who invest in the future of independent music.
 Web: excelerationmusic.com
Contact: info@excmusic.com

FAT POSSUM RECORDS

P.O. Box 1923
 Oxford, MS 38655
 662-234-2828 Fax 662-234-2899
 Email: matthew@fatpossum.com
 Web: fatpossum.com, facebook.com/fatpossumrecords

FAVORED NATIONS ENTERTAINMENT

17328 Ventura Blvd., #165
 Encino, CA 91316
 918-395-1989
 Email: info@favorednations.com
 Web: favorednations.com
Styles/Specialties: all styles welcome
 (Label is co-owned by Steve Vai)

FEARLESS RECORDS

5870 W. Jefferson Blvd., Ste. E
 Los Angeles, CA 90016
 Web: fearlessrecords.com
Styles: See website for details

FERVOR RECORDS

1810 W. Northern Ave A-9
 Box 186
 Phoenix, AZ 85021
 Email: info@fevor-records.com
 Web: fevor-records.com
 *We do not accept unsolicited material

FEVER RECORDS

ATTN: Sal Abbatiello
 P.O. Box 219
 Yonkers, NY 10710
 914-725-0011
 Email: fevermusic@aol.com
 Web: feverrecords.com

FIRST ACCESS ENTERTAINMENT

6725 Sunset Blvd. Ste. #420
 Los Angeles, CA 90028
 Email: contact@faegrp.com
 Web: faegrp.com
Published: facebook.com/firstaccessent
How to Submit: no unsolicited material

FORMUSIC

Rua Bernardino de Campos, 277
 Ildaia-tuba - São Paulo 0 Brazil
Contact: Nando Machado
 Web: formusic.com.br
 Email: info@formusic.com.br
Styles/Specialties: Indie/Rock/Hard Rock/Pop/Folk/
 Electronic
Notable artists: Arctic Monkeys, Queens of the Stone
 Age, Radiohead, Tame Impala, Gavin James, Passenger

FREDDIE RECORDS

5979 S. Staples St.
 Corpus Christi, TX 78413
 361-992-8411 Fax 361-992-8428
 Email: sales@freddierecords.com
 Web: freddiestore.com

G2 RECORDS

14110 N. Dallas Pkwy. Ste. 365
 Dallas, TX 75254
 972-726-9203
 Email: info@g2records.com
 Web: g2recordsandpublishing.com

GET HIP, INC.

1800 Columbus Ave.
 Pittsburgh, PA 15233
 412-231-4766
 Email: gregg@gethip.com
 Web: gethip.com

GHOSTLY INTERNATIONAL

P.O. Box 220395
 Brooklyn, NY 11222
 Email: booking@ghostly.com
 Web: ghostly.com
Notable Artists: Mary Lattimore, Tadd Mullinex,
 Matthew Dear, Kilo, Tycho

GLASSNOTE RECORDS

Demo Submissions
 770 Lexington Ave., 16th Fl.
 New York, NY 10065
 646-214-6000 Fax 646-237-2711
 Email: demos@glassnotemusic.com
 Web: glassnotemusic.com
Roster: Phoenix, the Temper Trap,
 Mumford and Sons, Two Door Cinema Club, Givers,
 Oberhofer, Childish Gambino, Daughter, Little Green
 Cars, Robert DeLong, Flight Facilities, Half Moon Run,
 CHVRCHES, Foy Vance, Jeremy Messersmith, Panama
 Wedding

Additional locations:

Los Angeles
 2200 Colorado Avenue
 Suite 200
 Santa Monica, CA 90404
310-865-8620

London

10-11 Lower John St, Soho
 London W1F 9EB
 020-7183-6887

Toronto

2450 Victoria Park, Ste. 1
 Toronto, Ontario
 M2J 4A1
 416-718-4424

HEADS UP INTERNATIONAL

Concord Music Group
 5750 Wilshire Blvd, Suite 450
 Los Angeles, CA 90036
 310-385-4440
 Email: submissions@concordmusicgroup.com
 Web: concordmusicgroup.com/labels/heads-up

HOPELESS RECORDS

PO Box 495
 Van Nuys, CA
 818-997-0444
 Email: ar@hopelessrecords.com
 Web: hopelessrecords.com
 *See web FAQ for submission guidelines

HOT TOMATO RECORDS

DEEP SOUTH ENTERTAINMENT
 P.O. Box 17737
 Raleigh, NC 27619
 919-844-1515
 Email: info@deepsouthernentertainment.com
 Web: deepsouthernentertainment.com

Additional Location:

Nashville
 PO Box 121975
 Nashville, TN 37212
 615-953-4800

IDOL RECORDS

P.O. Box 140344
 Dallas, TX 75214
 Email: info@idolrecords.com
 Web: idolrecords.com

INNOVATIVE LEISURE

2658 Griffith Park Blvd, #324
 Los Angeles, CA 90039
Contact: Nat Nelson, Jamie Strong & Hanni El Khatib
 Email: info@innovativeleisure.net
 Web: innovativeleisure.net
Notable Artists: BADBADNOTGOOD, Nosaj Thing, Rhye

INTEGRITY LABEL GROUP

4050 Lee Vance Drive
 Colorado Springs, CO 80918
 1-888-888-4726
 Email: customercare@integritymusic.com
 Web: integritymusic.com
Contact: David C. Cook
 *No unsolicited material

Additional location:

1646 Westgate Circle, Suite 106
 Brentwood, TN 37027
 888-888-4726

IPECAC RECORDINGS

Email: info@ipecac.com
 Web: ipecac.com
Contact: Greg Werckman
Distribution: Fontana
Roster: Fantomas, Melvins, Northern Stone, Dalek,
 Skeleton Key, Peeping Tom, Dub Trio

JAGGO RECORDS

323-850-1819
 Email: jaggo@jaggo.com
 Web: jaggo.com
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul,
 World music
 *Unsolicited material accepted

JAGJAGUWAR

213 S. Rogers St.
 Bloomington, IN 47404
Contact: Darius Van Arman, Chris Swanson
 Email: info@jagjaguar.com
 Web: jagjaguar.com, facebook.com/jagjaguar
Notable Artists: Bon Iver, Angel Olsen,
 Unknown Mortal Orchestra

JAZZ LINK ENTERPRISES

3721 Columbia Dr.
 Longmont, CO 80503
 303-776-1764
 Email: hiberjude@gmail.com

JONKEY ENTERPRISES

Sonic Safari Music
 663 W. California Ave.
 Glendale, CA 91203
 818-242-4034
 Email: chuck@sonicsafarimusic.com
 Web: sonicsafarimusic.com
Contact: Chuck Jonkey
Styles: environmental, world, traditional, ethnic
Distribution: Indies
Roster: Chuck Jonkey, Carl Malone
 *No unsolicited material

K RECORDS

P.O. Box 7154
 Olympia, WA 98507
 360-786-1594
 Email: promo@krecords.com
 Web: krecords.com
Roster: Karl Blau, Aries, Jason Anderson
 Currently not accepting demos

KEMADO RECORDS

87 Guernsey St.
 Brooklyn, NY 11222
 Email: info@kemado.com
 Web: kemado.com
Roster: the Sword

KILL ROCK STARS

819 SE 14th Loop
 Suite 106
 Battle Ground, WA 98604
 Email: feedback@killrockstars.com
 Web: killrockstars.com
 *Accepting demos from active, touring bands

KOCH RECORDS
See El Music Group

KRANKY
Chicago, IL
Email: krankyinfo@gmail.com
Web: kranky.net
Notable Artists: Stars of the Lid, Grouper, Tim Hecker
*Currently accepting demos

LAMON RECORDS CORPORATION
Hollywood: 818-850-0625
Nashville: 615-379-2121
Email: dave@lamonrecords.com
Web: lamonrecords.com

LAZY BONES RECORDINGS
10002 Aurora Ave. N.
Ste. 36 FMB 317
Seattle, WA 98133
310-281-6232
Email: scott@lazybones.com
Web: lazybones.com
*At this time we are not accepting demos

Additional Location:

Melbourne, Australia
(03) 9028 2200

LAZY S.O.B. RECORDINGS
P.O. Box 4084
Austin, TX 78765
512-480-0765
Email: lazysob1@aol.com
Web: lazysob.com

LEG (Loggins Entertainment Group)
615-323-2200
Email: staff@backstageentertainment.net
Web: backstageentertainment.net

LEVIATHAN RECORDS
P.O. Box 745
Tyrone, GA 30290
770-257-8697
Email: promotions@leviathanrecords.com
Web: leviathanrecords.com

LITTLE FISH RECORDS
Cleveland, OH 44119
216-481-1634, 216-849-6478
Email: lkoyal@msn.com
Web: littlefishrecords.com
Contact: Greg David

LIZARD SUN ENTERTAINMENT
1621 W. 25th St., Ste. 115
San Pedro, CA 90732
310-505-3958
Email: floyd@lizardsunentertainment.com
Web: morrisonland.com
Contact: Floyd Boco, CEO & President
Styles: country, pop, rock

LOCAL ACTION

London
Email: info@localactionrecords.co.uk
Web: localactionrecords.co.uk
Notable Artists: Deadboy, Jammz, DAWN

LOVECAT MUSIC
P.O. Box 548, Ansonia, Sta.
New York, NY 10023
646-304-7391
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com

LUAKA BOP
195 Chrystie, 602B
New York, NY 10002
212-624-1469
Email: iwasthinking@luakabop.com
Web: luakabop.com
Styles/Specialties: pop, world
*No unsolicited materials

MACKAVENUE
18530 Mack Ave., Unit 299
Grosse Pointe Farms, MI 48236
888-640-6225
Email: info@mackavenue.com
Web: mackavenue.com

MAGGIE'S MUSIC
P.O. Box 490
Shady Side, MD 20764
410-867-0642
Email: mail@maggiesmusic.com
Web: maggiesmusic.com

MALACO MUSIC GROUP, THE
P.O. Box 9287
Jackson, MS 39286
601-982-4522
Email: malaco@malaco.com
demo@malaco.com
Web: malaco.com

MANIFESTO RECORDS
104 West Anapamu Street
Suite K
Santa Barbara, CA 93101
805-837-0100
Email: esc@manifesto.com
Web: manifesto.com
Contact: Evan Cohen, Business Affairs
Styles: rock, indie, Brit-pop, punk
Roster: Alice Cooper, Dead Kennedys, Tom Waits

Distribution: MVD
*No unsolicited material

MARSALIS MUSIC
323 Broadway
Cambridge, MA 02139
617-354-2736
Web: marsalismusic.com
*Not accepting any artist submissions

MASCOT LABEL GROUP
P.O. Box 231
2650 AE Berkel & Rodenrjns
The Netherlands
Web: mascotlabelgroup.com
Contact: Ron Burman D President MLG North
America/A&R
Email: burman@mascotlabelgroup.com
Contact: Ed van Zijl D owner/A&R
Styles: Rock, metal, guitar, prog, blues rock, jam

MATADOR RECORDS
134 Grand St.
New York, NY 10013
703-915-1211, 212-995-5882
Email: miwaokumura@beggars.com
Web: matadorrecords.com
Styles/Specialties: all styles
*Unsolicited material accepted

MELLO MUSIC GROUP
Tucson, AZ
Email: info@mellonmusicgroup.com
Web: mellonmusicgroup.com
Notable Artists: Oddisee, Open Mike Eagle, Apollo Brown

MERGE RECORDS
Chapel Hill, NC
Email: merge@mergerecords.com
Web: mergerecords.com
Roster: Arcade Fire, Barren Girls, Caribou, Divine Fits, Ex Hex, She & Him, Teenage Fanclub, M. Ward and more.

METAL BLADE RECORDS
5632 Van Nuys Blvd., #1301
Sherman Oaks, CA 91401
Email: metalblade@metalblade.com
Web: metalblade.com, facebook.com/
metalbladerecords
Styles/Specialties: heavy metal, progressive, rock
*No unsolicited material

Additional location:

Metal Blade Records GIMGH
Marstallstrasse 14
73033 Goppingen, Germany

METROPOLIS RECORDS
P.O. Box 974
Media, PA 19063
610-595-9940
Email: demo@metropolis-records.com, facebook.com/
metropolisrecords
Web: metropolis-records.com
*Not accepting demos at this time.

MEXICAN SUMMER
87 Guernsey St.
Brooklyn, NY11222
Email: info@mexicansummer.com
Web: mexicansummer.com
Notable Artists: Ariel Pink, Weyes Blood, Dungen

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

MILK RECORDS
P.O. Box 35
Moreland LPO
Coburg 3058
Victoria, Australia
Email: milk@milkecords.com.au
Web: milkecords.com.au,
facebook.com/milkecordsmelbourne
Notable Artists: Courtney Barnett

MIND OF A GENIUS (MOAG)
P.O. Box 3613, M.P.O.
Vancouver, BC, Canada, V6B 3Y6
604-669-MINT
Email: info@mintrecs.com
Web: mintrecs.com, facebook.com/
mintrecs, mindofagenius.co.uk
Notable Artists: THEY, Gallant, ZHURECORDS
Roster: Hot Panda, Immaculate Machine, Fanshaw, Kellarissa, John Gullik
*We are no longer accepting physical demo submission. Use contact form on website

MIXPAK RECORDS
Brooklyn, NY
Email: info@mixpakrecords.com
Web: mixpakrecords.com
Notable Artists: Popcaan, Palmistry, Murio

MORPHIUS RECORDS
100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
Email: info@morphius.com
Web: morphius.com

MOTION CITY RECORDS
P.O. Box 50624

Minneapolis, MN 55405
310-434-1272
Email: us@motorcitysoundtrack.com
Web: motorcity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MOUNTAIN APPLE COMPANY, THE
P.O. Box 22569
Honolulu, HI 96814
808-597-1888
Web: mountainapplecompany.com
Styles/Specialties: traditional and contemporary
Hawaiian

MOUNTAIN HOME RECORDS
50 Fisk Drive
Arden, NC 28704
828-684-3066
Email: info@mountainhomemusiccompany.com
Web: mountainhomemusiccompany.com, facebook.com/
mtnhomemusic
Styles/Specialties: bluegrass
*No unsolicited material

MRG RECORDINGS
Email: submissions@mrcrecordings.com
Web: mrcrecordings.com, facebook.com/
mrcrecordings
Contact: A&R
Styles/Specialties: rock, electronic, ambient, folk

MTS RECORDS
227 Gill Road
Apollo, PA 15613
828-445-5282
Email: michael@mtsmanagementgroup.com
Web: mtsmanagementgroup.com
Styles/Specialties: All Genres

MY-ZEAL PRODUCTIONS, CO
23207 Lahser Rd.
Southfield, MI 48033
313-444-8583
Email: myzealproductions@gmail.com
Web: myzealproductions.com
Styles/Specialties: gospel, pop, rnb, singer-
songwriters
Distribution: indieBlu, MNRK

NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.
119 N Wahsatch Avenue
Colorado Springs, Colorado 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: newpants.com, oldpants.com
Contact: Robert A.
Styles/Specialties: pop, rock, rap,
R&B, country
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 Phyllis Shaw.
*Unsolicited material through management or lawyer only. Please contact before submitting

NEW WEST RECORDS
2923 Berry Hill Dr.
Nashville, TN 37204
615-385-4777
Web: newwestrecords.com
Roster: see web
*No unsolicited materials accepted

NINJA TUNE
P.O. Box 4296
London, SE11 4WW
Email: demos@ninjatune.net
Web: ninjatune.net/home
Roster: Bonobo, Actress, FaltyDL, The Bug
*Only accepting demos in digital form

NITRO RECORDS
7071 Warner Ave., Ste. F736
Huntington Beach, CA 92647
Email: info@nitrorecords.com
Web: facebook.com/nitrorecords
Styles/Specialties: punk/pop
Roster: see web

NOISEY BY VICE
Brooklyn, New York 11249
Email: press@vice.com
Web: vice.com/en/section/music

NONESUCH RECORDS
1633 Broadway
New York, NY 10019
212-707-2000
Email: info@nonesuch.com
Web: nonesuch.com, facebook.com/
NonesuchRecords
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

OGGIO RECORDS
3540 W. Sahara Ave., #308
Las Vegas, NV 89102
702-800-5500
Web: oggio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: George Lopez, the Sparks, Jackie the Jokeman Martling, reissues, novelty, soundtracks, Beatallica

OH BOY RECORDS
P.O. Box 150222

Nashville, TN 37215
615-742-1250
Email: info@ohboy.com
Web: ohboy.com
*no unsolicited material accepted

PAPER GARDEN RECORDS
170 Tillary St, Apt. 608
Brooklyn, NY 11201
Email: info@papergardenrecords.com
Contact: Bryan Vaughn
Web: papergardenrecords.com
Roster: Alcoholic Faith Mission, Darla Framer, Mighty Tiger, Pree
*Accepting demos

PARMA RECORDINGS
44 Lafayette Rd.
PO Box 1567
North Hampton, NH 03862
603-758-7718
Email: info@parmarecordings.com
Web: parmarecordings.com

PAUL WINTER
P.O. Box 72
Litchfield, CT 06759
860-567 8796, 800-437-2281
Email: elizabeth@waldmaniapr.com
Web: paulwinter.com,
facebook.com/paulwintermusic

POSI-TONE
P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
Email: info@posi-tone.com
Web: posi-tone.com
Styles/Specialties: jazz
Roster: Orrin Evans, Jim Rotondi, Ralph Bowen, Brian Charette, Jared Gold, David Gibson, Ehud Asherie, Doug Webb

PPL ENTERTAINMENT GROUP, INC
PO Box 261488
Encino, CA 91426
310-962-3873, 424-394-1496
Email: pplzmi@aol.com
Web: pplzmi.com
*No unsolicited material accepted
Contact: Max Diamond
*No unsolicited material accepted. Must first write with SASE for permission.

PRA RECORDS
212-860-3233
Email: pra@prarecords.com
Web: prarecords.com
Contact: Patrick Rains
Styles/Specialties: jazz
Roster: Jonatha Brooke, Randy Crawford, David Sanborn, Curtis Stigers
Distribution: CRYO

PRAVDA RECORDS
4245 N Knox Ste 7
Chicago, IL 60641
773-763-7509
Email: kenn@pravdamusic.com
Web: pravdamusic.com

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

QUARTO VALLEY RECORDS
Woodland Hills, CA
Email: info@quartovalleyrecords.com
Web: quartovalleyrecords.com
Roster/Notable Projects: Paul Rodgers, Savoy Brown, Edgar Winter, The Immediate Family, Narada Michael Walden, Richard T. Bear, Bonham-Bullick Band, Denny Seiwell, Sean Chambers, Dominic Quarto

R&S RECORDS
Email: bandcamp@rsrecords.com
Web: rsrecords.com
Roster: James Blake, Nicolas Jaar, Paul White

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

RAZOR AND TIE RECORDS (CONCORD)
Web: concord.com/labels/razor-and-tie-records
Email: info@concord.com
Roster: (See Website)

RED EYE MUSIC GROUP
505 Eno St.
Hillsborough, NC 27278
877-733-3931
Email: info@redeyeworldwide.com
Web: redyeusa.com
Note: no unsolicited material

RED HOUSE RECORDS
916 19th Avenue South
Nashville, TN 37212
800-757-2277, 615-320-7672
Email: info@compassrecords.com

Web: redhouserecords.com
*Unsolicited material accepted

RELAPSE RECORDS

P.O. Box 2060
Upper Darby, PA 19082
610-734-1000
Email: mailorder@relapse.com,
Web: relapse.com, facebook.com/
relapserrecords
Roster: High on Fire, Judifer, Origin, Brutal Truth

REVELATION RECORDS

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

RHYMESAYERS ENTERTAINMENT

2409 Hennepin Ave.
Minneapolis, MN 55405
612-977-9870
Email: info@rhymesayers.com
Web: rhymesayers.com

ROADRUNNER RECORDS

Warner Music Group
1633 Broadway
New York, NY 10019
212-275-2000
Web: elektramusicgroup.com/roadrunnerrecords
Styles/Specialties: rock
*Unsolicited materials accepted, see web for details.

ROUGH TRADE RECORDS

30 Rockefeller Plaza
New York, NY 10112
212-664-1110
Web: roughtrade.com
Notable Artists: Princess Nokia, jennylee, Parquet
Courts

SACRED BONES

Brooklyn, New York
Email: info@sacredbonesrecords.com
Web: sacredbonesrecords.com
Notable Artists: Amen Dunes, Zola Jesus, Jenny Hval

SECRETLY CANADIAN

213 S. Rogers
Bloomfield, IN 47404
812-335-1572
Email: info@secretlydistribution.com
Web: secretlycanadian.com
Notable Artists: Whitney, ANOHNI,
serpentwithfeet, War On Drugs

SHANGRI-LA PROJECTS

P.O. Box 40106
Memphis, TN 38174
901-359-3102
Email: sherman@shangrilaprojects.com
Web: shangrilaprojects.com

SIX DEGREES RECORDS

P.O. Box 411347
San Francisco, CA 94141
Email: licensing@sixdegreesrecords.com
Web: sixdegreesrecords.com
Distribution: Fontana
*We do not accept unsolicited demos

SONIC IMAGES ENTERTAINMENT GROUP

12400 Ventura Blvd., #268
Studio City, CA 91604
323-650-4000
Email: sonicimages@sonicimages.com
Web: sonicimages.com

SOULECTION

Los Angeles
Contact: Joe Kay, Head of A&R
Web: soulection.com
Notable Artists: Goldlink, Sango, Ta-ku

SOUND KITCHEN STUDIOS, LLC

112 Seaboard Ln.
Franklin, TN 37067
615-370-5773
Email: iblonder@soundkitchen.com
Contact: Ira Blonder
Specialties: All Genres
*Unsolicited material accepted

SOUNDSCAPES MEDIA GROUP

1534 N. Moorpark Road, #183
Los Angeles, CA 91360
805-405-8078
Email: info@soundscapesmedia.com
Web: soundscapesmedia.com
Styles/Specialties: Jazz, Acoustic, Vocal, Latin, Pop,
Blues, Classic Rock, Classical - HD Recordings and
Distribution, Immersive formats
*Unsolicited material accepted

SPARROW RECORDS

(Capitol CMG Label Group)
101 Winners Cir.
Brentwood, TN 37027
615-371-4300
Email: info@capitolcmg.com
Web: capitolcmglabelfgroup.com
Styles/Specialties: Christian
*No unsolicited materials

SST Records

PO Box 1
Taylor, TX 76754
512-387-5331
Email: orders@sstsuperstore.com
Web: sstsuperstore.com
Styles/Specialties: rock, jazz, punk, progressive rock
*Unsolicited material accepted

STONES THROW RECORDS, LLC

2658 Griffith Park Blvd, #504
Los Angeles, CA 90039
Email: losangeles@stonesthrow.com
Web: stonesthrow.com
Notable Artists: J Dilla, Dam-Funk, Madvillain

SUB POP

2013 4th Ave., 3rd Fl.
Seattle, WA 98121
206-441-8441 Fax 206-441-8245
Email: info@subpop.com
Web: subpop.com
Styles/Specialties: rock, alt. rock
*No unsolicited material

SUMMIT RECORDS

P.O. Box 13692
Tempe, AZ 85284-3692
1-480-491-6430
Email: sales@summitrecords.com
Web: summitrecords.com
Styles/Specialties: jazz--big band,
contemporary
Distribution: hard goods: Allegro Media Group (North
America); digital: IODA

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
Contact: Anita Strine
Roster: Brian Setzer, Stray Cats, Richard Cheese, Gary
Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks,
Butthole Surfers, Gibby Haynes, Dylan Donkin, the
Wylde Bunch
*Unsolicited material accepted, see website

SYMBIOTIC RECORDS

P.O. Box 88456
Los Angeles, CA 90009
424-245-0416
Web: symbioticonation.com
Styles/Specialties: All
Roster: Ignacio Val, Eric Knight
Services: Record Label
*Accepts unsolicited material email links only, no
phone calls

THIN MAN ENTERTAINMENT

P.O. Box 322
Torrance, CA 90507
310-320-8822
Email: submissions@thinmanentertainment.com
Web: facebook.com/p/thin-man-entertainment-100070572305110
Contact: Jeremy Meza
Styles/Specialties: alternative rock, darkwave,
deathrock, gothic, industrial, jazz, junk, punk and
psychobilly

THUMP RECORDS

P.O. Box 9605
Brea, CA 92822
Email: customersupport@thumprecords.com
Web: thumprecords.com
Contact: Bill Walker, CEO
Styles/Specialties: Latin rap, old skool, rap, R&B, Latin,
oldies, disco
*New Artist submission guidelines: see website.

TRUE PANTHER SOUNDS

New York, New York
Email: sounds@truepanther.com
Web: truepanther.com
Notable Artists: Tobias Jesso Jr. London O'Connor

UNIVERSALCMG WORLD ENT. 1954

A Straiter Enterprise Company
Wells Fargo Center
355 South Grand Avenue
LA, California 90071
323-334-0446
Email: info@unicmg.com
Web: unicmg.com
Styles/Specialties: All Genres
*No unsolicited material accepted

URBAND & LAZAR

Los Angeles, CA
London
323-230-8592
Email: help@urbandlazar.com
Web: urbandlazar.com
Styles/Specialties: indie, alt-rock, s-s
*We do not accept unsolicited material

VAGRANT RECORDS

5566 W. Washington Blvd.
Los Angeles, CA 90016
323-302-0100
Email: info@vagrant.com
Web: vagrant.com
*We do not accept unsolicited demos

WARP RECORDS

Sheffield London
Web: warp.net
Email: usa@warprecords.com

Notable Artists: Hudson Mohawke, Danny Brown,
Aphex Twin, Kelela
*not seeking unsolicited demos

WICKED COOL RECORDS

434 6th Ave., Ste. 6R
New York, NY
347-229-2960
Email: scott@wickedcoolrecords.com
Web: facebook.com/wickedcoolrecords

WINGSPAN RECORDS

A Straiter Enterprise Company
Wells Fargo Center
355 South Grand Avenue
LA, California 90071
323-334-0446
Email: info@unicmg.com
Web: wingspanrecords.com
Styles/Specialties: Artist development, solo artists,
singer/songwriters, All Genres
*No unsolicited material accepted

XL RECORDINGS

(Beggars Group)
1 Codrington Mews
London, England W11 2EH
+44 (0) 20 8870 7511
Web: xlrecordings.com
Email: xl@xl-recordings.com

YEAR001

Krumkargatan 22, 118 51
Stockholm Sweden
Email: info@year001.com
Web: year001.com, facebook.com/year001
Notable Artists: Yung Lean, Bladee, Thaiboy Digital

YEP ROC RECORDS

449-A Trollingwood Rd.
Haw River, NC 27258
877-733-3931
Email: fred@yeprocmusicgroup.com
Web: yeproc.com

MARKETING/PROMOTIONS

1 SEO EXPERTS

Los Angeles, CA
888-736-2413
Web: 1seoexperts.com
Contact: Michael Guy
Services: Providing cutting edge media and marketing

360 MEDIA

1040 Boulevard SE, Suite C
Atlanta, GA 30312
404-577-8686
Email: hello@360media.net
Web: 360media.net

919 MARKETING COMPANY

104 Avent Ferry Rd.
Holly Springs, NC 27540
919-557-7890
Email: letsworktogether@919marketing.com
Web: 919marketing.com

ABC PROMOTIONAL MARKETING

20531 Rhoda St.
Woodland Hills, CA 91367
818-999-2226
Email: andrew@shopabcpromo.com
Web: shopabcpromo.com

AIM MARKETING SOLUTIONS

830 3rd Street South, Suite 203
Jacksonville Beach, FL 32250
904-881-0932
Email: info@aimmktgagency.com
Web: aimmktgagency.com
Styles/Specialties: sports and entertainment
marketing

AFFORDABLE IMAGE

515 E. Grant Street, #216
Phoenix, AZ 85004
800-639-1622
Email: sales@affordableimage.com
Web: affordableimage.com

AIRPLAY ACCESS

5018 Franklin Pike
Nashville, TN 37220
310-325-9997
Email: staff@airplayaccess.com
Web: airplayaccess.com
Contact: Paul Loggins
Styles/Specialties: all styles

ANDERSON MARKETING

85 NE Loop 410, Suite 501
San Antonio, TX 78216
210-223-8233
Email: info@andersonmarketing.com
Web: andadv.com

ARIES OF NOHO PROMOTIONS

P.O. Box 16741
North Hollywood, CA 91615
747-256-8911, 818-220-3423
Email: shelby@ariesofnoho.com
Contact: MJ Shelby
Styles: Funk, Jazz, Old School, R&B, Soul, Urban,
World Beat
Services: Consulting, Radio Airplay, Marketing, On-Line
Promotion, Band Management, Social Networking,
Video Promotion and Internet Publicity

ARISTOMEDIA

Nashville, TN 37202
615-269-7071
Email: info@aristomedia.com
Web: aristomedia.com

BEHIND THE CURTAINS MEDIA

234 6th St. Ste #5
Brooklyn, NY 11215
347-699-4429
Contact: Michael Abiuso
Email: mike@behindthecurtainsmedia.com
Web: behindthecurtainsmedia.com

BLACK DOG PROMOTIONS

9920 South Rural Road, Ste. 108
Phoenix, AZ 85284
480-206-3435
Email: scott@blackdogpromotions.com
Web: blackdogpromotions.com

CARDS CASH REWARDS.COM

Los Angeles, CA
1-888-452-5959 Toll-Free in USA
Email: info@cardscashrewards.com
Web: cardscashrewards.com
Styles/Specialties: We develop gift cards into
marketing solutions that enable music artists to
establish and sustain their careers independently.
Our award-winning approach to gift cards integrates
online PR; social networking; cutting-edge ecommerce
and more into any commercially-viable artists'
marketing mix to accelerate sales and cash-flow;
grow and monetize social networks; establish new
distribution channels; and new strategic partnerships
and sponsorships. Our approach to gift cards also
conveys S.M.A.R.T.er ways for indie music artists to
crowdfund; digitally distribute music globally; sell
directly to consumers.

CARPARK RECORDS

P.O. Box 42374
Washington, D.C. 20015
Email: info@carparkrecords.com
Web: carparkrecords.com
Notable Artists: Toro y Moi, Skylar Spence, Cloud
Nothings

CORNERSTONE

71 W. 23rd St, 13th Fl.
New York, NY 10010
212-741-7100
Email: info@cornerstonepromotion.com,
pr@cornerstonepromotion.com
Contact: Rob Stone and Jon Cohen

CREATIVE BRAND CONSULTING

2219 S. 48th St., Ste. 1
Tempe, AZ 85282
888-567-0522
Email: ron@creativebrandconsulting.com
Web: creativebrandconsulting.com

CYBER PR

389 12th St.
Brooklyn, NY 11215
212-239-8384
Email: contact@arielpublicity.com
Web: cyberprmusic.com

DEATH TO SLOW MUSIC

Chicago, IL
(646) 470-8009
Email: teamdeath@earthtoslowmusic.com
Web: deathtoslowmusic.com
Contact: Henry Bainbridge
Styles: Indie, Punk, Rock, Folk, DIY, Underground
Services: Music PR for punks, geeks, weirdos and the
rest of us.
Campaigns with soul. Killer bios. Punchy press
releases. Straight dope advice.

DEBORAH BROSSAU COMMUNICATIONS

Los Angeles, CA
323-314-4203
Email: db@deborahbrosseau.com
Web: deborahbrosseau.com
Contact: Deborah Brosseau

DISTINCTIVE PROMO

646-727-9645
Email: promo@distinctivepromo.com
Web: distinctivepromo.com

DOMINANT CREATIVE

453 S. Spring St., Ste. 937
Los Angeles, CA 90013-2089
213-232-1193
Email: info@dominantcreative.com
Web: dominantcreative.com
Services: Logo creation, press kit design, album
cover art, promo materials (stickers, flyers, etc.)
audio post production, composition for TV/films/
games, songwriting arrangement, record production,
engineering, mixing, mastering, prepping, albums
for duplication/replication, vocal coaching, vocal
production, career consultation

FILTER

300 Lenora Street, Suite# 1279
Seattle, WA 98101
800-336-0809
Email: info@filterdigital.com
Web: filterdigital.com

FLANAGAN'S RADIO PROMOTIONS

323-876-7027
Email: submit@flanaganpromotions.com
Contact: Jon Flanagan, Taylor W., Tom S.
Styles/Specialties: AAA, rock, AC, consult before

pressing CD, building a band's buzz!

GAIL ROBERTS P.R. & INTERNET MARKETING
10061 Riverside Dr., Ste. 1400
Burbank, CA 91602
310-734-8193
Email: gailrobertspr@gmail.com
Web: linkedin.com/in/gailrobertspr
Contact: Gail Roberts

Styles/Specialties: longstanding music PR firm with marketing and online promotion, internet publicity, social networking. The firm also handles marketing and media for painters, authors, corporations and ecological projects.

GIANT STEP
281 N. 7th St., #2
Brooklyn, NY 11211
212-219-3567
Email: inquiries@giantstep.net
Web: giantstep.net

GIRLIE ACTION MEDIA & MARKETING, INC.
243 W. 30th St., 12th Fl.
New York, NY 10001
212-989-2222
Email: info@girlieaction.com
Web: girlieaction.com, facebook.com/girlieaction
Howard

GONZALEZ MARKETING
2804 W. Northern Lights
Anchorage, AK 99517
907-562-8640
Email: gm@gonzalezmarketing.com
Web: gonzalezmarketing.com
Contact: Steve Gonzalez

GRIFFIN 360
260 5th Avenue
Midtown NY 10001
Web: griffin360.com
Phone: (212) 481-3456
Email: julia@griffin360.com
Services Provided: Public Relations, Advertising - Print, Digital and Social Media Planning, Social Media Management, Event Management, Corporate Identity and Branding, Website Design, Video Production
Contact: Julia Sciacca Account Coordinator

HANDS ON PR & MARKETING
Email: handsonpr@aol.com
Contact: Craig Melone
Styles/Specialties: all styles/indie labels

HOWARD ROSEN PROMOTION, INC.
785 Quintana Rd. #174
Morro Bay, CA 93442
805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Formats/Specialties: We quarterback projects in all genres, CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country & College for artists of all label sizes including Independent.
Social Media, Video Production

INDIEPOWER PROMOTION & MARKETING
5062 Lankershim Blvd., #174
N. Hollywood, CA 91601
818-505-1836
Email: info@indiepower.com
Web: facebook.com/indiepoweronline, indiepower.com
Contact: Jay Warsinske CEO (40+ year veteran)
Styles/Specialties: All styles, worldwide, maximum PR, promotion, marketing and major distribution services by top pros

IFANZ.COM
(McCartney Multimedia, Inc.)
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: info@ifanz.com
Web: ifanz.com

IMAGINE PR
262 West 38th Street
Suite 703
New York City
212-922-1961
Email: info@imagine-team.com
Web: imagine-team.com

J&H PROMOTIONS
P.O. Box 295
Indian Rocks, FL 33785
760-812-1214
Email: jhpro@att.net
Web: facebook.com/groups/202874821030116
Contact: Mary Christopher, President
Styles/Specialties: Award-winning promotions, brand management, ad agency, radio promotions, press/PR, representing all genres, from indie to major label.
Clients: ABC Radio Networks, Dreamworks Records, Harrah's Casino, MCA Records, Jones and Thomas Advertising Agency, Naxos Music, Stringtown Records, Town of Los Altos Hills, Tennessee Trial Lawyers Association, Polk County Utilities, 3rd Battalion 3rd Marines, Main Street Bank and Trust and Virgin Records.

JJ ENTERTAINMENT
530-412-3354
Email: joddith@aol.com
Web: jjentertainment.com

Contact: Jodi Jackson

Styles: All

KAREN MORSTAD & ASSOCIATES
79 E. Putnam Ave.
Greenwich, CT 06830
646-209-8055
Email: kmorstad@karenmorstad.com
Web: karenmorstad.com

KBH ENTERTAINMENT GROUP
Van Nuys, CA 91405
818-786-5994
Email: support@kbhentertainment.com
Web: kbhentertainment.com
Contact: Brent Harvey
Styles/Specialties: consulting, artist management, event production, music licensing and placement, publicity, talent buying & booking

LABEL LOGIC
Artist and Label Services
566 Mindenvale Court
Simi Valley, CA 93065
(310) 405-4155 (text), 818-431-0728
Contact: Jay Gilbert and Jeff Moskow
Email: jay@label-logic.net, jeff@label-logic.net
Styles/Specialties: All genres

LAKES COMMUNICATION SERVICES
Los Angeles, CA 90045
323-251-2358
Email: lakescommunications@gmail.com
Contact: Jeffery Lakes
Clients: Mark Drummmond, Lakes The Voice
Styles: R&B, HipHop, Smooth Jazz, Urban Contemporary
Services: artist management, marketing, business development

LANE TERRALEVER
645 E Missouri Ave., Ste 400
Phoenix, AZ 85012
602-258-5263
Email: info@laneterralever.com
Web: laneterralever.com

LARRY WEIR
National Record Promotion
137 N. Larchmont Blvd., S-#500
Los Angeles, CA 90004
323-658-7449
Email: lweir@larryweir.com
Web: larryweir.com
Specialties: Need radio airplay? Multi-format radio promotion

LOGGINS PROMOTION
2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-2800
Email: staff@logginspromotion.com
Web: logginspromotion.com
Contact: Paul Loggins
Styles/Specialties: all styles

LOTOS NILE MARKETING
P.O. Box 90245
Nashville, TN 37209
615-298-1144
Email: info@lotosnile.com
Web: lotosnile.com

LUCKIE & COMPANY
1143 1st Ave S, Suite 110
Birmingham, AL 35223
833-4-LUCKIE
Email: press@luckie.com
Web: luckie.com

Additional location:

3160 Main St. Ste 200
Duluth, GA 30096

LUCK MEDIA & MARKETING, INC.
8581 Santa Monica Blvd., #426
West Hollywood, CA 90069
818-232-4175
Email: info@luckmedia.com
Web: luckmedia.com
Contact: Steve Levesque

MIA MIND MUSIC
254 6th St., Ste. #2
Hoboken, NJ 07030
800-843-8575
Email: info@miamindmusic.com
Web: miamindmusic.com

MAKE GOOD MARKETING & MANAGEMENT, INC.
Paul Orescan
13636 Ventura Blvd., #185
Sherman Oaks CA 91423
818-749-7014
Email: paulorescan@me.com
Web: makegoodmarketing.com

MIKE MATISA
Independent Agent
Radio Promotions, Artist Development
Email: mikematisa@gmail.com
Website: mikematisa.com
Contact: Mike Matisa
Services: Independent agent and scout for a diversified portfolio of radio promotion and artist development. Specializing in: Pop, Top 40, Adult Contemporary, Urban, Hot AC, Country, Triple A, Alternative, Active & Modern Rock, and Smooth Jazz radio formats.
MILES HIGH PRODUCTIONS

P.O. Box 93157
Hollywood, CA 90093
323-906-0400
Email: info@mileshighproductions.com
Web: mileshighproductions.com
Styles/Specialties: Social Marketing and digital press company catering to both indie and established artists. We specialize in rock, pop, dance, jazz, blues, country/roots, soul/urban and new age. Established in 2002.

MIXED MEDIA
Cranston, RI
401-942-8025
Email: ginny@mixedmediapromo.com
Web: mixedmediapromo.com, facebook.com/mixedmediapromotion

MOTION CITY RECORDS
1424 4th St., #604
Santa Monica, CA 90401
310-434-1272
Web: motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MTS MANAGEMENT GROUP
227 Gill Road
Apollo, PA 15613
412-445-5282
Email: michael@mtsmangementgroup.com
Web: mtsmanagementgroup.com
Contact: Michael Stover
Styles: all genres
Services: Consulting, Radio Airplay, Marketing, On-Line Promotion, Band Management, Social Networking, Video Promotion, iTunes and Spotify promotion, and Internet Publicity

NVE RECORDS
Universal Music Group Distribution
Murrieta, CA
951-444-8683
Email: info@nverecords.com
Web: nverecords.com
Contact: Gary Devon Dostson, CEO

NEW MUSIC WEEKLY
137 N. Larchmont Ave., Ste. 500
Los Angeles, CA 90004
310-325-9997
Email: staff@newmusicweekly.com
Web: newmusicweekly.com
Contact: Paul Loggins, Larry Weir, Chuck Dauphin, John Loggins, Jon Hudson, Masika Swain, Debi Fee
Styles/Specialties: all styles
*National music magazine specializing in radio airplay charts, artist spotlights/interviews and entertainment based editorials

THE ORIEL COMPANY
9 East 19th Street
6th Floor
New York, NY 10003
Email: carleen@thorie.co
Web: theorie.co

PACIFIC MARKETING LLC
2355 State Street, Suite 101
Salem, OR 97301
503-880-5516
Email: luc@pacmarllc.com
Web: pacmarllc.com

PIERCE CREATIVE SERVICES
433 G Street
Suite 302
San Diego, CA 92101
619-356-0164
Email: hello@piercesd.com

PINNACLE MANAGEMENT, MARKETING & PROMOTIONS, LLC
1129 Maricopa Hwy. Ste. #238
Ojai, CA 93023
805-201-6300
Email: pinnaclemanagement212@gmail.com
Formats/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent.

PEOPLE'S REVOLUTION, INC.
62 Grand St., 3rd Fl.
New York, NY 10013
212-274-0400
Email: nycinfo@peoplesrevolution.com
Web: peoplesrevolution.com
Styles/Specialties: Fashion and lifestyle PR, marketing and events. This includes fashion show planning and production

PFA MEDIA
Entertainment Media & Marketing
214 W. 29th St., Ste. 702
New York, NY 10001
212-334-6116
Email: info@pfamedia.net
Web: pfamedia.net

Additional location:

Nashville
615-840-8127
Email: info@pfamedia.net

PLA MEDIA, INC.
1303 16th Ave. S.
Nashville, TN 37212

615-327-0100
Email: info@plamedia.com
Web: plamedia.com

PLP ENTERTAINMENT GROUP, INC
PO BOX 261488
Encino, CA 91426
310-962-3873
Email: pplzmi@aol.com
*No unsolicited material accepted

PYRAMID COMMUNICATIONS
1932 1st Ave., Ste. 507
Seattle, WA 98101
206-374-7788
Web: pyramidcommunications.com

RANDOLPHE ENTERTAINMENT GROUP
67 S. Bedford St., Ste. 400W
Burlington, MA 01803
877-202-1940
Email: contact@randolphe.com, christian@randolphe.com
Web: randolphe.com
*unsolicited material accepted

RIOT ACT MEDIA
Brooklyn, NY
Portland, OR
206-890-9906
Email: nathan@riotactmedia.com
Web: riotactmedia.com

ROCKSTAR PROMOTIONS
1926 Hollywood Blvd., #202
Hollywood, FL 33020
954-767-9385
Email: service@rockstarpromos.com
Web: rockstarpromos.com
Contact: Aaron Schimmel
Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

RUDER FINN CREATIVE
425 E 53rd St.
New York, NY 10022
212-593-6400
Email: taylor.johnson@ruderfinn.com
Web: ruderfinn.com
Contact: Taylor Johnson

SHINE ON PROMO
Email: info@shineonpromo.com
Web: shineonpromo.com
Specialties: Radio Promotion for College/ Specialty / NONCOMM formats.
Albums in 2020: OSEES, Bully, Washed Out, Wolf Parade & of Montreal.

SO MUCH MOORE MEDIA
615-202-1313
Email: martha@somuchmoore.com
Web: somuchmoore.com, facebook.com/somuchmooremedia
Contact: Martha Moore
Clients: Daryl Mosley (Bluegrass), American Blond (Country Rock and Sister Duo), Alex Miller (American Idol Alum, traditional country), Taylor Rae (Americana Blue/Jazz/Folk-Country)

SONICBIDS CORPORATION
P.O. Box 1407
White Plains, NY 10602
617-502-1300
Email: support@sonicbids.com
Web: sonicbids.com
Styles/Specialties: electronic press kits (EPK's) for all styles of music

SPEAKEASY PR
Los Angeles, CA
818-363-1315
Web: speakeasypr.com
Email: monica@speakeasypr.com
Contact: Monica Seide

SPAWNAK
Spawn Ideas, Inc.
510 L St., Ste. 100
Anchorage, AK 99501
907-274-9553
Email: info@spawnideas.com
Web: spawnak.com

SPINLAB COMMUNICATIONS
12198 Ventura Blvd., Ste. 210
Studio City, CA 91604
818-763-9800
Email: info@spinlab.net
Web: spinlab.net
Styles/Specialties: branding campaigns, corporate communications, crisis communications, event planning and execution, public relations, publicity

SPINS TRACKING SYSTEM
A Backstage Entertainment Co.
5018 Franklin Pike
Nashville, TN 38220
310-325-9997
Email: staff@spintrackingsystem.com
Web: spintrackingsystem.com
Styles/Specialties: Country, AC, hot AC, top 40, hip-hop, rap, AAA, Christian, college, loud rock, jazz, smooth

STUDIOEXPRESSO
Artists' Gateway to Production Services
Web: studioexpresso.com
Email: claris@studioexpresso.com
818-427-1675

Styles: jazz, RPM, record pools, world, Americana

SUNSHINE SACHS & ASSOCIATES

136 Madison Ave., 17th Fl.
New York, NY 10016
212-691-2800
Email: info@sunshinesachs.com
Web: sunshinesachs.com
Contact: Jeff Okeefe

Additional locations:

720 Cole Ave
Los Angeles, CA 90038
323-822-9300

201 W. 5th Street
11th Floor
Austin, TX 78701
512-646-0149

1875 Connecticut Ave. N.W., 10th Fl.
Washington, D.D. 20009
202-280-2398
101 Marietta Street, NW
Suite 3000
Atlanta, GA 30303
404-334-3545

THIRSTY EAR

225 Crossroads Blvd., Ste. 336
Carmel, CA 93923
203-838-0099
Email: info@thirstyear.com
Web: thirstyear.com

THOMAS PUBLIC RELATIONS, INC.

1 Hewitt Sq, Ste 186
East Northport, NY 11731
Melville, NY 11747
631-549-7575
Email: info@thomaspr.com
Web: thomas-pr.com
Contact: Karen Thomas

TIM SWEENEY & ASSOCIATES

31805 Temecula Pkwy, #551
Temecula, CA 92592
951-303-9506
Email: sweeney@timsweeney.com
Web: timsweeney.com
Styles/Specialties: all styles

TIWARY ENTERTAINMENT GROUP, LTD

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TOTAL ASSAULT

17547 Ventura Blvd. Ste 204
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310-280-3777
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6107 Centennial Blvd.
Nashville, TN 37209
615-810-8630

TSC MARKETING

1030 18th Ave. S.
P.O. Box 120683
Nashville, TN 37212
615-327-3277
Email: lee@tscmarketing.com
Web: tscmarketing.com

TSUNAMI GROUP INC.

Email: inquiry@tsunamigroupinc.com
Web: tsunamigroupinc.com
Styles: Entertainment, music, producers, fashion, sports and products
Clients: Lil Wayne, Justin Timberlake, Eva Longoria, Paris Hilton, etc.

UNLEASHED MUSIC MEDIA

MUSIC MARKETING
Los Angeles
Web: unleashedmusic.com

VITRIOL INDEPENDENT PROMOTION

3421 5th Ave. S.
Minneapolis, MN 55408
612-871-4916
Email: jesse@vitriolpromotion.com
Web: vitriolradio.com

WE ARE TMA

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5th Floor
New York, NY
917-305-5600
Web: wearetrma.agency

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1999 Bryan St.
32nd Floor
Dallas, TX 75201
214-259-3200

225 N. Michigan Ave.
20th Floor
Chicago, IL 60601
312-552-5700
5353 Grosvenor Blvd.

Los Angeles, CA 90066
310-754-4300

WE LOVE MUSIC PROMOTIONS

Email: clare@welovemusipromotions.com
Web: welovemusipromotions.com
Styles/Specialties: A unique online PR approach for unsigned bands to promote their single/EP/Album. All online promotion areas covered; Blogs, radio, student, *All styles and genres covered.

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Hermosa Beach, CA 90254
404-316-7482
Web: wicked.is

PUBLICISTS

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Los Angeles, CA
310-228-8715
Email: info@1888media.com
Web: 1888media.com
Styles/Specialties: Americana, Rock, Roots, Jamband, Jazz, Folk, Alternative, Pop
Roster: Coral Moons, The Haunt, Kevin Daniel, Gordon Goodwin, Teni Rane, Joanna Pearl, Sam Robbins, Afton Wolfe, The Burnt Pines

ABC PUBLIC RELATIONS

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818-990-6876
Email: amanda@abc-pr.com
Web: abc-pr.com, facebook.com/abcpublirelations, abc-pr.com/contact.html
Contact: Amanda Cagan

ALBRIGHT ENTERTAINMENT GROUP

3070 Windward Plaza, Ste. F-770
Alpharetta, GA 30005
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BEACHWOOD ENTERTAINMENT

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BEAUTIFUL DAY MEDIA & MANAGEMENT

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157 Chambers St, New York, NY 10007
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3685 Motor Ave., Ste. 240
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BIG PICTURE MEDIA

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BLACK & WHITE PR

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1041 N. Formosa Ave., Ste. 214
West Hollywood, CA 90046
Email: sara@phases2pr.com
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BOBBI MARCUS PUBLIC

RELATIONS & EVENTS, INC.
Los Angeles, CA
310-889-9200
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Email: info@btpr.biz
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3 World Trade Center
175 Greenwich Street
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212-601-3000
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Web: capitalentertainment.com

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Web: charmschoolcie.com
Contact: Angelique Groh
Clients: Cory Helford Gallery, Alife, Lettuce

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Norristown, PA 19043
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Web: chromaticpublicity.com
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CHROME PR

9107 Wilshire Blvd. Ste. 450
Beverly Hills, CA 90210
310-272-7100
Contact: Lee Runchey, VP

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Los Angeles, New York, Nashville
718-249-3738
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Web: coynepr.com

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CYPER PR

389 12 St.
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Santa Monica, CA 90404
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DANGER VILLAGE

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Web: dcpublicity.com
Contact: Judi Davidson, Tim Choy

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Web: dewaalpr.com
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Contact: Ari Nisman

DL MEDIA MUSIC

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610-420-8470
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Web: dlmediamusic.com
Contact: Don Lucoff, President

DOLPHIN ENTERTAINMENT

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Additional location:

1840 Century Park East, Ste. 200
Los Angeles, CA 90067
310-477-4442

150 Alhambra Circle

Suite 1200
Coral Gables, FL 33134
305-774-0407

DOMINION3 PUBLIC RELATIONS

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213-324-4901
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Web: facebook.com/dougdeutschpublicity, instagram.com/publiciteeguy1956
Contact: Doug Deutsch
Styles/Specialties: Full-Service Artist Publicity and Promotion; Tour Publicity; New Record Release Campaigns
Roster: The Blues Foundation; Ruf Records; Cigar Box Guitar Festival; Blues From The Top; Woodstock Blues Festival; Tab Benoit; Victor Wainwright & The Train; Sean Chambers; Melody Trucks; Brody Buster; Blues People; Delta Wires; Billy Walton Band; Billy The Kid & The Regulators

DRPR

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Web: dunndealpr.com

EARSHOT MEDIA
2629 Manhattan Ave., PMB 301
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Email: mike@earshotmedia.com
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EARSPPLIT PR
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Congers, NY 10920
Email: liz@earsplitcompound.com
Web: earsplitcompound.com
Contact: Liz Ciavarella-Brenner

EASTWEST MEDIA
Palm Beach, FL
310-650-8668, 561-465-2240
Email: sheryl@eastwestmedia.net
Web: eastwestmedia.net

EBONY JEANETTE PR
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Email: info@ebonyjeanette.com
Web: ebonyjeanette.com
Contact: Ebony Jeanette

EFFECTIVE IMMEDIATELY INC.
325 Broadway, Ste. 303
New York, NY 10007
212-777-8727
Email: info@ei-pr.com
Contact: Samantha Alamo
Service: album, single campaigns, tour press, radio promotion, artist development, coaching, social media marketing
Note: accepts artist submission

Additional location:

8209 Melrose Ave, 2nd Fl
Los Angeles, CA 90046
310-437-8199

ENGINE GROUP (now part of BIG VILLAGE)
212-792-6831
6400 Congress Ave
Boca Raton, FL 33487
Web: big-village.com

Additional locations:

Big Village is a subsidiary of Bright Mountain Media headquartered in Boca Raton, FL and has remote workers in many cities including New York, Boston, Chicago, Cincinnati, London, Los Angeles, Minneapolis, and Princeton.

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Los Angeles, CA 90029
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Email: info@emgrp.com
Web: emgrp.com

FALCON PUBLICITY
Los Angeles, CA
Web: falconpublicity.com
Email: agreenberg@falconpublicity.com

FANATIC PROMOTION & CO.
332 Bleecker St., #7
New York, NY 10014
917-744-1772
Email: josh@fanaticpromotion.com
Web: fanaticpromotion.com

FLY PR
2658 Griffith Park Blvd., Ste. 816
Los Angeles, CA 90039
323-667-1344
Email: flypr@flypr.net
Web: flypr.net
Contact: Ilka Erren Pardinas

FREEMAN PROMOTIONS
27 Garrison Dr
Tinton Falls, NJ 07753
336-509-8377
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Web: freemanpromotions.com
Contact: Jon Freeman

GAIL ROBERTS P.R. & INTERNET MARKETING
10061 Riverside Dr., Ste. 1400
Burbank, CA 91602
310-734-8193
Email: gailrobertspr@gmail.com
Web: facebook.com/gailrobertspr, gailrobertspr.com
Contact: Gail Roberts
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New York, NY 10001
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GORGEOUS MEDIA GROUP
7551 Melrose Ave., Ste. 5
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Email: info@gorgeousmediagroup.com
Web: gorgeousmediagroup.com
*Accepts demos submissions

GREAT SCOTT P.R. PRODUCTIONS
4750 Lincoln Blvd., #229
Marina del Rey, CA 90292
310-306-0375
Email: greatscottproductions@earthlink.net
Web: greatscottpr.com

GREEN GALACTIC
213-840-1201
Email: lynn@greengalactic.com
Web: greengalactic.com

HANDS ON PR & MARKETING
310-341-3201
Email: handsopr@aol.com
Contact: Craig Melone
Styles/Specialties: all styles/indie labels

HARD PRESSED PUBLICITY
2401 Manor Road, #234
Austin, TX 78722
512-554-2799
Email: jorae@hardpressedpublicity.com
Web: hardpressedpublicity.com

HARRISON & SHRIFTMAN
8523 Sunset Blvd.
West Hollywood, CA 90069
310-855-1600
Email: newbiz@hs-pr.com
Web: hs-pr.com

Additional locations:

New York, NY
54 West 21st St.
Ste.#1001
NYC 10010
917-351-8600

HEIDI ELLEN ROBINSON-FITZGERALD
HERFITZ PR
818-705-1267
Email: herfritz@mac.com
Web: herfzpr.net
Contact: Heidi Ellen Robinson-Fitzgerald
Clients: Anthrax, Ghost, Greta Van Fleet, Pixies, Rick Rubin, Slayer, Dallon Weekes/IDKHOW

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HELLO WENDY
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Web: hellowendy.com
Contact: Wendy Brynford-Jones

HIGHRISE PR
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Nashville, TN 37221
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Contact: Schatzzi Hageman, Owner and Press Agent

HOWARD ROSEN PROMOTION, INC.
785 Quintana Rd. #174
Morro Bay, CA 93442
805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Formats/Specialties: We quarterback projects in all genres, CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country & College for artists of all label sizes including Independent.
Social Media, Video Production

HOWLIN' WUELF MEDIA
215-428-9119, 917-523-8881
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Web: howlinwuefl.com
Contact: Howard Wuefling, Jocelyn Loeb
ILENE PROCTOR INTERNATIONAL PUBLIC

RELATIONS
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310-858-6643, 310-721-2336
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ilenep@sbcbglobal.net
Web: douglasdrenkow.com/IP/index.html
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INDEPENDENT MUSIC MEDIA
213-864-2690
Email: indiemusicmediadana@gmail.com
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917-755-8960
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Web: jazzpromoservices.com
Services: Specializing in Media Campaigns for the music community, artists, labels, venues and events

JAZZMYNE PUBLIC RELATIONS
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JJ ENTERTAINMENT
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KEN PHILLIPS PUBLICITY GROUP
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11500 Olympic Blvd., Ste. 400
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New York, NY 10036

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THE LEDE COMPANY
9777 Wilshire Blvd
Suite 805
Beverly Hills, CA 90212
424-253-3251
Email: info@ledecompany.com
Web: ledecompany.com

Additional location:

646-351-0442
632 Broadway
3rd Floor
New York, NY, 10012

LEWIS COMMUNICATIONS
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San Diego, CA 92101
Email: hellosandiego@teamlewis.com
Web: teamlewis.com/the-agency
619-308-5200

Additional locations:

New York, Boston, San Francisco,
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New York, NY 10017
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310-271-1551 Fax 310-271-4822
Web: lobeline.com
Contact: Christopher Kingry

Additional locations:

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San Francisco, CA 94105

55 Pineapple St.
Suite 7F
Brooklyn Heights, NY 11201

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213-500-8619
Email: steve@luckmedia.com
Web: luckmedia.com
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Contact: Meg McLean
Specialties: Publicity, Marketing and Promotions

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Web: mixedmediapromo.com

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Contact: Mick Jacobs

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New York, NY 10014
212-274-0470
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Web: msialaska.com

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Apollo, PA 15613
412-445-5282
Email: michael@mtsmanagementgroup.com
Web: mtsmanagementgroup.com
Contact: Michael Stover

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New York, NY 10013
212-343-0740
Email: info@nastylittleman.com, steve@nastylittleman.com
Web: nastylittleman.com

NOISY GHOST PR
5 West 40th St.
Savannah, GA 31401
Email: general@noisyghostpr.com
Web: noisyghostpr.com
Contact: Michelle King

NPM PR AND MARKETING
Contact: Ed Bunker
Email: ed@nmpmrandmarketing.com
Web: nmpmrandmarketing.com
Styles/Specialties: Long standing and established - NPM is a Full-Service Artist Publicity and Marketing company. DSP Playlist Promotion and Online Radio, Tour Publicity; New Record Release Campaigns, Video Promotion, Artist Development and Career Consultation, Social Media Advisor

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420 20th Street North,
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205-949-9494
Email: info@o2ideas.com

Web: o2ideas.com

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9 East 19th Street
6th Floor
New York, NY 10003
Email: carleen@thorieo.co,
chole@thorieo.co, jen@thorieo.co
Web: thorieo.co

PACIFIC RECORDS
3360 Sports Arena Blvd. Suite A
San Diego, CA 92110
(858) 324 1820
Email: info@pacificrecords.com
Web: pacificrecords.com
Contact: Peter Donaghy - Publicist
Specialty: PR and Promotion primarily for the independent artist. Distribution to global radio, reviewers, magazines and bloggers. Social media marketing and web design.

PAVEMENT PR
P.O. Box 2
Lake Geneva, WI 53147
262-903-7775
Email: tony@pavementpr.com
Web: pavementpr.com
Contact: Tony Bonyata

PITCH PERFECT PR
4908 N. Ravenswood Ave. Unit 427
Chicago, IL 60640
773-516-4986
Email: jessica@pitchperfectpr.com,
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Los Angeles, CA 90038
323-952-5050
Email: info@planetarygroup.com
Web: planetarygroup.com

PLATFORM MEDIA GROUP
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Los Angeles, CA 90038
323-337-9042
Email: info@platformgrp.com
Web: platformgrp.com
Contact: Henry Eshelman, Managing Dir.

Additional Location:

155 E. 55th St. #4
New York, NY 10022

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P.O. Box 4935
Framingham, MA 01704
800-356-1155
Email: info@powderfingerpromo.com
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Web: pressherepublicity.com

PRESS HOUSE, THE
302 Bedford Ave., Ste. 13
Brooklyn, NY 11211
646-322-4903
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Web: thepresshouse.com/home

Additional location:

24 Music Sq. W.,
Nashville, TN 37293
615-306-0737

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20 Delaware Avenue, Suite 223
Delaware Water Gap, PA 18327
PO Box 100, Saylorsburg, PA 18353
615-419-9989
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Web: thepressoffice.com
Contact: Jim Della Croce
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Web: punchmedia.biz

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Marlton, NJ 08053
856-596-1410
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Contact: Randy Alexander

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christian@randolphe.com
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Additional locations:

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New York, NY 10038
212-966-4600
Email: info@rc-pr.com
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New York, NY 10016
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201 W. 5th Street, 11th Fl
Austin, TX 78701
512-646-0149

101 Marietta Street NW
Suite 3000
Atlanta, GA 30303
404-334-3545

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New York, NY 10019
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1801 Willow Avenue #211
Weehawken, NJ 07086
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Contact: Karen Thomas
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BAND SHIRTS

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Web: bandtshirts.com.au

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Services: Shopping cart platform for Artists, Bands and Record labels

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Web: bioworldcorp.com
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212-302-1922

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Email: sean@blueravenartists.com
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Web: bravado.com

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Web: bulletproofartists.com
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773-645-3359, 855-439-2879
Email: orders@busybeaver.net
Web: busybeaver.net

CD ROLLOUT
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Baldwin Park, CA 91708
310-374-9208
Email: mike@cdrollout.com
Web: cdrollout.com
Contact: Mike Naylor
Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

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Web: clubflyers.com

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918-258-6502
Email: hello@comgraphx.com
Web: comgraphx.com

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Email: info@design8studios.com
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DISC MAKERS
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Pontiac, MI 48342-2336
248-335-7015
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Rancho Santa Margarita, CA 92688
949-429-1000
Web: frontgatemediamedia.com
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Web: platinummonarchdesign.com
Services: websites, logos, flyers, cd covers, postcards, t-shirts and more

PORT MERCH
1635 Old Louisburg Rd
Raleigh, NC 27607
919-713-0078
Email: chip@portmerch.com
Web: portmerch.com
Services: Port Merch is a full service merchandise company providing solutions for bands, artists and record labels.

ROCKIT DESIGN
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Email: art@rockitdesign.com
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Services: Tour & Retail Merchandise Design, CD, DVD and Vinyl Package Design, Posters.
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PROMO SITES

BANDCAMP
Web: bandcamp.com
Notes: promote music, all genres

BANDS IN TOWN
Web: bandsintown.com
Notes: shows

BAND VISTA
Web: bandvista.com
Notes: band website creation

BANDZOOGLE
Web: bandzoogle.com
Notes: band website creation

BOMBPLATES
Web: bombplates.com
Notes: band website creation

DJ BOOTH
Web: djbooth.net
Notes: hip-hop promo, music reviews

EVENTFUL
Web: eventful.com
Notes: shows

HOMEGROWN HITS
Web: homegrownhits.com
Notes: Billboard-like chart for indie artists, all genres, competition

INDIE ARTIST RADIO
Web: facebook.com/indieartistradio
Notes: music promo

INDIE ON THE MOVE
Web: indieonthemove.com
Notes: Venue reviews

MERCH DIRECT
Web: merchdirect.com
Notes: merch

PUREVOLUME
Web: purevolume.com
Notes: music promo

REVERBNATION
Web: reverbnation.com
Notes: music promo

SECTION 101
Web: section101.com
Notes: website creation

SONGKICK
Web: songkick.com
Notes: shows

STAGEIT
Web: stageit.com
Notes: stream shows

STORE ENVY
Web: storenvy.com
Notes: merch

DISTRIBUTION/ONLINE RETAIL

CD BABY
Web: cdbaby.com
Notes: distribution/online retail

CARDSCASHREWARDS.COM
Web: cardscashrewards.com
Email: info@cardscashrewards.com
Notes: NFT development from conceptualization through minting and fan-focused sales and distribution.

GUMROAD
Web: gumroad.com
Notes: Twitter app for distribution/online retail

HELLO MERCH
Web: hellom merch.com

MERCHNOW
Web: merchnow.com

ORCHARD
Web: theorchard.com

TUNECORE
Web: tunecore.com

FAN MAIL/CAREER MANAGEMENT

ARTIST GROWTH
Web: artistgrowth.com
Notes: career management

CONVERT KIT
Web: convertkit.com/fanbridge
Notes: fan management

IFANZ
Web: ifanz.com, facebook.com/ifanzdotcom
Notes: fan management

ONLYWIRE
Web: onlywire.com
Notes: Post to 47 social networks networking/social/gigs

NETWORKING/SOCIAL/GIGS

CARDSCASHREWARDS.COM
Web: cardscashrewards.com
Notes: Live streams of artist showcases sponsored by company and its strategic Partners. Company actively accepts submissions all commercial genres

CONCERTS IN YOUR HOME
Web: concertsinyourhome.com

FESTIVAL NET
Web: festivalnet.com
Notes: find and book festival gigs

GIGSALAD
Web: gigsalad.com

MUSIC2DEAL
Web: music2deal.com
Notes: networking

MUSICIANS CONTACT
Web: musicianscontact.com
Notes: Find musicians, gigs

SONICBIDS
Web: sonicbids.com
Notes: Social music marketing platform, connects bands, promoters, brands and fans

WEGETNETWORKING
Web: wegetnetworking.com

LICENSING

BROADJAM
Web: broadjam.com
Notes: licensing

MUSIC SUPERVISOR
Web: music supervisor.com

TAXI
Web: taxi.com
Notes: licensing

INFORMATION/OPPORTUNITIES

CARDSCASHREWARDS.COM
Web: cardscashrewards.com
Notes: Company actively accepts music submissions for sponsored marketing services

DATAMUSICATA
Web: datamusicata.com
Notes: info/articles for artists, blog style

DIGITAL MUSIC NEWS
Web: digitalmusicnews.com
Notes: Up-to-date industry news

HIP HOP MAKERS
Web: hiphopmakers.com
Notes: articles for hip-hop producers

HYPEBOT
Web: hypebot.com
Notes: music business news and articles

INDIE BIBLE
Web: indiebible.com
Notes: contacts, info

KINGS OF A&R
Web: kingsofar.com
Notes: opps

MUSIC CONNECTION
Web: musicconnection.com

MUSIC NOMAD
Web: musicnomad.com
Notes: music industry resources listing

MUSIC REGISTRY
Web: musicregistry.com
Notes: music industry directories

MUSIC XRAY
Web: musicxray.com
Notes: submissions for opps, licensing

SONICBIDS
Web: sonicbids.com
Notes: opps

TAXI
Web: taxi.com
Notes: opps/info

TRUE TALENT MANAGEMENT
Web: truetalentpr.com

Notes: articles/info

BLOGS

2DOPEBOYZ
Web: 2dopeboyz.com
Notes: hip-hop blog

ALLHIPHOP
Web: allhiphop.com
Notes: hip-hop blog

ARI'S TAKE
Web: aristake.com
Notes: Artist blog on the industry

AQUARIUM DRUNKARD
Web: aquariumdrunkard.com
Notes: blog

BROOKLYN VEGAN
Web: brooklynvegan.com
Notes: blog

DATAMUSICATA
Web: datamusicata.com

DJ BOOTH
Web: djbooth.net
Notes: blog, hip-hop, R&B, soul

HIPHOPDX
Web: hiphopdx.com
Notes: blog, hip-hop, R&B, soul

INVISIBLE ORANGES
Web: invisibleoranges.com
Notes: blog, heavy metal

KINGS OF A&R
Web: kingsofar.com
Notes: blog

LHME
Web: lhyme.com
Notes: up-and-coming indie music and food fusion website out of Nashville. They feature a different indie artist each week or month and create recipes inspired by the artists background, music style, lifestyle and favorite foods.

LOSANJEALOUS
Web: instagram.com/losanjealous
Notes: blog, show listings

MICHAEL DOLAN'S BLOG
Web: jmichaeldolan.com
Notes: Founder and previous Publisher of Music Connection

PITCHFORK
Web: pitchfork.com
Notes: blog

RADIOLAB
Web: radiolab.org
Notes: blog

SINGERSROOM
Web: singersroom.com
Notes: blog, R&B/Soul

STEREO GUM
Web: stereogum.com
Notes: blog

THE HYPE MACHINE
Web: hypem.com
Notes: blog

OTHER

ARTIST SHARE
Web: artistsshare.com
Notes: fan funding like Kickstarter

KICKSTARTER
Web: kickstarter.com
Notes: fund raising website for DIY artists

SONGDEX
Web: songdex.com
Notes: Industry song database

SOUND EXCHANGE
Web: soundexchange.com
Notes: collecting online royalties

TUNESAT
Web: tunesat.com
Notes: collecting royalties

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Promotion Or Emotion?

As an artist—especially an indie artist—it's very easy to find yourself chasing the rabbit of promotion. Don't get me wrong, promotion is essential to every artist's career. However, a very common mistake I've seen artists make (including myself) is losing scope with their promotion efforts. Too often artists make decisions about promotion based on emotion, rather than on a scientific approach. For example, every recording artist would love to see their name on and moving up the charts. This becomes a problem when it's only based on the emotion, the high of that accomplishment, rather than having a plan and purpose for seeking that out. If there's no plan beyond "look mom, I've charted," it's all emotion and counterproductive. Before long, you'll find yourself spending thousands of dollars feeding the promo machine and your ego—a good recipe for disaster. If at least part of the plan is to convert charting into something tangible and lucrative like high profile and high paying performances, then have at it!

Let's face it, while an artist is struggling to build name recognition and gain a better foothold in the music game, everyone has their hand out. And sadly, the very last one with any hope of making money in the music business is the artist. While attempting to navigate the promotion gauntlet, most often artists inevitably become trapped on the hamster wheel of promotion versus emotion. What do I mean by that? Very simply, artists become completely distracted from their personal mission and goals and instead find themselves lost in the quagmire of competing in someone else's vision. That's very often displayed by spending tons of money in a certain area of promotion that may not quite fit that artist's goals and vision. Everyone wants to be respected and appreciated for their craft. That doesn't mean that your respect and appreciation must mirror anyone else's—neither should it.

Before you find yourself in the never-ending cycle of riding the carousel of promotion, I recommend the following:

Ask yourself these questions:

1. What do I want out of my music career?
2. Do I want to be a major act locally, nationally, internationally?
3. How do I plan to get people to know about me and my music?

Then:

1. Refocus. Put some blinders on, if necessary. Don't completely block out the outside world, but definitely focus on YOUR goals and accomplishments.
2. Plan. If you haven't already done so, write down how you want your music career to look. Remain open and flexible but at least

map out your career path and goals.

3. Budget. Although the cost of making music has come way down due to constant advancements in technology, promotion costs have not. Your promo budget won't look exactly like anyone else's, but should be reflective of the goals and plan you've laid out. Your promo will be the highest cost of your venture—if you plan to follow the more traditional music business role.

Let's visit three main arms of music promotion:

RADIO PROMOTION

If radio promotion is in your plans, ask yourself why? I'm not at all suggesting you don't pursue



radio promotion. I'm only advising you to understand why it is or isn't a viable avenue for you. If radio promotion is part of your strategy, you'll want to vet a reputable independent radio promoter. Things to consider include but are not limited to how long will the campaign (for each song) last; how much does the term of promotion cost; what's the cost to extend a promotion; what's the promoter's track record? (Which charts and chart positions have their artists attained and what's their reputation in the business?); how many artists and/or songs does the radio promoter represent/pitch at one time; is the radio promoter completely independent or is he/she beholden to a record label? There are ways to get your music to radio program managers without a promoter. The question becomes, are you willing and able to do the tremendous amount of legwork required to accomplish this? Also, be sure to ask yourself why you would consider the expense of radio promotion. The average independent radio promotion campaign can range from \$300 per

week to \$1,000 per week or more, depending on the genre. Is radio a justifiable consideration? Are you trying to earn a place on "the charts"? If so, why? Keep in mind that in an age where "everybody's got a chart," not all charts are the same or carry the same weight.

SOCIAL MEDIA PROMOTION

Extremely vital in today's world is an effective social media marketing campaign. Again, you could do all the legwork yourself. The question is, should you? There are those out there who specialize in this arena and are very familiar with nuance strategies most artists are not. Plus, how can you be sure you're posting the right content on the right platform(s) at the right time(s)? Yes, there's a science to it. Just throwing something against the wall and hoping it sticks is Not a good strategy. In my opinion, a professional, experienced social media marketing manager is a must for any music career. Do your homework and vet any social media people you're considering working with.

PUBLICITY

Not to be confused with social media marketing (although the two can sometimes intersect), publicity is also a must for your music career. A good publicist will have access to opportunities and industry gatekeepers the artist couldn't even imagine. In addition, they have the experience and ability to create effective press releases, networking and interview opportunities, as well as chances to interface with key publications vital to your career. When deciding on a publicist, check their credentials and client roster. Don't get sucked in by the sparkling social media pics they post, which are easily misconstrued as client representations—which are usually just casual event pics. Publicists and social media marketing managers should become friends to the artist, getting to know them intimately. This builds trust and helps the artist navigate the industry landscape better. A good publicist can easily run you thousands of dollars per month, but if you can afford it—they're easily worth their weight in gold.

In closing, make sure your decisions on promotion are scientific and not guided by emotion. And don't be afraid to try things that rattle your comfort zone.

About Darryl Evan Jones: Bronx-born, classically trained flutist and Ambassador of Instrumental Soul grew up playing in church, has released four studio albums, and has opened for major names like Boney James, Howard Hewett, Jeff Lorber, and Kem. Darryl Evan Jones wrote or co-wrote most of the songs he's recorded. He has a most unique style and is beloved by his ever growing fanbase. Keep up with Darryl Evan Jones at dejmusic.com.

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