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SHARING THE  
WEALTH:  
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SONGWRITER  
PROFILE:

Theron Thomas

(Miley Cyrus, Nicki Minaj, Lizzo)



**GREEN DAY**

X-Raided ■ Seether ■ George Brown  
Susan Werner ■ *Live Review: Sad Girl Hours*

+NEW MUSIC CRITIQUES

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## 36 *Green Day*

MC chats with *Green Day*, who are currently on their massive global stadium tour, playing *Dookie* and *American Idiot* in their entirety, 30 and 20 years after their releases, along with cuts from latest record, *Saviors*.

By *Brett Callwood*

Photos: Alice Baxley, Emmie America



## 46 *Gong on Tour* By *Eric Harabadian*

## Subpublishing: Sharing the Wealth

Excerpted from *The Plain & Simple Guide to Music Publishing*, read advice on making publishing deals and breaking down the credit when splitting among multiple writers and publishers.

By *Randall Wixen*



## 40



## 56 *Directory of Music Publishers*

Compiled By *Robin Rose*

## Departments

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

## Reviews

- 48. *Album Reviews*
- 50. *New Music Critiques*
- 52. *Live Reviews*



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

20. <b>Producer Crosstalk: Dan Carey</b> .....	By Rob Putnam
22. <b>Exec Profile: Anthony Pisano</b> .....	By Andy Kaufmann
23. <b>DIY Spotlight: Sniffers</b> .....	By Brett Callwood
30. <b>Songwriter Profile: Theron Thomas</b> .....	By Andrea Beenham
33. <b>Out Take: Jonathan Scott Friedman</b> .....	By Jessica Pace
44. <b>Product Profile: Sony, Universal Audio</b> .....	By Steve Sattler
62. <b>Tip Jar: Charting a Greener Course.</b> .....	By Bobby Borg

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# Rock Star University Location For Sale

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

**Prime Santa Rosa Warehouse Location:** The sprawling Santa Rosa, CA building that currently houses Rock Star University's premiere, state of the art House of Rock venue and RSU Recording Studios is currently for sale at \$4.7 million. The reasonable price includes all sound equipment, lighting, furnishings, fixtures and permits. For \$4.3 million, the seller is willing to lease back the music venue at \$1.15 per foot for three years, maintaining all improvements, including the sound, camera and recording equipment, furnishings and fixtures. At a price of \$3.95 million, the seller will remove all sound, camera and recording equipment as well as lighting, furnishings and fixtures.

**A Historic All-Star Performance Venue:** A fully permitted, turnkey, intimate state of the art concert venue, soundstage and production facility, the House of Rock was built in 2016 as a home base to showcase teen rock sensations V Squared featuring the duo of twins Vittorio (guitar) and Vincenzo (drums) that was discovered at age 11 by legendary producer Ron Nevison—whose legendary classic rock resume includes The Rolling Stones, The Who, Bad Company, Lynyrd Skynyrd, Chicago and Heart. The band's debut album *We Are V-Squared* swept the 24th Annual LA Music Awards in seven categories. In the years between its opening and the pandemic, V-squared opened for dozens of classic artists and rock bands, including Blue Oyster Cult, LA Guns, The Tubes, Bret Michaels, Enuff Znuuff, Faster Pussycat, Gamma, and Lita Ford.

**House of Rock Amenities:** Bands and fans both love Rock Star University's House of Rock with its 1,000 square foot stage and catwalk, spectacular sound system, and full theatrical lighting with effects. There



are also six cameras that feed two oversized video screens, which provide an up-close and personal VIP rock concert experience. The venue features the finest in industry standard equipment, beer and wine license, plenty of parking and can remain open nightly till 2 AM. To build the venue today, with all improvements, permits and top of the line audio, video and recording equipment would exceed \$10 million. At a \$4.7 million asking price, the building, venue and studio is a steal, and the seller would like to encourage the purchaser of the building to continue operation of the music venue and continue its storied legacy.

**RSU Recording Studios:** The Rock Star University recording facility was designed and constructed by Art Kelm, VP, General Manager and Chief Engineer of Capitol Records who is also CEO of the audio consulting firm Ground One AV, Inc. All of its equipment was selected and operated by Nevison, who produced five albums for V Squared, including *Rock Show Girl*, which features iconic rock covers by the then 15-year-old musicians.

Contact Todd Sheppard, Sales Associate,  
Sotheby's International Realty, 707-235-6870

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## Craig Denny

*VP, Sales and Marketing*  
KHS America

KHS America has announced the appointment of **Craig Denny** as **Vice President of Sales and Marketing**. With an impressive 13 and a half years at St. Louis Music, where he most recently served as Senior Vice President for Marketing and Business Development, Denny brings a wealth of industry experience and a deep passion for music education to KHS America. "I'm thrilled to join the KHS America team and to lead their experienced Sales and Marketing teams, who are at the pinnacle of the industry in terms of performance and creativity," said Denny. For more, contact [molly@richlynngroup.com](mailto:molly@richlynngroup.com).



## Nicole Ficenech

*Producer Management*  
Brilliant Corners

San Francisco-based **Brilliant Corners Artist Management** announced the launch of its **producer management** division, which will be overseen by manager **Nicole Ficenech** out of the company's newly opened Los Angeles office. Ficenech represents such esteemed creatives as Jonathan Rado, the co-founder of Foxygen who has worked behind the boards with The Killers, Weyes Blood, and Father John Misty, as well as Paul Butler (The Teskey Brothers, The Bees), Noah Georgeson (Devendra Banhart, Joanna Newsom) and Dave Cerminara (Father John Misty, Phosphorescent). For more, contact [jaclynu@grandstandhq.com](mailto:jaclynu@grandstandhq.com).



## David Bialik

*Product Support Design Engineer*  
TOA Electronics

TOA Electronics has announced **David Bialik, Product Support Design Engineer**, as the newest addition to the Product Support Group (PSG) team. Bialik will contribute his expertise to project design, new product development, and other critical PSG tasks. With a distinguished career in audio engineering, Bialik brings a wealth of knowledge and experience to TOA. He has held prominent positions at industry-leading companies such as iHeart Radio, Entercom Communication, and CBS Radio. His impressive resume includes numerous publications on audio engineering and broadcasting. For more, contact [toaelectronics@toaelectronicsinc.com](mailto:toaelectronics@toaelectronicsinc.com).



## Aric Steinberg

*Executive Director*  
Sweet Relief

**Aric Steinberg** has been appointed **Executive Director of the Sweet Relief Musicians Fund**. "I'm heading into year 15 with Sweet Relief and I can't imagine doing anything else," said Steinberg. "It's a privilege to serve the music community, and to continue on as Executive Director is truly an honor. I'm grateful to all the staff at Sweet Relief, the board, and especially our President, Bill Bennet, for his guidance, mentorship and friendship. I see a bright future for Sweet Relief as we continue to grow and help more musicians and music industry professionals every year. This 30th anniversary year has been our best ever." For more, contact [info@sweetrelief.org](mailto:info@sweetrelief.org).



## Zach Siegal-Eisman

*VP, Digital and Viral Marketing*  
Big Loud Records

**Big Loud Rock**, the alternative/rock imprint of **Big Loud Records**, has announced the appointment of **Zach Siegal-Eisman** as **VP of Digital and Viral Marketing**. In this pivotal role, Siegal-Eisman will spearhead the label's digital marketing strategy and execution, reporting directly to Greg Thompson, President of Big Loud Rock and Lloyd Norman, SVP of Big Loud Rock. Siegal-Eisman is a digital marketing leader with roots in social media and digital activations dating back to his high school years. For more, contact [press@bigloudrock.com](mailto:press@bigloudrock.com).



## Mike Snow

*Director*  
Spintel

Advanced radio airplay analytics company **Spintel** has hired promotion vet **Mike Snow** as **Director, Business Development & Strategic Partnerships**, it was announced by company Founder and CEO Rob Dalton. In his new role, Snow will help Spintel expand into formats outside of Country and Christian and contribute to the continuing development of the many features the company has coming. "We are very excited to bring Mike on board, as we expand into other formats and continue to develop unparalleled features," said Dalton. "Mike is the perfect fit to join us in creating the future of music analytics." For more, contact [craig-campbellentgrp.com](mailto:craig-campbellentgrp.com).



## Mike Schultheis

*Executive Vice President*  
Guitar Center

Guitar Center has appointed **Mike Schultheis** as **Executive Vice President (EVP) and Chief Stores Officer**. In his new role, Schultheis will oversee and manage every facet of Guitar Center retail stores. He will report directly to CEO Gabe Dalporto. Schultheis' appointment reflects Guitar Center's ongoing initiatives to generate growth through a fun, engaging and experiential store environment supported by deeply knowledgeable and engaging sales team. Most recently, Schultheis was the SVP of U.S. Stores at PetSmart, where he led the store teams to increased revenues of over 40 percent within five years. Contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Savannah Norman

*Chief of Staff*  
The Listening Room Cafe

Chris Blair, Founder and CEO of **The Listening Room Cafe**, has announced the promotion of **Savannah Norman** to **Chief of Staff**, where she will oversee all day to day operations of the live music venue and restaurant. A graduate of the University of Tennessee, Knoxville, Norman will continue to work closely with the executive team as she transitions from her previous role as Marketing Director. "I'm excited to step into this new role and guide The Listening Room's growth while staying true to Chris Blair's vision of creating a space that celebrates songwriters and the stories behind their songs," shares Norman. Contact [heather.conley@monarchpublicity.com](mailto:heather.conley@monarchpublicity.com).



## ▶ IZOTOPE PLASMA

Native Instruments' **iZotope** is billing its new low-cost plugin Plasma as "the world's first intelligent tube saturation plugin. Supercharge your sound with dynamic saturation that automatically reacts to your music and adaptively boosts where you need it." Plasma is the first installment of iZotope's new Catalyst Series, featuring purpose-built, easy-to-use plugins designed to help you quickly solve difficult mix problems. "Flux Saturation" technology adaptively enhances audio by applying tube style saturation precisely where and when it's needed. Unlike traditional saturators that apply a static effect on everything, Plasma's dynamic processing offers a more selectively adjustable touch.

Ever since the dawn of rock 'n' roll in the 1950s, musicians have sought after the perfect distortion. Tube amps pushed to their capacity become overdriven and provide a soft clipping sound that is described as adding warmth, depth, and texture to sound. Many musicians use saturation desiring to make digital audio more approximate to the sound of analog tape.

With the four main controls, getting results from Plasma is fast and simple. Flux Saturation identifies which frequency areas need boosting and applies tube saturation to only those areas—and only when it's needed. Think of this control as a threshold control like that of a compressor, and you can define the frequency ranges as well. Plasma has 24 target profiles with presets for both mixing and mastering. These presets feature common starting areas, with instrument categories and style presets. Attack and Release settings help contour the response of the processing. And as it sounds, the Overdrive fader can help you dial in extra crunch. Definitely use your ears with this control, as it can be overdone. The Graphic User Interface visually shows you the amount of processing.

Located above the GUI, Channel Modes and Frequency Handles help add saturation where you want it. The Delta control allows you to solo the processed audio to hear exactly what Plasma is doing. With Channel Modes and Frequency Handles, Plasma can focus processing on specific frequencies, the mid or side channels, and transient or sustain parts of the audio.

Plasma also has 49 presets to offer starting points like bright, deep, balanced, warm and more, so it is easy to find a character that works in combination with the target profiles, depending on what you are doing.

Plasma is a highly cost effective and powerful plugin that offers a unique tube saturation processing. With a little experimentation, it is a powerful and valuable addition to any DAW. \$49 MSRP

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



## ▼ FENDER JACK WHITE SIGNATURE COLLECTION

In tribute to celebrated garage rock icon Jack White of The White Stripes and The Raconteurs, Fender Instruments has released the Signature Jack White Collection. Featuring the Jack White Pano Verb Amplifier, Jack White TripleCaster Telecaster, and the Jack White TripleSonic Acoustasonics guitar, each piece in the collection was crafted in collaboration with the 12-time GRAMMY-winning artist, and captures the raw energy, distinctive style, stripped-down instrumentation, and punk rock ethos that's defined White's career.

Commenting on his Signature Collection with Fender, Jack White said: "We found the best of the old, with the best of the new and mixed innovation with the history of Fender to do something that we think Leo Fender would have been very proud of if he was alive today."

It's a rare move for Fender to release a Signature line that features an electric and acoustic guitar as well as an amplifier. The Signature Jack White Collection includes:

The Fender Jack White Pano Verb Amplifier was influenced by Jack White's vintage Vibrasonic and Vibroverb amps and crafted in Corona, CA. The Pano Verb offers enhanced stereo reverb and tremolo effects with a unique 15" and 10" speaker combination, providing guitarists with a distinctive amp.

The Fender Jack White TripleCaster Telecaster features a Piano Black finish and white powder-coated hardware, equipped with a Bigsby Vibrato, a custom pickup set featuring a Jack White Humbucker, Jack White JW-90 single-coil, and Jack White CuNiFe Wide-Range Humbucker, a Hipshot Xtender DropTuner, a Killswitch, and a banjo-style armrest.

The Fender Jack White TripleSonic Acoustasonics features a Satin Black top finish paired with a Satin Arctic White painted body and neck, with a unique Soft "V" Neck Shape and Pickguard Shape, equipped with streamlined 3-way switch voicings curated by Jack.

"We're beyond thrilled to announce the release of the Fender Jack White signature collection," said Justin Norvell, EVP Product at Fender. "Jack is a true visionary in the music world. The guitars and amplifier reflect his innovative spirit and distinctive sound. This collection embodies the essence of what makes Jack White an icon, and we're proud to bring his vision to life for fans and musicians alike."

The tradition of the Fender Artist Signature Series is to honor iconic musicians by creating instruments and gear inspired by the unique specifications of the world's greatest guitarists and bassists. An ardent enthusiast of analog technology and vintage gear, White's meticulous expertise and unwavering attention to detail are evident in his new Fender Artist Signature Series Collection.

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

Fender Jack White Pano Verb Amplifier \$2,999

Fender Jack White TripleCaster Telecaster \$2,999.99

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## ◀ ADAM AUDIO D3V ACTIVE DESKTOP MONITOR SYSTEM

**Celebrating their 25th year** in professional audio, Adam Audio speakers are distinctive in their design by employing ribbon tweeters. The ribbon tweeters are hand-folded and give Adam speakers a warmth and clarity that is unique in the field. Their new D3V Active Desktop Monitor System is a compact, yet powerful speaker set designed for hi-fidelity audio reproduction with a small footprint.

The D3V is designed for songwriters, audio and video producers, office workers, and music lovers who want great sound as conveniently as possible. They sound clean, loud, pleasing and powerful. The 2-way speakers feature an active aluminum 3.5" woofer and ferrite magnet system driven by 80 W low distortion amplifiers, and the treble is handled by D-ART 1.5" hand-folded ribbon tweeters with 40 W amplifiers driving each unit. Low frequency response is further extended by dual-sided passive radiators for bass extension down to 45 Hz and maximum SPL of 96 dB SPL.

I hooked them up to my MacBook Pro via USB and the computer instantly recognized the D3V as a sound output device. Positioning them on both sides of the laptop, there was no effect on the computer screen, so they are properly shielded. They sound great in a room and if you are using them for mixing, you will want to position them in a way that you are in the sweet spot of the tweeters. Aiding that, the speakers come with detachable angled monitor stands or can be mounted on mic stands with an optional interface.

The D3V is feature laden with input options and digital EQ configurations. As mentioned, direct USB-C input enables immediate plug'n'play connections to computers, mobiles, and tablets, and a USB-C to USB-A cable is included. Alternatively, the D3V also has 1/4" balanced analog inputs for traditional audio applications. DSP Room Acoustics switches compensate for common problems arising from speaker placement and feature speaker position, desk size and room treatment compensation.

Most of the controls are on the back of the left speaker and a single cord connects the right satellite speaker. The volume knob is on the front of the left speaker and controls both speakers—and ensures that your left-right balances are equal. Pressing the volume knob button toggles status including mute, standby mode and the audio inputs. A front panel headphone miniplug mutes the speakers.

Available in black or white, the D3V is a high-quality monitor system that does not disappoint. \$299.99

[adam-audio.com](http://adam-audio.com)

## ▶ UJAM SUBCRAFT SUB BASS INSTRUMENT

**UJAM's new plugin Subcraft**, "The Ultimate Sub Bass Instrument," is a Roland 808 style collection of different kick drum, bass sounds, and loops. UJAM put two years of development with professional audio engineers into Subcraft with extra attention in phase aligning the Kick-Bass low frequencies to make sure that they be even and would not get lost. The instruments sound great initially, and the program is deep and the sounds can be substantially manipulated to bring you very contemporary sounding custom instruments. As 808 implies, this plugin is aimed at modern pop, hip-hop, rap and techno styles of music, but could also be used for film scoring and more.

The main controls are Kick and Bass. The Kick amount can be dialed in or removed completely, and there are plenty of presets for both sounds. To get an idea of the flavor of Subcraft, some of the preset menus are called Dark & Beefy and Rough & Dirty. You can dial in the amount of shuffle and many of the loops are tempo-based, but not in steps—you may have to conform your tempo to the Subcraft if you really want a particular sound. Again, Subcraft is very easy to get going with from the outset and you may never need to use the extended features, but it is a very deep program where the manual will give you the benefit of the enhanced features.

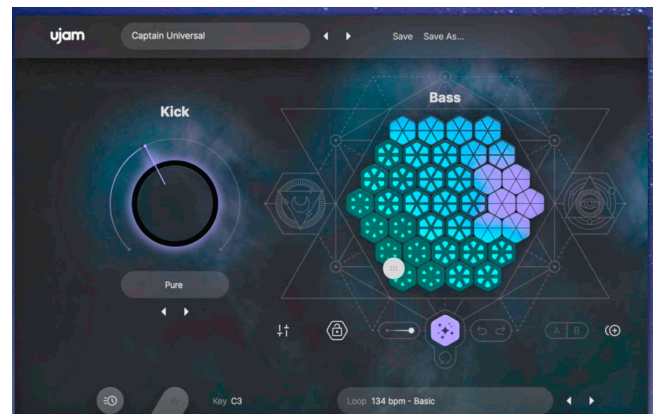
Subcraft requires MIDI notes for performing bass lines. If you have a MIDI keyboard or pad, this will be the easiest as you can control Subcraft in real-time. You can also control Subcraft by using MIDI step sequencers or by entering MIDI notes manually.

Similar to some other Virtual Instrument companies, installing Subcraft requires a UJAM account and their proprietary software installation software. With over 50 plugins to UJAM's credit, installation and authorization is all handled here, and they also are giving away a free effects plugin called Micro with creation of your own personal account. Every UJAM plugin is available with full functionality for a seven-day free trial period.

Based in Germany and descended from the Steinberg Corporation, UJAM is the brainchild of two of the very top names in the music business: Pharrell Williams and Hans Zimmer. Pharrell is arguably the top producer of modern hip-hop inspired pop songs. Says Zimmer of their plugins, "The bridge from your imagination directly into your computer," and in Williams' words, "We want the process of making music to be so much easier."

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



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

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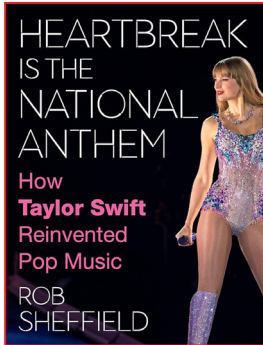


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(paperback) \$27.99

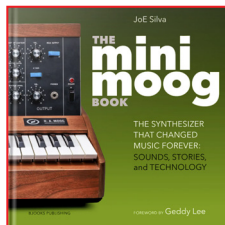
There's no parallel to Taylor Swift in history: a teenage girl who turns into the world's biggest pop star, songwriter, storyteller, changing how music is made and heard. Rolling Stone journalist Rob Sheffield has chronicled Swift for every step of her long career, from her early days to the Eras Tour, lending a sincere and thorough exploration into the cultural impact of an icon on the level of The Beatles, Michael Jackson, Prince and David Bowie.



### The Minimoog Book

By Joe Silva  
(hardcover) \$75

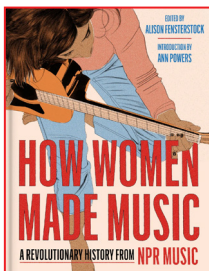
The *Minimoog Book* features over 100 interviews with artists, engineers, and other experts (Keith Emerson, Rick Wakeman, Chick Corea, Tony Visconti, Anne Dudley, Bernie Worrell, DEVO, Kraftwerk, Air, J Dilla, Gary Numan, Greg Kurstin, Mac DeMarco), along with more than 700 photos of artwork, memorabilia, and rare artist shots using and developing this ubiquitous synthesizer.



### How Women Made Music: A Revolutionary History from NPR Music

By Alison Fensterstock  
(hardcover) \$40

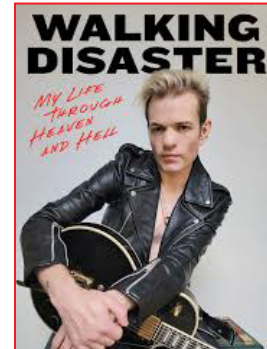
Inspired by NPR Music's series, "Turning the Tables," which has recognized and honored female artists from Beyoncé to Odetta, Joan Baez, Joan Jett and Dolly Parton, this easy-to-digest anthology offers an entertaining window into the lives, struggles, and triumphs of the women who have defined musical eras. With archival interviews, essays, photographs and illustrations, *How Women Made Music* also includes a list of 150 greatest albums made by women, and the 200 greatest songs by 21st century women.



### Walking Disaster

By Deryck Whibley  
(hardcover) \$28.99

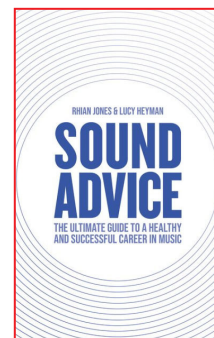
From his earliest days, Sum 41 frontman Whibley loved to jam and perform with those who shared a DIY ethos, determined to become rock stars. Whibley gets real about fame, fortune, and the music industry, while being candid about his rises and falls amidst paparazzi attacks and health issues. "Ten years ago, I found myself on the brink of death in a hospital bed. Surviving that moment, I made a promise to fight harder than ever for this band and strive to become the best version of myself."



### Sound Advice

By Rhian Jones, Lucy Heyman  
(paperback) \$31.56

*Sound Advice: The Ultimate Guide To A Healthy And Successful Career In Music* is written by music industry journalist Rhian Jones and musician and performance science researcher Lucy Heyman, offering career, health, and performance self-help tools and

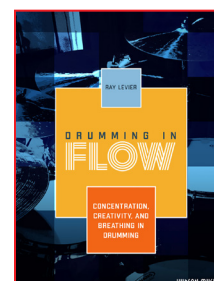


insights for aspiring and established musicians. The up-to-date guide dives into the increasingly diverse structure of the music industry with advice on improving performance skills, money management, personal brand development, effective content creation, strategy, and rollout.

### Drumming In Flow

By Ray LeVier  
(paperback) \$24.99

Born into a family of musicians, LeVier discovered his passion for drumming early. After a fire accident at age 12 left him with severe burns and loss of most of his fingers, his determination led him to develop unique



drumming techniques. *Drumming in Flow* is both inspiring and practical, focusing on overcoming personal challenges while improving drumming skills through breathing exercises that promote relaxation, focus, and peak performance.



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# Howard Rosen/Baker Grace

[howiewood.com](http://howiewood.com); [bakergrace.com](http://bakergrace.com)

**Hooray for Howiewood:** Howard Rosen's legendary career as a radio promoter covers over 50 years of classic hit making, starting in the early '70s at Bell Records with The Partridge Family, Barry Manilow and Melissa Manchester. He subsequently enjoyed successful stints at Elektra (Carly Simon, Bread), Private Stock (Frankie Valli, Walter Murphy), Casablanca (Donna Summer), Bearsville (Foghat, Todd Rundgren), Warner/Reprise (Prince, Van Halen), Motown (Lionel Richie) and A&M. Founding his own company, Howard Rosen Promotion, Inc. in 1985, he continued to specialize in AC, Hot AC and Top 40 radio promotion while expanding into artist management, most notably with Dan Hill (who had a Top Ten hit duet with Vonda Shepherd, "Can't We Try") and Prism.

**The Blondie/Baker Grace Connection:** While working as National Promotions Director at Private Stock Records in the '70s, his former Sire/Blue Horizon Records boss Richie Gottetzer (later co-founder of The Orchard) and New York Dolls manager Marty Thau introduced Rosen to a then up and coming Blondie, hoping to score them a deal at Private Stock. Immediately loving what he saw and heard, Rosen presented Blondie to label owner Larry Uttal, who immediately signed the Debbie Harry-led band.



Rosen sees the same potential in his current Take Out Management client, Canadian/American singer-songwriter Baker Grace, "who I believe will be as relevant and important to music now as Blondie was in the early '70s."

**Baker's Story:** Driven by her goal to inspire others to be their most authentic selves and find strength in vulnerability, Baker Grace recorded her first album in her basement with her father at 14 under the name Bitter's Kiss. She signed with Republic Records at 16 and developed her songwriting by collaborating with top writers and producers, including Scott Harris (Shawn Mendes, Khalid) and Dan Nigro (Olivia Rodrigo). The songs from Baker's independently released debut EP *Girl, I Know* amassed a collective total of 25M+ Spotify streams. She later released the EP *The Show Is Over*, which was produced by Scott Effman (Miley Cyrus, Sofia Reyes) and later soundtrack songs for the film *Last Survivors* starring Alicia Silverstone. Baker describes her music as "what would happen if hip-hop, folk and alt-rock had a baby with pop songs."

**Baker's New EP and "Love Song" Single:** "Butterflies," the first single from her upcoming EP *It Ends With Me*, won Best Pop Song at the HIMA Awards in July 2024. She wrote the infectious and heartfelt third lead single "Love Song" after a time of emotional upheaval that included her parents' divorcing and a breakup after a five-year relationship. "These events forced me to reflect on my own life choices and understand why I am the way I am," she says. "I wrote 'Love Song' on my first Valentine's Day as a single woman in five years. It was an incredible learning experience and it feels good to embrace the good memories."

Contact Howard Rosen Promotion, 805-382-2200

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- Kira Annalise, *The Waymores*



▲ **STOKE SIGNALS LOVE STEVEN SLATE AUDIO VSX HEADPHONES**

Jordan Calhoun of melodic punk band Stoke Signals told us about his love for his Steven Slate Audio VSX Headphones. "I'm sure some old heads will give me a lot of shit for this, but I don't care. These headphones are awesome and they were instrumental in mixing our record—old heads relax, I also used monitors," Calhoun said.



▲ **JAZZ/ANALOG PRODUCER-PERFORMER NATE MERCEREAU**

As a creative artist at the forefront of modern sonic expression, Nate Mercereau used a unique approach to make music with guitar-controlled samples of special sounds—from the hangers backstage at National Sawdust to the studio sessions with artists like André 3000, Shabaka Hutchings, Kamasi Washington, and others, and even his concerts at home with 3-year-old daughter Juniper. With *Excellent Traveler*, Mercereau invites listeners to dive into the immersive, multidimensional soundscapes, and explore infinite palaces of possibility.



▲ **MICHAEL BADAL AND SOLID STATE LOGIC 'HYBRID' SET-UP**

Known for his work on Hollywood films such as *The Equalizer* and with DJ Tiesto and Timbaland, Badal brings the sound of SSL into his studio with an SSL hybrid production setup: Fusion and G-Comp processors, coupled with UF8, UF1, UC1 hardware, and SSL Plugins.



▲ **MARK HOPPUS AND DAN OZZI RELEASE FAHRENHEIT-182 BOOK**

Blink-182's Mark Hoppus and author Dan Ozzi have written a book called *Fahrenheit-182*. "The book is Mark's memoir of growing up the child of divorced parents in the California desert, starting the most popular punk band in the world, and surviving cancer," said Ozzi. "But it also doubles as the definitive history of Blink, seeing as how Mark is, as he once put it to me, the only person on earth who has been to all of their shows."

**PRODUCER PLAYBACK**

*"Let an artist find their way and discover things on their own. There's a tendency to be the smart guy and offer ideas. But by being dictatorial, you restrict them from growing."* - RYAN ULYATE





### ▲ TOP MIXER CHRIS LORD-ALGE AUCTIONS HIS GEAR ON ANALOGR

Global music industry marketplace ANALOGr is supervising the online auction of top gear from top mixing engineer Chris Lord-Alge. "OK, I admit it—I'm a hoarder. I still have my first teddy bear," he says. "I'm not retiring, I just need to clean house." I've acquired so much outboard gear, so many things I've used over the years from power amps to compressors, to EQs, to speakers to reverbs," he says. "I'd love for you to have your own piece of CLA that I actually use on the mixes that you know. Jump on in with ANALOGr, and let's find something that fits your studio."



### ▲ J MELODIC'S HIS G-DRIVE MOBILE SSD R-SERIES HARD DRIVE

Renowned Philadelphia producer J Melodic told us about his love for his G-DRIVE. "As a music producer I'm going to say it's my hard drive," he said. "My G-DRIVE mobile SSD R-Series hard drive is 100 percent the lifeline to my career. It holds literally everything! On the creation side, it has all my work—every beat, idea I've ever created."

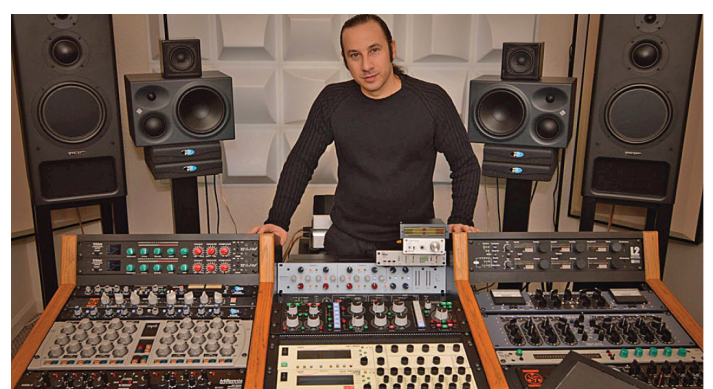


### ▲ CARLOS DAFE AND ADRIAN YOUNGE RELEASE JAZZ IS DEAD

Jazz Is Dead announces another offering of top-shelf recordings taking listeners on a journey through the funky sounds of Ghana all the way to down to the psychedelic soul and samba of Brazil. Produced by label founders Adrian Young and Ali Shaheed Muhammad, Jazz Is Dead Series 3 features new analog recordings from living legends: Ebo Taylor, Hyldon, Dom Salvador, Antonio Carlos e Jofafi, Carlos Dafé, Joyce e Tutty Moreno, as well as an unreleased LP from *The Midnight Hour: Lost Tapes*.



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**M**usician, producer and engineer Dan Carey has had his hands in music ever since he was a child, literally and figuratively. He fabricated his first four-track recorder when he joined the heads of two tape machines and also built his first guitar from scratch. A deal with Virgin Records in the '90s cemented his love of production and later he was tapped to co-write/co-produce Kylie Minogue's 2003 hit "Slow." He's since worked with artists such as Sia, Franz Ferdinand and Wet Leg. Earlier this year he produced Australian duo Royel Otis' debut *Pratts & Pain*. He works largely in his London studio Mr. Dan's and also runs his label Speedy Underground, through which he develops artists and—true to the name—releases music swiftly.

Carey was recruited to produce *Pratts & Pain* after he'd collaborated with Royel Otis previously. "They came over for a jam and we got on so well," the producer recalls of their initial meeting. "Before we even got talking we were jamming. Royel [Maddell] showed me the chords of a song he was working on—it later became 'Glory to Glory'—and it was the most enjoyable time. Occasionally you meet someone and there's no introduction required; you just go straight into it. That's how it was with them. We played for a few hours, did some demos and knew immediately that we'd need to do a record together.

"I like to work quickly," he continues. "It's not about time constraints. If you capture an idea just as it's forming, that's really valuable. Royel Otis is ideal because they're not precious about anything."

The biggest challenge Carey's faced over the years has been working with material that wasn't quite studio-ready. "I was sent the demos and there were a few songs but clearly not a whole album's worth," he recalls. "I made the mistake of going along with what the band and label wanted, which was to simply get on with it. I wasn't as experienced then. Now I'd say, 'No, we're not going to start yet. We'll wait until the songs are finished.'"

Carey does most of his work at his studio, Mr. Dan's. What sets it apart for him is its user-friendly configuration. "I don't like to divide the control room and live room," he explains. "I've got a machine space in the back with all of the noisy gear. The main room is circular with everything arranged around the edge. At one end there's a desk and then it goes into a collection of guitar amps, piano, a whole wall of modular synths, etc. It's inclusive and everyone feels like they're in the same position. It's a practical thing because often I'm playing and engineering."

When *Music Connection* spoke with Carey, he'd just started pre-production on a new Wet Leg record. A fresh project with British indie band Bar Italia will follow soon thereafter. His favorite piece of gear is his customized analog Swarmatron synthesizer, which he uses on most records.

Contact [speedywunderground.com](http://speedywunderground.com),  
 Instagram @dancareydan

**THE 3 MOST IMPORTANT**

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

- Sometimes it's good to be impatient. It's important to move things on when they're not happening. Stop and try it again the next day.
- Keep an open mind but also remain focused on what you're doing.
- Don't use a model of a process. Invent the process for each project.

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# Anthony Pisano

Founder  
Game Over Talent

**Years with Company:** 5

**Address:** Los Angeles, CA

**Web:** gameovertalent.com

**Email:** gameovertalent.com/contact

**Publicity:** Alexandra Greenberg  
Falcon Publicity, agreenberg@  
falconpublicity.com

**Clients:** Warner Records, RCA, Amazon  
Prime, TBS, *Fortnite*, NFL, Scopely,  
Columbia, Google Play

## BACKGROUND

In recent years, the connection between music and video games has grown increasingly stronger. Fast to capitalize on this synergy is Anthony Pisano. His company, Game Over Talent, has grown into the premier destination for musicians who want to position themselves in front of a gaming audience, creating virtual and IRL experiences that broaden artist awareness.

## Fazing In

I come from the DJ/producer space. I was signed to Ultra [Music] and Sony for about four years. I've toured the world. I did the Ultra Music Festival and EDC [Electric Daisy Carnival, all that good stuff. When I was getting out of my record deal, I met FaZe Blaze from [professional gaming team] FaZe Clan. At the time, he wanted to get into music. I noticed how engaged his audience was, especially on YouTube. He was averaging about a million views per video. I said, "Okay. Let's get you on this song, shoot a music video, and put it on your channel."

Next thing you know, that song was number three on the Spotify Global Viral charts. We had major labels wondering how we did this. It changed the trajectory of my career.

## Next Level

We continued to put out music and make custom content within the gaming space. I started to meet with the major labels about this. We explained to them what Twitch was and livestreaming, and then the Marshmello/*Fortnite* activation happened. Everyone was intrigued.

My anchor client was Atlantic Records. They said, "We have a new artist, NBA YoungBoy, who is an avid gamer." So I put together a campaign around his new release. The song went viral within a bunch of FaZe Clan content. It went from one or two labels to working with the entire music industry. The company transitioned into working with big brands as well, like gaming publishers, the NFL, Amazon, the list goes on.

## Twitchy Times

During the pandemic, we created the Twitch listening party experience, bringing artists like Lil Durk and NLE Choppa on with these big streamers. And really creating viral moments that transcended out of Twitch onto the different social platforms. Another massive campaign I



*"Many people don't realize that the gaming audience is extremely sticky. They are two times more likely to purchase merch and concert tickets."*

did was with [singer] Tyla and [YouTuber] Kai Cenat, which did over a billion impressions. So Game Over has really spearheaded that intersection of music and gaming.

## Beat 'Em Upbeat

The genres I gravitate toward are hip-hop, pop, rock, alternative, and country. Upbeat tends to work better in this space. But it comes down to the song. Electronic music works extremely well. R&B records that are up-tempo can also work.

## Parts of a Campaign

They're broken up into a few different capabilities, one being creator marketing, which consists of feeding music into gaming creators' content across all the short-form platforms. Then there's the Twitch listening party activations, which are primarily done around big album releases. We built a music widget that fits on the stream. And we created smart links with Spotify Pixel built in so we can track the streaming consumption back to the DSPs. We brand the streamer's channel with the album or single art.

## Plugging In

When artists got signed to major labels in the past, it was, "I want to be on the radio." Now it's, "We want to activate on Twitch and in the gaming space." And [the labels] say, "We work with a company that does that very well." That's where artists are at the moment.

And also, it is important for artists to be in this space, because entertainment is merging. It's going to grow and be part of the landscape of where marketing and entertainment lie. When I started Game Over, there was no in-house gaming person within

the labels. Now, every label has an in-house head of gaming.

## Custom Virtual Spaces

[*Fortnite* and *Roblox*] have been at the forefront [of offering users unique spaces.] It's just like music. Genres come in and out. Artists come in and out. And gaming is constantly changing. *Fortnite* and *Roblox* have been the most consistent. What makes them different from *Call of Duty* or other games that come and go is they have given users the opportunity to create their own environments within those platforms.

## Feel the Rhythm

Rhythm-based games are going to become more popular. They're very popular in Asia, where they're three to five years ahead of us. So there could be a surge in that.

We're starting to see certain rhythm-based games in the U.S. *Country Star* just did something with Morgan Wallen. They did something with Post Malone. I think we're going to see more of this. When mobile gaming starts to grow here like it does in Asia, that's going to be a big moment.

## Game Tune

We've been building a tool called Game Tune that I'll be launching through next year. It's a fully A.I.-powered piece of software that is going to automate our services. Not only will we have a full index of influencers but also they'll be authenticated.

It'll have deep analytics from all our campaigns, monitoring Spotify APIs [Application Programming Interfaces,] Twitch APIs, every social channel. We'll have impressions, views, comments, all the normal reporting, but then also a social analytics section where we'll see how many times a song is played on Twitch, how many times an artist has shown up on the streaming platforms, which streamer is promoting the artist.

And then we're going to have A.I. social listening tools that will find all the data on where artists are showing up across the internet. You'll be able to directly target the types of creators you're looking for.

## The Promise of A.I.

We're going to be using A.I. to provide better results for our clients. It'll help labels make decisions with their marketing in the gaming space, which songs they should be pouring more gas on. And from the influencer marketing side of things, A.I. could eliminate human error from these campaigns. We'll have capabilities within our software to tell the label or gaming publisher, "This is the type of content this creator makes and that he's had the most success on, so this is what you should do strategy-wise."

## A New Kind of Star

I'm going to be launching Game Over Records with a digital gaming character. It will have full albums specifically for the gaming space. This character is going to have games, music, and branding. There's so much we're going to be able to do with that.

**OPPS**

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acquiring recording artists, songs and producers as well as leading artist development efforts for artists in all genres. This role will report directly to the President and Head of A&R, AWAL North America and will be based in Los Angeles. Apply at Showbiz Jobs.

**TikTok needs a Music Product Operation Graduate**

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**▲ SOFIE ROYER IS A YOUNG-GIRL FOREVER**

Vienna-based artist Sofie Royer has announced the release of her third album *Young-Girl Forever*, due November 15th via Stones Throw. "*Young-Girl Forever* paints a bold portrait of the contradictions of being a female artist today—with all of its anarchist freedoms and capitalist trappings," they say. For more info, contact [duncan@orienteer.us](mailto:duncan@orienteer.us).

metadata across a variety of Third Party shows, to ensure accuracy. Gains an understanding of the music scheduling software and automation system. Develops an understanding of and performs audio editing, fades and inserting correct digital markers that sound the most appealing based on music/content selection and channel genre. Loads audio elements into music automation system & properly enters royalties related song information. Serves as a In Studio Producer, ensuring that live broadcasts air smoothly by maintaining proper audio levels, firing elements at proper times, troubleshooting technical issues under pressure. May act

as liaison to music artists during celebrity visits and communicates with music labels, as directed by management. Performs other duties as assigned. Apply at SiriusXM Careers.

**Velvet Hammer Music and Management Group wants a Day to Day Manager.**

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**DIY Spotlight**

Dilana Ismailova fronts Snifters, a hard rock band that regulars at the Whisky A Go Go on the Sunset Strip may have seen on numerous occasions, opening up for legacy hair metal groups. Her own path into singing started some time before that though.

"Singing has been a part of my life since birth, but it became professional in 2016," Ismailova says. "I started writing music in 2019 and performing soon after. The metal scene in my hometown felt too small, which led to the move to L.A. and studying vocal performance at the Musicians Institute. Snifters formed on October 11, 2022, as my first attempt at starting a band from scratch."

**SNIFTERS**

Ismailova describes the Snifters sound as neo-classical metal with a twist. "Our sound fuses powerful vocals with killer guitar riffs," she says. "I love singing high notes, and there's room for extreme vocals to keep things spicy."

The singer says that the band is working on an EP that features a four-piece medieval story. "I can't spill all the secrets, but you can check out our release, *Creatures of the Night*," she says. "It's the perfect gateway to what's coming."

The indie metal band knows exactly what hit means to be DIY, in a musical sense.

"DIY means taking responsibility for every aspect of our music



and career," Ismailova says. "It's a wild ride—juggling responsibilities and connecting with a lot of amazing people, but that's where the magic happens. With the band's support, I've got the courage to tackle any challenge."

Looking ahead, Ismailova has plenty planned for the coming months with Snifters and beyond. "I have several collaborations

lined up with friends from the guitar shred world—stay tuned on my Instagram, @swiss.knife\_" she says. "Plus, we have a band reunion planned with our second original guitarist, where we'll be working on new material and announcing some killer shows."

For more information, visit [snifters.info](http://snifters.info).

the team. For more information on Velvet Hammer visit the company website. Apply at EntertainmentCareers.

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**PROPS**

**AJ Mitchell Crowned Grand Prize Winner in 2024 Unsigned Only Music Comp**

The Unsigned Only Music Competition announced its 2024 winners, highlighting an impressive group of independent artists from around the world. This year's competition attracted thousands of entries, spanning various genres from pop to rock, hip-hop to country, and beyond, showcasing the vast diversity and creativity in the global independent music scene. AJ Mitchell has been named the 2024 overall Grand Prize winner. His winning song, "Flowers On The Moon," captivated the competition's high-profile panel of judges, which included iconic recording artists,

prominent music executives, producers, and more. For additional information, visit [unsignedonly.com](http://unsignedonly.com).

**THE BIZ**

**Play for the Vote announced campaign**

Play for the Vote has launched its 2024 campaign, seeking to enlist over 5,000 musicians across the country to perform on Election Day 2024. At polling sites throughout the country, musicians are being sought to perform outside, with the goal of increasing voter turnout by providing a more positive voting experience. Visit [playforthevote.org](http://playforthevote.org) for more info.

**BRETT CALLWOOD**, MC's associate editor, has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, and was previously the music editor at LA Weekly and, before that, the Detroit Metro Times. A multiple award-winning writer, he's also a columnist at the Village Voice. He can be reached at [brettc@musicconnection.com](mailto:brettc@musicconnection.com).



**▲ EMMA RUTH RUNDLE AND THE BELLA VISTA**

Acclaimed singer, songwriter and guitarist Emma Ruth Rundle has released a book of poetry called *The Bella Vista*. Rundle tells, "Written on the road over the course of a year, *The Bella Vista* is equal parts travel-log, love story and journal of dark existential reflection. It is what I have spent the last two years of my creative life working on and I am both relieved and excited to finally be sharing it." For more info, contact [bailey@another-side.net](mailto:bailey@another-side.net).

**The LEGAL Beat**

BY GLENN LITWAK



Miley Cyrus was recently sued for allegedly copying parts of the Bruno Mars song "When I Was Your Man" in her hit song "Flowers." The Mars song was released in 2012 on his second album entitled *Unorthodox Jukebox*.

The lawsuit for copyright infringement was filed in federal court in Los Angeles on September 16, 2024. A company called Tempo Music Investments ("Tempo") is the plaintiff. The defendants are Cyrus, co-writers of the song Gregory Hein and Michael Pollack, as well as Apple, Sony Music Publishing, Live Nation, Target, Walmart and others that plaintiff alleges distributed

the song. The plaintiff alleges that defendants failed to ask or receive permission to use the song.

Tempo states that in 2020 it obtained rights to the Mars song by purchasing songwriter Philip Lawrence's catalog. Lawrence co-wrote the song with Mars and other songwriters.

The plaintiff alleges that the songs are substantially similar and that "Flowers' duplicates numerous melodic, harmonic, and lyrical elements of 'When I Was Your Man,' including the melodic pitch design and sequence of the verse, the connecting bass-line, certain bars of the chorus, certain theatrical music elements, lyric elements, and specific chord progressions." The plaintiff claims that when one compares the similar lyrics of the two songs it is apparent this is "no coincidence."

The plaintiff alleges in the lawsuit that "it is undeniable based on the combination and number of similarities between the two recordings that 'Flowers' would not exist without the Mars song. Both songs are about breakups

and have similar lyrics about purchasing flowers, holding hands and hours spent talking.

Tempo alleges it is entitled to damages for "the maximum of \$150,000 per infringement" and demands that defendants stop copying, performing or distributing the song.

"Flowers" was a huge hit for Cyrus when it was released in 2023. At the 2024 Grammy's Cyrus won Record of the Year as well as Best Pop Solo performance for the song. It also broke a Spotify record for streaming over 1 billion streams quicker than any other song in Spotify's history.

It may sound like an open and shut case, but the defenses to copyright infringement can be complex. For instance, defendants may argue that their use of the Mars song was not copyright infringement because of the legal concept known as "Fair Use." Plaintiff may contend that Cyrus' song is "transformative" meaning it may be based on the Mars song but in a way that adds something new or different. This concept can be a

factor in deciding if the use is fair. One example of a transformative use is parody.

Often the parties settle music copyright infringement cases before trial. The judge can also grant summary judgment without a trial if he determines there are no issues of fact, and it is strictly a matter of law. If the case does go to trial both sides with undoubtedly hire expert musicologists to dissect the two songs and give their opinions on the issues.

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

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



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## LIAM ST. JOHN

**Date Signed:** May 2023

**Label:** Big Loud Rock

**Type of Music:** Blues/Rock

**Management:** Cooper Anstett, Anthony Manker, Group Projects - Red Light Management

**Booking:** Carrie Creasey, Mike Krug - WME

**Publicity:** Ashley White Public Relations

**Web:** liamstjohn.com

**A&R:** Ava Boney

For performers, there's no denying the potential impact of appearing on television. Yet being seen by millions didn't change much for Liam St. John, who competed on *The Voice* in 2020. "It was fun, but it didn't really move the needle," observes the bluesy rocker.

Instead, it was social media that pushed his career into overdrive. A year after St. John's experience on Team Gwen, he penned the song "Dipped In Bleach," and posted himself singing it on TikTok. The video garnered millions of views, which subsequently led to a publishing deal.

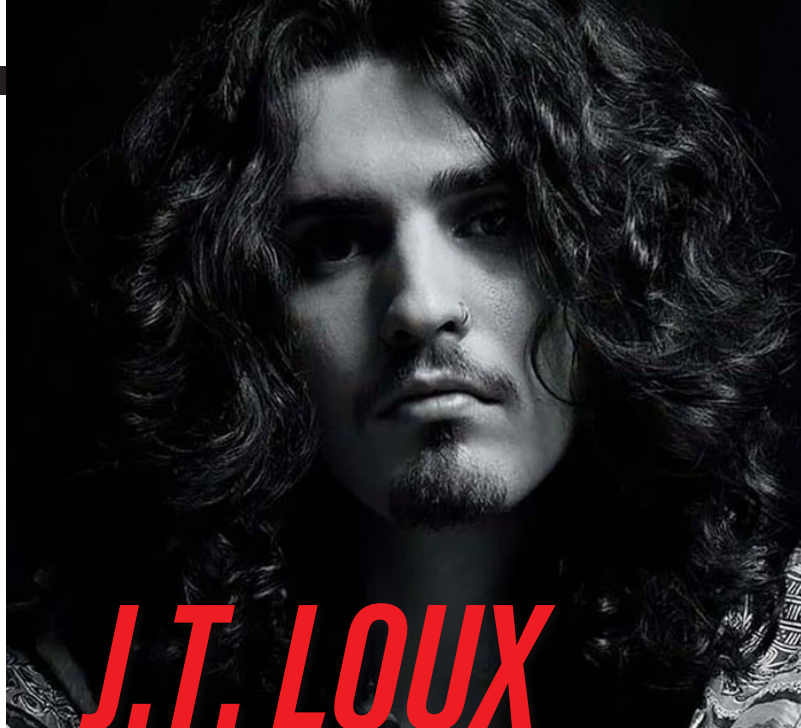
Since uploading to the app proved a winning strategy, he continued doing so. Before long, his cover of "I Put A Spell On You" caught the ear of Ava Boney. The performance compelled the Big Loud A&R to reach out. St. John started making regular pilgrimages from Los Angeles to

*"Big Loud is such a song-oriented company. They know what good songs are and what to do to get them in front of the right people."*

Nashville, where the label home of Miranda Lambert, Morgan Wallen and Hardy is located. As the label's interest intensified, St. John was invited to perform in their conference room.

While nurturing his relationship with Boney and Big Loud, St. John continued to tour. He also independently released the *Stripped Back* EP, which charted on Apple Music and went to No. 1 on the blues charts. To the Big Loud brass, that provided appealing evidence of self-initiative. Likewise, St. John appreciated that Big Loud stuck by his side even as he held off signing.

Further, the singer took it as a positive sign that Big Loud was scooping up left-of-center artists, including Stephen Wilson Jr., Kashus Culpepper, and Zandi Holup, a personal friend. "I wanted to be with a company that prioritizes the art over the business," St. John observes. Expectations are that St. John's 16-song full-length will surface in spring of next year. — **Andy Kaufmann**



## J.T. LOUX

**Date Signed:** June 2024

**Label:** Slumerican Records

**Band Members:** J.T. Loux, Ethan Pecha, Zach McCoy

**Type of Music:** Indie Rock

**Management:** PK, East Iris

**Publicity:** Sarah, Facci PR

**Web:** instagram.com/jtloux

**A&R:** Yelawolf

Nashville-based alternative/indie rock artist, songwriter, and guitarist, J.T. Loux has surfaced in recent years garnering attention with his unique and pioneering sound. He just signed to Yelawolf's label, Slumerican, and has swiftly established himself as a significant presence in the rock music scene. In 2023, he enthralled audiences while touring with the multinational rock band, Tesla. Building on that success, he expanded his reach by touring Spain in 2024. As he prepared to embark on a tour with Yelawolf, J.T. also unveiled a much-anticipated album in 2025, which is expected to further cement his status in the rock genre.

Loux furthermore states that he's originally from Sacramento, CA; however, has since moved to Nashville, TN, to be closer to the music

*"My advice to up and coming artists is to never give up. Be yourself."*

scene that he's familiar doing. Continuing, Loux said, "I was heavily influenced by The Doors and Aerosmith, and this is where we get our sound." Being diverse, melodic, and authentic, is what led to Loux to securing a promising career for himself in music.

J.T. also stated that he just released a new music video entitled "Daisy," which is now streaming on all platforms. "Daisy" represents a pivotal moment in Loux' musical journey.

"Daisy" features a combination of reflective lyrics and dynamic instrumentals; highlighting Loux' talent for forging an emotional connection with his audience, while, maintaining the rock essence for which he is recognized. With a fresh and innovative sound that continually challenges tradition, J.T. Loux is proving his readiness for the forthcoming phase of his musical career.

Though he's still grinding and establishing a name for himself, Loux was asked about words of wisdom that he'd share with up-and-coming musicians looking to solidify themselves in music. He said, "My advice to up-and-coming artists is to never give up. Be yourself. It took more than four years of putting in work to be where I'm at today and I'm still going." — **Adam Seyum**



**Date Signed:** June 2024  
**Label:** Fearless Records  
**Type of Music:** Pop  
**Publicity:** Atom Splitter  
**Web:** [instagram.com/itsryanwoods](https://www.instagram.com/itsryanwoods)

**W**ords you never tire of hearing: "Fearless Records is thrilled to announce the signing of Ryan Woods to its global roster." It just puts a smile on your face, doesn't it?

Decked out in artsy, '70s style regalia, Woods celebrates the signing to Fearless Records by releasing his gem, "Garden," to highlight the notable event. A happy, upbeat tune, about a flourishing love and the good things love can do to a person, "Garden" takes the listener to a private oasis to experience love in the outdoors. Using guitars, drum machines, synthesizers, and creativity to cultivate a happy and joyful atmosphere, all of Woods' songs emanate positivity and an experimental, yet comforting aura, that seems to transcend barriers across all genres. "Garden" is well written and beautifully produced and is an extension of Woods' previous album (EP), *King of the Basement*.

Woods is known for being the "King of the Basement." That's the stage where all of his work has been performed, crafted, constructed and fashioned in his own image: the basement. Working diligently for years, he honed his craft into excellence that produced his 2021 *King of the Basement*. A touching EP that was superbly produced, it resonates on a group level. "Bad Texter," which was released in June

*"If not cared for properly, your plants die, weeds will grow, and you lose any growth or harvest you had hoped for."*

2020 (along with "Friend's Space"), was one of the tracks on the EP that got excellent notoriety with 26 million on Spotify (and counting). Woods is a testament to every musician that wants to produce quality music from a small, in-home studio. The music is crisp and clear, and the lyrics you can relate to very easily. The whole album, as well as most all of his music, is "feel-good," creative pieces of art-work that everyone should listen to and enjoy.

"'Garden' is a song about love and all its beautiful forms," Woods explains. "When you find it, you must care for it and cultivate it as you would a garden. If not cared for properly, your plants die, weeds grow, and you lose any growth or harvest you hoped for." - **Pierce Brochetti**



**Date Signed:** June 2024  
**Label:** Season of Mist  
**Band Members:** Flo Mounier, drums; Matt McGachy, vocals; Christian Donaldson, guitar; Oli Pinard, bass  
**Type of Music:** Death Metal  
**Booking:** U.S.: Continental Touring ([continentaltouring.us](https://www.continentaltouring.us)), Europe: The Flaming Arts ([theflamingarts.edu](https://www.theflamingarts.edu))  
**Publicity:** U.S.: Will Yarbrough ([will.yarbrough@season-of-mist.com](mailto:will.yarbrough@season-of-mist.com)), Europe: Sébastien Gamez ([sebastien.gamez@season-of-mist.com](mailto:sebastien.gamez@season-of-mist.com))  
**Web:** [season-of-mist.com/bands/cryptopsy](https://www.season-of-mist.com/bands/cryptopsy)  
**A&R:** Michael Berberian

**F**or Montreal's Cryptopsy, technical precision isn't just a form of art. It's the approach they take to business as well. So, when searching for a new record label following the release of last year's acclaimed *As Gomorrah Burns*, the 37-year-old quartet led by unparalleled drummer Flo Mounier tactfully selected Season of Mist. Why? Because the label had already proven its adeptness in targeted planning and strategy when it handled two releases by Mounier's side project Vltimas, including this year's *Epic*.

"Flo is adamant about working with Season of Mist—with [founder] Michael [S. Berberian] in particular, and [North American Label Manager] Gordon [Conrad]," Cryptopsy vocalist Matt McGachy told *Music Connection* in mid-July. "He really, really trusts their business vision and how they've handled the Vltimas releases and the deal that they got. He was extremely adamant about pushing for [Cryptopsy joining that label]."

*"We were in Germany [and] had a meeting with Michael over the phone. By the time we came home, we had deal memos."*

"Conversations happened extremely quickly," McGachy continued. "We were in Germany [and] had a meeting with Michael over the phone. By the time we came home, we had deal memos."

With social media and new technology essentially taking control of the music industry, the band couldn't devote the time to appease the Svengali that is The Algorithm.

The self-managed Cryptopsy represented themselves when signing their contract with Season of Mist, the label's U.S. publicist, Will Yarbrough, noted. McGachy revealed that he has a "concrete plan" for the next five or six years of the band, which also features guitarist Christian Donaldson and bassist Olivier Pinard.

"I'm hoping that that helps launch everything into the stratosphere," he said. - **Kurt Orzeck**



▲ **GEORGE BROWN'S LEGACY**

Late founding member and drummer of Kool & The Gang, George Brown (1949-2023) has new album out now. *Where I'm Coming From* was recorded at Alley Cat Studio at his California home, executive produced by Claude Ismael, and engineered by Wolfgang Aichholz and Larry Ferguson.

▶ **SMP RENEWS BARRERA**

Sony Music Publishing renews global publishing with GRAMMY-winner Edgarr Barrera. The repeat top Latin GRAMMY nominee's credits include: Maluma, Camila Cabello, Becky G, Ariana Grande, Yandel, Marc Anthony, Shakira, Camilo, Karol G, Peso Pluma, Christian Nodal, Selena Gomez, etc.



▲ **AIMP NASHVILLE SONGWRITERS**

2024's Listening Room songwriter series featured six rising writers. Pictured (l-r): Justine Ebach, Michael Martin, Jared Conrad, Wyatt McCubbin, Ryan Hurd, Jon Decious, Makayla Lynn, Kendall Lettow, Chase McDaniel, Tyler Halverson, Courtney Christ, Justin Ebach, Trina Smith, Shannon Hatch.

**ASCAP GPS Returns**

The ASCAP Nashville membership team designed the ASCAP Guidance from Publishers for Songwriters (ASCAP GPS), now in its 12th year, to help promising unsigned songwriters ready for publishing deals to take the next steps in their careers. Well-known alumni include Jacob Davis, Hannah Dasher, Caylee Hammack, Joe Ragosta, and others.

This year's class includes: Aaron Pollock, Bobby Watson, Bri Fletcher, Bryce Cain, Daniella Spadini, Dylan Rockoff, Fran Litterski, Jillian Dawn, John Frank, and Maggie Reeves, who will be paired with publishers to listen, critique, and help them develop their music. Once finished the program, each songwriter will have met with at least five separate publisher representatives, helping them to earn a publishing agreement. Past publisher participants include Sony Music Publishing, Warner: Chappell Music, Universal Music Publishing Group, BMG Music Publishing, Concord Music Publishing, Liz Rosse Music, Sea Gayle Music, Spirit Music Nashville, Endurance Music Group, and MV2 Entertainment. More at [bit.ly/4dq48SJ](http://bit.ly/4dq48SJ).

**21st Annual IAMAs**

The International Acoustic Music Awards returns for its 21st year to promote excellence in acoustic music performance. Contestants can gain radio and online exposure, with a top prize of \$11,000 worth of merchandise



▲ **CORONAS' THOUGHTS & OBSERVATIONS**

Releasing an eighth studio album as the only Irish band with three consecutive chart-topping albums, The Coronas return with *Thoughts & Observations* following shows with Bruce Springsteen in Hyde Park for President Joe Biden during his Ireland visit, and supporting Ireland's Olympic team in Paris.

including PreSonus Studio One Software, a year of distribution, a radio promotion package, a management program, and a CD compilation track and promotion.

Entry deadline is November 8. Details and entries at [inacoustic.com](http://inacoustic.com).

**16 On Center**

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**Guru Guidance**

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**BMI Sues SiriusXM**

BMI has filed a rate court action against SiriusXM claiming unfair practices, stating that SiriusXM is looking to lower its payments to BMI songwriters, composers, and publishers, despite more than two years of negotiations, and BMI's significant market share growth since striking their first agreement. BMI states that it now licenses U.S. rights for over 22 million pieces of work and operates per a Consent Decree that "requires BMI to quote music users what BMI deems to be reasonable fees and terms for requested licenses." The Decree also stipulate that either party are unable to agree on fees and terms, they may petition the court to evaluate "reasonableness." The court determination is pending.

## UMG Tech & Wellness

Universal Music Group (UMG) and Australian streaming platform Tuned Global have expanded a global licensing agreement, which now includes an easier integration of UMG track licensing for third-party apps and platforms. In addition to prominent artists (Sabrina Carpenter, The Killers, etc.), there will also be an option to license via genre (including afrobeats, pop, and jazz). Customized standalone apps will be available in about eight weeks, with UMG's catalog integrated into the tech options.

In addition to tech news, Universal Music India has launched a wellness-focused label in India. Vedam Records kicks off with a collaboration alongside triple GRAMMY-winning composer and U.N. goodwill ambassador Ricky Kej. The venture will include traditional Indian sound within wellness music (using Indian Vedic Wellness Systems), with chants and melodies that have been practiced for thousands of years to channel deep sonic cleansings and improve mental health and balance.

## Travis Award and A.I. Initiatives

Music legend and Country Music Hall of Fame inductee Randy Travis has been awarded the SoundExchange Music Fairness Award for his advocacy work in support of the American Music Fairness Act (AMFA). Working to modernize copyright law and protect creators in the United States by introducing AM/FM radio play artist rights and royalties, Travis testified before Congress with his wife Mary, alongside SoundExchange CEO Michael Huppe. Left unable to speak or sing following a near-fatal stroke and subsequent hospitalization in 2013, Travis has made significant progress and has improved his speech, movement, and singing. He released an A.I.-assisted song, "Where That Came From," earlier this year (his first new recording in over a decade), which debuted at No. 45 on Billboard's Country Airplay chart.

SoundExchange President and CEO Michael Huppe has announced the development of a global artificial intelligence (A.I.) registry for sound recording creators and rights owners, which it expects to launch in early 2025, using SoundExchange's international standard recording code (ISRC) database. The idea is to provide a centralized database of authorized declarations for

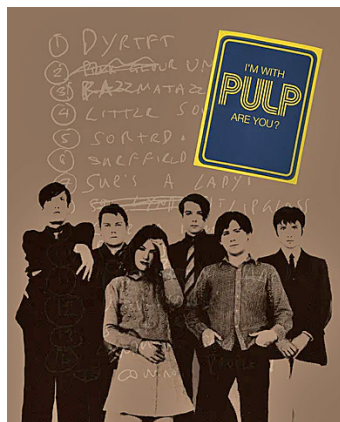
companies with A.I. training models to reference to ensure proper permissions before importing creative works.

## Prescription Songs' Moves

Independent publisher Prescription Songs extend their publishing deal with producer-songwriter Fridayy. The deal comes follows Fridayy's track "When It Comes to You" being certified platinum. Fridayy's chorus idea went on to become GRAMMY-nominated "God Did," with features from Jay-Z, Lil Wayne, Rick Ross and John Legend (with Fridayy as a guest artist feature), and was his first entry on the Billboard Hot 100. Other collaborations include Lil Baby's "Forever," and producer/writer credits for Drake's "Calling 4 You" (from *For All The Dogs*).

Songwriter-producer Rocco Valdes (aka Rocco Did It Again!) has also received a renewed contract. He has frequent collaborations with Dr. Luke, Theron Thomas, Ryan Ogren, Vaughn Oliver, LunchMoney Lewis, Chloe Angelides, K Beazy and Lourdez.

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



## ▲ I'M WITH PULP

Combining images of merch, photographs, and musings in his visual history as Pulp's guitarist, Mark Webber releases *I'm With Pulp, Are You?* (Hat & Beard Press), sharing an insider history of 40+ years with the beloved British band. Inserts from Jarvis Cocker, Simon Reynolds, Luke Turner.



## ▲ AMERICANA HONORS BOWERS

Eighteen-year-old rising guitarist-songwriter Grace Bowers wins Americana Awards "Instrumentalist of the Year." "Wine On Venus" was released via The Orchard to wide acclaim. The U.S. Global Music Ambassador has slates for Japan, New York, and festivals including Bob Weir's Dead Ahead Fest.



## ▲ SHEROCKS PANEL & AWARDS

As a partner with The Women's International Music Network (WIMN), Music Forward, WeNation, SheRocks hosted a songwriter Q&A/performance at Live Nation Lounge. Pictured (l-r): Christina Perri, Judith Hill, MILCK, AJJIA. The SheRocks Awards arrive January 25. More at [sherocksawards.com](http://sherocksawards.com).



## ▲ SESAC SONGWRITER CELEBRATION

Willie "Prophet" Stiggers receives SESAC's Visionary Award for championing artists and creating equity, with other winners including Jack Harlow, Ariana Grande, and Green Day at SESAC's 2024 Music Celebration. Pictured (l-r): Sam Kling, Willie "Prophet" Stiggers, Mario Prins.

# Band Conflict? Partnership Issues? Royalty Disputes?



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## Theron Thomas

*Change Maker*

**A**s the third most streamed songwriter worldwide, Theron "Uptown AP" Thomas catapulted into the spotlight earlier this year after winning Songwriter of the Year at the 66th Annual GRAMMY Awards. As the only black nominee in the category, Thomas has become a role model for aspiring black creatives, with credits including Sean Kingston, Miley Cyrus, Nicki Minaj, Lizzo, Rihanna, Jennifer Hudson, and Ariana Grande.

Alongside brother Timothy "A.I." (Thomas), as songwriting/producing duo R. City, he has worked with the world's top artists, but started out dancing to hip-hop in the Virgin Islands. Dancing in shows—including a stint as backup dancers for an all-girl rap group—Kris Kross proved kids could rap too. First performing as artists under the moniker 2Ekwip, a high school artist was writing their songs, but left for his own career. With their dad pushing them to write their own material, the two have been writing ever since.

While very popular in Saint Thomas, their audience was limited. "The streets, the gangsters, the deejays in the club—they would never play our music," admits Theron. Returning from Miami under new moniker R. City in 2005 brought a more mature sound and the club scene took off. "We not gangsters, not drug dealers, never been in trouble with the law," admits Thomas. "What gives us an edge? Me and my brother became like Public Enemy: fuck the police, fuck the government, people are poor, people are starving, you don't help."

R. City's good friend and deejay Benny-Demus became Akon's deejay, later getting R. City their first record deal. Thomas wrote Akon's "The Rain" (from *Konvicted* in seventh grade. Still working day jobs at Kroger and Party City, their manager Ray Daniels was driving them between talent shows in Atlanta.

Writing "We Can't Stop" for Miley Cyrus (for 2013's *Bangerz*), R. City got Dr. Luke's attention. James "Groove" Chambers (who had wanted to work with R. City years earlier) told Luke they were much better artists than writers. Says Thomas, "Just like Ray said, it came full circle [...] doing a deal with Kemosabe, dropping "Locked Away," going number one, on tour with Maroon 5... this is what we'd dreamt of our whole life. It was a great experience."

A good song starts with a great beat insists Thomas. "It's like the opening of the movie, the opening scene." Following the beat, the melody has to be good to get you to listen to the lyrics. Thomas studies the top 10—especially the songs he dislikes—to see what he is missing.

His favorite music includes Bob Marley, Norah Jones, and John Mayer. Dramatically different from what he writes, Thomas adds, "[My] songs don't sound like they were written by someone who listens to what I do." One is his human side, and one is his channel, and Thomas really does channel his work. "They're playing the beat in the background, and I'm not paying attention. I get up, go in the booth, and write a whole song in 20 minutes." Reveals Thomas, "I believe that God writes my songs - even the wretched ones."

Best known for hit "Locked Away" and mixtape *This is Not A Drill... This is Really Happening!*, R. City received the keys to the Territory in the Virgin Islands, celebrating 'R. City Day' in recognition of their musical contributions and impact on young people each year on September 27. Hit song "Seven" (Jung Kook) recently became the No. 1 most streamed song by an Asian act in Spotify history. A tribute to their late father, "Awhoa" is out now.



Contact [chantal@illustratedsounds.com](mailto:chantal@illustratedsounds.com);  
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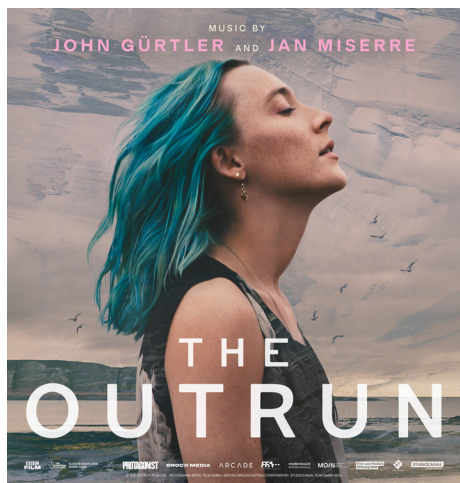
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DROPS

Decca Records has released the official soundtrack for *The Outrun*, a film adaptation of Amy Liptrot's personal memoir about addiction, starring Saoirse Ronan. The 18-track release, written by award-winning composers John Gürtler and Jan Miserre, is now available on all digital platforms. The composers blended harp, strings, flute, and double bass clarinet with modular synthesizers and drones to capture the Scottish Orkney Islands where the film is set. They also collaborated with musicians like Malin Lewis and Thomas Bloch on the soundtrack, experimenting with self-built instruments. Contact Christian Endicio at christian@whitebearpr.com for details.



In celebration of 100 years of Columbia Pictures and the work of iconic and award-winning filmmaker Frank Capra, Sony Pictures Home Entertainment will release 20 Capra-directed films in a limited-edition gift set on Nov. 19. All 20 will be presented on Blu-ray with nine also on 4K ultra HD. Many of the films will be presented with new music scores and some will be released on disc for the first time. From *It Happened One Night* to *Mr. Smith Goes to Washington*, the set contains a film for any mood and also features new commentaries from film historians, archival special features and the documentary *Frank Capra: Mr. America!* For more information, contact Jeremy Glassman at jeremy\_glassman@spe.sony.com.

Categorical Records has released the score soundtrack to the 1988 film *Cheap Shots*, which is composed by five-time Emmy Award-winner Jeff Beal. The soundtrack was Beal's debut film score and was released alongside the film's digital restoration and release on all major streaming platforms. The restored film stars Louis Zurich and David Patrick Kelly in an off-beat black comedy that centers on roadside motel owner Louie Constantine who captures something unexpected on a motel camera that alters the course of his life. Contact Sarah Roche at sarah@whitebearpr.com for more information.

*Uzumaki* (Anime TV Series Original Soundtrack), with music by Grammy Award-winning artist Colin Stetson (*Hereditary*, *The Menu*), is out now via Milan Records. The



13-track album is available on digital platforms, and the series premiered on Adult Swim with episodes streaming on MAX. The album will also be available on vinyl with new artwork by Junji Ito. Stetson, a saxophonist, multi-instrumentalist, songwriter and composer, has also collaborated with the likes of Lou Reed, LCD Soundsystem, The National, Bon Iver and others, making his debut in composing for anime with *Uzumaki*. The series centers on residents of a Japanese town as they become increasingly consumed by a strange curse involving spirals, which Stetson captures through his hypnotic saxophone melodies. For further details, contact Christian Endicio at christian@whitebearpr.com.

The highly anticipated *Joker: Folie à Deux* (Score from the Original Motion Picture Soundtrack) has released via WaterTower Music, featuring 19 tracks composed by Hildur Guðnadóttir from Todd Phillips' *Joker: Folie à Deux*. The soundtrack is available digitally and on vinyl and CD, and listeners can also order the original *Joker* score on vinyl and CD, as well as *Live! with Murray Franklin*. The acclaimed film is the followup to 2019's blockbuster *Joker*, which earned an Academy Award, Golden Globe, Grammy and BAFTA award for Guðnadóttir. Contact Sarah Roche at sarah@whitebearpr.com for more information.



Republic Records, Verve Records and Universal Pictures have announced *Wicked: The Soundtrack* will be released Nov. 22, to

coincide with the film's arrival in theaters. With music and lyrics by Grammy and Oscar® winning composer and lyricist Stephen Schwartz, *Wicked: The Soundtrack* includes "Defying Gravity," "Popular," "Dancing Through Life," "The Wizard And I" and more, performed by Emmy, Grammy, and Tony winning powerhouse Cynthia Erivo as Elphaba and Grammy-winning, multi-platinum artist Ariana Grande as Glinda. In addition, the soundtrack features the musical talents of Oscar® winner Michelle Yeoh as headmistress Madame Morrible; Olivier Award winner Jonathan Bailey as Prince Fiyero, and Jeff Goldblum as the Wizard of Oz. For more, contact joseph.carozza@umusic.com.

The *American Psycho* comic book series by Sumerian Comics is a bold reimagining of Patrick Bateman's notorious saga. This innovative take

reinterprets the iconic tale with a story written by Michael Calero (*Quested*), vivid artwork by Piotr Kowalski (*The Witcher*, *Bloodborne*, *Sex*) and Brad Simpson (*Kong of Skull Island*, *Stray Dogs*, *Blade Runner Origins*). The soundtrack is available now and includes releases: *Diamond* cover of the iconic Pat Benatar hit "Love Is A Battlefield," Gvllow featuring Mothica who breathed new life into Billy Idol's "Eyes Without A Face," Charlotte Sands cover of AFI's smash-hit "Miss Murder," *Royal & The Serpent* who tackled Leadbelly classic "Where Did You Sleep Last Night," Carpenter Brut feat.



**Kristoffer Rygg** who also released a cover of **Billy Idol's** "Eyes Without A Face," **Ice Nine Kills** feat. **Reel Big Fish**, who gave the **Katrina and The Waves** smash hit, "Walking On Sunshine" the ska punk treatment, **Puscifer**, who recorded a brand new, original single, "The Algorithm" for the comic book series, **Unlike Pluto** who covered **Eurythmics** "Sweet Dreams", **Perturbator**, who covered "Dangerous" by **Depeche Mode** and **Ramsey**, who also covered Leadbelly's "Where Did You Sleep Last Night." Tracks have already racked up over 6.1 million streams with current sales for the comic book series topping 80,000 units.

**Fervor Records** has landed their songs on Fall TV in hits including **Only Murders In The Building**, **How to Die Alone**, **Tulsa King** and **Fight Night: The Million Dollar Heist**. Fervor Records is well-known for their large cache of vintage recordings. For more, contact [davidh@wildwhirled.com](mailto:davidh@wildwhirled.com), or visit [fervor-records.com](http://fervor-records.com).

## OPPS

Several deadlines are still open to contribute to different panels and showcases at the upcoming **Super MagFest**. The event, short for Music And Gaming Festival, is a four-conference slated for Jan. 23-26 and dedicated to the appreciation of video game music, gaming of all types, and the gaming community. Learn more and see how you can attend and get involved at [super.magfest.org](http://super.magfest.org).



**The North American Conference on Video Game Music**, scheduled for April 26-27, has issued a call for presentations, which will be accepted until Nov. 30. Proposals can focus on any aspect of game audio. Submission guidelines for presentations as well as other opportunities to get involved can be found at [nacvfm.org](http://nacvfm.org).

Want your choreography showcased in the 2025 **Contemporary Dance Choreography Festival**? Submit your work for consideration by Jan. 31. Details on applying and about the festival can be found at [cdfest.com/submit-your-work](http://cdfest.com/submit-your-work).

## PROPS

**Soundraw**, the A.I. beat generator, announced **Zmoneeey** and **Enoch** as the winners of its **Raw Rap Challenge** held in September for emerging artists. The platform partnered with **On The Radar**, a rap and hip-hop outlet known for showcasing up-and-coming artists, to give an aspiring artist the chance to perform live on the show in New York City. Zmoneeey was chosen as the winner of the virtual competition

and **Enoch** was the winner of the in-person competition. More at [soundraw.io](http://soundraw.io), and see the winners on YouTube.

In honor of the late singer-songwriter and country music legend **Kris Kristofferson**, **CMT** celebrated his life and career with a half-hour special featuring his iconic performances, exclusive interviews and other standout moments throughout his career. It aired in early October via **CMT** with a special remembrance package airing in an all-new episode of **CMT Hot 20 Countdown**. For more information, contact [ali.marszalkowski@paramount.com](mailto:ali.marszalkowski@paramount.com) or view the promotional trailer on YouTube.

Oscar, Grammy and BAFTA-winning composer and songwriter **A.R. Rahman** (**Slumdog Millionaire**, **127 Hours**), debuted his world concert premiere of the soundtrack to his film **Le Musk** in an Oct. 5 special performance with the **Vancouver Symphony Orchestra** at the **Orpheum Theatre** during the **Vancouver Film Festival**. The performance, "An Evening with A.R. Rahman: Storytelling and Music from His Career," included selections from the award-winning film, as well as from his other popular films. Rahman also discussed his work and career with fans, offering a glimpse

behind the scenes of some of his acclaimed work. Contact Ray Costa at [rcosta@costacomm.com](mailto:rcosta@costacomm.com) for more information.

The **Petty Estate** held a special premiere of the lost 1983 cult classic documentary, **Tom Petty: Heartbreakers**

**Beach Party** in Los Angeles. The night included a panel conversation between Tom's daughter **Adria Petty**, Academy Award winning film director **Cameron Crowe** and **Heartbreakers** (**Mike Campbell**, **Benmont Tench**, **Ron Blair**), led by **Justin Richmond** (of Broken Record Podcast with Rick Rubin).

In attendance was: Tom's granddaughter Everly, his widow Dana, Heartbreaker Scott Thurston, Luke Wilson, Cary Elwes, Susanna Hoffs, Chris Stills, Alan "Bugs" Weidel, Jim Scott, Rain Phoenix, Vicki Peterson, Matt Pinfield and more.

Originally airing only once on MTV in February 1983, it was Crowe's directorial debut and pirated versions have been coveted by fans ever since.

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

## OUT TAKE



## Jonathan Scott Friedman

Composer

**Website:** [jscottfriedman.com](http://jscottfriedman.com)

**Most recent:** *Don't Tell Mom the Babysitter's Dead*

Jonathan Scott Friedman's musical voice as a composer developed primarily from two early influences: obligatory childhood piano lessons that introduced him to the classical world of Beethoven and Chopin, and an older brother's collection of '90s hip-hop tapes. He graduated from NYU's Clive Davis Institute of Recorded Music and went on to compose music for films including 2015's *French Dirty* and more recently, *Don't Tell Mom the Babysitter's Dead*, a remake of the 1991 dark comedy.

"I love the challenge of something new or that I wouldn't have expected, which is not necessarily the stuff I like to watch. Part of the fun of being a composer is similar to being an actor in that you have to spend time immersing yourself in some kind of environment and new mindset. That's fun," Friedman says. "And I think it's key to get involved in the creative trenches as early as possible. If I can help filmmakers avoid using a temp score, that's my goal."

Like many film composers, he's had a long-term creative partnership with one director, working with Wade Allain-Marcus for 20 years. The benefit in that is being able to take risks as a composer that he wouldn't in a new partnership. "I can try things and know [Allain-Marcus] won't judge me or get me fired," he says. "Through that process, we can hone the film's vision and musical direction together and establish a creative shorthand when you work with someone over the course of decades."

*Don't Tell Mom the Babysitter's Dead* is available for streaming.

"There's so much talent out there, it's tempting to want to be like other people and even get discouraged by how good someone is. But there's room [for you]," Friedman advises aspiring composers. "The key is to keep figuring out and refining that thing you think you're uniquely good at."

▶ **KIT MAJOR RELEASES "SPONGE" AND PREPARES FOR LOVE.SICK.MAJOR. EP**

L.A. rocker Kit Major announced her newest EP, *Love.Sick.Major*. The announcement came on the heels of the resounding success of her single "Let Me In Your Band," and alongside her high-energy single "Garbage Planet." She followed all that by releasing the newest single from her EP, "Sponge."



▲ **MATT MCCLURE CROWNED FANDEMONIUM WINNER**

After going mega viral with his song "The Shore," Matt McClure has been named the overall Fandemonium winner in the 2024 Unsigned Only Music Competition. His powerful song "The Shore" emerged victorious from approximately 5,000 entries submitted by artists from over 100 countries, showcasing McClure's profound impact on listeners around the globe.



◀ **JENNY OWEN YOUNGS SHARES SINGLE "SOMEONE'S EX"**

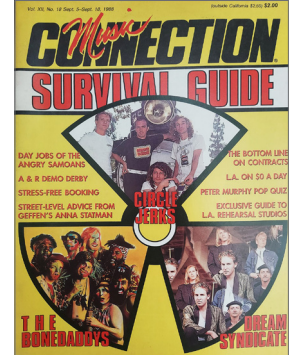
Singer, songwriter, producer, and podcast host Jenny Owen Youngs shares a new single and video, "Someone's Ex." "This was the last song we recorded during our week of principal tracking at Isokon, and I think we were itching to dig in a bit harder than we had been, to let it rip a little," said Youngs. "We found this slightly more bombastic instrumental approach, compared to the rest of the album, but the vocals maintained the same mellow, more introspective color of the other songs."



▲ **GUITARS SIGNED BY SIR CLIFF RICHARD OBE £900**

Guitars signed by Sir Cliff Richard OBE raised over £900 when auctioned in September at Gardiner Houlgate in Bath, U.K., one of the country's premier auctioneers. "I can't think of a better way to celebrate giving away 4,000 guitars than having Sir Cliff Richard signing these exquisite instruments," said Guitar Aid founder and director Dave Sumner.

## Tidbits From Our Tattered Past



### 1988 - Survival Guide - #18

As part of our musical survival guide, Circle Jerks vocalist Keith Morris told us that, "There's a lot of people in this town that tell you they're gonna do things for you. There's millions of people like that. We've had millions of opportunities to do nothing. We, as a band, try to stay on top of as much of the business as we can and not let somebody else run it for us." In the same issue, Steve Wynn of the Dream Syndicate said, "When we left Slash for A&M, we were considered traitors to the underground. It was considered a crass sellout."



### 2014 - Lily Allen - #5

Speaking to *MC* for our May 2014 cover, Brit pop star Lily Allen told us that, "I think my songs have always been pop and played on mainstream radio over here. I want my music to cross over, and for young people to be able to enjoy it... I'm always honest, but usually my honesty comes from wry social observations." In our feature on music schools, Donny Gruendler from the Musician's Institute said, "It takes some students a while to adjust. We have students from all over the world and sometimes when they get here it's a shock. They're in the heart of Hollywood and in the middle of the music industry."

Limited backissues available to order at [musicconnection.com](http://musicconnection.com)



### ▲ KIMBRA UNVEILS NEW ALBUM "IDOLS & VICES (VOL. 1)"

Kimbra unveiled her new album *Idols & Vices (Vol. 1)*, out via Inertia/[PIAS]. Featuring collaborations with a host of genre-bending artists including BANKS, Dawn Richard, DRAM, Skrillex and Sahtyre, *Idols & Vices (Vol. 1)* is a celebration of Kimbra's early influence of '90s R&B, fused with the sonic stylings of contemporary pop, soul and hip-hop. Executive produced by Kimbra and Taylor Graves—the album traverses the increasingly complex realm of our digital existence, as Kimbra reinvents herself alongside some of her closest friends.

### ◀ PRESCRIPTION SONGS EXTENDS PUBLISHING DEAL WITH ROCCO VALDES

Independent publishing company Prescription Songs has announced the re-signing of GRAMMY-nominated songwriter and producer Rocco Valdes, professionally known as Rocco Did It Again! It was announced by Rhea Pasricha, Head of A&R West Coast. "Extending my deal with Prescription Songs is a testament to how amazing this team is," says Rocco. "I'm super excited for what's next! A huge thank you to Luke, Rhea and Shari for their continued belief in me and my music."



### ▶ CLAUDIO SIMONETTI'S GOBLIN TO PERFORM ANTHOLOGY ON TOUR


Claudio Simonetti's *Goblin* will be performing the collective's ultimate anthology on their upcoming tour, which will take audiences on an intimate journey throughout Simonetti's storied career as one of the leading composers of horror and suspense film scores. The concert arrangements will be accompanied by visuals of their respective movie scenes.





AMERICAN

LIVE



# SAVIORS

## BY BRETT CALLWOOD

**WHEN GREEN DAY STRODE ONTO THE STAGE** at the immense So-Fi Stadium in Los Angeles in the middle of September—the weather perfect, the crowd going seven shades of apeshit, and the stage lights beaming—it was immediately clear that they very much belong in these enormous venues, the places where we often find the likes of Taylor Swift and the Rolling Stones. As the screams increased in volume and the intro tape faded out, the pyrotechnics primed, Green Day set about proving themselves to be every inch the rock 'n' roll icons that they undeniably are.

Ever since they broke into the mainstream with their third album, *Dookie*, in '94, they've succeeded in doing exactly what a punk band should do: delighting some while annoying the hell out of others. As the years have progressed, the number of people in column A far outweighs those in column B. But it's reassuring to know that they're still capable of ruffling feathers and raising hackles as they approach "veteran" status. Whether it be some mohawked old gatekeeper denying Green Day their punk rock credentials, or middle-of-the-road dad-rockers annoyed about the band's left wing politics, Green Day are still happy to offer a metaphorical bird-flip to the naysayers.

Photos:  
Alice Baxley  
Emmie America

For the record, their punk rock credentials are still intact; earlier in the year, we caught them at a pop-up show at the relatively minute Echoplex in L.A., one of a series of intimate warm-up gigs prior to the main tour. There was a time when they built their reputation at these venues, famously at 924 Gilman Street in Berkeley. The fact that they remain equally at home in small rooms and stadiums speaks volumes. Are they rock stars or are they punks? They're both, and cynics just have to deal with that fact.

This tour has three very distinct parts. It's a celebration of the 30th anniversary of breakthrough album *Dookie*. It's also a celebration of the 20th anniversary of their seventh album, *American Idiot*. Both of those records are performed start-to-finish. And finally, it's a promotional tour for their new and 14th album *Saviors*.

Any one of those things is a big enough undertaking. All three together sound brutal, if a lot of fun. The set times are long, perhaps countered by the fact that there's at least two days between each gig. The three men are in their early 50's now; they're not kids anymore even if they still overflow with youthful energy and shit-eating grins. So they have to take care of themselves.

"I think that we've definitely gotten into the flow of it, and it's been really exciting because there's new things that we try that we've never done before on stage," says frontman Billie Joe Armstrong. "Like, a spectacle. I think one of the things for us is to still create some sort of intimacy and be really connected to the fans, but at the same time, make a spectacle out of it too—make it so fans are part of that spectacle. Our bodies definitely hurt afterwards now that we're 52 years old. I remember when the idea came up to do both records. I was like, 'How the hell are we gonna pull this off?' But we have fun every night."

Those pop-up shows earlier in the year certainly helped the band hone the set, to see what landed and what didn't, like a comedian working out their special in the clubs before taking it to Netflix.

"When we put out a new record, we really want to get into the weeds and get to know it intimately, and then get comfortable with it where we can sort of shape-shift however we want, when it comes to making a set list and wherever we want to take the record on the tour," says Armstrong. "I think for *Saviors*, this is one of the best times that I ever had, promoting a record by doing the smaller shows. You want to have those kinds of shows where, 20 years from now, people say that they were at but they really weren't."



That's the key to all of this: Green Day are still having a full-on blast doing this music malarky, 37 years after initially forming as

Blood Rage, then Sweet Children, in 1987. The three men—Armstrong, bassist Mike Dirnt and drummer Tré Cool—beamed throughout the So-Fi show, as they did throughout the Echoplex show, as they did throughout this Zoom interview. Armstrong exudes frontman energy and he talks the most. But the other two burst with charm, humor and a clear affection for each other. They might not play the "bruddahs" card as blatantly as the Ramones did. But unlike the New York punk pioneers, Green Day genuinely like each other. That's partly why the shows are so much fun, and it also helps explain why their recent studio albums don't disappoint the fans. At the gigs, people don't sit down or go get a beer when the new songs get an airing. They open with the topical "The American Dream is Killing Me" from *Saviors*, before diving into *Dookie* (so to speak). The energy never dips, from that new song through some of *Dookie*'s deeper cuts.

"Some of that stuff we hadn't played in, like, 30 years," says Cool. "Some of the deeper cuts on *Dookie*, it was like, 'Oh, man, these songs are pretty fun to play.' We haven't been playing them because there's so many songs off of *Dookie* that we have been playing. The ones in-between those took a little work to kind of figure out, at least for me, to play them properly. I think remembering what the songs originally were about, those memories are pretty vivid for me."

It was a similar experience when they relived the *American Idiot* album, a veritable time-trip as they dug deep to recapture what drove perhaps their most politically savvy piece of work.

"I can remember where we were at when we made the first demo, and I remember putting together the songs in the studio," says Armstrong. "It helps that we had a video camera while we were making it, too. It's interesting. The young kids might be more into *American Idiot*. People our age or a little bit younger are into *Dookie*, but you're watching either discovery, or people that grew up listening to the record."

"The American Dream is Killing Me" feels like an appropriate opener on a tour when they're playing *American Idiot* in its entirety. One of the great juxtapositions that has worked so poetically for Green Day is their apparent wide-eyed joy, and the cynicism that never seems too far away from their lyrics. They'll grin at you and then bite you, and it just works.

"['The American Dream is Killing Me'] is definitely a topical song," says Armstrong. Especially when you see that the cost of living is out of control for so many people. People are in the streets, and what are the solutions to that? I guess it's like a form of empathy, and trying to not really have a solution, but just painting a picture of what's going on right now all over the country."

Green Day has never shied away from politics, *American Idiot* being the clearest example. That same year, 2004, they also appeared on Fat Wreck Chords' *Rock Against Bush, Vol. 2*. On this latest tour, they had the "get out the vote" group HeadCount on the road with them, their QR code on the big screens between bands. Green Day might not have made a big Taylor Swift-esque endorsement, but we know where their collective heart lies.

"People know where Green Day stands," says Armstrong. "It's in our songs. It's the way that we've talked about things ever since the beginning. Even before that, we were writing about politics. You know, we have a firm stance of anti-racism [and] anti-homophobia. I'm a middle aged man now. We brought out [nonprofit group] HeadCount, and it was by far the biggest turnout for people registering to vote that they've ever had on a tour. For Taylor Swift and Billie Eilish to come out and say something, I'd rather be an ally of that than to be trying to jump on that. But I agree with them."



So yeah, there are healthy doses of politics and nostalgia on this tour. But it mustn't be forgotten that Green Day is promoting the *Saviors* album, a typically brilliant slab of work that is snotty, zany, and important in equal measure. Armstrong has said that there are seven songs on this record that didn't make it onto the last one, the Butch Walker-produced *Father of All Motherfuckers*, making it all the more startling that this album is so good, that it flows so beautifully. The songwriting sees the band at its incisive, melodically on-point best. For their part, they have a process that works.

"It's kind of a combination of doing something new and doing something old," says Armstrong. "I think the way that we've gotten together and rehearsed together, and learned the songs together in a rehearsal space, we've been doing that since we were 16 years old. So that's something that's always been a part of how we put a song together. But then the new thing for us was going to London at RAK Studios. We've never recorded anything outside of the country, except for, like, a Steve Lamacq [English radio presenter and DJ] session or something like that. I think that the unsung hero of that record is probably the city of London."

"RAK Studios had such a vibe," continues Dirnt. "It was just great to walk around London and just think about music the whole time. And yeah, we've got a rich history with music there."

RAK Studios was founded in '76 by English producer Mickie Most, famous for working with the likes of Suzi Quatro, the Animals and Herman's Hermits. Artists that have recorded at RAK include the Smiths, the Jam, the Pogues, and the Psychedelic Furs. There's clearly a bit of magic in the air

there, and Green Day took full advantage. *Saviors* takes the listener on a journey, without there being any mapped out narrative concept. Armstrong puts that down to a solid combo of luck and judgment.

"It's hard to tell," he says. "The song 'Look Ma, No Brains,' I was like, 'that's a great track for the record.' And then it's like, the song 'Saviors,' that's a great track. And then 'American Dream...' came up, and we were like, OK, that's gonna be a proper beginning of a record.' It's just like this declaration. 'Fancy Sauce' dives into mental health. It's like, what is the experience of listening to the whole record, and at the end, it's almost like your life flashing in front of your eyes. That was the intention."

Each member has their own favorite song on the album, and Armstrong's is "Coma City."

"I love, love 'Coma City,'" he says. "When we start locking into that kind of energy, it's something we've been doing for a long time. And every once in a while we get lightning in a bottle with it. It feels like we're just really blazing. I love the breakdown with Mike and Tré. I'm not so unblocked."

"For me, it's 'Father to a Son,' adds Dirnt. "Because we were kind of like, 'are we done with the record? Is it finished?' And then Billy started playing that guitar line, and then me and Rob [Cavallo, producer] were like, 'yeah, we've got to record this.' Then we went back into the studio, and that's the song. It really turned out great."

As they say, *Saviors* saw the return of producer Cavallo for the first time since 2012's *¡Uno!*, *¡Dos!*, and *¡Tré!*

"We just started talking about it and I said, 'we're recording in London, you want to come?'" says Armstrong. "He was like, 'I'll go anywhere with you guys.' So yeah, he did a phenomenal job, and Chris Lord-Alge did an amazing job of mixing it, and the mighty Chris Dugan with the engineering. It was just a great, great experience. The team was really solid."

It has been some time since the three permanent members of Green Day have been the only people on stage. Long-time touring guitarist Jason White is always up there, as is multi-instrumentalist Jason (brother of Josh) Freese. However, when it comes to recording, it's left to the main three.

"It was just the three of us and Rob contributing to the record," says Cool. "They really like it, though, and they play it really well."

Green Day being punks, albeit stadium punks, a conversation about gear is quite short. Armstrong has been playing "Blue," his beloved Fernandes Revival RST-50, since he was 12. In London, they used a HH amp. Much of what they used on the record is the same as what they play on stage, with a few differences.

"This year, I used the bass I played on 'Longview' and in the 'Basket Case' videos," Dirnt says. "I pulled those out. Gibson's made a couple of new Epiphone versions, and it's been really fun to pull those out because they're just big and they look cool, and they punch the sound of the album."

"I played Ludwig drums on stage," says Cool. "And whatever sounds good in the studio, but the one that I've been playing, the same snare that's on *Dookie*. It's on every Green Day record."

Regardless, the studio results are great, and the band sounds incredible on stage. But again, when your dynamic, your aesthetic and your sonic delivery is still very punk rock even when the venue is a stadium, then there are bigger concerns than the technical specifications. It's also worth noting that Green Day has assembled an incredibly good bill for this tour. Punk upstarts the Linda Lindas are opening up, Bay area punks Rancid (long-time friends of Green Day) are next, then alt-rock titans the Smashing Pumpkins are the final warm-up.

"We called the Linda Linda's, and they were an immediate yes," says Armstrong.

"Rancid—we basically grew up with them. And then, you know, we were thinking about the Pumpkins and just saying, 'I wonder if they would say yes to it.' And then they were really into it. The last time we played with them, we played the Reading Festival [U.K.] in '95, and then in '94 we did Lollapalooza. They were headlining with the Beastie Boys. We did an acoustic set with them at the Bridge School benefit, Neil Young's gig. So we've been crossing paths through the years. And they're really great people, and a great band. So it's been a great combination."

That it has. The three other bands on the bill have helped raise the carnival stakes. But ultimately, these shows are all about Green Day. A celebration of their past, as well as the present. Armstrong says that every night of the tour has been special, though obviously the Bay Area show at Oracle Park in San Francisco was particularly meaningful.

"I think there's so much pride in the room," he says. "Just generational, someone saying, 'I saw you guys in '94 at the Bill Graham Civic,' or something like that. And then now, they bring their adult kids in 2024. A lot of generations. We keep on getting a new group of young fans that keep on coming out to the shows, as well as people that are our age."

That's perhaps the greatest gift that Green Day offers, and why the *Saviors* album title is more appropriate than perhaps even they could have guessed. Nostalgia is great but it only goes so far. The fact that Green Day continues to tap into a new well of young fans while retaining the ride-or-die faithful is impressive. And if they get a few thousand young people out to vote at the same time—all the better.

"I think our intentions are always to make timeless music," says Armstrong in conclusion. "I think *Dookie* is a record that you can still put on, and it sounds like we made it yesterday, even though it was years ago."



- In September, *Dookie* was certified Double-Diamond, only the 13th album ever to achieve the rare feat of selling more than 20 million units. It joins the likes of Michael Jackson's *Thriller*, AC/DC's *Back in Black*, Pink Floyd's *The Wall*, Led Zeppelin IV, *The Beatles (White Album)*, among a few others. "I was surprised that it went Double Diamond, because it's hard to gauge when people are albums," says Armstrong.
- The Offspring's Dexter Holland might have a hot sauce, but Green Day has a coffee. Punk Bunny sees the band partner with Keurig Dr. Pepper. "We've been doing it for about 10 years, actually, but we rebranded to be in line with the band, and it's great," they say. "We still support a lot of the same causes locally and everything else, but we're just able to integrate it with a little more mischief, with the bunny."
- With this North American tour done, Green Day play Mexico City in November and then will take a break before heading to Asia in January. They're aiming to reach Australia, South America and Europe in 2025.
- When Green Day say they're performing *Dookie* in its entirety, they're not messing around. Drummer Tré Cool leaves his kit to sing the "hidden" track "All By Myself" each night—one of the funniest moments of the set.
- As well as Queen's "Bohemian Rhapsody," Green Day has the house play Ramones' "Blitzkrieg Bop" before coming on stage each night. The two songs, one after the other, apparently have the power to generate peak excitement immediately prior to a punk rock show.

# SUB PUBLISHING

# AND SHARING THE WEALTH BY RANDALL WIXEN

*Excerpted from The Plain & Simple Guide to Music Publishing, with permission by the author and publisher Hal Leonard.*



## SUBPUBLISHING

Subpublishers represent publishers and their repertoires in foreign territories. Some music publishers, mostly the multinational companies such as Warner/Chappell, Sony Music, Universal, Peer, and BMG own and operate their own subpublishing offices in various territories throughout the world. While this is an advantage for the companies, it may not be an advantage for the company's clients.

Most publishers employ subpublishers in various territories of the world. Canada is usually, but not always, excluded from subpublishing coverage for United States publishers because of its proximity and the ease of dealing directly with Canadian companies from the United States (If you're a music publisher in New York, for instance, you're probably a closer distance to a Canadian record company than to a record company in Los Angeles, and Canadians are friendlier). Some music publishers hire one multinational firm to represent them throughout the world. Others go on a territory-by-territory basis, hiring the best subpublishers they can find in each territory, but this is becoming increasingly rarer.

In actuality, each country of the world does not need to be covered. There are many countries of the world where either (practically speaking) copyright obligations are not recognized, or where the income deriving from music copyrights is so small that the cost of collecting your money is higher than what you would get. Many countries are assembled into more manageable territorial groupings. It is thus possible to cover most of the world by having between 15 to 20 subpublishing deals in place.

### A Good Subpublisher

Music publishing, as a field, is filled with intricacies and complications. The best music publishers are well suited to dealing with myriad details, deadlines, and regulations. Organization, efficiency, and attention to detail; strong mathematics, verbal, and negotiation skills; honesty; and dependability are among the most important characteristics of a music publisher. So, too, are these the qualities to look for in a subpublisher. It also helps if the subpublisher communicates well in English if that's the only language you know.

It has been said that a good subpublisher is one who answers your emails quickly and returns your phone calls. While there may be some truth to this adage, it is important to remember that the correlation between speed of reply and subpublishing quality is not one of causality but one of association.

### Let's Make a Deal

Making a deal with a subpublisher is generally easy. Most foreign countries have far less of a legal culture than the United States, and usually you will be negotiating with the subpublishers themselves and not foreign lawyers.

The typical initial term for a subpublishing deal is three years, with extensions thereafter in one-year increments. The smallest music publishing catalogs might attain an 85 percent/15 percent split with a subpublisher. In really small territories where revenue is minimal to begin with, you might even enter into an 80 percent/20 percent deal. Large, more significant catalogs will get a 90 percent/10 percent split, and extremely important and prestigious catalogs may even get a 95 percent/5 percent split. In general, these splits apply to all types of income. Cover recordings and foreign film and TV placements solicited by and secured through the subpublisher's own direct efforts are generally rewarded with higher splits. Money that is earned but uncollected in foreign territories by the original publisher is also referred to as black box (or suspense) income and eventually gets distributed to all the publishers whose works were properly registered and collected in that territory as a kind of bonus. So if you wait too long to make a subpublishing deal, your earnings will go into the black box fund and someone else will get them. It is much better to be the recipient of unallocated black box income than a contributor, and depending on your clout, you may be able to get a subpublisher to agree to pay you a proportionate share of the black box income he/she receives.

If advances are being given by the subpublisher against future earnings, the split is usually between 85 percent/15 percent and 75 percent/25 percent, and the performance split may be doubled so that the subpublisher is getting an imputed commission on the writers' half of performance income (which is paid directly to the songwriter and does not pass through the subpublisher's hands). Where advances are taken, it is also typical that the agreement has automatic one- or two-year post-term extensions if the advances given are not earned out at the end of a typical initial three-year term. So, your three-year deal might end up as a five-year

deal if it doesn't earn out. Ironically, this rewards poor collection.

Finally, make sure you don't focus too much on the split of a proposed subpublishing deal and too little on the quality of the collections and reputation. A 10 percent commission with one company hardly ever results in the exact same net income to you as a 10 percent commission with a different company. And 75 percent of excellent collections is a lot more than 90 percent of poor collections. This point was brilliantly illustrated to me when I switched from an 85 percent/15 percent deal with a multinational subpublisher covering South America, which had been producing a few hundred dollars' income per year, in favor of an 80 percent/20 percent deal with an independent that immediately paid out more than \$10,000 on its first rendered royalty statements. There's always someone who will do it for less, but that doesn't mean you'll get more.

## CO-WRITING AND CO-PUBLISHING

It is common practice now for more than one writer to collaborate on a song. If you review the writer credits for the songs on the Billboard "Hot 100" or "Hot R&B/Hip-Hop" charts, you will find many instances of four, five, or more writers and publishers (and that one asshole from the record company) listed as writers on a given song (And try to find any Hot 100 songs written by one, or even two writers). While some of these entities might be included due to incorporated samples, group collaboration is undoubtedly an important songwriting method these days.

It's important to understand how a song comes together and how publishers and their songwriters protect and legally handle the jointly created work. Copyright exists once a song has been fixed in a tangible medium from which it may be reproduced. When there are two or more writers, in the absence of a written agreement to the contrary, copyright law deems that the split between the writers is equal, and makes no attempt to determine who contributed what and how important their contributions were. Except for nearly minimal contributions such as suggesting a title or changing a word or two or a note or two, each party is treated as the equal owner of an undivided interest in the song. When two writers collaborate, each owns a half of the whole song, even if one contributed only the lyrics and the other the music. When three writers collaborate, each one owns a third undivided interest. When four writers collaborate, each one owns a fourth undivided interest, and so on.

So-called "top liners" are brought in to polish up a song. In reality, top liners are people who can actually write a catchy melody and/or good lyrics, and who are brought into a project to make a bunch of junk that everyone else has been mucking around with into a half-way decent song. But of course, the "muckers" will still want a good-size piece of the song that wouldn't be worth anything without the top liner.

It is important for the writers to agree when the work is finished (when it has been fixed) because at this moment in time, several important concepts and rules kick in. If you and your co-writers are working on a song and you have to take a break for a few days, you all need to agree that the song isn't finished yet and is still a work in progress. Once the work is finished and has been recorded in some format, it becomes a joint work, which in copyright speak means that you have the intention that your "contributions be merged into inseparable or interdependent parts of a unitary whole." Think of it as a musical latte. Once you add the steamed milk to the coffee, you're not able to separate it out again. On the other hand, if the work has not been finished, it is more like a soft drink with ice in it. You can take the ice out and use it elsewhere if you want.

From the time a work is finished, further changes to the song have all sorts of ramifications and may even be prohibited by law if one of the writers does not want them. Such changes (to create a new song, version two, based on the first song) would constitute the creation of a derivative work, and if unauthorized might actually constitute copyright infringement. If this were not so, then your co-writer could effectively force you into collaborations and co-ownership situations with people you wouldn't want to collaborate with or perhaps had never met.

These rules lead to some possibly counterintuitive results. Let's look at a few examples.

If you collaborated equally on the lyrics with someone but wrote all the music, in the absence of a written agreement between the two of you to the contrary, each of you own half, even though you may feel as if you have done three-quarters of the work. There is no "separate but equal" concept with respect to music and words. As far as the copyright goes, you are equal creators of the joint work.

Here's another example. Let's say you finished a song with two co-writers, and then your co-writer, Bob, decides that the lyrics in the verse you wrote suck and wants to replace them with his own. Bob cannot do so without your permission because that would constitute the creation of a derivative work based on the jointly completed, fixed copyright that had been created by the three of you. If you ultimately saw it Bob's way and agreed that your lyrics were actually bad, and agreed to allow the removal of all of your contributions and lyrics in favor of new and improved ones by Bob, you could nonetheless lay claim to a one-third share of the new song because you were a one-third owner of the finished song upon which the new work was based. This gives you the power, too, to prevent your contributions from being stripped out or altered from a finished work without your permission. Likewise, this prevents the dilution of your interest by the addition of more writers after you and your original co-writers have finished the song.

Obviously, fixing your finished work in a media (and thus stopping the clock on the creative process) could be an important step before you bring it into a recording session. Otherwise, the song could get "refinished" in a recording session or band rehearsal, and you could find yourself with four new claimants who decided or remembered that they helped you finish the song. Paranoia about this sort of thing can be bad for collaborations, but a laissez-faire attitude could also leave you with six co-writers you never met. Bands working out songs together must have a clear internal understanding about the distinction between songwriting and simply working out bass and drum parts for your song. It is best to talk openly about this up front, and if possible (I know, this is the music business), to collaborate only with those who you feel are aboveboard and honest.

It is very common for writers (especially outside writers) to think a song is finished and recorded, only to have a producer or label bring in new people without your knowledge to do further work on it, and then expect you to reduce your share of what you thought was the finished work. Strictly speaking, they don't have the legal right to do this, but if you make a fuss and don't reduce your share so that the asshole A&R person at the record label can get 10 of the song for adding the word "The" to the song title, you might not get called back by said asshole to work on future projects. It's a slippery slope.

## Back to Reality

In reality, not everyone contributes equally. The copyright law's provisions are what take effect when you don't bother to decide among yourselves. It's kind of like dying without a will. When you don't make a will, the government will decide who gets what for you. If Joe the drummer only contributed a little bit to the song, you and Joe need to arrive at an agreement that his share was (for instance) only 20 percent and that your share was 80 percent. If you don't make this agreement, then the copyright goes automatically to the default 50 percent/50 percent. This type of agreement should be in writing but need not be complex or fancy to accomplish its basic intent. It might be written on a napkin or scrap of paper and say something as simple as "On March 1, 2004, Joe D. Rummer and Bob DeGuitar finished a song called 'Whoo Hooo,' and the share of ownership is agreed to be 20 percent to Joe and 80 percent to Bob. [Signed Joe and Bob]." Sometimes the writing members of a group give a piece of the writer and/or publisher share to the non-writing members just to keep them happy and to reward them for their other non-songwriting efforts like touring to promote the song. Remember, though, that this is a gift and not an entitlement, so you should proceed carefully (This could also have ramifications on potential statutory terminations).

## Don't Bogart That Joint (Work)

OK, so let's say that you are now the proud 25% co-owner of a fixed joint work and U.S. copyright. In short, you now co-own the music publishing on the song, and you need to know what you can do with it. In the absence of a written agreement by the other three writers (or their designated publishers) to the contrary, you are free to license the work on a nonexclusive basis without any permission from your co-writers or co-publishers. While you legally have the right to grant nonexclusive licenses on behalf of 100 percent of the copyright, some potential licensors of the song will nonetheless insist upon obtaining licenses from your co-publishers for their shares of the song.

What types of nonexclusive licenses can you grant without the other co-owners' permission? Provided that the song has already been publicly distributed, you can issue mechanical licenses for the whole song. (Since a first mechanical use can only happen once, it can be argued that a first mechanical use is an exclusive type of license). Likewise, you can also grant nonexclusive synchronization licenses for

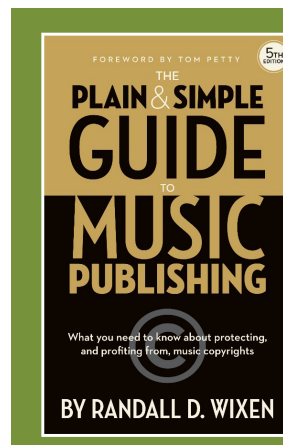
the song to be used in TV shows, films, advertising, ringtones, sheet music, etc. The logic behind this provision of the law is that if one owner has a chip on his shoulder or is in a feud with the other writers, he will not have the ability to prevent the others from enjoying the fruits of their labor by holding up the licensing.

Co-writers and co-publishers issuing nonexclusive licenses on behalf of 100 percent of the song do nonetheless have obligations to the other writers and co-owners. They must take steps to ensure that crediting on these nonexclusive licenses includes all writers and publishers. They also have specific legal requirements including the obligation to account to the remaining writers (or publishers) for their rightful shares of the license fees.

Administration of the joint work may be handled in several ways, and the chosen method is specified in the co-administration agreement. (If there is no such agreement, U.S. copyright law specifies who can do what.) If one party is administering the whole song for the others (this would more likely be called a co-publishing deal then), the agreement states that, and lists and defines the obligations (accounting, obtaining approvals, clearing works with performing right societies, defending against infringements, etc.) that the administering party has to the other writers and publishers. More commonly, if all the parties are actually able to administer their own shares of the publishing rights, the agreement specifies that each party will directly administer, license, and collect their own respective shares only (including via their own respective subpublishers), and that each party is accepting an affirmative obligation to inform potential licensors that they must contact the co-publishers to obtain licenses for the remaining shares.

In addition to normal contractual provisions, such as venue and choice of law, cure periods, and breaches, co-administration agreements should also contemplate:

- The treatment of print rights (especially important if one or more of the writers already has a print deal).
- Controlled composition clauses (especially if one or more of the writers has or might have a record deal that subjects him to a controlled composition clause).
- Under which circumstances, if any, a reduced-rate mechanical license will be granted.
- The process for dealing with requests for derivative work licenses (samples, parodies, medleys, etc.).
- Promotional video rights in the event that one or more of the writers is also a recording artist who is likely to release promotional or concert videos.
- The accounting of inadvertently received moneys whereby one of the co-writers (or co-publishers) receives all of the money for a given license and not his respective share.
- Warranties that each party's contribution to the joint work is original and non-infringing, along with related indemnifications.
- The defense of claims against one or more of the co-writers and co-publishers with respect to the work, and the determination of when, if, and how to prosecute claims concerning the song against third parties.
- The sale of a party's respective interest, including possible matching or first-refusal rights.



**RANDALL WIXEN** is the founder of Wixen Music Publishing, Inc. in Los Angeles. With a sister company, Wixen Music UK Ltd. in London, the companies administer the song catalogs of many top artists from the last 50 years, ranging from Santana, the Doors, Missy Elliot and Al Green, to the Black Keys, Andrew Bird, Angel Olsen, and Sturgill Simpson.



# POSITION MUSIC

*Top 10 Billboard Hot 100 Publisher* in Q2 2024  
because of our incredible songwriters, producers and artists.

## BENSON BOONE

**BEAUTIFUL THINGS** CO-WRITTEN BY JACK LAFRANTZ

#1 TOP 40 & #1 HOT AC

## TINASHE

**NASTY**

#1 RHYTHMIC

## CANNONS

**LOVING YOU**

#1 ALTERNATIVE

## GALANTIS • DAVID GUETTA • 5SOS

**LIGHTER** CO-WRITTEN BY KYLE REYNOLDS

#1 DANCE

*+5 more Top 10 songs across formats.*

# SONY MDR-M1 Headphones

Sony Pro Audio's new MDR-M1 reference closed back monitor headphones feature an ultra-wideband playback dispersion curve that is designed to support many different usage applications that an artist or producer may encounter on a daily basis including tracking, mixing, and singing in front of a studio microphone where open back headphones, because of their sound leakage, are not necessarily the best choice for a lot of situations. The MDR-M1's have a frequency response from 5kHz to 80kHz, which is the same as Sony's open MDR-MV-1 open back headphones.

Finding the correct balance of a high degree of isolation is important when you are recording, and the Sony MDR-M1 headphones are designed to eliminate a large percentage of ambient noise and sound leakage in the recording process. When tracking vocals, the music, or whatever the artist is playing or singing along with, the source material needs to be at the correct volume. If it is too quiet, the singer might not project enough and if it is too loud, then sound can leak out of the headphones and make its way into the microphone, causing a hollowing out of the intended vocal capture, and in some cases, can even result in feedback.

The MDR-M1 headphones are designed to allow singers and vocalists to be able to sing out naturally and give all that a song or the performance deserves. The Sony MDR-M1's are closed back headphones that have a high degree of sound isolation which make them a perfect choice for singing into a microphone when you want the microphone only to pick up the sound coming out of your voice.

Sony has a long legacy of headphone design and making headphones extremely comfortable. When you put the MDR-M1's on they are like wearing a well-worn pair of jeans. They are so comfortable that it is easy to forget the fact that you are wearing them. Another great feature is that the MDR-M1's can lie flat making them easier to transport. This is a useful feature if you are, for example, just packing them into the sleeve of your backpack and you're traveling with them.

Since Sony has a long history of developing headphones, they have amassed a huge database of head shapes and sizes as well as need ear shapes and sizes which allowed Sony to determine the best shape and material for ear pads, headphones, headbands, and the appropriate amount of grab on your head. Sony also extensively used beta testers to give real world feedback in designing the MDR-M1 headphones. The end result is a pair of headphones that are exceptionally comfortable to wear for long recording sessions.

In terms of wearing headphones all day long, the parts and pieces of a headphone to be sufficiently strong to stand up to the abuses of real world use, balancing it with the weight of the headphone when you wear them on your head. In designing the MDR-M1

headphones, Sony was able to reduce the weight of the headphones down to 216 grams while making them strong enough to stand up to real world situations.

If you have the luxury of working in a high-end recording studio control room, you can crank up monitors as loud as you want. Obviously, the application is for headphones engineers to check whatever musicians or singers are actually listening to, checking their own mixes, things like that, however a huge part of the population do not have that luxury. If you live in an apartment, perhaps you can't track or mix at loud volumes, or maybe you have a spouse that is going to be upset when you are recording too loud at whatever time of



the day or night it is. In those cases, you have to do your work with headphones. The MDR-M1's are comfortable to wear for hours and hours at a time, which is particularly important in a lot of home recording situations.

The MDR-M1s come with two different cables. One is a longer cable, about two and a half meters, and stretches from the left ear cup down to the ground and is perfect for connecting to a headphone distribution amplifier. The headphones also come with a little quarter-inch adapter, like what comes with the MDR7506 headphones. The headphones also come with a short cable, 1.2 meters, for when you are just listening to music on your phone, and you do not want to carry a long cable with you.

A lot of a headphones' capability is in the

design of the diaphragm. The diaphragm must be able to go from extremely low all the way out to 80 kHz and do so with a smooth transition between the frequency ranges in between. When designing the MDR-M1, Sony took into account that the center dome of the diaphragm had to be stiff enough to cover the top end of the frequency curve from 5Hz all the way out to 80 Hz, however it needs to be pliable enough to be able to reproduce extremely low frequencies. The challenge with low frequencies, especially in headphones and in designing the diaphragm, is as you increase the volume, your low frequency distortion goes up, which can be a problem. The Sony M1's are designed to minimize low frequency distortion, which is an important consideration if you are going to have headphones that can manage extremely low frequencies.

Sony's MDR M1's, because of their extremely high resolution and high wide frequency response, are capable of capturing and expressing the full details of your sound sources. Sony designed the MDR M1's to be a reference standard for non-pro studio users and Sony went to great lengths to make and voice the MDR-M1 headphones to be as close as possible to a pair of high-end studio monitors in an acoustically designed control room. They are designed to be a reference standard against which to make your critical EQ choices as well. Having accurate sound localization is important to determine the distance of the sound recorded by the microphone. Sony's MDR-V1 open-back headphones are designed for immersive mixing, where you do not have resonances inside of the earphone inside of the earcup, that can hurt the localization cues. But the MDR-M1's are also fully accurate in terms of this localization.

The MDR-M1's has a feature which Sony calls Beat Response Control. This is actually a tuned port built into the headphones which acts as an air resistor. Having headphones that can go all the way down to 5 Hz is great but if that bass is not well defined it won't give you an accurate picture of the low end of your recordings.

Having this acoustic port allows for the low frequency to stay very tight with sharp transients and the Beat Response Control helps make that possible. This can be important for example when you have two players, a bass player who is trying to tightly match his rhythms with the kick drum or some other bass groove.

Designing a pair of headphones that can reproduce a wide frequency response that are strong, lightweight and are extremely comfortable to wear for hours at a time is quite a challenge, but Sony with the MDR-M1's succeeded in doing just that.

Sony's MDR-M1 reference closed back monitor headphones are available now for MAP \$249.99.

Find out more at [pro.sony/ue\\_US/products/audio/pro-audio](http://pro.sony/ue_US/products/audio/pro-audio)



## Universal Audio Volt 4 and Volt 476p Audio Interfaces

The Volt 4 and the Volt 476p audio interfaces from Universal Audio are the latest additions to the Volt lineup of audio interfaces that have some significant new and enhanced features, which make them a great choice for content creators, musicians, guitarists, or vocalists, but also for podcasters and streamers.

The preamps on both the Volt 4 and the Volt 476p interfaces offer 48-volt phantom power for condenser mics and active ribbons microphones, and the preamps have more than enough gain for passive ribbon mics and dynamic microphones. Both the Volt 4 and Volt 476p connect to your Mac, PC, iPad, or iPhone with a USB-C connection. When they are connected to a Mac or PC, both interfaces are bus powered and do not require a separate power supply. However, you will need to use a power adapter when connecting to a mobile device, like an iPad or an iPhone.

Volt 4 and the Volt 476p have a MIDI input and output for connecting an external MIDI device, such as a keyboard controller. Each interface also has a direct monitoring feature that bypasses the DAW for your headphone mix, which is useful when recording in large sessions that require more processing power and for avoiding potential latency by monitoring the input directly through the interface itself.

The Volt 4 is a 4-in 4-out USB audio interface with class-leading 24-bit 192 kilohertz audio conversion for Mac, PC, iPad, and iPhone. The Volt 4 has two additional line-level inputs on the back panel, as well as four line-level outputs and a stereo pair of monitor outputs.

The front panel offers controls for inputs 1 and 2, switching for 48-volt phantom power, a mono switch for centering the audio in your monitors or headphones. The Volt 4 headphone output has its own dedicated

volume control rounds things out. You also get direct monitoring capability, which provides latency-free performance when overdubbing.

The Volt 476p is the new flagship in the Universal Audio's Volt lineup of audio interfaces.

The Volt 476p offers a similar feature set to the Volt 4, and is housed in the same rugged metal construction, but it offers four microphone preamps, all switchable to vintage mode, and two headphone outs, each with independent volume control.

What sets the 476p apart from the rest of the Volt interfaces are the four preamps on the front. They are combo jacks, so you can plug both mic and line instruments into it, and they each have their own individual vintage preamp mode, which you can turn on and off with a touch of a button. On the back of the interface, you've got two monitor outputs and four line outputs for flexible output options. There are six line level outputs on the back, and as you can see on this interface, the monitor output is switchable between several options. The Volt 476p also gives you two headphone outputs. The headphone amplifier is able to give you more than enough level to drive most headphones.

The Volt 476p includes UA's analog 1176 compressor circuit, which allows you to add classic 1176-style compression to your input signals as you are recording. Three presets are provided for voice, guitar, and bass for optimizing the compressor's response to the signals you are recording.

What makes the Volt 476p compressor unique is that it will compress the signal in the analog domain from the mic preamp before it is converted to digital. The fact that this is an analog compressor of course means that you will not be able to undo the compression that you have applied, but it also means you can start shaping the tone of your signal from

the beginning. You can use Volt's compressor to be used to catch quick transients and avoid clipping in a fixed point recording system, but it can also be used to shape the sound of vocals, guitars, drums, or any other instrument with which you are working. This can be a huge benefit to musicians, live streamers, and podcasters who want a streamlined way to create a more polished sound very quickly.

The 76 compressor is really useful when combined with the preamp vintage mode and gives you the sound of a classic recording chain. The 476p microphone preamp has a switch for vintage mic preamp mode. Pressing this button will add some flavor and richness by emulating the Universal Audio 610 tube preamp, a classic preamp that you have undoubtedly heard on many of your favorite albums over the years.

Both the Volt 4 and the Volt 476p come with a powerful suite of free software. You get UAD Essentials Edition Bundle: Verve Analog Machines Essentials, UA's own DAW LUNA, Ableton Live Lite, Marshall Plexi Classic Amp Bundle by Softube, a free 3-month trial to PureMix Pro, Melodyne Essential by Celemony, Ampeg SVT-VR Classic Bundle by Plugin Alliance, LX480 Essentials by Relab Development, Virtual Drummer DEEP by UJAM, Virtual Bassist DANDY by UJAM, Labs by Spitfire Audio and an exclusive trial of UAD Spark, so you can check out their library of world-class plugins and virtual instruments.

Universal Audio's Volt 4 and the Volt 476 are great choices for audio interfaces offering a host of useful features at cost effective prices. Well worth checking out.

Universal Audio's The Volt 4 and the Volt 476p are available now.

Find out more at [audio.com/audio-interfaces/volt.html](http://audio.com/audio-interfaces/volt.html)



## Gong Brings Classic British Psychedelia to the U.S.A.

**H**ow do you describe a band like Gong? With such a rich history and legacy this progressive space, psychedelic, jazz, rock, fusion band has taken on many personas since its inception in the late '60s. Originally conceived by Australian singer-songwriter/guitarist Daavid Allen, Gong began as sort of an extension of his hippie-based and free spirited world view. Many of the original members, including guitarist Steve Hillage and percussionist Pierre Moerlen, lived and recorded communally in the French countryside.

In the comprehensive book included in the CD/DVD box set, *Love From the Planet Gong: The Virgin Years (1973-1975)* (Universal Music), Gong historian Jonny Greene observes, "Gong is a gateway to a path, not a destination in itself. The idea of Gong resides not in the band or any single individual, or even in the music, but in the awareness of the listener or observer—which is you!"

Although Gong svengali Allen died in 2015, he recorded with and mentored the current cadre of musicians that, collectively, embrace the concept of the sum being greater than its individual parts. And that, in a nutshell, is what makes Gong the unique and influential entity that continues to thrive today.

Kavus Torabi (guitar and vocals), Fabio Golfetti (guitar and vocals), Dave Sturt (bass and vocals), Ian East (saxophone and flute), and Cheb Nettles (drums and vocals) have been working in earnest for over a decade. By the time of this reading, the quintet will have wrapped the September/October 2024 U.S. leg of their tour. And it is a rare and significant occurrence for progressive music fans and those with a sense of adventure, indeed.

"For this lineup of Gong it's the first time we've ever played in the U.S. And the response

has been brilliant. We're so glad to finally be out here," says Torabi.

Although Gong has been a popular European festival and theater attraction for decades, appearances in the U.S.A. have been few and far between. But despite dodgy economic and logistical challenges, the current incarnation of the band has soldiered on and found a way to make it work.

"The cost of visas and flights are all so high that we're several grand in debt before we played the first show," says Torabi. "But we have loads of American fans that want to see

rapid fire rhythms of "My Guitar is a Spaceship" filled the air. "Unending, ascending. Sending love from Planet Gong." These are the words that Torabi and company deliver in angelic harmony out of the gate, and it was immediately apparent the audience was strapped in for the ride. The concert journey continued with seamless precision into "All Clocks Reset." Bathed in multi-colored light and backed by a driving groove, Torabi took the crowd to astral church, with tales of spirituality and Dadaist existentialism. This was heady stuff that kicked into overdrive via East's soprano sax charts and the flow of interwoven guitar filigree.

What was truly apparent a few songs in was that this band plays with a lot of joy. And the camaraderie and references to peace and love extolled in their lyrics were certainly reflected in their connection with the audience. Another tune off their latest album that totally obliterated the senses was "Choose Your Goddess." Sparked by a repetitive and relentless riff, and buffered by some calming

lyrical and spatial ebb and flow, this particular song seemed to typify the Gong experience. Also the addition of meditative drones and ethereal respite throughout the night made for an unforgettable two hour-plus excursion of the highest order.

"We want the stage show to be a transformative experience," says Torabi. "We've designed the set in such a way that it really feels like a voyage. It sounds like a cliché to say, but it goes on this total journey. It's a psychedelic journey and we want to feel there's a whole sense of communion between the band and the audience. And as the title *Unending Ascending* suggests, we want this to be a spiritually uplifting gig."

Visit [gongband.com](http://gongband.com)

GONG EXPRESSO

## DECADENCE

us play. We have been working on this tour for about three or four years now trying to see if it's possible. We'll find out, but we're so pleased to be here."

In early October the band arrived in Michigan for a performance at the Token Lounge in suburban Detroit. With a catalog that includes a final album recorded with founder Allen entitled "I See You" (2015) and three albums on KScope Music, with the current Gong lineup—*Rejoice I'm Dead* (2016), *The Universe Also Collapses* (2019) and their latest release *Unending Ascending* (2024), they brought a wealth of musical riches and concepts to the concert stage.

The members of Gong struck the downbeat with unbridled fervor as the trance-like and

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## X-Raided

*A Sin In Heaven*

Strange Music  
Producers: Various

Since his release from serving a lengthy prison sentence, X-Raided wasted no time in crafting his full-length LP *A Sin In Heaven*. From his early days of gangbanging to experiencing the criminal justice system, X uses his freedom and platform to tell his profound story. Songs like "California State" to "Pray," *A Sin In Heaven* shows a more advanced side of X. In his own words, "This album is a shift from the darkness to the light. It's similar to going from being a former slave to being a Harriet Tubman." - **Adam Seyum**

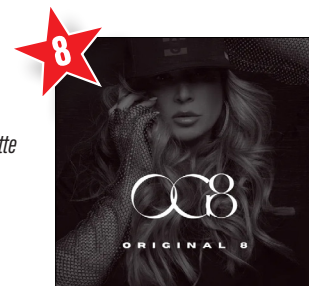


## Original 8

*Original 8*

Beat Farm Music  
Producers: Troy Williver, Jaime Lynch and Drew Canulette

"Sail away on the sea of change," (from "Change"), the whole of "Better Days," "W.O.M.A.N." and lead single "Dreamer" make for quite an emotionally raw and inspiring debut from Jaime Lynch-led *Original 8*. Lynch has a powerful voice, rich and soulful, and begs to be heard live on a stage. OG8 ain't your typical bar band, as its additional members include Phil Baker, George Mitchell, and Michael Underwood who have recorded and toured with Diana Ross, Smokey Robinson and Linda Ronstadt. - **Jane Mann**



## Brandon Sanders

*The Tables Will Turn*

Alliance/Amped  
Producer: Willie Jones III

Joining producer Willie Jones III again for his sophomore album, drummer Brandon Sanders delivers an understatedly elegant and beautifully balanced jazz record, opening with delicate brushwork in dedication to his grandmother, "Miss Ernestine." Charlie Parker's "Moose The Mooche" showcases fabulous unison and great ride cymbal and hi-hat work. Other renditions include Duke Ellington ("Prelude To A Kiss") and Thelonious Monk ("Four In One") pieces. - **Andrea Beenham**



## Seether

*The Surface Seems So Far*

Fantasy Records  
Producer: Shaun Morgan

Despite Seether's overwhelming popularity and impressive number of chart-toppers, the lauded nu metal artists are opting to play it safe. Each track on their latest features fuzzed-out guitars and tortured lyrics. Shaun Morgan's vocals, meanwhile, never deviate from harmonic passages interpolated with sections of hardcore menace. The formula serves its purpose but turns dull fast. There isn't even a ballad in this collection, much less a stylistic shift that bucks expectations. - **Andy Kaufmann**



## George Brown

*Where I'm Coming From*

Astana Music, Inc./BFD/The Orchard  
Producers: George Brown and Claude Ismael

Brown was one of the founding members and drummer for multi-platinum band Kool & The Gang. On this posthumous release, Brown stepped from behind the drum kit, giving the listener a soup to nuts perspective on the range of his songwriting skills, vocals and instrumental talent. The 16 tracks here run the gamut from sexy and seductive ("She Just Wants to Be Loved," "Shawty's Got") to Brazilian jazz ("Gemma") to social commentary ("Hands Up") to sturdy inventive ballads. - **Eric Harabadian**



## The Hillbilly Moon Explosion

*Back in Time*

Cleopatra Records  
Producer: Oliver Baroni

Gritty guitar riffs, a dark surf and rockabilly vibe and surreal vocals. These are some of the key traits that define this entertaining European band. Fronted by the trade-offs of lead vocals by rhythm guitarist Emanuela Hutter and slap bassist Oliver Baroni this outfit cooks. It's this country, blues and rootsy amalgam that truly captivates on tracks like the roadhouse boogie of "Jet Fuel Rock and Roll," the '80s/'90s abandon of "1979" and the spaghetti western-styled "Reno." - **Eric Harabadian**



## Johnny Delaware

*Para Llevar*

Normaltown Records/New West Records  
Producer: Johnny Delaware

South Dakota's Johnny Delaware (does he know Pennsylvania's Johnny Utah?) has traveled south of the border for inspiration on *Para Llevar*. The Susto founder literally did travel to Mexico City for writing, recording and producing this project, enlisting bolero-style instrumentation in making the album. "Incognita" is, in fact, an instrumental featuring reverbed Spanish guitar fingerpicking. Opener "Jungle Full of Ghosts" is old, new, North, South, all blending with a Laurel Canyon singer-songwriter sensibility. - **Joseph Maltese**



## James Lee Stanley

*The Day Today*

Beachwood Recordings  
Producer: James Lee Stanley

The Peter Tork, Bonnie Raitt, Dan Navarro and Laurence Juber collaborator and accompanist has been a West Coast legend since the '60s. And now with his 37th LP (he's declaring it to be his last), troubadour James Lee Stanley lends parting peace and wisdom over 17 socially-conscious and inspirational songs. Politically charged ("America's a Gun," "Wake the Flock Up," "Cold Ukrainian Night") or observational in nature ("Summer's on the Way," "For the Last Time"), Stanley streams insightful poetry over gentle noodling acoustic guitar. - **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.



# Turn Key, State-of-the-Art Music Venue and Recording Studio For Sale



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**Beth Isbell and Holly Wood**

**Contact:** bethisbellmusic@gmail.com  
**Web:** bethisbell.com/beth-and-holly  
**Seeking:** Booking, Publishing, Label, Film/TV, Management  
**Style:** Jazz Poetry, Adult Contemporary, Rock

There's a moment at the start of the track "The Mantis and the Whale" where Beth Isbell says that she wants two recreate the feel of "the Village in New York in the '60s." Fair play to the artist—her efforts prove to be very successful. There's a suave, Lou Reed-esque jazz-rock-poetry vibe about her delivery, and a lifetime of experience in her voice. Isbell's keyboardist and co-vocalist Holly Murphy, aka Holly Wood, can also hold a sweet note while belting out some glorious melodies on the keys. The styles switch in a blink, but that's a strength, and the songwriting is superb.

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

SCORE: 7.4



**Feras Arrabi**

**Contact:** sabreen@ferasarrabi.com  
**Web:** ferasarrabi.com  
**Seeking:** Booking  
**Style:** Progressive Rock

There's so much to enjoy with Feras Arrabi. Based in Jordan, he performs all over the MENA region (Jordan, Palestine, Lebanon, Kuwait, the United Arab Emirates, Egypt) and in Europe, Germany. His sound can be loosely defined as prog rock, but there's so much more going on than that. There are elements of pioneering electronic band Tangerine Dream in there, as well as mood-heavy instrumental rock acts such as Ozric Tentacles and Gong. Arrabi is a supremely talented guitarist, capable of thinking well outside of the box. One could easily imagine these songs scoring video games, TV shows and movies. But they work on their own as well.

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

SCORE: 8.3



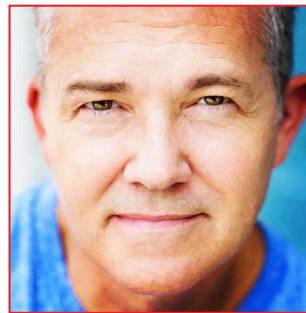
**Casii Stephan**

**Contact:** amira@casiistephan.com  
**Web:** casiistephan.com  
**Seeking:** Booking, Music Review  
**Style:** Soul, Rock, Pop

Big tunes, big voice, big riffs—everything about Casii Stephan hits big when first listening to "Average Man," the first song to play on her website. "It hurts to know I'm married to the shadow of an average man," she sings, full-voiced. Ouch! The soul elements of her sound really burst forward on "Can't Handle Me," with its brass section and Aretha swagger. The Queen of Soul is a valid reference point, but so is hard rock star Pat Benatar. There's an '80s vibe to a lot of these songs, but not in a vacant, nostalgia-heavy way. It's a tip of the hat, and it works.

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

SCORE: 8.0



**Craymo**

**Contact:** mohoprods@yahoo.com  
**Web:** Spotify  
**Seeking:** Film/TV, Label, Booking  
**Style:** Electronic Pop

Craymo, according to his bio, "was born Craig Stephen Raymo in Massena, New York and grew up in nearby Ogdensburg, a quiet little city on the St. Lawrence River bordering Canada." He's been around. Craymo is at his best on a song like "My Intuition," where he's emulating '80s synth-pop icons such as Erasure, Soft Cell and the Pet Shop Boys. That song is hyper-cool, stylized and well-realized. He should avoid the sub-reggae nonsense of "One Love One World (We Are One)," in which at one point he utters the unforgivable line, "BIG UP!" "Love Me or Leave Me Alone," though, is a banger.

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

SCORE: 7.4



**Sam Louis**

**Contact:** hello@peonyau.com  
**Web:** samlouis.com  
**Seeking:** Booking, Review  
**Style:** Pop, Punk

Canadian singer and songwriter Sam Louis describes himself as an "emotional curator." That's an interesting turn of phrase—to curate one's emotions, presumably through the medium of song. But then, when you really drill down, we suppose that's what all art is doing to some degree. He also describes himself as pop and punk, rather than pop-punk. That's a bit of a stretch, but ok. He's certainly much closer to the pop end of that spectrum than punk, with soulful artists such as Justin Timberlake and Bruno Mars obvious references. Louis has the tunes and the voice, and the production here is exemplary.

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

SCORE: 7.6



**Gentry Blue**

**Contact:** gentrybluenashville@gmail.com  
**Web:** gentryblue.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Art Rock, Prog Rock

Nashville-based band Gentry Blue describe themselves as progressive rock, but their hometown is certainly prominent in their sound too. Technical blues-rock bands with a country tinge such as Dire Straits and even Fleetwood Mac hit closer to home. But that's just a wrestle with semantics. More importantly, the band can pen a decent tune. "Frontwoman Lydia Gentry-Debonis becomes an oracle of emotion over the crushing instrumentals of Brendan Gentry-Debonis and Sean Jannay," they say, and that's fair. Lydia Gentry-Debonis has a strong set of lungs, and a song like "82 on a 55" are very enjoyable. The hooks plant themselves deep.

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

SCORE: 7.4

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.



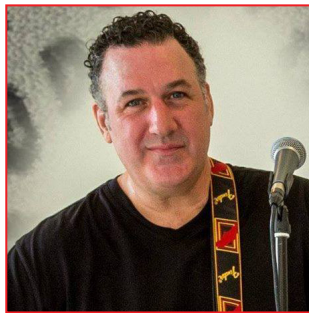
### Steven B.

**Contact:** stevenb@bproductionsllc.com  
**Web:** Spotify  
**Seeking:** Booking, Promo  
**Style:** Smooth Jazz, Instrumental, R&B/Soul

There's an immediate Motown vibe to the introductory harmonies on "Could We Try Again," before Mr. Steven B. Enters the field of play with his smooth jazz sax playing. Thankfully, this isn't a Kenny G bore-fest. B, as opposed to G, has the ability to transmit genuine emotion and real feel through his sax. Overall, B oozes cool, style and sensuality, and that's an intoxicating jazz cocktail. Yes, it's smooth jazz so there's a muzak quality to the chill vibes. But it's far more enthralling than many other artists within this genre have the audacity to offer, and those little vocal interludes make all the difference.

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

**SCORE: 7.6**



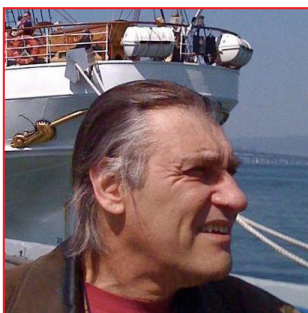
### Najarian

**Contact:** alannajarian@gmail.com  
**Web:** najariansongs.com  
**Seeking:** Reviews, Label, Film/TV, Radio  
**Style:** Rock, Pop, Alternative

Alan Najarian, originally from Boston, has had an impressive and journeyed career in the music industry, starting as a drummer at the age of 16 and opening for bands as prestigious as the Go-Go's, In 1996, he released his debut album as Najarian, though he moved to Florida in 2002 and reformed the band with a new lineup. That brings us to the present, as the artist/band offer us "Dance with Fire." It's a very listenable example of polished, soft pop-rock. Fans of the Likes of Then Jericho and John Farnham will enjoy the impeccable production, orchestral flourishes and smooth vocals.

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

**SCORE: 7.2**



### Larry Roszkowiak

**Contact:** lroszkowiak@yahoo.com  
**Web:** reverbNation.com/larryroszkowiak  
**Seeking:** Review  
**Style:** Compabilly, Singer-Songwriter

Singer-songwriter Larry Roszkowiak declares his style as "compabilly," a genre we can assume denotes his role as a composer/arranger for poetry and past texts. "Street Girl" channels lounge jazz, while adapting lyrics from a poem by Bonnie Parker; "Gospel" reinterprets Shakespeare; originals "I'll Never Stop," "Blaze of Glory" and "Bad Dog" are ok. The remedial musicianship, sub-standard software instrumental samples and echoey, effected recorded vocals are demo-quality, distracting and borderline grating. Music seems to be a passion project for Roszkowiak, which is fine, and creates great opportunities for him to jam and collaborate with other musicians, hopefully in good company.

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

**SCORE: 6.8**



### Kritta

**Contact:** kris@kritta.com  
**Web:** kritta.com  
**Seeking:** Booking, Festivals, Sync Placements, Film/TV  
**Style:** Hip-hop

"iLY" proves to be a strong introduction to rapper Kritta, with it's old school R&B "I love you, yes I do" refrain. That juxtaposition, of chill, sweet beats and melodies behind him and sharp, incisive rhymes over the top, appears to be Kritta's thing. "Inspire or Retire" is another great song, with Kritta reminiscing about the time when hip-hop was hip-hop. "Take me higher, light my fire, if you don't inspire, then you gotta retire," sways the chorus. The good news is that Kritta walks the walk, writing and performing rap music that's blessed with intelligent lyrics, and is expertly produced with a deft hand.

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

**SCORE: 7.8**



### RGB

**Contact:** bari@pressherpublicity.com  
**Web:** listentorgb.com  
**Seeking:** Booking, Sync Placements, Film/TV  
**Style:** Pop

Not only are all tracks from RGB's latest *A Place for Lovers* "radio ready," it begs the question, "How are they not already huge?" The Tel Aviv-based trio (singer-songwriters Roy Bartal, Noi Agam, keyboardist/producer Alon Kenett) are full-fledged artists, mindful of showing off their whole package--well-branded, with talent to boot. Bartal and Agam trade off as lead vocalists, often dueting and evoking the push and pull of love, heartbreak, pain and rejoice. "Parties," "Pain Killer," "Meeting at Dawn," "Pizza" and "Green" are standouts. When Bartal sings falsetto, Agam is crooning from the soul and the bass is bumping, RGB is a RBD (real big deal).

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

**SCORE: 8.2**



### Natalie Jean

**Contact:** nataliejean36@gmail.com  
**Web:** natalie-jean.com  
**Seeking:** Radio Promotion  
**Style:** Country, Country Pop, Americana, Folk, Singer-Songwriter

Versatile performer and singer Natalie Jean is a 2x Gold Medal Winner in the Global Music Awards, and she's also a Voting Member in the Recording Academy (GRAMMYS). So she's got some experience in the tank, and she knows what she's doing. That's evident when listening to "My Body," the first of three tracks that she requested we check out. Not only is it an infectious tune with an insistent chorus, it also has a vital message at this point in history. "This is my body, my choice, my right, no one's going to tell me, what to do tonight." When an artist combines talent with undeniable righteousness, that's a heady brew.

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

**SCORE: 8.2**

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

**503 Social Club** Hoboken, NJ

**Contact:** jillr@mpressrecords.com

**Web:** gracepettis.com

**Players:** Grace Pettis, vocals, guitar

**Material:** In her own words, Grace Pettis labels her music Americana, with a caveat: a blend of styles that doesn't fit any mainstream radio format. There are influences of folk and blues, but mostly Pettis puts her unique stamp on each song. Topics range from the pain of divorce and navigating life as a single woman to lamenting losses and ultimately finding joy and achieving self-actualization. She opens the show with "Rain," caught in a cycle of unhappiness: "How to be happy/ With or without him/Just a shade of grey/So I don't sing about sunshine/All I write about is rain, rain." "Wild" laments the notion of forces within and without corrupting what's beautiful and innocent: "Something wild/Why can't they leave it the way that they found it? / Why did they do that to love?/ Why did they do that to us?" In "I Take Care Of Me Now," she moves on to the realization that we must attend to our own well-being before we sacrifice ourselves in the service of others' needs: "I take care of me now/I know how to take my time/ Pour a glass of wine/And write my own love letters." Letting us into a brief slice of music history, is "Vivian," an ode to Johnny Cash's first wife, based on the thousand love letters he wrote to her, a period of time that often gets omitted from his iconic story.



# GRACE PETTIS

**Musicianship:** Demonstrating great vocal prowess, Pettis transitions from the ethereal to the full voiced always following the emotional roadmap of each song. Coupled with that skill and guitar in hand, you don't miss a backing band, in fact, it would have detracted from the impact of her performance.

**Performance:** Pettis turns her deeply personal experiences into our often-shared ones. She talks almost as much as she sings and while at times the stories seem tangential, they are in the service of bringing us further into the

songs' narrative. She often deviates from the planned setlist adding a feeling of spontaneity and a surveying of her mood, the mood of the audience, and what serves the moment best.

**Summary:** While it can be challenging to listen to a collection of an artists' original songs, especially ones with so many personal themes, Pettis overcomes that hurdle with her natural storytelling and performance style. Her vocals are spot on, and the overall presentation is a unified and an ultimately moving one. – *Ellen Woloshin*



# SUSAN WERNER

**MotorCo** Durham, NC

**Contact:** jane@susanwerner.com

**Web:** susanwerner.com

**Players:** Susan Werner, piano, guitar, vocals; Shana Tucker, cello, vocals

**Material:** It was a sonic cyclone from Kansas, 15 songs in a set that included all the audience favorites delivered in a withering display of poise, presence, and vocal mastery in the folkie musical tradition. Her audience went over the

hill for Susan Werner's homespun Midwest authenticity, washed in the folk spin cycle and tumble dry'd through the Philly, Boston and New York City folk triangle.

Susan romped delightfully through 15 of her best: "Don't Work With Your Friends," *Bull Durham* Operetta "Every Woman Deserves to Wear White," a haunting looking-back song "Halfway to Houston" and "Dog."

**Musicianship:** This stage was the perfect setting for Werner's show—it set off her

engaging presence and let her dial up delightful stage banter with this packed house, especially helpful while she fumbled with her lyric sheets. The audio web she spun to tie the entire evening together was pure performance magic; without a single backing track, audio clip or iPhone nonsense, she soared.

This was a master class in sonic-sewing, a skillful demonstration on how to stitch together an evening of song, performance and lyrical stylings, then add a bit of fairy dust to weave a sparkling fabric that took this 40ish crowd on a skip-and-a-jump they'll be talking about long after the lights go down.

**Performance:** What's missing these days is authenticity: ya can't buy it, ya can't borrow it and ya can't fake it, but an artist who can blend their own truth with a few cups of honesty, a pinch of "just being yourself" and a freight train of integrity as Susan Werner did tonight, well kids, that's the recipe for one hell of a great evening!

It's Susan on piano, a piano that felt and sounded like it came out of a Wilbur Theatre musical. It looked like a vintage Fender Rhodes, it had so much groove and bing-bang-boom to it. Her style is a mix of Steven Foster, a sprinkling of Brubeck triplets, Quincy Jones' passing tones and shining thru it all is Werner's delicate touch, supporting the wonderful vocal.

**Summary:** Susan Werner comes through town with a wagon train of groove, and enough audio symmetry to spin the earlobe-gyros, serving up a catalog of songs with authenticity and courage. – *Eric Sommer*



# SAD GIRL HOURS

**3 Dollar Bill** Brooklyn, NY

**Contact:** heather@hdamgmt.com

**Web:** instagram.com/sadgirlhoursnyc

**Players:** Grrrl Music, DJ Oat Milk, Butta, Matty Marz, Eph See, Megagonefree

**Material:** Welcome to the third installment of New York City's Saddest Festival, Sad Girl Hours. Presented by HDA Management, Grrrl Music, and Queer Music Agency, Sad Girl Hours cultivated a group of femme artists celebrating music, no matter the emotion. This year's line-up featured DJ Oat Milk, Butta, Matty Marz, Eph See, and Megagonefree.

**Musicianship:** Each artist left their mark on stage that night, but DJ Oat Milk was the glue holding it together. Tasked with playing between sets, she kept the energy high with pounding beats, no matter what. Starting the show with a laid-back vibe, Butta brought R&B tracks and raw honesty in her voice, brimming with enthusiasm. Next up was Matty Marz. Debuting her new album, *m.w.u.*, she brought vivacity and pulsing, electropop tracks, encouraging the audience to get up and dance. Marz gave way to Eph See, a Boston native with unmatched and show-stopping vocal power. The only artist with a full band, Eph See alternated between clean, sweet melodies and belted choruses, keeping the audience on their

toes. To wrap the show, Megagonefree brought down the house. With a larger-than-life persona, Megagonefree knows how to wrangle their pop-soul vocal prowess and enthrall the audience. All performers brought a variety of skills and styles to the stage, treating attendees to a diverse array of artistry.

**Performance:** The artists' diverse styles carried into the performances. Butta's songs acted as a personal introduction, teaching the crowd lines to build rapport. She was eager, real, and relaxed, fostering an intimate environment. Conversely, Marz overflowed with the aura of a pop star. Bouncing around, striking poses and wearing a "brat"-inspired look, Marz's authenticity and charisma connected her to the audience. Eph See served sass onstage, playfully teasing the audience. When belting, they thrashed around, hitting all the hallmarks of an alt-pop diva. But none eclipsed Megagonefree. Megagonefree owned their power, taking up space on stage and commanding attention. With minimal backing musicians, all eyes were on them in their monochrome look.

**Summary:** As Sad Girl Hours wrapped on their third event, they can confidently say their journey is just beginning. This year organizers provided hours of networking and panels for attendees before the show, proving that they are evolving and growing to fit the needs of their audience. - *Emily Mills*

**Baby's All Right** Brooklyn, NY

**Contact:** lisag@grandstandhq.com

**Web:** beauband.com

**Players:** Heather Goldin, Emma Jenney, Joshua Ruoah, Miles Spillane, Ludwig Persik

**Material:** N.Y.C.'s Beau hosted a release party in September at Brooklyn's Baby's All Right. In anticipation of their album, *Girl Cried Wolf*, Beau left breadcrumbs for their fans this summer—three singles, "Talk to Me," "Messy," and "What Are You Doing to Me," in July, August, and September respectively. Created by life-long friends Heather Goldin and Emma Jenny, Beau also features musicians Joshua Ruoah, Miles Spillane, and Ludwig Persik.

**Musicianship:** Goldin's alto vocals cascaded out, washing over the audience. Whether she's belting a chorus, building a sweet harmony, or crooning in a '70s inspired tone, Goldin remained in control of her voice. As a unit, Beau blended modern and nostalgic elements, resulting in something comforting and familiar. Whether it was the controlled chaos of "Messy," the R&B influences in "Loveman," or the waltzing, surf-rock of "San Francisco," Beau moved smoothly between the genres, cleverly adding swanky guitar accents or syncopation here and there. Goldin and Jenney showcased their artistic kinship during "Jane Hotel," sending bandmates off stage. Written about experiences in the West Village's Jane Hotel, Goldin alternated between whisper-soft confessions and belted choruses, while gentle



reverb on Janney's guitar provided a soft place for them to land. Beau closed the show by bringing the band back for the final two songs. Ending on high energy, Beau broke out their pop-punk tune "Dance with Me."

**Performance:** Against a wall of bright, flashing lights, Beau took to the stage with no introduction. The lights danced off of their shimmering, black clothes, adding a graceful glow while Goldin serenaded the audience. Her powerful singing voice contrasted sharply to her soft-spoken words when she addressed

the crowd. Almost drowned out by the venue's rustling, Goldin used song breaks to gradually introduce Beau, announce their upcoming album, and share songwriting anecdotes.

**Summary:** Almost a decade into their career, Beau penned *Girl Cried Wolf* as a reflective look on the ups and downs of growth, friendship, loneliness and endurance. On stage, they laid their emotions bare for the audience. As they approach 10 years together, it's evident that Goldin and Jenney have found something special. - *Emily Mills*

**Cannery Hall** Nashville, TN

**Contact:** info@undertherugmusic.com

**Web:** undertherugmusic.com

**Players:** Casey Dayan, vocals, guitar; Sean Campbell, guitar; Brendan McQueeney, drums; Colin Moser, keyboards; Brad Williamson, bass

**Material:** As the name implies, Under The Rug's music shines a light on sensitive topics. Perhaps this is natural, considering the act's splendiferous vocalist, Casey Dayan, recently came out as transgender. The Austin-based trio's recent two-album release, *happiness is easy*, presents a sprawling meditation on the nature of joy – defining, recognizing, and keeping it. Genre-wise, UTR teeters on the edge of folk and Americana, yet the sound they've concocted is tricky to define. Balancing out this branding hurdle is their eye-catching and marketable logo.

**Musicianship:** UTR's songs transmogrify between delicateness, organized chaos, and hard-rocking bombast. There are zero choruses to savor or crave-worthy beats. That said, Dayan's voice embodies an authenticity that pierces the soul, and she's capable of throwing down some impressive guitar fireworks. The rest of the players are also noticeably proficient. They weave a multi-prismatic sonic rainbow that delicately frames Dayan's tales of survivorship, each of which feel like an encrypted page ripped from a discarded diary.



**Performance:** Everything about UTR is theatrical. Choreographed movements, such as everyone leaning in to emphasize a contemplative passage, work without being hokey. Dayan invests ample time connecting with the audience, setting up each song with personal anecdotes as riveting as they are intimate. At one point, the entire band sat on the lip of the stage as the sparse group of fans was invited to draw closer, amplifying the moment. While effective, one can't help but wonder if this technique would lose its power at a larger venue.

**Summary:** It's evident that Dayan uses music as a vehicle for self-discovery and achieving inner peace. As such, the singer takes listeners by the hand and invites them to come along on a transformative, soul-baring journey. Yet featuring subject matter that is exclusively heavy and eschewing anything purely buoyant and carefree makes for an emotionally oppressive set. UTR would reach more souls by offering the occasional tune that satisfies the desires of a general crowd.

– Andy Kaufmann



**The Basement East** Nashville, TN

**Contact:** artsfishingclub@gmail.com

**Web:** artsfishingclub.com

**Players:** Christopher Kessenich, vocals, rhythm guitar; Matthew Chance, bass; Chris Dunkley, lead guitar; Jody Lee Oliver, drums

**Material:** According to singer Christopher Kessenich, creating music is like fishing. All it

requires is casting a line and letting fate do the rest. No matter the results, the act of taking a chance is a reward unto itself. It's a philosophy he learned from his grandfathers, both named Art, who first put a pole in his hands. Thus, the band's name is simultaneously a meaningful pun and a reflection of their musical philosophy. By weaving together Southern rock, hipster alternative, and cowpunk attitude, they've created a sound that is both comforting and fresh.

**Musicianship:** AFC doesn't dazzle with blinding runs or high-wire antics, yet such inclusions would be a disservice to their aesthetic. Instead, they focus on feeling, wringing emotion out of every note. Kessenich's voice seamlessly slides from creamy and dreamy to in-your-face. The quartet comes extremely well-prepared, playing with army-like discipline and unity. One moment, they're grooving the room. The next, they're invading hearts with an irrefutably sincere acoustic interlude.

**Performance:** Is it unfair to suggest a singer's patter between songs is too perfect? Probably, but Kessenich is so on-point with his banter that it almost comes off as artifice. Mistakes add realness that bonds audiences to artists, and even a preplanned error would help humanize the band. Regardless, this frontman knows how to work a stage, wriggling, writhing, and crooning directly to his fellow players when he isn't interacting with the crowd. Even with all the dramatics, he never crosses the line into silliness.

**Summary:** Although AFC may lack a standout tune that could be deemed a classic, glimmers of greatness constantly surface throughout their show. "Don't feed me to the wolves," Kessenich pleads with earnestness during the chorus of their most memorable song. It's easy to imagine AFC catching on. All they need is a handful of modest tweaks and the gumption to keep writing. In time, they might just hook the big one. – Andy Kaufmann



**The Peppermint Club** West Hollywood, CA

**Contact:** [dionte.williams@warnerrecords.com](mailto:dionte.williams@warnerrecords.com)

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

**Players:** Alemeda, vocals; Jay Vidd, drums; Sera Fae, background vocals; Tayler Somerville, guitar

**Material:** In her performance, Alemeda showcased a remarkable array of material, demonstrating a notable range of diverse selections. She performed her entire EP

entitled *FK IT*. With song titles like "I Already Dug Your Grave" to "I Hate Your Face" to "Guy's Girl" and "First Love Song," Alemeda revealed the emotional rollercoaster she faced with a previous lover. This diverse repertoire provided ample opportunity for the audience to engage with her performance. Additional highlights included "Gonna Bleach My Eyebrows" and "Below the Belt," which Alemeda delivered with a style reminiscent to its alternative rock/pop origins.

**Musicianship:** Self-expressive and empowered, Alemeda's impressive vocal range enables her to adeptly navigate through rock and pop with fine skill and technical ability. For this performance, she assembled a distinguished band that began each set with their own instrumental presentation.

**Performance:** Alemeda undoubtedly stands out as an accomplished performer, exhibiting astonishing talent in both staging and presence. In a jazz club setting, performances typically stem from a specific artistic perspective, which can sometimes overshadow the artist's personal viewpoint. A deeper exploration of Alemeda's song selections and their significance to her life journey could have enriched the experience. Nevertheless, she did share a number of anecdotes that have influenced her new-found career.

**Summary:** Alemeda exemplifies professionalism and possesses a deep understanding of staging and the significance of entertainment. Providing the audience with greater insight into how the material resonates with her personal life experiences would enhance the show's depth. Overall, Alemeda being both Ethiopian and Sudanese, by way of Arizona, is a breath of fresh air, as she transitions from the tumultuous feelings of adolescence to displaying her development and self-assurance. - *Adam Seymour*

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662-846-4579



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### 3 RING CIRCUS MUSIC

2209 Grantland Ave  
Nashville, TN 37204  
**Email:** admin@3ringcircusmusic.com  
**Web:** 3ringcircusmusic.com

### A WRITER'S PARADISE

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

### ABET MUSIC

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

### ALFRED PUBLISHING

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

### ANOTHER VICTORY, INC. CONCORD MUSIC

5750 Wilshire Blvd., Suite 450  
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310-385-4455  
**Email:** info@victoryrecords.com  
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facebook.com/victoryrecords  
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### Additional locations:

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Miami, FL 33138  
305-760-6690

10 Lea Ave., #300  
Nashville, TN 37210  
629-401-3901

250 W 57th St.  
6th Floor  
New York, NY 10107  
212-699-6588

### ANTHEM ENTERTAINMENT

120 Bremner Blvd, #2900  
Toronto, ON, Canada M5J 0A8  
416-850-1163  
**Web:** anthementertainment.com

### Additional locations:

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

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

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12720 Burbank Blvd., Unit 124  
Valley Village, CA 91607-1421

818-508-9777

**Email:** clisag21@yahoo.com  
**Web:** facebook.com/bigfishmusicbuilding  
**Contact:** Chuck Tennin, Lora Sprague  
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**How to Submit:** no unsolicited material

### BMG CHRYSALIS

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

### Additional locations:

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

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

### BOOSEY & HAWKES, INC.

229 W. 28th St., 11th Fl.  
New York, NY 10001  
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New York, NY 10018  
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**Styles:** entire music spectrum  
**Published:** Nat "King" Cole, Nas, the Rat Pack, Crazy Frog, Al Jolson, Rod Stewart, Barbra Streisand  
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### BRENTWOOD BENSON

6501 Peake Road  
Building 800  
Macon, GA 31210  
800-846-7664 Ext. 2, 615-261-3300 Ext. 1  
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**Styles:** CCM, Gospel  
**How to Submit:** no unsolicited material

### BUZZART ENTERPRISES, INC.

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

### CASE ENTERTAINMENT/NEW PANTS PUBLISHING/OLD PANTS PUBLISHING

119 N. Wahsatch Ave.  
Colorado Springs, CO. 80903  
719-632-0227 Fax 719-634-2274  
**Email:** rac@crlr.net  
**Web:** oldpants.com, newpants.com  
**Contact:** Robert Case  
**How to Submit:** unsolicited material accepted. Call before sending demos.

### CHASER MUSIC, ASCAP/BMI AND RIGHT-TRACK MANAGEMENT

3927 Hemway Court-Penthouse  
Santa Susana California 93063  
805-200-9772  
**Contact:** Alex B. Rosenthal aka Chase Williams  
Instagram, Facebook  
**Email:** ar.cw.917@gmail.com  
**Credits:** *ET, In the Heat of the Night, Police Academy, Big, Tuff Turf*, Composer songwriter Malcolm Bruce and others  
Song Placements, Television, Film and Cable licensing

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Other locations in Nashville, New York, Miami, London, Berlin

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

### DAVE TOUGH PRODUCTIONS

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

### DEEP WELL RECORDS

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

### DEFEND MUSIC, INC.

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

### DELICIOUS VINYL

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

### DIMENSIONS GATE (BMI)

Cleopatra Records  
11041 Santa Monica Blvd., Ste. 703  
Los Angeles, CA 90025  
310-477-4000  
**Web:** cleopatrarrecords.com,  
facebook.com/cleopatrarrecords  
**Contact:** Brian Perera  
**Published:** Cleopatra Records artists only  
**How to Submit:** no unsolicited material

### DRAKE MUSIC GROUP

Cleopatra Records  
P.O. Box 330939  
Murfreesboro, TN 37133  
615-297-4345  
**Web:** petedrakemusic.com  
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### EARWIG MUSIC COMPANY, INC.

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

### ECS PUBLISHING

1727 Larkin Williams Rd.  
St. Louis, MO 63026  
800-647-2117, 636-305-0100  
**Email:** customerservice@canticledistributing.com  
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### EMI CMG MUSIC

P.O. Box 5085  
Brentwood, TN 37024  
615-371-6597  
**Email:** capitolcmglicensing@umusic  
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**Styles:** CCM worship, gospel  
**How to Submit:** no unsolicited material

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contact  
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Agoura Hills, CA. 91376  
818-578-8599  
**Email:** funzalorecords@gmail.com  
**Web:** funzalorecords.com  
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**Styles:** all styles  
**How to Submit:** accepts unsolicited material, prefers CDs

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610-583-8767  
**Email:** chuck.gamble@warnerchappel.com  
**Web:** gamble-huffmusic.com  
**Contact:** Chuck Gamble  
**Styles:** R&B, jazz, soul  
**How to Submit:** no unsolicited material

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777 Santa Fe Ave.  
Los Angeles, CA 90021  
310-441-8600  
**Web:** geneautry.com  
**Published:** Vintage music catalog

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323-966-4433  
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info@wordswest.com  
**Web:** wordswest.com  
**Contact:** Tony Gimbel, Managing Member  
Words West LLC/Tony Gimbel, President Generation Music, Inc.  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**GOODNIGHT KISS MUSIC /  
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Toluca Lake, CA 91602  
323-393-0634  
**Email:** janetfisher@gmail.com  
**Web:** goodnightkiss.com  
**Contact:** Janet Fisher  
**Styles:** all styles, especially master-quality hip tracks for film/TV  
**Published:** '80s songs currently in film, ads and shows  
**How to Submit:** online newsletter updates request monthly; subscribe at our website

**HACATE ENTERTAINMENT GROUP**

245 8th Ave., Ste. 869  
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212-586-4229  
**Email:** info@hacate.com  
**Web:** hacate.com  
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**Additional location:**

**Headquarters - Oslo**  
6PB 2050, Vikka 6  
0125 OSLO Norway  
+47-2242-0112

**Hal Leonard Music**

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Milwaukee, WI 53213  
414-774-3630  
**Web:** halleonard.com  
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**HARMONIOUS MUSIC**

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N. Hollywood, CA 91601  
818-569-3020

**Email:** jay@2activate.com

**Contact:** Madeleine Smith, Jay Arthur  
**Styles:** urban, pop, club, rock, country and children's  
**How to Submit:** soundcloud & YouTube links, easy to stream & listen (nothing to download), unsolicited material accepted

**HARMONY ARTISTS**

20501 Ventura Blvd, Suite 289  
Woodland Hills, Ca 91364  
323-655-5007 Fax 323-655-5154  
**Email:** jross@harmonyartists.com  
**Web:** harmonyartists.com  
**Contact:** Jerry Ross  
**Styles:** all  
**How to Submit:** no unsolicited material

**HARRY WARREN ENTERTAINMENT**

421 E. 6th Street, Suite 501B  
Los Angeles, CA 900134  
213-236-9222  
**Email:** info@harrywarrenent.com  
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**Styles:** standards, film music all styles (except country 1926-1960)  
**How to Submit:** no unsolicited material

**HEARYOU GLOBAL PUBLISHING**

217 E. Poplar St.  
Troy, KS 66087  
800-756-6714  
**Email:** christine.cochran@hearyoumusic.com  
**Web:** hearyoumusic.com  
**Styles:** All Styles  
**Published:** Songs recorded by: Vanderberg, Jett Blakk, Long In The Tooth, Thought Penny, Through The Silence  
**How to Submit:** email christine.cochran@hearyoumusic.com (accepts unsolicited material)

**HIPGNOSIS**

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9 Pembridge Road  
London  
W11 3JY  
+44 (0)20 3828 7664  
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**Web:** hipgnosissongs.com

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

**J.W. PEPPER & SON, INC**

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Exton, PA 19341  
610-648-0500, 800-345-6296  
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**Styles:** concert band, marching band, orchestra, choral, piano  
**How to Submit:** no unsolicited material

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212-247-6204  
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**Web:** kobaltmusic.com

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215 East 95th St., #30B  
New York, NY 10128  
917-847-6457  
**Email:** adamkreiselman@gmail.com  
**Web:** kreiselmanmusicpublishing.com  
**Styles:** Big Band, ballads, jazz, blues, Christmas songs, country, disco, standards  
**Published:** I publish the catalog of my late grandfather, Irving Weiser, a successful

composer in the '40s and '50s.

**Contact:** Adam Kreiselman  
**How to Submit:** email before submitting

**LAKE TRANSFER MUSIC**

12400 Ventura Blvd. #346  
Studio City, CA 91604  
818-508-7158  
**Email:** info@laketransfer.com  
**Web:** laketransfer.com  
**Contact:** Tina Antoine  
**Styles:** alt. rock, hip-hop, Latin-pop  
**How to Submit:** unsolicited material accepted

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P.O. Box 1415  
Burbank, CA 91507-1415  
818-748-0001  
**Email:** lynne@lwbhmusicpublishers.com  
**Web:** lwbhmusicpublishers.com  
**Contact:** Lynne Robin Green, President  
**Styles:** all styles, except for hard rock/heavy metal. No middle of the road (MOR) pop or old-fashioned C&W songs. For film & TV submissions, musician/vocal pre-cleared masters only: enclose credits of artist as applicable.  
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**Web:** leiberstoller.com

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New York, NY 10023  
**Email:** lovecatmusic@gmail.com  
**Web:** lovecatmusic.com,  
facebook.com/lovecatmusic  
**Styles:** all styles of vocal music  
**How to Submit:** email to submit

**MAKIN' MUSIC**

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Nashville, TN 37212  
615-292-7615  
**Email:** makinmusicllc@gmail.com  
**Web:** facebook.com/makinmusicllc  
**Styles:** country, radio promotion, marketing  
**How to Submit:** no unsolicited material

**MAYFLOWER MUSIC**

P.O. Box 30122  
Tucson, AZ 5751  
520-326-4400  
**Email:** celestial@harmonies.com  
**Web:** harmonies.com  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**MEMORY LANE MUSIC GROUP**

P.O. Box 254  
Port Washington, NY 11050  
212-460-8677  
**Email:** info@memorylanemusicgroup.com  
**Web:** memorylanemusicgroup.com  
**Contact:** Mark Spier, Pres., CEO  
**Styles:** standards, novelties  
**How to Submit:** no unsolicited material

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**Email:** miracleworxmusic@gmail.com  
**Web:** miracleworxmusic.com  
**Contact:** Ken Gay, Jr.  
**Styles:** Gospel, R&B/Soul, Pop, Blues  
**How to Submit:** Send web links via email to your bio, music tracks, social media sites. No mail please

**MOJO MUSIC MEDIA**

437 E. Iris Dr.  
Nashville, TN 37204  
615-255-9837  
**Email:** lee@mojomusicandmedia.com  
**Web:** mojomusicandmedia.com  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**Additional locations:****Los Angeles**

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

**MORAIN MUSIC**

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

**MORGAN MUSIC GROUP, INC**

1800 Grand Ave.  
Nashville, TN 37212  
615-383-9029  
**Email:** songmerch@aol.com  
**Contact:** Dennis Morgan  
**Styles:** pop, country, rock  
**How to Submit:** no unsolicited material

**MOUNTAIN APPLE COMPANY, THE**

P.O. Box 22569  
Honolulu, HI 96823  
808-597-1888  
**Web:** mountainapplecompany.com  
**Styles:** Various types of Hawaiian and Polynesian music.  
**How to Submit:** no unsolicited material

**MPL MUSIC PUBLISHING**

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

**MUSCLE SHOALS RECORDS / FAME MUSIC  
GROUP**

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

**MUSIC ROOM PUBLISHING GROUP, THE  
(ASCAP) / MRP MUSIC (BMI)**

525 S. Francisca Ave.  
Redondo Beach, CA 90277  
310-316-4551  
**Email:** mrp@aol.com,  
johnny@johnnyreed.com  
**Web:** musicroomonline.com, musicroom.us,  
hollywood2you.tv  
**Contact:** John Reed  
**Styles:** rock, pop, film music  
**How to Submit:** no unsolicited material

**NEW HEIGHTS ENTERTAINMENT**

New York City, Calabasas, CA  
**Email:** info@newheightsent.com  
**Web:** newheightsent.com  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**NORTH STAR MEDIA**

3765 Wade St.  
Los Angeles, CA 90066  
818-766-2100, 818-766-2678

**Email:** pblair@northstarmedia.com  
**Web:** northstarmedia.com  
**How to Submit:** unsolicited material accepted

**Additional location:**

**Michigan**

40900 Woodward Ave., Ste. 350  
 Bloomfield Hills, MI 48304  
 248-593-1442

**OH BOY RECORDS**

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

**THE ORCHARD**

(212) 201-9280  
 (Sony Music Entertainment)  
 New York, United Kingdom  
**Web:** theorchard.com

**PEERMUSIC**

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

**Additional locations:**

**Corporate Office - Berkeley**

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

**Miami**

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

**Nashville**

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

**New York**

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

**PEN MUSIC GROUP, INC.**

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

**PRIMARY WAVE MUSIC PUBLISHING**

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

**Additional location:**

**Los Angeles**

2690 N Beachwood Drive, Floor 2  
 Los Angeles, CA 90068  
 424-239-1200

**PRISM ESCAPE MUSIC**

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

**Web:** gagorder.com

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

**RALEIGH MUSIC PUBLISHING**

1411 Broadway, 21st Floor  
 New York, NY 10018  
 212-804-8181  
**Email:** info@raleighmusicgroup.com  
**Web:** raleighmusicgroup.com  
**Contact:** Peter Raleigh, Steve Storch  
**All Styles:** Heritage Catalog Admin, Pop, Hip-Hop, R&B, Rock, Alternative, One Stops  
**Notes:** Elvis Presley, George Gershwin, Anthony Newley, America, P!hresher, Muhammad Ali, Lords of the Underground, ISLAND, Lost Frequencies, Taylor Dayne, Randy Edelman

**REALSONGS**

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

**ROBBINS ENTERTAINMENT**

333 Hudson St • Suite 506  
 New York, NY 10013  
 212-675-4321  
**Email:** info@robbinsent.com  
**Web:** robbinsent.com  
**Styles:** dance  
**How to Submit:** accepts unsolicited material, see "demos" section on web for full details

**ROUND HILL MUSIC**

818 18th Ave. S, Suite 940  
 Nashville, TN 37203  
 615-695-7705  
**Web:** roundhillmusic.com  
**How to Submit:** no unsolicited material

**Additional locations:**

**New York**

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

**ROYALTY NETWORK, INC., THE**

224 W 30th St, #1007  
 New York, NY 10001-1077  
 212-967-4300  
**Email:** creative@roynet.com  
**Web:** roynet.com  
**Styles:** all styles  
**Published:** M.O.P., Kelly Price, Dead Prez, Muggs (Cypress Hill), VHS or Beta  
**How to Submit:** please contact prior to submitting

**Additional location:**

**Studio City**

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

**RYMATICA ENTERTAINMENT**

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

**SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.**

156 Fifth Ave., Suite 600  
 New York, NY 10010  
 212-461-6958  
**Email:** ny@schott-music.com

**Web:** eamdc.com

**Styles:** classical, pop  
**How to Submit:** no unsolicited material

**SECOND FLOOR MUSIC**

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

**SEXTILLION MUSIC**

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

**SHAPIRO, BERNSTEIN & CO.**

200 Varick Street #801  
 New York, NY 10014  
 212-675-0541  
**Email:** licensing@shapiroberstein.com  
**Web:** shapiroberstein.com  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**SILVER BLUE MUSIC /**

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

**SIMPLY GRAND MUSIC, INC.**

P.O. Box 770208  
 Memphis, TN 38177  
 901-763-4787  
**Email:** linda@simplygrandmusic.com  
**Web:** simplygrandmusic.com  
**Styles:** all genres welcome  
**Published:** Elvis Presley, Jerry Lee Lewis, Etta James, Leela James, George Jackson, the Ovations, Barbara & the Browns  
**How to Submit:** limit three songs per submission. 2-4 weeks for a response. Include Lyrics and a SASE if you want any material returned.

**SONGS FOR THE PLANET**

P.O. Box 40251  
 Nashville, TN 37204  
 615-269-8682  
**Email:** songsfortheplanet@songsfortheplanet.com  
**Web:** songsfortheplanet.com  
**Styles:** rock & roll, reggae, R&B, alt.  
**How to Submit:** email to request submission policy

**SONY/ATV MUSIC PUBLISHING**

10202 W. Washington Blvd  
 Akio Morito Bldg.- 5th Floor  
 Culver City, CA 90232  
 310-441-1300  
**Email:** info@sonymusicpub.com  
**Web:** sonyatv.com  
**Styles:** pop, R&B, rock, dance  
**Published:** Steve Dorff, Bjork, Puff Johnson, Crystal Waters, Marvin Hamlisch, etc.  
**How to Submit:** no unsolicited material

**Additional locations:**

**Miami**

605 Lincoln Rd.,

Miami Beach, FL 33139  
 305-532-3361  
**Email:** smplatin@sonymusicpub.com

**Nashville**

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

**New York**

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

**SPIRIT MUSIC GROUP**

235 W. 23rd St., #5  
 New York, NY 10011  
 212-533-7672 Fax 212-979-8566  
**Web:** spiritmusicgroup.com  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**Additional locations:**

**London**

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

**Los Angeles**

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

12711 Ventura Blvd.

Suite 110  
 Studio City, CA 91604  
 818-508-3303

**Nashville**

1818 20th Ave S Ste 200  
 Nashville, TN 37212  
 615-321-2700

**The Netherlands**

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

**SPRULL HOUSE MUSIC, INC.**

P.O. Box 92832  
 Pasadena, CA 91109-2751  
 626-797-2429  
**Email:** sprullhouse@aol.com  
**Web:** sprullhousemusic.com  
**Contact:** Stephanie Sprull  
**How to Submit:** no unsolicited material

**STEF ANGEL MUSIC GROUP**

Beverly Hills, CA  
 310-388-5880  
**Email:** info@stefangelmusic.com, musicsubmission@stefangelmusic.com  
**Web:** stefangelmusic.com

**SUPREME ENTERPRISES INTL. CORP. / FUERTE SUERTE MUSIC**

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 Agoura Hills, CA 91376  
 818-707-3481  
**Email:** seicorp@earthlink.net, supreme2@earthlink.net  
**Web:** raggaforce.com, fuertesuertemusic.com  
**Styles:** Latin pop, trance, dance, Spanish/English reggae  
**How to Submit:** unsolicited material accepted, no phone calls, include email for response, material must be copyrighted

**SYMBIOTIC MUSIC PUBLISHING**

P.O. Box 88456  
 Los Angeles, CA 90009  
 424-245-0416  
**Web:** symbioticmusicpublishing.com  
**Contact:** Jerjan Alim, Creative Director A&R  
**Styles:** All

**Services:** Music Publishing, Music Library  
**How to Submit:** accepts unsolicited material, see website for details

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

**UNIVERSAL MUSIC PUBLISHING GROUP (UMPG)**  
 2105 Colorado Ave.  
 Santa Monica, CA 90404  
 310-235-4892  
**Web:** umusicpub.com  
**Published:** 3 Doors Down, 50 Cent, ABBA, Christina Aguilera, Beastie Boys, Mary J. Blige, Bon Jovi, Mariah Carey, Chemical Brothers, the Clash, Coldplay, Elvis Costello, the Cure, Daughtry, Gloria and Emilio Estefan, Franz Ferdinand, Juan Gabriel, Robin and Maurice Gibb (Bee Gees), Dave Grohl (Foo Fighters), Elton John, Keane, The Killers, Linkin Park, Maroon 5, Brian McKnight, Ne-Yo, Prince, The Sex Pistols, Paul Simon, Britney Spears, Bernie Taupin, Justin Timberlake, T-Pain, U2, Keith Urban and the catalogs of Henry Mancini and Leonard Bernstein, more.  
**How to Submit:** no unsolicited material

**URBAND & LAZAR MUSIC PUBLISHING**  
 323-230-659232  
**Email:** help@urbandlazar.com  
**Web:** urbandlazar.com  
**Contact:** Jonathan Lazar  
**Styles:** indie rock, alt., s/s, dub, pop  
**How to Submit:** no unsolicited material

**WARNER CHAPPELL PRODUCTION MUSIC**  
 1033 16th Ave. South  
 Nashville, TN 37203  
 888-615-8729, Fax 615-242-2455  
**Email:** info@warnerchappellpm.com  
**Web:** warnerchappellpm.com  
**How To Submit:** We do accept composer demos and library discs for consideration. Only accepts emails with links to your music, NO music files attached to email

**Additional Locations:**

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

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

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

**Additional location:**

**Los Angeles**  
 3039 Hillcrest Dr.  
 Los Angeles, CA 90016

**WISE MUSIC CREATIVE**  
 180 Madison Ave.  
 New York, NY 10016  
 212-254-2100  
**Email:** leticia.alvarez@wisemusic.com  
**Web:** us.wisemusiccreative.com  
**Styles:** all styles  
**How to Submit:** accepts unsolicited material via mail  
**Additional location:**

1247 6th Street  
 Santa Monica, CA 90401  
 (310) 393 9900

**WIXEN MUSIC PUBLISHING INC.**  
 27200 Agoura Road, Suite 201  
 Calabasas, CA 91301  
 818-591-7355 Fax 818-591-7178  
**Email:** licensing@wixenmusic.com  
**Web:** wixenmusic.com  
**Contact:** Randall Wixen  
**How to Submit:** call for more info

**WORD MUSIC PUBLISHING**  
 25 Music Square  
 Nashville, TN 37203  
 615-687-6780  
**Email:** curb@curb.com  
**Web:** wordmusic.com  
**Styles:** CCM  
**How to Submit:** no unsolicited material, Christian arm of Warner Brothers

**ORGANIZATIONS**

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 Valley Village, CA 91607  
 818-255-7980 Fax 818 -255-7985  
**Email:** info@afmsagafratfund.org  
**Web:** afmsagafratfund.org

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

**Additional locations:**

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

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

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

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

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

**ASSOCIATION OF INDEPENDENT MUSIC PUBLISHERS (AIMP)**  
 1812 W. Burbank Blvd. #7349  
 Burbank, CA 91506  
**Email:** lainfo@aimp.org  
**Web:** aimp.org

**Additional locations:**

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

**New York**  
 485 Madison Avenue, 9th Floor  
 New York, NY 10022  
**Email:** nyinfo@aimp.org

**BMI (BROADCAST MUSIC INC.)**  
 9420 Wilshire Blvd.  
 Suite 200  
 Beverly Hills, CA 90212  
 310-659-9109  
**Email:** losangeles@bmi.com  
**Web:** bmi.com  
**Styles:** all styles

**Additional locations:**

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

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

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

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

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

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

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

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

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 Encino, CA 91436  
 818-755-7777, 888-443-6763,  
 Fax 818-755-7778  
**Email:** participantservices@fmsmf.org  
**Web:** fmsmf.org

**HARRY FOX AGENCY, INC., THE (HFA)**  
 40 Wall St., 6th Fl.  
 New York, NY 10005  
 212-834-0100  
**Web:** harryfox.com

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

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

**Additional locations:**

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

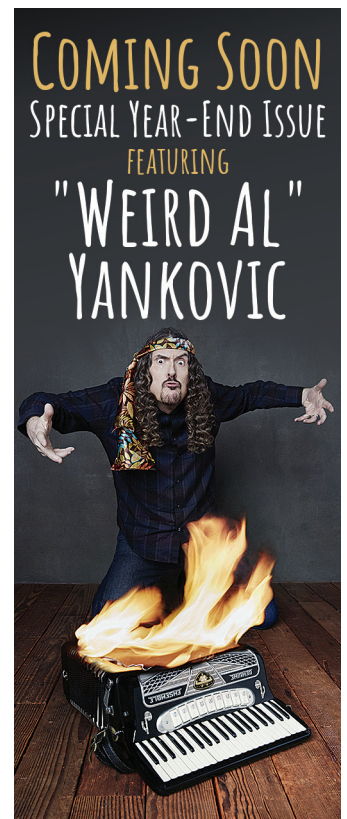
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 250 W. 57th St.,  
 Suite 2400  
 New York, NY 10107

40 Wall Street, 6th Floor  
 New York, NY 10005  
 212-586-3450 Fax 212-489-5699

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

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 Washington, D.C. 20001  
 202-640-5858  
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**Web:** soundexchange.com

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# Charting a Greener Course

## Societal Trends:

### Music Reflecting a Changing World

Let's not forget that music is what weaves the world together. So, in the coming years 2025-2030, what are some of the things that we can expect from societal trends in music?

### Inclusivity and Diversity Empowerment: Amplifying Underrepresented Voices

The music industry of 2030 will be even more receptive to equity and inclusion, embracing artists from diverse backgrounds. With artists like Ben Platt and Kim Petras leading the way, more trans and LGBTQIA+ artists will rise to prominence, representing their authentic selves and amplifying underrepresented voices. The industry will be even more inclined to "celebrate" diversity, empowering newer artists to express their identity freely and unapologetically.

### Globalization-Driven Musical Fusion:

#### The Rise of New Genre Blends

Now and in the future, globalization inspires new musical genres as artists fuse diverse influences from around the world. Take Rosalía, who seamlessly combines flamenco with modern pop, captivating audiences globally. Or take Davido the Nigerian singer-songwriter who incorporates Afrobeats, Highlife, and other African rhythms into his pop-infused tracks. We see musicians continuing to draw from different cultures, languages, and rhythms, creating genre-defying music that transcends borders and resonates with listeners worldwide. Sign me up!

### Green Music Movement:

#### Artists as Eco-Champions

Musicians of the future will take the lead in environmental activism. More and more artists will embrace the green music movement by adopting eco-friendly practices in their career. Artists just like you will use sustainable merchandise materials, opt for greener touring practices, and support eco-causes in their campaigns. You'll even organize eco-conscious events, like beach cleanups or tree-planting initiatives, and invite fans to participate. By becoming eco-champions, you'll show your commitment to a better planet, inspiring fans to join the cause and create a positive impact together. In sum, this will give your fans much more to connect with, which in turn will create a stronger and more loyal fan-base. No, the green movement is nothing new, but the seriousness of environmental issues like global warming will certainly increase by 2030.

### Sustainable Music Festivals:

#### Leading the Charge for Environmental Consciousness

Finally, music festivals will take significant strides toward eco-consciousness. By implementing greener practices, festivals will reduce their environmental footprint, emphasizing recycling, renewable energy, and carbon offset initiatives. Artists and fans will



unite to promote a greener future, transforming the festival landscape. Billie Eilish has already been involved in these types of initiatives, and so can you. Be sure to check out the boxed text below for a little inspiration.

### Greener than Ever:

#### Billie Eilish

Billie Eilish has been actively involved in environmental and green movements. She is known for her advocacy on various

environmental issues, and she has used her platform to raise awareness about climate change and sustainable living. Not only is this good for the world, it is good for your brand. People connect with people who stand for something. DIY artists won't be able to do all of these things, but here are some ways Billie Eilish has shown her commitment:

- **Eco-Friendly Tours:** Billie Eilish has made efforts to reduce the environmental impact of her tours. She has implemented eco-friendly practices, such as encouraging fans to bring reusable water bottles to her concerts and reducing single-use plastics.
- **Collaborations for a Cause:** Billie Eilish has collaborated with environmental organizations and initiatives to support their causes. For example, she partnered with Global Citizen for the "Just Vote" campaign to encourage young people to participate in the U.S. election process and raise awareness about climate change.
- **Speaking Out on Climate Change:** Billie Eilish has used her social media platforms and interviews to speak out about climate change and the importance of taking action to protect the environment.
- **Sustainable Fashion:** Eilish has been vocal about sustainable fashion and the importance of reducing the environmental impact of the fashion industry. She has been seen promoting eco-friendly and ethical clothing choices. And finally...
- **Support for Environmental Causes:** In addition to her personal efforts, Billie Eilish has expressed support for various environmental causes and encouraged her fans to get involved in green movements.

In closing the green movement will be crucial to our futures. Connecting with a cause like this is a good way to connect to your fans, but always make sure that you choose causes that you truly understand and stand by. Fans know when you are being fake and phony. No posers allowed.

**Bobby Borg MCM**, is a former major label, independent, and DIY recording/touring artist. He also served as the VP of Special Events for the American Marketing Association and Interim Chairman of Music Business at Musician's Institute. He is an assistant professor of practice in music industry studies at University of Southern California's Thornton School of Music. He is the founder of Bobby Borg Consulting and author of *The Musician's Handbook*, *Music Marketing for The DIY Musician*, *Business Basics for Musicians*, *Introduction to Music Publishing for Musicians*, and *Personal Finance for Musicians*. Visit [bobbyborg.com](http://bobbyborg.com).

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