

MUSIC CONNECTION

EXCLUSIVE DIRECTORY

Film/TV Music Supervisors
+ Post-Production

Are You Cut Out
For **FILM/TV/GAME**
COMPOSING?

Turn Your Fan
from **Bystander**
to **Team Member**

Khruangbin

Tech N9ne Producer
Mike Summers (aka *Seven*)

LOVE BOMB
Pre-Amp/Distortion Pedal P.??



+ **MILCK** - Interpol - Babyface
Schizophonics - **UNSIGNED LIVE REVIEWS**

Vol. 46 - September 2022 - \$3.95/\$4.95 Canada



SansAmp™ Character Plus Series



Screaming Blonde
Fender-style + Tube Screamer-style



Mop Top Liverpool
Vox-style + Rangemaster Booster-style



English Muffy
HiWatt-style + Big Muff-style



Fuzzy Brit
Marshall-style + Fuzz Face-style

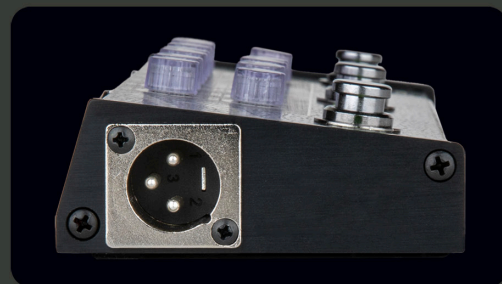
The SansAmp Character Plus Series celebrates the unique chemistry between specific historic amplifiers and specific historic pedals, and cleverly unites them together in single packages.

With an abundance of knob controls, the 2-channel SansAmp Character Plus Series pedals are easy to use and feature Tech 21's proprietary, 100% analog SansAmp technology.

You can explore and tailor various eras within each amp style simply by turning a knob. Each individually voiced Character control sweeps through an entire tonal range, spanning decades of sounds. Plus, each amp style is paired with its most revered companion pedal to capture those delicious historic tones that can only be achieved by those specific combinations.

Additionally, each of these multi-function pedals is like having a stompbox within a stompbox. (BOGO anyone?) You can use the amp emulation on its own or just the effect on its own.

How do you choose? Head over to our website for more details and videos!



APPLICATIONS:

- As a stompbox with an amp
- As a pre-amp to drive a power amp
- Direct to the mixer of a PA
- Record direct to your computer

TECH 21

Analog BrillianceSM

tech21nyc.com

NOW WITH NEW
SSL 360[®]
SOFTWARE V1.3
AND LATEST
OS SUPPORT



UF8 Advanced DAW Controller and **UC1** SSL Plug-in controller are the culmination of SSL's 40+ year legacy of mastering production workflows and studio ergonomics built into generations of classic SSL consoles. Command your production workflow and connect directly to your creative process with **UF8** and **UC1**.

Stop making demos. Start making records.

Class-leading mic preamps, Legacy 4K analogue enhancement, studio-quality monitoring and the incredible new SSL Production Pack: **SSL 2** & **SSL 2+** audio interfaces bring Solid State Logic quality to your personal studio.



SSL PRODUCTION PACK AVAILABLE WITH **SSL 2** | **SSL 2+**

Solid State Logic have partnered with some of the industry's key brands to offer songwriters and producers a selection of must-have music production software **FREE** with **SSL 2** & **SSL 2+** audio interfaces. What will you create?

#WhatWillYouCreate
www.solidstatellogic.com

Solid State Logic
OXFORD • ENGLAND



36 *Khruangbin*

In our exclusive interview, the Texas trio's Laura Lee Ochoa and Donald "DJ" Johnson discuss their initial formation, the development of the band's exotic Thai influenced sound, and the key steps that have led to a level of success that has everyone pleasantly surprised—including the band members themselves.

By David Arnson

Cover Photo: Jackie Lee Young

Photo at Left: Pooneh Ghana

Are You Cut Out to Be a Film, TV or Game Composer?

By Michael Redman



40



56 *Directory of Film/TV Music Supervisors*

Compiled By Denise Coso



48 *Success As A Solo Artist*

By Jason Shand

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*
- 34. *Mixed Notes*

Reviews

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



Be sure to follow *Music Connection* on Facebook and Twitter.



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. Producer Crosstalk: Mike Summers (aka Seven)	By Rob Putnam
22. Exec Profile: Albert Cooke, Hillman Grad Records	By Andy Kaufmann
30. Songwriter Profile: Milck	By Andrea Beenham
44. Laura Katz, Music Supervisor	By Macy Thompson
45. Product Profile: Love Bomb Pedal	By Steve Sattler
46. Product Profile: Audeze MM-500 Headphones	By Steve Sattler
62. Tip Jar: Turn Your Fan from Bystander to Team Member	By Erin Parker



IT'S NICE TO THINK YOUR
MUSIC IS SAFE.

IT'S BETTER TO KNOW IT IS.



Physical media storage,
restoration, and custom vaults



Audio/Video/Image
digitization and preservation



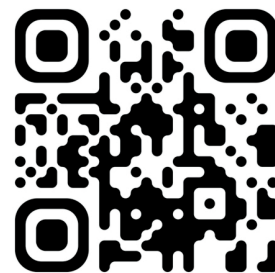
Smart Vault: Digital media
storage and asset management



Premium archival services

**Iron Mountain Entertainment
Services cares for your media
assets as if they were our own.**

We provide the industry expertise and technology to protect assets across their entire lifecycle - from climate-appropriate storage and logistics, to analog or physical format remediation, to digitization, digital preservation, and distribution.



WWW.IMES.MEDIA



LOS ANGELES • NASHVILLE • NEW YORK CITY • LONDON • PARIS • TORONTO



PhantomFocus

Precision Monitoring Instruments • Carl Tatz Design USA

Nothing Else...
Comes Close...

WORLD LEADER IN NEAR-FIELD MONITORING

The Original



The PhantomFocus eChair™

Six Models to choose from

The Ultimate Chair for the Audio Professional

“Lumbar Support Unattainable from Any Other Chair, and the Only Chair Ever Nominated for a TEC Award”

www.phantomfocus.com

Carl Tatz Design® LLC, Nashville, TN (615) 400-5479

MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denise@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING / MARKETING
hillorie@musicconnection.com

Ray Holt

DIRECTOR OF
DIGITAL MARKETING
rayh@musicconnection.com

Jessica Pace

FILM / TV / THEATER
j.marie.pace@gmail.com

Mark Nardone

SENIOR EDITOR /
ASSOCIATE PUBLISHER
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Joseph Maltese

ASSOCIATE EDITOR /
SOCIAL MEDIA MANAGER
josephm@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Andrea Beenham

SONG BIZ
drea@dreaio.com

Glenn Litwak

THE LEGAL BEAT
gllaw59@gmail.com

Brett Callwood

BUSINESS AFFAIRS
brettcallwood@gmail.com

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net **Rob Putnam** toe2toe6@hotmail.com

Daniel Siwek danielsiwek@roadrunner.com **Dan Kimpel** dan@dankimpel.com

EDITORIAL INTERN

Rebecca Marcelo intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Andrea Beenham, Bobby Borg, Pierce Brochetti, Alexx Calise, Brett Callwood, Miguel Costa, Heather Cunningham, Elena Ender, Gary Graff, Eric Harabadian, Andy Kaufmann, Glenn Litwak, Andy Mesecher, Kurt Orzeck, Jessica Pace, Rob Putnam, Steve Sattler, Adam Seyum, Daniel Siwek, Brian Stewart, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

David Arnson, JB Brookman, Brett Callwood, Alexx Calise, Daren Cornell, Miguel Costa, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluff, Heather Koepf, Tony Landa, Dave Long, Thomas Long, Charlie Meister, Scott Perham, Garrett Poulos, Alexander G. Seyum, Danny Seyum, Mark Shiwohich, Daniel Siwek, Brian Stewart

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by *Music Connection, Inc.*, 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of *Music Connection, Inc.* Copyright © 2021 by E. Eric Bettelli. All rights reserved.

Founded by: J. Michael Dolan / michael@jmichaeldolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

Subscribe to MC NOW!
musicconnection.com/store/subscribe

Don't Get Burned

Know Your Rights...Own Your Rights!



CREATIVE WORKS

LEGAL SERVICES™

We are committed to offering first class legal solutions for music professionals.

*Protect and secure your creative works.
Contact us for a free consultation today!*

Contact Attorney Joe Joseph at:
(248) 455-4344 - DETROIT • (629) 895-1762 - NASHVILLE
jjoseph@creativeworkslegal.com

The Love Bomb is a unique all tube Overdrive / Preamp instrument FX pedal hand built in London, UK.

HPF

Tighten up low end with a switchable 75hz High Pass Filter

BIAS

6 position switch to control the Bias and gain range of the 6948 Tube

LPF

6 position high frequency filter to tailor HF response

OVERDRIVE

Huge gain range available from clean boost to tube fuzz

SAG

Fully sweepable to control the amount of Sag in 6948 Tube Output

OUTPUT

High level output to tailor how your signal hits your amplifier



**LOVE
BOMB**

LOVEBOMBPEDAL.COM

Duke Rashkow

[linkedin.com/in/dukerashkow](https://www.linkedin.com/in/dukerashkow)

Carrying on a Family Tradition in Audio: Duke Rashkow's passion for making music and working in the audio business came naturally as the son of Mikie Harris. She was a first-call New York backup singer, Epic Records artist and major label producer. Duke's father, a songwriter, recording engineer and producer named Mike Rashkow, wrote the hit song "Mary in the Morning," recorded by everyone from Elvis, to Glen Campbell. Duke Rashkow started recording with his dad when he was eight and began his career as a guitarist in several alt-metal bands before launching his multi-faceted career in audio as a live sound assistant, then front-of-house mixer for a radio-sponsored series of music cruises around New York Harbor and several prominent N.Y.C. venues.

From Studio Owner to Vice News Tonight: From 1998 to 2001, Rashkow was the chief engineer and co-owner of a studio at Funkadelic Rehearsal studio complex, building his room with the help of Walter Sear and Fred Kevorkian of Sear Sound, who served as consultants. He managed a seven-member studio team and recorded over 50 CDs while doing pre-production for major and indie artists. Later, while building and wiring studios for people on the side, Rashkow—while still playing in various bands—moved into the live sports broadcast world where he spent years as a two-time Emmy-winning audio assistant working on remote shoots for professional sports teams on behalf of CBS, ESPN, NBC, etc. He also did freelance live sound mixing and Music A2 at N.Y.C. venues and TV studios for artists as diverse as Ed Sheeran, Train, Joe Bonamassa, Ke\$ha, Ariana Grande, Butch Walker, Andy Summers and Chris Isaak, among others. Since 2016, he's been an A1 audio mixer and audio assistant on *Vice News*, Vice Media's current affairs channel that produces daily documentary essays and videos through its website, YouTube channel and tiktok.



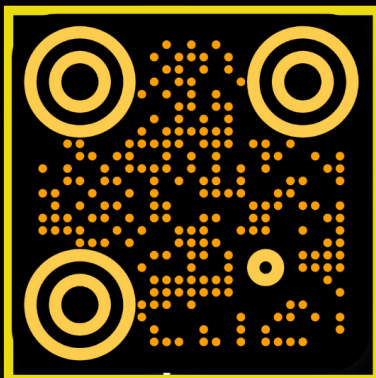
Seeking Artists to Develop and Produce: Currently working out of his home studio setups in Brooklyn and New Jersey, Rashkow is currently scouting for a unique pop/rock artist to develop and produce for a spec deal that he can then shop to label contacts. As much as he's loved working the worlds of sports and news, music is his real passion and his goal is still to help facilitate artists and produce a hit record.

For these endeavors, Rashkow draws on his extensive studio experience producing indie artists and engineering for members of Drowning Pool, Rollins Band, Trans-Siberian Orchestra, 24/7 Spyz and Genesis/Brand X, Abe Fogle, Rob Thomas' Band and Italian popstar GALA. Rashkow is in the midst of recording a solo project of original songs that features him playing guitars, bass and keys, along with various guests.

Home with Studio Up For Sale: Looking to relocate to more tropical climes, the Florida native is considering selling his home in Upper Greenwood Lake, NJ, an exclusive rural community with a country aesthetic located an hour and 15 minutes from Manhattan and 20 minutes from the Mountain Creek Ski Resort.

Contact Duke Rashkow, killermixes@hotmail.com

WRECKLESS STRANGERS



'WHEN THE SUN AND A BLUE STAR COLLIDE'

NEW ALBUM OUT NOW



WRECKLESSSTRANGERS.COM



Tara Shayne

Director of Promotion
Stone Country Records

Stone Country Records announced the addition of **Tara Shayne** as **Director of Promotion**. Shayne will take over West Coast promotion duties for the label, which includes chart-topping hitmaker Easton Corbin and triple threat singer, songwriter and guitarist Ben Gallaher. Shayne possesses over 20 years of experience in the entertainment industry, most recently working the West Coast region for Riser House and also Blue Mountain Records. Shayne will report directly to Stone Country Records VP/ Promotion & Marketing Jim Malito. Contact natalie@quartzhillrecords.com.



Luis Bonella

Chief Technology Officer
SoundExchange

SoundExchange has announced that **Luis Bonilla** has been named **Chief Technology Officer**. In his new capacity, Bonilla will be responsible for the technology systems and infrastructure that underpin SoundExchange's proprietary solutions and will oversee the scaling of next-generation tools to better enable the business of music. He will report to President and CEO Michael Huppe and is based out of Washington, D.C. Bonilla has served as Senior Vice President of Operations at SoundExchange since 2020 and first joined the organization as Senior Director of Distribution Services in 2011. For more information, contact jv@spinlab.net.



Chris Herche

SVP, Music Operations and Marketing
Create Music Group

Create Music Group named industry veteran **Chris Herche** to the newly-created position of **SVP, Music Operations and Marketing** at the company. In his new role Herche will oversee the day-to-day operations of the company's music division, which distributes and markets more than 25,000 artists and 5,000 label clients around the world. Herche joins Create Music Group from Cinematic Music Group, where he was Chief Marketing Officer, leading the company's marketing strategy for the past five years, helping to drive the company's dramatic growth. For more information, contact dominique@spinlab.net



Dinah Gretsch

Vice Chair
NAMM Foundation

The NAMM Foundation has added **Dinah Gretsch** to the organization's board of directors in the role of **Vice Chair**. As a member of the board, Gretsch will serve a three-year term to guide the work of the non-profit and fulfill its vision to create access to and advance participation in music-making across the lifespan. Currently, Dinah Gretsch serves as Executive Vice President and CFO of the Savannah, a globally recognized manufacturer of high-quality drums and guitars since 1883. Gretsch has been recognized in the musical instruments industry for 40 years. For more information, contact publicrelations@namm.org.



Josh Collum

Senior Director of Publishing
Soundstripe

Soundstripe has hired seasoned publisher and entrepreneur **Josh Collum** as **Senior Director of Publishing**. In this role, he will bring his experience from over 13 years as the co-founder of sync licensing agency Sorted Noise to Soundstripe, where he will be responsible for driving publishing revenue and bringing the company's extensive catalog to traditional sync opportunities in television, film, advertising, and more. In addition to his leadership of Sorted Noise and TONS, Collum has been at the forefront of sync through his career as an independent artist. He has had over 150 syncs in TV, film, and ads. For more information, contact ashley@jaybirdcom.com.



Ronda Ross

Vice President, Human Resources
QSC, LLC

QSC, LLC has announced the promotion of **Ronda Ross** to **Vice President, Human Resources**. Ross replaces Vicki Arnold who has retired after leading HR for 16 years. Ross joined QSC, LLC in 2017 as Director of HR Operations and promoted to Senior Director Human Resources in 2021 where she focused on advancing the strategic partnerships between human resources and business outcomes. Ross brings over 20 years of strong business experience in both human resources and information technology companies including Arbonne International, LLC and the Irvine Company. For more information, contact kristine.fowler@qsc.com.



David Angress

SVP, General Manager
QSC

QSC has announced that **David Angress** has joined the organization as **Senior Vice President and General Manager** of the company's new Pro Audio division. Angress, a seasoned veteran of the music and pro audio products industry, brings a wealth of experience in senior executive leadership with roles at preeminent brands including ADAM Audio GmbH, Guitar Center, Harman, and AKG. For the last 12 years, he has utilized his extensive international experience in marketing, product management, and international distribution to develop business relationships for its clients throughout the US and Asia. For more information, contact kristine.fowler@qsc.com.



Robert Taylor

Director of Distribution Channel Sales
Key Digital

Key Digital has announced the appointment of A/V industry sales veteran **Robert Taylor** to the position **Director of Distribution Channel Sales**. In his new position, Taylor will be responsible for leading and growing Key Digital's distribution business, both domestically and abroad. Previously, Taylor held sales positions with manufacturers BIAMP Systems and TOA Electronics; served as regional manager for manufacturer's rep firm Southeastern Communications (SECOM); and ran his own design/installation firm, Audio Concepts. Taylor says, "I am excited to be on the leading edge of video technology." For more information, contact pr@clynmedia.com.





◀ OWC ENVOY PRO ELEKTRON SSD

One of the coolest new products at the last NAMM Show was OWC's Envoy Pro Elektron portable SSD drive that is powered by AURA advanced NVMe technology.

This tiny pocket-size USB C 3.2 Gen 2 drive has up to 10GB/sec throughput speed and is crushproof, dustproof and waterproof rated to IP67. It uses an aluminum housing that dissipates heat, plus there is a blinking blue LED on the front to indicate power/activity!

It comes with a USB C cable with a Type A adapter and makes it the perfect travel drive to carry from studio to studio or transfer from a laptop to the main studio rig as I use it for all the time!

My review sample was a full 1TB size and it is about twice as fast as other portable drives; it makes no sound at all making it perfect for recording studio use.

I cloned my system drive with the Envoy and make it bootable and that is a great use too because it is so small I carry it on business trips as a backup insurance policy. The Envoy Pro Elektron comes in 240GB, 480GB, or 1TB or 2.0TB sizes. The 1.0TB size is \$199 MSRP and all are backed by a three-year limited warranty.

eshop.macsales.com/item/OWC/ENVPK01

▶ DONNER MUSIC RISING-G PRO SERIES CARBON FIBER ACOUSTIC GUITAR

Debuted at the recent 2022 NAMM Show, the Rising-G Pro Acoustic guitar uses a new carbon fiber material that has been tested to be close to the physical properties of high-end acoustic guitars that are made from tone woods.

Carbon fiber is very rigid and the Rising-G uses Japanese T700 carbon fiber panels for the top and another carbon material for the body. It has a three-piece neck design with a HPL (high-pressure laminate) with an ebony fretboard. But unlike a traditional guitar, this guitar will not deform or crack with temperature and humidity changes. Making it an excellent travel guitar.

The internal bracing structure was developed for even vibration transmission between the strings/neck and the body for a balanced tone through the entire frequency range. This guitar is said to have a bright sound with a rich low end.

I liked that the carefully designed sound hole is at the upper bout of the body and projects sound well out to the audience (and a microphone placed there) and also sounds and feels good to the player.

Pricing to be announced with acoustic/electric versions also coming.

donnermusic.com

▼ IZOTOPE NEUTRON 4 PLUG-IN

Neutron 4, also part of the Music Production Suite 5 Universal Edition, loads up to eight plug-ins and has an AI (artificial intelligence) engine. It is designed to get any audio mix to a good-sounding place fast—basically as soon as you play your music! Now all machine learning via Mix Assistant is under the new Assistant View.

The expandable GUI has eight slots you may populate in any order with: Compressor 1, Compressor 2, a twelve frequency equalizer, Sculptor—a spectral shaping tool, Gate, Unmask, Exciter, Transient Shaper and Equalizer.

The new Unmask Module discovers and fixes masking problems between two sonically competing tracks. You may carefully define the differences sound between two guitar tracks or between a kick drum and the bass instrument as examples. You can use a new Target Library to match a tone to a stem or sample.

Neutron 4 also brought back their Trash algorithm for adding distortion and dirt as re-

quired. The Compressor module now has a Punch Mode and there is a Tone Slider to adjust the mix of low or high frequencies quickly.

A lot to take in here, so check out Neutron 4—it comes with Visual Mixer and Relay to help plug-ins talk to each other, plus use Tonal Balance Control 2 to view your levels as you mix. All plug-ins included with Neutron 4 feature Apple M1 native silicon compatibility. It sells for \$399 MSRP. Music Production Suite 5 Universal Edition is \$999 MSRP.

izotope.com





Are You Getting All of Your Streaming Money?

The MLC is already making a difference for thousands of songwriters who have become Members. Make sure you are receiving your mechanical royalties when your songs are streamed in the U.S. by becoming a Member.

**Visit themlc.com to
join today!**



◀ ANTARES AUTO-TUNE VOCAL EQ

Auto-Tune Vocal EQ is a purpose-built vocal finishing tool/processor; I followed it with a compressor plug-in and got a top-notch vocal sound. A-T Vocal EQ starts with a six-band fully parametric equalizer with Auto-Tune pitch tracking; a dynamic equalizer is available on each band. There are separate variable high and low cut filters with 6, 12, 18, and 24db/octave slopes, a 2.5kHz to 40kHz air-band EQ, individual band solo/mute buttons, and a switchable tilt feature I used to finely adjust the overall finished EQ.

I got the best sound ever on a problematic female lead vocal that in past mixes required a lot of plug-ins, automation, clip gain moves to get it to "sit" and sound good in an R&B track. My process started with setting up a high-pass filter to lessen room rumble or p-pops. Next, Band 1 frequency-tracked a -2.2dB dip centered at 250Hz. This thinned out the singer in certain places so I added back 1dB at around 400Hz fixed. Band 3 was set at 550Hz but I used that band's dynamic EQ.

Dynamic EQ is an awesome way to control resonances that can be recorded with the vocal. Band 4 was at 1326 Hz worked for slight expansion dynamically. Band 6 was set to 5800 Hz and used its dynamic section as a de-esser that worked well to see the exact problem areas.

Lastly, the air band was set to 15kHz with a 13dB of boost that kept a bright sound but without making the singer sound brittle. Auto-Tune Vocal EQ is a big winner for me! It sounds as natural as you want and is indispensable for wrangling a good sound out of poorly recorded singers and difficult-to-capture vocal performances.

Part of Auto-Tune Unlimited, subscribers have immediate access to Auto-Tune Vocal EQ. Auto-Tune Unlimited is well worth the \$24.99 paid monthly, or \$14.58 a month with paid annual subscription.

antarestech.com/product/auto-tune-unlimited

▶ MARTIN GUITARS 000-16 STREETMASTER

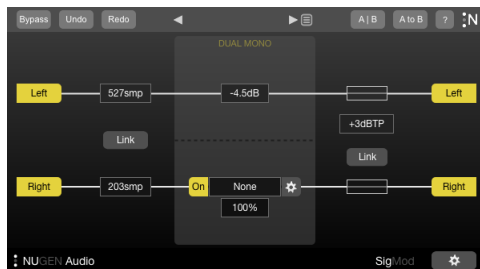
Announced at the last NAMM Show, Martin Guitars has four new acoustics: D-18 Authentic 1937, D-28 Authentic 1937, the GPC-13E Burst, and the 000-16 StreetMaster. The StreetMaster gives you the look and feel of a well-worn instrument, but comes with a limited, lifetime warranty and the fresh playability of a new guitar.

The StreetMaster's finish was introduced back in 2017 on the solid mahogany 15 Series. I liked the 'distressed' look on the East Indian rosewood back and the dark mahogany color of the back and sides. The Adirondack spruce top, also stressed, has a rosewood bridge with ebony bridge pins. StreetMaster has a 000-14 fret body size with a rosewood fingerboard and abalone inlays.

Martin's proprietary Vintage Tone System (VTS) accelerates the aging process greatly so you don't have wait ages to enjoy the look of the StreetMaster finish. You get the big fat sound from the East Indian rosewood and Adirondack spruce right now.

Martin Guitars 000-16 StreetMaster comes with a soft-shell case; you'll need it when you hit the streets. It sells for \$1,999 MSRP.

martinguitar.com/guitars/000-16-StreetMaster.html



◀ NUGEN AUDIO SIGMOD

SigMod is a must-have utility plug-in for setting up customized processes that are either not available, poorly implemented or don't work the way you want. SigMod is now updated with a resizable GUI and the ability to start with a single module and then build out large chains by adding more modules as needed.

Signal flow across SigMod's GUI is from the left Input module towards the right Output module. There are bypass buttons for each section and clicking on a "+" button allows the insertion of any module from a drop-down list of 13 modules.

There are: Mid-Side both encode and decode processing; Mute/Solo for muting or soloing only part of a plug-in chain; Phase or polarity inversion; Mono combines the L/R or M/S signals; Switch toggles channel order; and Delay adds a programmable amount of delay in milliseconds (up to 4 seconds), samples, or locked to session tempo.

I used Delay in samples to time-align two snare drum tracks to fire together. There is the Trim module for inserting +/- gain offsets; and Split allows for dividing or branching the signal chain in two streams for separate and different processing.

There are also good utility modules that keep your audio level in spec and/or to fix problems. The Protect module mutes the output signal when a specified level is exceeded. The DC Offset module can detect a DC voltage riding on the audio, and the Crossover module opens up a lot processing ideas such as setting up a multiband processor using the Tap module to "pick off" audio for parallel processing.

Lastly, the Insert Module is great for inserting VST2, VST3 or AU processor plug-ins into a SigMod chain running in AAX in Pro Tools. This alone is worth buying SigMod!

Nugen Audio SigMod is pretty valuable for extending the capability of your DAW by adding simple processing points and controls. I can highly recommend it to all. It sells for \$49 MSRP.

nugenaudio.com/sigmod

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



H O L L Y W O O D
MUSIC IN MEDIA
A W A R D S

November 16, 2022 • The Avalon, Hollywood
www.hmmawards.com



Coming 2023...

GET LUCKY!

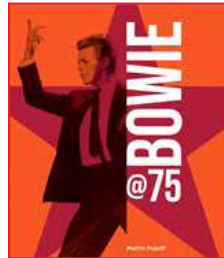
MUSIC CONNECTION

Get in on the **FRIDAY FREEBIE**
Enter at musicconnection.com!

Bowie at 75

By **Martin Popoff**
(hardcover) **\$75.00**

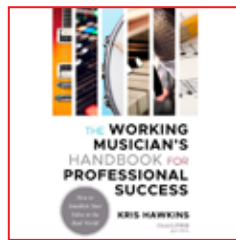
An inspired, deluxe tribute to the iconic rock star, one of the most influential musicians and performers of the previous five decades, during which he constantly redefined himself. In examining 75 touchstones, Popoff gives a unique view of Bowie's career arc, from folkie to the breakthrough single "Space Oddity" to his flamboyant glam rock alter ego, Ziggy Stardust, and way beyond. A profusion of extras includes gig posters, 7-inch picture sleeves, a previously unpublished 8x10 glossy print, and a pullout by famed gig poster artist Frank Kozik.



The Working Musician's Handbook for Professional Success—How to Establish Your Value in the Real World

By **Kris Hawkins**
(paperback) **\$29.00**

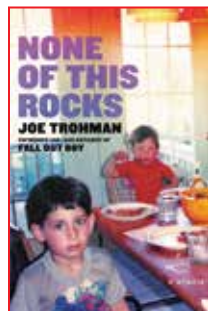
With over two decades of experience in the industry, Hawkins shares some of the insights that he has gained—successes as well as failures—in the hopes that you will learn from his missteps and triumphs. *The Working Musician's Handbook for Professional Success* focuses on real-life situations, including: Asserting your value, Dealing with clients, Protecting your work, Treating your music as a business; Financial management, Finding work and networking.



None of this Rocks

By **Joe Trohman**
(hardcover) **\$29.00**

Fall Out Boy co-founder-guitarist and unsuspecting mental health advocate Joe Trohman shares stories from the road, leading a pop punk revolution from small stages in Chicago, to touring all over the globe. Meanwhile, Trohman battles with depression, substances, parents—his mother suffered from brain tumors, causing mental illness—wife, children, fame, music, television, writing, and tackles



(just some of) these demons. Written lathed in self-deprecation and a dark sense of humor, *None of this Rocks* is an honest project of catharsis for a rock star who did not ask for it.

Rudy Lyle: The Unsung Hero of the Five-String Banjo

By **Max Wareham**
(paperback) **\$30.00**

Following years of performance with the Peter Rowan Bluegrass Band, Wareham digs into the early history of bluegrass music with his debut book, *Rudy Lyle: The Unsung Hero of the Five-String Banjo*, which presents an intricate



and surprising portrait of a nearly forgotten master. The book features exhaustive and largely never-before-published transcriptions and analyses of every break Lyle recorded with Bill Monroe, the "father of bluegrass."

Live Forever: The Songwriting Legacy of Billy Joe Shaver

By **Courtney S. Lennon**
(hardcover) **\$28.00**

Based on in-depth interviews with a host of notable singer-songwriters, Lennon's book explores Shaver in all his dimensions, revealing and celebrating the saint and the sinner, the earthy intellectual and the hard-drinking commoner, the poet and the cowboy of this significant, yet largely unsung individual who played a dominant role in the origins and development of the Outlaw Country movement of the 1970s.



How to Write Better Songs

By **Scott Ashley**
(paperback) **\$14.99**

Ashley's new book is a step-by-step quick-start to writing a song right away, even if you have never written a song before. The book gives songwriting advice from award-winning songwriters and offers instructions on areas such as writing the hook, verse, chorus, bridge;



writing lyrics; writing chord progressions. It also offers tips on finding inspiration for writing your songs, a quick start to recording or demoing your first song; how to copyright your songs; how to excel in songwriting competitions, and much, more...



Las Vegas Suite: Nathan Tanouye featuring Clint Holmes

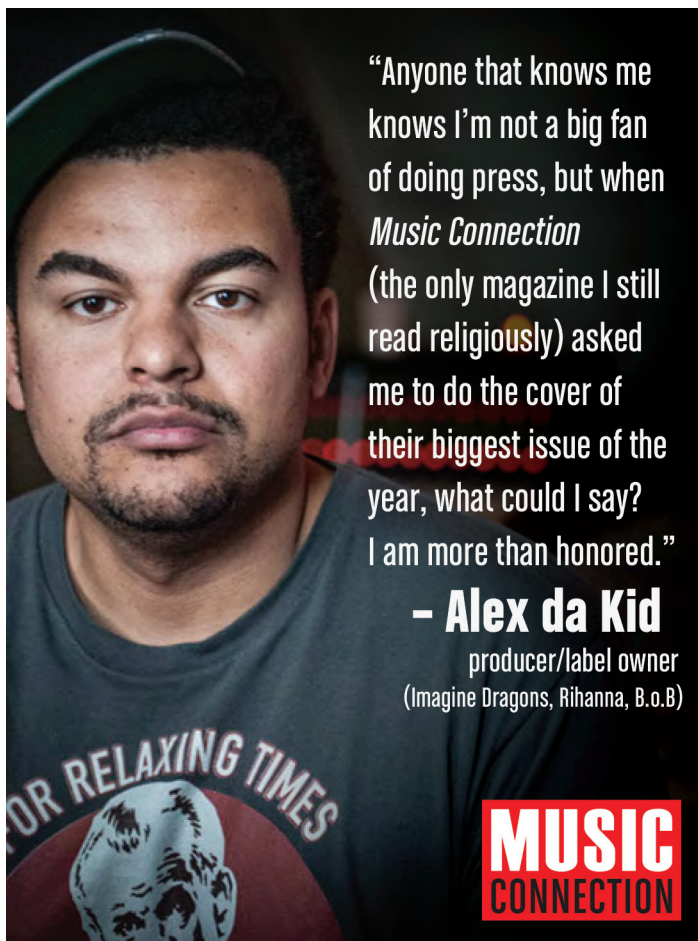


*with the Las Vegas Jazz Connection a 32-piece Jazz Orchestra
featuring vocals created for a Las Vegas Theme Suite*

Executive Producers: Carolyn Freeman • Ann Parenti • Robert Case



The music tracks on this album can be heard and purchased at
forgottensongmusic.com/shop/ • newpants.com/las-vegas-suite/



“Anyone that knows me knows I’m not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored.”

– Alex da Kid

producer/label owner
(Imagine Dragons, Rihanna, B.o.B)

**MUSIC
CONNECTION**

Connecting
The World’s Best Artists
with
The World’s Best Studios

The Weeknd, Billie Eilish, Lady Gaga, Kendrick Lamar,
Post Malone, Shawn Mendes, J. Cole, Bebe Rexha, Katy Perry,
Bryson Tiller, Linkin Park, U2, Ryan Tedder, Skrillex,
Foo Fighters, Beck, Travis Scott, Nirvana, Andra Day, SZA,
Lukas Graham, Erykah Badu, Jenny Lewis, Pink



Making it All Happen

Phone/Text: 818-222-2058 • ellis@studiorefferral.com

Micah Plissner

micahprovocals.com

Singer-Songwriter Turned Vocal Coach: In the late '80s and early '90s, Micah Plissner was playing punk-edged rock and power pop in various Los Angeles bands when he got signed to a popular indie label as a singer-songwriter. When the record company dropped the proverbial ball on his career, he got offers to sing in numerous Westside metal bands, but declined them. While continuing to pursue more punk and avant-garde music, Micah started helping friends improve their vocal chops—an endeavor that led him to much greater and more impactful success than he ever could have imagined as one of the industry’s most renowned and versatile multi-genre vocal coaches.

“I was literally teaching people who couldn’t sing how to sing hard and high,” Micah says. “Many of these clients got signed to metal and pop labels—and soon there was this dichotomy in my life of being this singer in a punk band working as a vocal coach for pop, rock and R&B artists.”

Within a year, he had to move from giving lessons in his apartment to a dedicated studio. Over the past 25 years, he has worked with thousands of singers at all levels in a multitude of genres—including pop, R&B, hip-hop, rock, indie, electronica, dance, folk, country, experimental, goth, metal, industrial and underground music.

Strengths, Weaknesses and Authenticity: One of Micah’s trademarks as a vocal coach is that he’s never had a blank, one-size-fits-all technique; rather, he’s always tailored everything to what a singer is doing or aspiring to on an individual basis. Working with major and indie labels and artists, he uses his technique to bring out the most excitement and personal style that makes a singer a true artist.

At the beginning of each vocal lesson, he helps locate the client’s strengths and weaknesses and he teaches concepts and techniques to facilitate immediate breakthroughs, which he in turn aims to convert to habits that sink into cognitive and muscle memory. In addition to solo artists and lead singers, Micah has also worked extensively with band musicians who are asked to sing backup on tour behind their famous frontmen.



Quote from Micah: “What makes me unique is that I have a music industry perspective and approach,” he says. “Working for many years with artists, labels and managers has given me a strong understanding of what makes a singer exciting to their audience, and I have developed a unique approach to make that happen. An artist at heart, I am always working to get the unique vibe and authenticity of a singer. It’s about extracting the gold and removing any obstacles that may hinder their personal freedom and commercial success. Whether a singer is a seasoned artist or relative newbie, I make sure they are mastering the fundamentals of singing by having a strong, reliable foundation of technique.”

Producing: Micah is currently producing tracks for PIERA (pieramusic.net), a dark synth-pop duo he formed with Piera Klein that he describes as “electronic music fused with psychedelic indie electronic pop.” Their underground, beat-driven sound is informed by a combination of their diverse backgrounds and features haunting vocals produced by Micah.

Contact Micah Plissner, 323-273-3532

DO WE HAVE ROYALTIES FOR YOU?



More than \$550 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and Certain Music Performed on Film & Television

Find Out If We Have Royalties For YOU

www.afmsagaaftrafund.org



The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998
4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607
p. 818.255.7980 | f. 818.255.7985 | www.afmsagaaftrafund.org





▲ BRAVO OCEAN STUDIOS

Bravo Ocean Studios, a multi-room hybrid facility in Atlanta's Grant Park neighborhood, has launched its new Ocean Suite, a flagship room featuring a Solid State Logic ORIGIN 32-channel analog in-line mixing console. Since opening, the room has hosted projects with Amazon Music, Adidas, Netflix, RapTV, HBO and Jordin Sparks as well as comedy-drama series *Atlanta*.



▲ MASTODON MIXED IN DOLBY ATMOS

GRAMMY Award-winning Producer and Mixer David Bottrill and his longtime freelance collaborator, Ryan McCambridge, recently worked on both the original and Dolby Atmos mixes for Mastodon's latest double album, *Hushed and Grim*. The team turned to NUGEN's Halo Upmix software to take Mastodon stereo mixes and put them into an immersive format.



▲ AL SCHMITT AT CAPITOL STUDIOS

ANALOGr is supervising the online auction of recording equipment from the estate of respected and much-loved engineer-mixer Al Schmitt (1930-2021). Schmitt is seen in 1993 during sessions at Capitol Studios for *Frank Sinatra Duets II*.



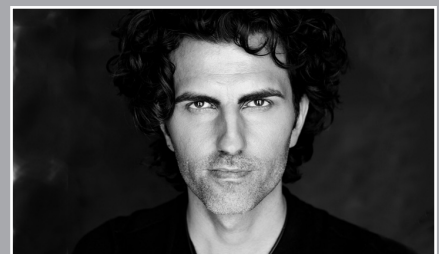
▲ MALUMA'S SOUND TEAM

Maluma's live mixing engineers—FOH engineer Lucas Pinzon, monitor engineer German Tarazona and broadcast engineer Fabrizio Piazzini—choose to use Waves plugins for Maluma's 2022 world tour, using the Waves eMotion LV1 Live Mixer to mix the broadcast of the tour's major highlight: Maluma's homecoming concert in front of 54,000 live fans in his hometown of Medellin, Colombia.

Producer Playback

"Listen to each other; respect each other. When you trust the person, they take you to a place you've never been before"

—STEPHAN MOCCIO (*The Weeknd, Celine Dion, Miley Cyrus*)





▲ THE CORONAS IN LONDON

Ireland's popular band The Coronas, whose career took a curious turn when it became apparent that they shared a name with a certain virus, have a new album out in October, aptly titled *TIME STOPPED*. It was largely produced by George Murphy at Eastcote Studios in London.



▲ TROUBADOUR ABE PARTRIDGE

Mobile, AL-based singer-songwriter folk troubadour Abe Partridge is a featured artist at AMERICANAFEST in Nashville. Partridge is currently putting the finishing touches on a new studio album projected to be released in early 2023.

▲ GOON AT TROPICO BEAUTY

Goon is an L.A. band consisting of best friends Kenny Becker, Andy Polito, Tamara Simons, and Dillon Peralta. The group recorded its recently released second LP, *Hour of Green Evening*, at Tropico Beauty in Glendale, CA with Phil Hartunian, mixed by Brian Rosemeyer.



ECM-87 VIRTUAL MIC LOCKER KIT



"MOSTLY WHEN YOU PURCHASE A NON-\$3,000 MIC, THEY ARE SUPER-BRIGHT. THAT'S WHY I LIKE GAUGE, BECAUSE IT SOUNDS TO ME AS GOOD AS AN 87."
4X GRAMMY-WINNING ENGINEER ANTHONY KILHOFFER



"IT'S VERY ACCURATE!"

4X GRAMMY-WINNING ENGINEER ANTHONY KILHOFFER

GAUGE-USA.COM



ASSEMBLED IN USA



Maor Appelbaum
mastering
 sounds with IMPACT
www.maorappelbaum.com
mappelbaum@gmail.com 818-564-9276



MIKE SUMMERS (A.K.A. SEVEN)

Producer, musician and writer Mike Summers—known widely as “Seven” because of the age at which he took up the piano—has worked with a number of hip-hop and rap artists, most notably Tech N9ne. The two formed a friendship when they were both on the rise in Kansas City, MO. Summers’ first major production was on Tech N9ne’s 2006 album *Everready (The Religion)*. The pair have gone on to create two dozen records together. He relocated to L.A. in 2020.

Summers’ longstanding friendship and working relationship with Tech N9ne began when he was only 14. “At that time,” he recalls, “he was still a local artist. He’d just done *Gang Related—The Soundtrack* and had the song ‘Questions’ that was produced by QDIII. When he started [his label] Strange Music in 2000, I was always part of it. I produced with him and helped to develop his sound. When it comes to cadences and rhythmic patterns, I became the perfect counterpart to what he does.”

Pre-production can save a lot of time—and, consequently, money—in the studio and help to get an initial session off to an auspicious start. “Seventy-five percent of the time, I have pre-production done in advance,” the producer says. “Working in L.A., the thing that’s different is that here I’ll get into sessions at which we sit down and create something from scratch. I’m able to call musicians and have them show up easier than in any other city. But I always do some level of pre-production.”

All producers face challenges. For some, it’s dealing with label demands. For others, it may revolve around compensation and/or credits. “Learning how to collaborate with other producers was my biggest challenge,” Summers admits. “The way that I came up was to do everything on my own; there was no one who could add value to my work. As I got older and worked with bigger artists in various cities, it was difficult to let other producers take apart one of my tracks. I liked what I did and didn’t want anyone else to mess with my vision. But the more I worked in L.A., I started to let go of that and the better the tracks became. Things were introduced that I never would have thought of by myself.”

It can be tempting for a producer to become comfortable once he or she has attained a particular level of success. Certainly, there’s nothing wrong with that. But there’s also much to be said for continuing to test and stretch yourself. “When I notice that I’m comfortable, I do whatever it takes to become uncomfortable,” Summers explains. “As I move from project-to-project, I strive to abandon the things I was doing previously. If I use the same things constantly, I become repetitive and that’s a big fear of mine. Once around 2013, I changed to a new facility and I felt more inspired than ever. Now every six months to a year I’ll make changes. When I do, I notice that I make better music.”

Summers’ current work includes production with Hollywood outfit Love Ghost. Recently the band completed a track with Atlantic artist Rico Nasty. He’s also producing with and for XV, once signed to Warner, and Jon Connor, formerly of Dr. Dre’s Aftermath Entertainment. Summers often writes with artists, but also keeps a team of scribes close to hand.

Contact [instagram.com/mikesummerscookup](https://www.instagram.com/mikesummerscookup),
twitter.com/prodMIKESUMMERS

KING GIZZARD & THE LIZARD WIZARD
 LETTUCE, PRIMUS,
 STANLEY CLARKE,
 KUNG FU, MOE, JANIS IAN,
 SLIGHTLY STOOPID
POWDERFINGER
 promotions
 INFO@POWDERFINGERPROMO.COM
 RADIO PROMOTION & PUBLICITY
 PROMOTION
 & PUBLICITY
 800.356.1155
 THE BAD PLUS
 TROMBONE SHORTY
 GOVT. MULE
 INCIDENT CHEESE
 HERITAGE

Songsalive!
 The largest international non-profit membership organization & social community for songwriters and composers since 1997.
GOT SONGS?
 www.songsalive.org
 Your songs. Your business. Worldwide. GOT SONGS?

CHAGALL GUEVARA
'HALCYON DAYS' OUT NOW
 CHAGALL GUEVARA
 HALCYON DAYS

real people reel music



photo: Lester Cohen

FILM MUSICIANS
SECONDARY MARKETS
FUND 


ANNIVERSARY
1972 - 2022

Albert Cooke

General Manager
Hillman Grad Records

Years with Company: 2

Address: 15821 Ventura Blvd., Suite 370, Encino, CA 91436

Phone: 443-687-8986

Web: hillmangrad.com

Email: albert@hillmangrad.com

Clients: Davion Farris, Siya, Jai'Len Josey

BACKGROUND

Television producer and Emmy-winning writer Lena Waithe has had major success with shows like *The Chi* and *Boomerang*. By way of expanding her empire, she launched a record label in 2021. Along with its inception, she named Albert Cooke as general manager. Since the label is a joint venture with Def Jam, Cooke's association with the legendary outfit makes his new role especially fortuitous.

On SoundCloud Nine

I was at SoundCloud when I connected with Lena and [Hillman Grad co-founder] Rishi [Rajani]. They let me know they were looking for a general manager. And I was letting them know I knew a lot of the staff there. We talked about musical tastes, the way we want to position artists, and what we feel artists need in today's music landscape. After a couple fruitful conversations, they invited me to join the team.

At SoundCloud, I was working in the artist relations department. I was tasked with finding highly valued creators on the platform and letting them know about the SoundCloud ecosystem. Because of that, I got really close to artists and managers. The skills I was able to apply as an artist relations manager come up as a GM. A lot of it is conflict resolution, explaining strategy, as well as understanding how they want to position themselves in the marketplace. The ability to translate what's happening in the music industry in layman's terms is what I pulled over the most.

The Allure of Film and Artist Development

The opportunity to learn from Lena and Rishi on the television and film side was the big thing. At SoundCloud, we didn't have much of a visual element to the platform. I understood that a lot of artists were being discovered through TV shows. And I wanted to learn more about that side, as well as be a champion of developing artists. So having the opportunity to do both at the same time really sold it for me.

The Artist Development Mission

At SoundCloud, there were a lot of artists who had music on the platform but didn't know how to communicate in an interview or how to grow their audience outside the platform. They didn't know how to take what they were doing online and bring it into real life. And those were all components that were really big back in the day with artist development. The goal is to have a career and not be a flash in the pan. For all of us, it was really important to give artists the



"Study not just the music business but where the entertainment industry is going. And find new avenues to create additional revenue streams. Be open and amenable."

opportunity to have the best training and skills that allow them to have careers.

Managing Matters

I'm tasked with helping hit the goals that Lena wants in terms of her film and TV projects on the music side. I'm also overseeing the day-to-day aspects of having a joint venture with Def Jam: getting artist release dates, positioning artists, and meeting with different teams to grow and amplify artists.

It's unique because of the TV and film side of things. Some days, I'm talking to anyone on the visual side to help amplify Lena's vision. And some days, I'm knee deep in admin work. I'm looking at budgets, charts, and streaming numbers. Going from creative to business administration has been great.

Teamwork Making Dreams Work

Everyone's pretty positive and optimistic even though we're a small team, which makes the job a lot easier. We're in it every day, supporting each other wherever we can. We're not saying, "Oh, that's not my role." We see it as a group effort. Because we're all passionate about developing artists and helping them emerge.

Def Heaven

Def Jam has been a great partner in terms of amplifying what we're doing. We come to them with a plan, and then we tweak it based on their recommendations. And we all progress together. We let the TV and film team help us find directors and videographers that make sense for the visual we're trying to capture with the record. And Def Jam is pitching to the streaming partners, pitching for press... They've been really helpful getting our projects off the ground.

Collaborating With Hillman Grad Productions

We work hand-in-hand on certain projects. If there's music Lena wants in her shows, we lean in there and work with the music supervisor to amplify the artist as well as the scenes. And then there are special projects. It's been a good overall marriage.

Who Needs a Record Label?

Everyone has strengths and weaknesses in terms of promotion. Some artists are able to do things independently. They have a vision. They're able to fund it. They're able to do all the things a label used to do.

Some people need help crafting the story they have. And some people want to be on the biggest platform possible. Being on the biggest platform provides an opportunity to excel in a way that maybe they wouldn't independently. Being part of a label is a big decision, but understanding why you want to join one is big as well.

Starting Roster

We launched our first EP this past May with Davion Farris. The storytelling on that project is pretty compelling. Jai'Len Josey is an R&B singer out of Atlanta. She originally was on Broadway, is an amazing songwriter, and decided she wanted to focus on music. We're excited to get her

project out this fall. And then Siya is a rapper who's been on the scene. She has a unique storytelling style. We're super excited at the possibilities.

Originals Wanted

We're looking for artists that have vision. They want to be themselves and not like what's already out there. Even if it's a familiar sound, they want to do it in their own way. We want people that are eager to be successful and willing to work at it.

We believe in artist development. And the artists we sign, they have a unique point of view. We're willing to support and amplify that. Hillman Grad is a space where you can be loved for who you are and be around people helping you communicate your vision.

Finding a Home

A lot of times, people sign to record labels to say they're signed to a record label. But there's a lot of work that goes into being signed. That's the part a lot of artists miss. They think the A&R signs them and instantly they're a priority. But there are other artists [wanting the same].

Know what you're signing. Know why you're signing. And lastly, be happy that you signed. It's not going to be an easy road. There's going to be bumps and it'll hurt a little along the way. Just understand, everything that happens is part of your career trajectory.

Going Against the Grain

It's kind of like a mantra for Hillman Grad. What's the norm in traditional culture doesn't necessarily have to be. We're willing to do something different that's not necessarily being looked for or received well all the time.

OPPS

Walt Disney Imagineering wants a Music Coordinator. The Music Coordinator will provide day-to-day administrative and creative support to the WDI Music Studio team as an integral member of the team, reporting directly to the Head of Music. As Music Coordinator, you will be tasked with supporting the multi-faceted responsibilities of the WDI Music Team—both administrative and creative. Create systems and identify efficiencies in the management and archiving of music assets. Compile cue sheets, analyze reference content for accuracy, research and confirm writer, publisher shares, splits, and upload to Sound Mouse. Apply at [KXAN Jobs](#).

Vitamin T is looking for a Music Production and Distribution Specialist. You will work closely with artist teams, marketing, product and business teams to help build and support client's existing and future businesses. Review incoming Platoon products for metadata and asset quality, then deliver to DSPs. Work with marketing teams to define and troubleshoot release plans. Administer content rights for UGC, sync, publishing, neighboring rights and other purposes. Apply at [Fox21News Jobs](#).

Sony Music needs a SVP, Hip-Hop and R&B. You will lead and shape campaign strategies across AWAL's growing roster of hip-hop and R&B artists. This position will work closely with the international

team around the world to create and synchronize global marketing campaigns, including, budgeting and scheduling. In addition, you will oversee cross communication with radio promotion, digital marketing, creative marketing, synch, publicity and our commercial partnerships teams. You will also be a primary point of communication with artist and artist management partners. Oversee the marketing/product management team. Apply via [Entertainment Careers.net](#).

Netflix wants a Co-ordinator, Music Production—Original Films. Collaborate with directors, producers, studio creative, physical production, post-production executives, finance and other external and internal stakeholders to oversee and execute music objectives for the series. Work with Music Creative, Content, and Finance as early as development phase on preliminary budgets, progressing throughout post-production. Continue to manage all music hard costs and budgets and update cross functional teams. Collaborate with Music Business & Legal Affairs on music hire deals. Coordinate on-camera performances in collaboration with Music Supervisor and Music Creative team—including pre-records, on set production and post-production. Apply at [Startup Jobs](#).

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



▲ VIEWING HAYLEY KIYOKO PANORAMA

Pop star Hayley Kiyoko released her highly anticipated sophomore album *Panorama* in July, via Atlantic Records. Her summer tour in support of the record kicked off on August 11. "I went through a period of time after my last album where I'd lost my confidence and my self-worth," Kiyoko says. "Thankfully I was surrounded by friends and family who kept me grounded, always supporting me in my lowest moments and reminding me who I was along the way." Contact andrew.george@atlanticrecords.com for more info.

LABELS-RELEASES SIGNINGS

Connecticut neo-soul artist Max Darzen has signed to Capitol Records. The artist has released new single "Caffeine" on his new label, the follow-up to the acclaimed debut single "Let Me Down Slow." "I love happy songs with sad lyrics. Songs that make you want to dance but also have a deeper meaning," says **Max Darzen**. "Caffeine's sonics match the energy of the honeymoon phase

in a relationship, while the lyrics describe feeling hopeless but indifferent." Contact nicole.crystal@umusic.com for more info.

West Philly rapper Armani White has signed to Def Jam Recordings. His first release for the label is the curiously named single "Billie Eilish." Be sure, the song is a tribute and not a slam. "Billie Eilish helped me finish my 2022 wish list in a month," says **Armani White**. "The sky opened up and things I couldn't have imagined fell in front of me." **Def Jam** Chairman and

DIY Spotlight DALTON CYR

Singer, songwriter and actor Dalton Cyr may be familiar to fans of the popular TV series *Pretty Little Liars*, but his recent single "Dying to Love You" has unsurprisingly brought more attention to his music. At only 22, he caught the music bug 15 years ago.

"I got a guitar as a Christmas gift when I was seven, and immediately just lost my shit," Cyr says. "I started singing at about nine or 10. My father, before I was born, was a touring musician, songwriter and artist. I guess you can tell when a kid's into something when they immediately drop all of the other extracurricular stuff they used to like. He sat me down and told me, 'If you want to sing and play, I'm gonna look out for

you and tell you now, before you even start, that you want to write your own stuff.' I started writing at age 10, and then I put out my first serious attempt, a full album, a couple of weeks after I turned 12."

An album of original material at the age of 12 is undeniably impressive. Obviously, his sound has evolved since then.

"I've always fallen into what I call guitar-based pop," he says. "I feel like that gives me enough wiggle room to move around and do things that I like while still remaining authentic. I'm largely a product of my environment and the things that I listened to growing up. I grew up in Jacksonville, FL, which is solidly in the south of the United States. So you can

hear in my earlier work, a southern rocky influence. As I became more traveled and I played and learned more, that fell away. I consider myself the number one John Mayer fan in the universe. I would say that this genre, this place that I work in, is set by him."

Cyr relocated from Florida to Los Angeles when he was 14—he initially came over for a couple of weeks to scope out the scene, and ended up staying for eight years and counting.

"I play so much and, as becomes natural in L.A., when you're surrounded by so many musicians and so many creatives, I spent a lot of my time working with other artists," he says.

For more, visit [daltoncyr.com](#).



CEO **Tunji Bologun** is certainly please to add White to the roster. "Armani is a dynamic artist who's been bubbling underground for a while now and has caught lightning in a bottle with 'Billie Eilish'" he says. Contact joanne.hunter@umusic.com for more info.

Canadian tech-death metal band Apogee has signed to the Artisan Era. The group will soon be releasing its debut full-length album, the follow-up to the *Into the Madness* EP that came out last year. They've celebrated the deal with a video for the song "Chrono." For more info, contact freeman@freemanpromotions.com.

PROPS

Missy Elliott honored in Atlanta. Award-winning powerhouse **Missy Elliott** was honored in Atlanta in July, as stars turned out to celebrate her 51st birthday. "It was amazing," Missy Elliott says. "I saw some of my peers that I hadn't seen in a long time. So, it was really fun reconnecting with them—and the dancers, you know I love a good dance segment. It was chill, everyone was vibing; it just felt really good to be there." Attendees included **Timbaland**, **Lil Kim**,

Trina, **Serayah**, **Taraji P. Henson**, **Jermaine Dupri**, **Irv Gotti**, **Kandi Burris-Tucker**, and **Todd Tucker**. Contact fairley.mccaskill@atlanticrecords.com for more info.

LAUSD music teachers honored by Fender Play Foundation. July 22, the **Fender Play Foundation** honored the music teachers of **Los Angeles Unified School District** at the **1500 Sound Academy** in Inglewood. According to a statement, "These teachers have been the bedrock of the LAUSD and Fender Play Foundation music education partnership—helping thousands of middle schools students in L.A. learn guitar, bass and ukulele. For more info on the program, contact hallie.bauerband@praytelligence.com.

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



▲ BEAU JOURNEY INTO THE NIGHT

Virgin Music/Range Media artists **Beau** have released new single "Into the Night," the third offering from the *Life Twice* EP released on Sept. 16. "Into the Night" is a song about a breakup between two people who are so deeply in love and how much strength it takes to face letting that person go," says Beau. "The lyrics suggest that if you love someone, you have to be willing to do that." Contact johnny@e2pr.biz for more info.

The LEGAL Beat

BY **GLENN LITWAK**



THE MUSIC INDUSTRY has lost a legend. On August 1, 2022, **Mo Ostin** passed away. He was best known as the artist-friendly president of Warner Brother Records. He was appreciated for giving artists the freedom to be creative. Under his tutelage, Ostin transformed Warner into one of the most respected record labels.

Mo was born in Brooklyn, after his parents had immigrated from Russia. Ostin was 13 years old when his family moved to Los Angeles. He attended UCLA and got an economics degree. He started at UCLA law school but

dropped out to support his family. Thereafter, he pursued his lengthy, legendary music career.

In the 1950's, he worked with artists such as Frank Sinatra, Bing Crosby, and Sammy Davis, Jr. In the 1960's-70's, he helped develop artists such as Prince, Jimi Hendrix, Neil Young, Van Morrison, Joni Mitchell, The Grateful Dead and Fleetwood Mac. In the 90's it was Green Day, R.E.M. and Madonna (in the 80's and 90's).

Unlike other music industry powerhouse executives, Ostin did not seek a lot of attention for himself. He stated "The artist is the person who should be in the foreground."

In the late 70's, Ostin was able to lure Paul Simon away from CBS Records. It turned out to be a great move for Ostin and Warner as Simon recorded the "Graceland" album which became a huge hit. It brought recognition to World music as Graceland had elements of South African music.

According to Simon: "There was no indication whatsoever when we started that the album had any chance of a com-

mercial payoff" he mentioned to the L.A. Times. " But Mo loved the idea and encouraged me to take the risk."

Another album during this period was Fleetwood Mac's monster hit *Rumours*. In 1978, Ostin was able to persuade Prince to sign with Warner. There was heavy competition among the major labels to sign Prince. But Ostin made him an offer he could not refuse: Giving him a guaranteed three-record deal as well as creative control.

Other important or very successful acts that were mentored by Ostin were Dire Straits, the Red Hot Chili Peppers, Van Halen, Black Sabbath and many others. Ostin said he thought that Neil Young and Prince were the most significant artists he signed because it led to signing other artists.

Ostin was also known for guiding artists' careers and working with the innovative artists of the time. In 1994, the L.A. Times did a profile of him, where he stated:

"One of the great things about Warner, I always felt, was our

emphasis and priority was always about the music."

After he left Warner in 1995, he helped to create DreamWorks Records, which was the music division of DreamWorks, created by Steven Spielberg, David Geffen and Jeffrey Katzenberg.

In 2003, Ostin was inducted into the Rock & Roll Hall of Fame.

In 2004, Universal Music Group purchased DreamWorks Records and Ostin retired from the music biz. However, he continued to be a consultant for Warner.

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.

WARNER RECORDS EXEC MO OSTIN, REMEMBERED

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



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111 • TAXI.com

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



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

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

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



Date Signed: February 2021
Label: Arcade Records/Elektra Records
Type of Music: Pop
Management: Ben Klein and Sean Kane - Hundred Days
Booking: N/A
Legal: Denise J. Brown
Publicity: nathalie.rubin@300Elektra.com
Web: @HaileyHaus
A&R: Tom Lee - Arcade Records, Caterina Nasr - Elektra Records

"I went from 0 to 100!" gasps Hailey Haus, a pop-music newcomer whose career is moving quicker than a viral TikTok video.

Throughout her teens, the singer-songwriter-producer felt like she was making music by herself for an eternity. Due to her father's occupation as a preacher, Haus and her family frequently relocated across the U.S., and she found solace in laying down demos. Hundreds of them.

Eventually, "My family sat me down and said, 'You need to actually release music. You need to put yourself out there and see what happens,'" Haus recalls. "So I put out one of my most raw, vulnerable songs into the world. It was a leap of faith."

That song, "Anxiety"—based on a panic attack Haus suffered in 2019—came out early the following year. On April 8, as the world was experiencing massive, collective anxiety amid the pandemic, Haus' thematically apt song surfaced on a Spotify editorial playlist.

"We wrote my whole contract through Zoom and phone calls."

Sean Kane, one of Haus' future managers at Hundred Days, noticed the Spotify playlist and spread "Anxiety" to his partner, Ben Klein, and Arcade Records A&R rep Tom Lee. (Arcade Records is a joint venture with Elektra.)

Haus' trajectory continued at a rapid clip. She met Arcade chief and famed producer Gregg Wattenberg (John Legend, Tom Morello) in December 2020, cowrote some material with him, then signed to his label.

"We wrote my whole contract through Zoom and phone calls," Haus remembers.

Less than two years later, she continues picking up speed. A snippet of her second single, "Flavor of the Month," drew a gobsmacking 9 million views on TikTok ahead of the song's proper release in mid-June.

With her career soaring, Haus is committed to working hard and living in a state of gratitude.

"All these people believed in me before there was metric evidence," Haus says, noticing that her biggest booster—her dad—just called. "My goal now is to work even harder and show [my team] that I was worth the investment." - **Kurt Orzcek**



Date Signed: April 19, 2022
Label: Range Music
Type of Music: Pop-Rock
Management: Jordan Dettmer and Matthew Graham - Range MP
Booking: CAA
Legal: Charley Londoño
Publicity: Jaclyn Ullman, Sarah Habefeld and Katie Nelson - Grandstand
Web: coreyharpermusic.com
A&R: N/A

Seven years ago, a pop-rock/acoustic singer named Corey Harper signed a management deal with an up-and-coming pupil from Scooter Braun's enterprise by the name of Matt Graham. In the years that followed, their trajectory up the ranks of the music world practically mirrored one another as Corey performed original tracks such as "Blind" and Matt helped navigate the business side of things, to the tune of one EP and two full-length albums.

The unshakable bond that they formed during Graham's presidential tenure at BRND MGMT is the primary reason why Harper decided to follow him to his next music business venture with Range Media Partners. "When Matt had the opportunity to take what we built together and mold it into Range [Music], it couldn't have come at a more perfect time for us both in our careers," Harper says. "We were so glad to be equipped with more firepower and amazing team members who wanted to be a part of what we were doing [and] also take it to a new level. I would follow Matt anywhere, honestly."

"Without my team, I wouldn't have had the ability to let [my songs] be received in the most impactful way."

Harper's decision to join Graham at Range Music was highly influenced by his talent manager, Jordy Dettmer, who was the first person to inform him about the new development and the favorable opportunities that the venture could present him with. Dettmer's intuition has already paid dividends for Harper as Range Music has provided the Portland native with a litany of experienced team members who have been essential in the making of his upcoming album and the way in which a marketing plan for the project will be presented to the public.

"Range was very instrumental in how the music came together in a lot of ways," Harper explains. "I had a lot of songs written and recorded, but without my team, I wouldn't have had the ability to let it be received in the most impactful way. There are so many creative and talented people in the Range community and I have been lucky enough to be connected with people who have helped me market myself and my music in a way that is intrinsic to my personality and that's been a huge relief when it comes to releasing music."

The new partnership between Corey Harper and Range Music has boasted two single releases, thus far. "Pin Razor" dropped in June and the follow-up single, "2 Tickets," was released in July. Harper's debut album with Range Music is due out in September. - **Miguel Costa**



Date Signed: March 7, 2022
Label: Nettwerk Music Group
Type of music: Experimental Jazz, Alternative R&B
Management: N/A
Booking: Meryl Luzzi - Liaison Artists
Legal: Adam Freedman
Publicity: George Chammas - Nettwerk
Web: braxtoncook.com
A&R: Adam Popowitz, Mark Jowett, Tara Chopra

In an industry where most indie artists start accruing accolades once they've signed their first official label deal, Braxton Cook is an anomaly, an innovative force of musical nature who—in the decade before inking his deal with Nettwerk Music Group—graduated from Juilliard, won an Emmy, toured with Christian Scott, the Christian McBride Big Band and Jon Batiste, and recorded and released six full-length albums.

Raving about the saxophonist, multi-instrumentalist, vocalist and songwriter's experimental hybrid vibe—which blends jazz, soul and alt-R&B into a fresh fusion all his own—Billboard once wrote, "Braxton Cook is here to free you from all his restrictive, negative thought."

One label exec who became a fan and friend during Cook's nine years in N.Y.C. was Tara Chopra, part of the team at AWAL (Artists Without a

"I was excited that the label was expanding into jazz and envisioned me as an artist who could pave the way."

Label, the British-based alternative distribution company) who hung out casually with the artist and saw him perform at Baby's Alright in Brooklyn in early 2019. Cook had lost track of her until she reached out in November 2021. It was over a year after the release of his most recent album *Fire Sign*, which during the pandemic lockdown inspired numerous labels to reach out with offers. It set his mind thinking about taking the plunge for the first time.

Chopra contacted Cook, informing him that she was now working in A&R at Nettwerk in London and asking if he was looking for a label. "It was almost the holidays and, with my wife and I about to close on a house, a lot was going on," he says. "She quickly set up a call with her and fellow A&R reps Adam Popowitz and Mark Jowett, and they expressed genuine interest. I was impressed by how quickly they were willing to move, and their discussion of targeted ads and other contemporary strategies. I was also excited that the label was committed to expanding into jazz and envisioning me as one of the artists who could pave the way."

Cook liked their vibe as a young team dedicated to the intersection of tech and music distribution, which would allow him to focus on music instead of juggling everything as a DIY artist. Unlike the other labels, who wanted him to sign for three to five albums, the Nettwerk team agreed to his terms as a two-project artist.

The label licensed *Fire Sign* and his 2021 single "Gold." His latest single "The Game" (featuring Marquis Hill) and upcoming album *Black Mona Lisa* are the first official releases of his deal. Nettwerk Music Group is also supporting his three-date summer residency at the Blue Note in N.Y.C. and his upcoming tour with Grammy-winning jazz pianist Kiefer. — Jonathan Widran



Date Signed: November 2021
Label: NoName Recordings/Interscope
Type of Music: Rapping/Singing
Management: N/A
Booking: N/A
Legal: N/A
Publicity: cheyenne.beam@umusic.com
Web: N/A
A&R: Cyrus Taghipour

California-based artist Shady Blu was simply having fun when she started rapping in high school. Although the singer laid down her first recording in 2016, it wasn't until 2020 that she decided to get serious. If she was going to give good game, she needed an engineer. By way of solving this problem, she searched Instagram.

One possibility that popped up was Derek Ali. Professionally known as MixedByAli, Blu had no reason to believe the multi-Grammy winner known for collaborations with performers like Schoolboy Q, Nipsey Hussle, and Kendrick Lamar would be open to working with her. Still, following a link within Ali's bio led her to a website, enginears.com, which included a submission form. There was no reason for not shooting her shot, so she passed along her song, "Dream\$."

Surprisingly, Ali reached out. "He told me to come up to the studio," says the newcomer. The pro immediately began helping develop her sound. "We've been locked in ever since."

Four or five months passed before the engineer offered to sign her to

"Don't jump into the first contract you get."

his label, NoName Recordings, which was just taking shape. Making this more fortuitous is that Ali was busy securing a partnership with Interscope. Although this association sweetened the proposition, Blu insists she would have inked with her mentor regardless, especially considering the creative freedom she's being afforded. "I feel like it's the perfect fit," the singer enthuses.

Her track "Jealousy," the label's first drop in conjunction with Interscope, was also accompanied by a slickly produced video.

When it comes to following in her footsteps, Blu advises others to remain cautious. "Don't jump into the first contract you get," she warns. "Always take your time. And make sure you have lawyers and people you trust. Let your music grow, so you can see what label fits. Once you get to that point, you should be fine."

You can anticipate Blu's debut EP bumping from speakers sometime soon. — Andy Kaufmann



▲ LANOIS' PLAYER, PIANO

Grammy-winning songwriter-producer Daniel Lanois (credits include Bob Dylan, Neil Young, U2 and Peter Gabriel) releases *Player, Piano* this month via Modern Recordings (BMG). Recorded in Toronto with co-producer Dangerous Wayne Lorenz. Track "My All" is a tribute to his late brother.

▶ BIG LOUD ALAINA

ACM and CMT award-winning, platinum-selling, and Grand Ole Opry member, Lauren Alaina, has signed to Big Loud Records. Between tv appearances, ambassadorship for Maurices and the CMA Foundation, book-writing and launching a non-profit, she also has music coming later this year.



▲ DANGER FOR SONY

Known for his work with CeeLo Green on Gnarles Barkley's "Crazy" and *St. Elsewhere*, and collaborations with Beck, the Black Keys, U2, Red Hot Chili Peppers, Adele, etc., Grammy- and Golden-Globe-winning Danger Mouse (Brian Burton) has signed a worldwide pub deal with SONY Music U.K.

ASCAP's Young Composers

The ASCAP Foundation has congratulated 2022's recipients of the Morton Gould Young Composers Awards, established to recognize the contributions of Pulitzer Prize-winning composer Morton Gould's lifetime commitment to encouraging young creators.

This year's honorees include Benjamin Baker, Alex Berko, Paul Berlinsky, Anuj Bhutani, Aiyana Braun, Shengnan Cao, Bryn Davis, Baldwin Giang, Soomin Kim, Joel Kirk, Cheng Jin Koh, Sam Kohler, Daniel Lebovic, Maxwell Lu, JP Merz, Celka Ojakangas, Siddarth Pant, Marco-Adrián Ramos Rodriguez, Lucy Shirley, Sage Shurman, Tian Songfeng, Melina Tsui and Casey Weisman.

Full details at: ascap.com/press/2022/06/06-28-morton-gould-winners

BMI Launches Dolly Fund

The BMI Foundation has launched a new fund and award in honor of Dolly Parton, with support from Rusty Gaston at Sony Music Publishing and Luke Combs. The annual Nashville Songwriting Scholarship—first established in 2015 in celebration of BMI's 75th year—is being relaunched in Parton's honor as "The Dolly Parton Songwriters Award."

The annual nationwide competition awards monetary prizes to aspiring songwriters in seven categories—including Americana, blues, bluegrass, contemporary Christian, country, folk, and roots—as well as funding (or supplementing) music education programs in public schools. The



▶ UNIVERSAL SIGNS AFROJACK

Universal Music Netherlands has signed multiple Grammy-winning Dutch DJ Afrojack to its label, in a deal that includes a partnership with Afrojack's Wall Recordings. Afrojack says Universal Europe's dance and electronic music center launch was a deciding factor.

awards may be used as a career grant for music studies, instrument purchases, recording costs, or other professional expenses. Applications open next month.

Courtney Barnett's Anonymous

Celebrated Australian singer-songwriter Courtney Barnett has released an intimate film documenting her creative process and simultaneous anxiety and depression over a three-year period while on the road for the world tour of her *Tell Me How You Really Feel* album. Including first-hand narration on her audio-diary, the film delivers insights into her songwriting, sacrifices, and inner conflicts.

First released at the 2022 SXSW Film Festival and subsequently showing in Australian theatres, *Anonymous Club* is now making the rounds in the United States as Barnett finishes her Here and There boutique tour, with guests including Arooj, Faye Webster, Japanese Breakfast, Lucy Dacus, Quinn Christopherson, and Snail Mail.

Film details here: anonymousclub.oscilloscope.net

Power for MIME and Beatroot

Entertainment group Made in Memphis Entertainment (MIME)—which includes 4U Recording, Beatroot Music, Heavy Hitters Music, and MIME Publishing—has signed two deals with Power Entertainment covering exclusive publishing administration rights for the next three years for songwriters Nick Drake, Joshua Blair, and Michael Carr, as well as distribution for artist Yours Truly, Jai, and a one-project deal for Beatroot to work with artist Raemi.

SONA Academy

Songwriters of North America (SONA) is presenting in-person and virtual songwriting camps through their partnership with Academy145. The next in-person session runs Oct. 24-29 in Sayulita, Mexico.

Participants will learn the business of songwriting from industry professionals, be offered opportunities to co-write with successful writers and producers, and will leave with four fully-produced and market-ready songs to be pitched.

Details at: academy145.com/tropical145-oct-22-session

Songwriting in Hawaii

The Hawai'i Songwriting Festival returns Oct. 20-22 with writers of all levels coming together to collaborate and learn. Music

professionals from across North America and beyond—including supervisors, publishers, attorneys, and others—share their expertise on songwriting, tv and film placement, and music publishing.

The conference includes small workshops, panel discussions, open mics, and speed mentoring sessions, and culminates in a public concert featuring hit songwriters (with past performers including Jason Mraz, Kenny Loggins, Gary Burr, Brett James, Tom Higgenson, and Jeffrey Steele).

The intimate gathering provides behind-the-scenes learning and a great opportunity for immersion amongst industry leaders (who have written for mega-stars, media, TV, and internet placements) to network and get a boost of creative energy in a relaxed island atmosphere. Many regular attendees have become professional artists and songwriters with thriving careers. See: hawaiisongwritingfestival.com

Durango / 12 Sync Laws

The Durango Songwriter Expo takes place Sept. 29–Oct. 1 (durango-songwriters-expo.com) in Broomfield, CO.

Singer-songwriter sync agent Josh Collum's 15+ years of sync experience provides valuable insights on licensing and making the most of your music.

Collum's "12 Laws of Sync" class offers a hitlist of do's and don't's, tips and secrets to save you time and money in your sync licensing journey. Details here: 12lawsofsync.com

ONErpm Publishing Division

Best known for distribution services for indie artists and labels, ONErpm has launched into

publishing administration with ONE Publishing.

For over 10 years, ONErpm has seen momentum in Latin America and has claimed a solid market share in Brazil, but the company is looking to expand more globally, with five new offices now open across Africa, and a total workforce of approximately 450 staff.

The new publishing division will allow more transparency for artists and copyright owners to administer and collect global royalties simply and easily and the service will be available to premium distribution clients, as well as DIY subscribers that meet certain criteria.

ONErpm has partnered with international collection societies—including Performance Rights Organizations (PROs) and Collective Management Organizations (CMOs) such as BMI, ASCAP, SESAC, HFA, MLC and MusicReports (all in USA), as well as UBC (Brazil), SACM (Mexico), SAYCO (Colombia), LatinAutor (Latin America) and Unison (Europe)—to minimize intermediaries to keep maximize artist returns, and the platform's technology includes international registration, identification and rights management for clients' works.

ONE Publishing has also inked direct deals with digital streaming platforms YouTube, Spotify, Apple, Deezer, Lyricfind and MusixMatch.

More at: onerpm.com

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



▲ DECARO TO POSITION

Songwriter-instrumentalist-producer Dru "Falconry" DeCaro, with credits including Dua Lipa, Khalid, Machine Gun Kelly, Pop Smoke, Miguel, etc. signed a worldwide publishing deal with Position Music. Single "Numb Little Bug" (Em Beihold) has over 200 million streams and is No. 1 on Top 40 Radio.



▲ LUNCH WITH AIMP

The Los Angeles Chapter of AIMP hosted lunch with legal experts Jay Cooper, Esq. and his son, Todd Cooper, Esq. for a "Fireside Chat" to discuss life, career transitions from musician, artist manager to law practice, songwriter treatment and advocacy, NFTs, catalog sales, etc.



▲ BMG'S SIMPLE MINDS

Members of legendary Scottish rock band Simple Minds—Jim Kerr and Charlie Burchill—have sold publishing rights, as well as neighboring rights and royalties from their entire catalog to BMG. The deal covers hits "Love Song," "Promised You A Miracle," "Alive And Kicking," and others.



▲ BE FIRST'S LEADING "SCREAM"

Japanese septet Be First is causing a stir, debuting at No. 1 on the Billboard Japan Hot 100, leading downloads, video views, and Twitter mentions for "Scream," from debut album *BE:1*. A week after release, the song has hit No. 2 for streaming (with over 8 million streams).

HOUSE WITH RECORDING STUDIO FOR SALE

Fully remodeled 2 BR 1 bath ranch/cottage with attached recording studio in picturesque Upper Greenwood Lake NJ, a motorboat lake community just over an hour from Manhattan and 20 minutes from Mountain Creek Ski Resort

Acoustics designed in conjunction with Steven Durr Designs and Walter Sear



INQUIRIES

killermixes@hotmail.com • 347-546-3667
houserecordingstudio.com
 \$379k without gear. (Gear negotiable)

MILCK

Connecting With Authenticity

Penning her first song at just seven years old, Los-Angeles-based Milck (born Connie Lim) began her musical journey with classical piano and opera lessons. As a quirky, energetic child born to traditionally minded Hong Kong immigrants, her creative energy made her parents nervous, while her grandfather—who had a penchant for living-room karaoke—quietly embraced her colorful self-expression. Returning to artistic independence, her expressive side has re-emerged, this time with more raw, powerful writing—and strong advocacy.

Milck credits her confidence and songwriting skills to the unique “can do” attitude and encouragement of her first piano teacher, Mrs. Mendenhall. Says Milck, “She had arthritis of the hands, but she still played [and] taught music until she passed [at] age 97.” Capturing “song seeds” on a dictaphone borrowed from her mom’s office before she learned how to score music, Milck says that the song written for her school arts competition changed her life. “I look back at naming my first song “Healthy People” with a lot of joy because art was my tool in imagining a better world.”

After further vocal training in high school, Milck joined an a cappella group and started a band before dropping out of her university pre-med program to pursue music full-time. Writing and performing independently for eight years, she met Adrienne Gonzalez at a show backstage. Later offering to intern for her, Milck advises to, “make time and energy your currency in exchange for some life experience,” confessing that her life changed when she stopped seeing networking as transactional.

The friendship with Gonzalez evolved and they co-wrote “Quiet,” the song becoming an anthem for the women’s movement after Milck’s performance footage went viral (later named Billboard’s No. 1 protest song for 2017). Borne from therapy sessions to work through Milck’s childhood abuse, the song helped reconnect her with the ideals of her youth.

“I can’t buy into this myth anymore that wanting a better world is ‘hippie,’” she says, “because if I believe it, then I am solidifying that truth.” Struggling to find her career footing after losing her management, she felt called to the Women’s March in D.C. to lend support and express herself. “It was a beautiful time of deep storytelling and exchanging between fans,” she says. “I will never forget that. One of my greatest gifts in this life is to have experienced that with other people who wanted to tell me their stories.”

Following a surge in media attention and offers from various labels, Milck signed with Atlantic Records and, while they have since parted ways, she is proud of being one of the first Chinese American women to sign to the label and remains very grateful for the experience, adding that “it was the kindest and most generous parting of ways between a label and artist I’ve heard of.”

Ranging from first responder to proactive art, Milck’s music is either created as a “quick, messy, and very gritty” response to events taking place, or it comes from concentrated time alone—since her sensitivity to others can become a weakness when there are a lot of outside opinions. “The reason “We Won’t Go Back” (responding to Roe v. Wade) came about is because I decided to show up. I was tired. I wanted to watch Netflix and eat room service, but instead, I went to the protest and I listened,” she says.

Being comfortable saying “no” and taking time off to “be unimpressive” are keys to her current success. “I’ve had the experience of rushing a project for the sake of the commercial process,” admits Milck, “and I don’t ever want to bring that into my art again. It’s not a good feeling. By allowing others to produce me, my chops got softened.”

The pandemic returned Milck to her writing roots, reconnecting to her passion and sharpening production skills, as evidenced by independent releases, “Steady As We Go,” “Power” and “We Won’t Go Back.” Single, “I Belong” forms part of the GRAMMY Museum Songs of Conscience, Sounds of Freedom exhibit alongside H.E.R., Ziggy Marley, Chuck D, and others.



MusiciansContact.com

Need band members?

Need a gig?



Contact Cory Council - ccouncil@shorefire.com;

Experience MILCK at milckmusic.com, somebodysbeloved.com



MasterWriter

Why struggle to find the right word when you can have all the possibilities in an instant?

It's a magical moment when a song is born. Having a great melody is essential, but what you say and how you say it can be the difference between a good song and a great song.

While a computer program cannot compete with the mind and heart of a songwriter, the mind cannot compete with the word choices and rhymes that MasterWriter will give you in an instant.

When the two work together, great things happen...



DROPS

Street Survivors: The True Story of the Lynyrd Skynyrd Plane Crash, tells the story of the 1977 plane crash that killed six, including lead vocalist and founding band member **Ronnie Van Zant**, through the eyes of former **Lynyrd Skynyrd** drummer and Rock and Roll Hall of Fame member **Artimus Pyle**. Pyle, who narrates the film and contributed original music to the film's soundtrack, survived the crash and pulled survivors out of the wreckage before walking to seek help at a nearby farmhouse in rural Louisiana where the plane went down. Directed by **Jared Cohn**, produced by **Brian Perera**, and co-produced by **Tim Yasui** for Cleopatra Entertainment, the film is available now on digital formats and on Blu-ray and DVD. Contact Tim Yasui at tim@cleorecs.com.



The Emmy-winning documentary **Songbirds**, which tells the story of the world's largest, priceless collection of about 1,500 rare, vintage and celebrity guitars, is out now on iTunes. Directed by **Dagan W. Beckett**, a long-time professional musician before and now filmmaker, the film is a love letter to Chattanooga, TN's **Songbirds Guitar Museum**, which opened in 2017 and permanently closed in 2020 after just three years due to the COVID-19 pandemic.

Including interviews with the museum's founders, historians, fans and musicians, the film also celebrates the guitar's role in shaping pop culture history. It also features performances by **Joe Bonamassa**, **John Schneider**, **Eric Johnson**, **Marty Stuart**, **Vince Gill**, **John 5** and more. For more information, contact Vicki Greenleaf at vickig@greenleafandassociates.com.

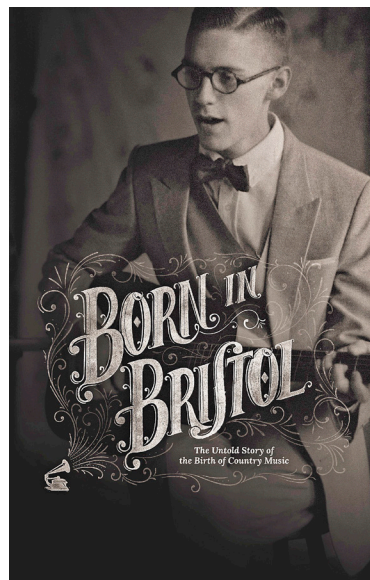
The country music docudrama **Born in Bristol** made its world premiere this summer on Circle Network, presented by Tennessee Tourism and DittyTV, and featuring some of the greatest names in country music history, including **Dolly Parton**, **Emmylou Harris**, **Marty Stuart** and **Vince Gill**. Directed by **Chusy Haney-Jardine**,



LEONARD COHEN

the film relays the tale of the legendary **Bristol Sessions**, also known as the "Big Bang" of country music, held in the summer of 1927, when recording pioneer **Ralph Peer** recorded artists such as the **Carter Family** and **Jimmie Rodgers** before they struck it big. For more information, contact Andy O'Neil at andy@planafilms.com.

The Nope Original Motion Picture Soundtrack, featuring music by two-time Emmy-nominated composer **Michael Abels**, is out now. The release is Abels' third feature film score with director **Jordan Peele**, next to Peele's popular horror films **Get Out** and **Us**. In addition to Abels' music, the album features songs from the film, including a new version of **Corey Hart's "Sunglasses at Night (Jean Jacket Mix)"**, **Dionne Warwick's "Walk on By,"** **The Lost Generation's "This is the Lost Generation,"** **Exuma's "Exuma, the Obeah Man"** and a never-before-released track by a young **Jodie Foster**, "**La Vie c'est Chouette**" from the 1977 film **Moi, Fleur Bleue**. A vinyl release is forthcoming at the time of this writing. Contact Mary Grace Oglesby at marygrace@costacomm.com.



Not Just A Girl, the new **Joss Crowley**-directed documentary about singer-songwriter **Shania**

Twain, whose many hits helped define '90s pop-country, released on Netflix in July. The film follows Twain from her humble beginnings in Timmins, Ontario, to her breakthrough album **The Woman In Me**, to present day and the recording of her forthcoming sixth studio album, telling her story through studio session footage and interviews with the artist in her home. The film also features **Lionel Richie**,

Diplo, **Avril Lavigne** and **Orville Peck**. The physical release of Twain's compilation album, **Not Just A Girl (The Highlights)**, which includes a new bonus title track alongside some of her biggest hits in order of appearance in the documentary, came out Sept. 2. Contact Luke Burland at luka@bbgunpress.com.

The remastered documentary, **Anvil! The Story of Anvil**, is set to hit theaters this fall and release digitally later this year. The rerelease, which tells the story of Canadian heavy metal band **Anvil** and its influential 1982 album **Metal on Metal**, coincides with the film's 13-year anniversary and features remastered picture and sound, as well as a new,

exclusive interview with director **Sacha Gervasi** (**My Dinner with Hervé**, **Hitchcock**) and **Anvil's Steve "Lips" Kudlow** and **Robb Reiner**, moderated by former MTV host **Matt Pinfield**. A special premiere and performance will take place in conjunction with **Beyond Fest** on Sept. 22 in Los Angeles at the **Saban Theatre**, with a live performance by the band and appear-

ances from surprise musical guests. It will be followed by a Q&A with Anvil members and the documentary's filmmakers, and moderated by **Steve-O**, best known from *Jackass*. For more information, contact scott.feinstein@42west.net.

OPPS

The Oticons Faculty International Film Music Competition, "the most original and challenging film music competition" will open for registrations on Sept. 1. For a list of prizes, past winners, guidelines and information to submit work, go to faculty.oticons.com/.

Aug. 19 is the early bird deadline, with a late deadline of Sept. 30, for the **51st Annual Dance on Camera Festival**, which is presented by Dance Films Association and the Film at Lincoln Center, and will take place Feb. 10-13, 2023. It's the longest-running dance film festival in the world, offering a platform for choreographic storytelling through documentaries and narrative films, media, art installations and community and student programs. For information and submission guidelines, visit filmfreeway.com/danceoncamerafestival/.

Filmmakers have until Sept. 9 to submit their work to the **San Francisco Short Film Festival**. Shorts of all types, including music videos, are accepted, and the audience-nominated winner receives a \$500 cash prize. Visit filmfreeway.com/SFIndieShorts for details and submission guidelines.

PROPS

Hallelujah: Leonard Cohen, A Journey, A Song hit theaters starting in Nashville this summer, chronicling the life and legendary career of the late singer-songwriter **Leonard Cohen** through the lens of his internationally known and beloved song, "Hallelujah."

The **Dan Geller** and **Dayna Goldfine**-directed documentary takes a look at the artist himself and his song's difficult journey to becoming a chart-topping hit, as well as features interviews with the likes of **Judy Collins**, **Clive Davis**, **Brandi Carlile**, **Rufus Wainwright**, **Eric Church**, **Hal Willner**, **John Lissauer**, **Dominique Issermann**, **Regina Spektor**, **Amanda Palmer**, **Glen Hansard**, **Larry "Ratso" Sloman** and more. Contact maria.malta@sonymusic.com for further details.

Prominent Music Supervisor **Laura Katz**, founder of L.A.-based music supervision company **Supe Troop**, was asked recently about how to get into her profession. Specifically: What would you tell aspiring music supervisors

who are just starting out? Her answer: "I was very early on given the advice to take a film, tv episode, or trailer, etc. and pick completely different songs for it that you think would work equally well or better than what was used and then practice finding who the rights-holders are. Obviously, one can't actually go through the clearance process for this kind of exercise, but even what one can do is very good practice, both creatively and research-wise, so I always recommend that now, as well." For the complete interview, containing Katz's advice and insights to aspiring music supes, go here: musicconnection.com/insights-from-a-music-supe.



Complete interview, containing Katz's advice and insights to aspiring music supes, go here: musicconnection.com/insights-from-a-music-supe.

The Society of Composers and Lyricists has launched its inaugural **Nashville Steering Committee**. Chaired by veteran film and television composer **Jay Weigel**, the committee includes talent across the Nashville music community in film, television, games, production music, arranging, songwriting and performing. That includes **Keith Mason**, (Belmont University), **Pat McMakin** (Ocean Way Studios) and longtime SCL songwriter member **Steve Schnur** (Worldwide Executive and President of Music for Electronic Arts).

Since the new chapter's launch this spring, the Nashville committee members have been meeting to organize events for the remainder of the year to introduce Music City to SCL and the benefits of membership to those working in or aspiring to work in the audio-visual media. To learn more, contact Ray Costa at rcosta@costacomm.com.

Fight the Power: How Hip-Hop Changed the World is set to premiere on PBS, PBS.org and on the PBS video app on Jan. 31, 2023. The four-part docuseries was developed by **Chuck D**, best known as the frontman and founder of **Public Enemy**, and his producing partner, **Lorrie Boula**, who tell the story of hip-hop's origins as an art form and revolutionary impact on American culture, as told by the people who influenced it and through archival footage.

The series will include interviews with hip-hop inspirations **Chuck D**, **Grandmaster Caz**, **Ice-T**, **Abiodun Oyewole (The Last Poets)**, **Roxanne Shante**, **Run DMC**, **John Forté**, **will.i.am**, **MC Lyte**, **B-Real (Cypress Hill)**, **Melle Mel**, **Fat Joe**, **Lupe Fiasco** and more. Contact jolyn@brookescompany.com.

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

OUT TAKE



Robert ToTeras

Composer

Web: film-noise.com

Contact: [Staci Griesbach, stacigriesbach@lunaworldwide.com](mailto:stacigriesbach@lunaworldwide.com)

Most Recent: *The Walk*

Robert ToTeras, who has previously worked as a performing musician and professional blackjack gambler, found his way into film and television music by first working as a composer's assistant. Most recently, ToTeras scored *The Walk*, a drama about desegregation in 1970s Boston. "There's something that happens at the end of the film that I'd never seen in another film about race," he says. "There's usually a way Hollywood does that. It's just a little moment, but, without giving anything away, it makes the film. I saw it and thought, I want to do this."

ToTeras says the most important tools in composing are not instruments, but how the composer perceives emotion. When he's working on a project, he takes a scene and starts "sketching like mad," likening the process to sculpting from clay. "It's a mess at first, but then you start refining," he says. "My method is always about refreshing my perspective. At one point in scoring *The Walk*, I would go watch an episode of *The Monkees*. That was absolutely not what I was doing musically, but it helped refresh the browser."

As one of few Black composers in the industry, ToTeras says there's still a lot of work to do, but things are changing. "There have been two big steps forward: the telling of Black stories, like *The Walk*, which probably wouldn't have gotten too much of a chance 20-30 years ago, and Black composers doing projects that are not specifically about race or being Black," he says. "I've been lucky in that regard. I was hired to score *Cold Justice*, a show about cold case murders, just because [producer] Dick Wolf thought my music was good. The truth is, this art form—storytelling—is universal."

To new and aspiring composers, ToTeras advises asking for what you're worth. "People expect to get music for free, but you can't clothe and feed your children or pay for studio time if you don't get paid. You have to tell people, 'I don't want to do this just for exposure.'" This is still a problem at the highest level in Hollywood. Don't undersell yourself." -

MIXED NOTES

► SHERYL CROW AT THE HOLLYWOOD BOWL

Sheryl Crow made a return to the Hollywood Bowl in August. "I've played the Bowl several times, once with my good friend James Taylor, a fantastic pair of shows with the Hollywood Bowl Orchestra, and now as we emerge from the isolation of Covid," the artist says. "Every time I play there it feels like an honor, a privilege. This time, it also felt like a homecoming."



▲ DR. BIFFY CLYRO

Biffy Clyro's Simon Neil is set to be presented with an honorary degree from Glasgow Caledonian. The vocalist, guitarist and songwriter received a Doctor of Letters (DLitt) from the University for "his continued inspiration to all creatives the world over."

◀ KID LAORI IN SYDNEY

Multiplatinum recording artist The Kid Laroi has sold-out his first-ever global headline tour. The End Of The World Tour kicked off in his hometown of Sydney, Australia in May and has since sold more than 200,000 tickets and completely sold-out the North American leg in less than four minutes of on-sale.



▲ GOLDEN GIRL PAULINA RUBIO

Celebrated Mexican singer, Golden Girl Paulina Rubio, is seen at Pechanga Arena in San Diego. Pictured (l-r): Eddie Orjuela, Nederlander Concerts & Orjuela Entertainment, Chris Biele, Sr. Marketing Manager, Paulina Rubio and General Manager Steve Tadlock, showing off a custom-engraved bottle of CaliFino Tequila.

Tidbits From Our Tattered Past



2001-Kitaro-#10

Prolific and dynamic multi-million-selling new age composer, multi-instrumentalist Kitaro graced the cover of this issue of *Music Connection* and he spoke to us about how much he put into his live shows. “While I’m obviously not into showmanship in a Liberace kind of way, it’s important to make your live performances exciting.” The issue also has interviews with keyboardist Jools Holland.



2016-The Lumineers-#8

Asked about the success of the band’s sophomore album, Lumineers’ frontman Wesley Schultz mused, “We had a clearer idea of who we were, going into album number two, because of all the failures and past experiences we’ve had.” The issue also has rehearsal advice from sideman extraordinaire Rafael Moreira.



▲ MICKEY HART IN THE GROOVE

Grateful Dead drummer Mickey Hart is currently on tour with Dead & Company. Hart is also currently preparing for the release of *In The Groove*, the first album in 15 years from his world music supergroup Planet Drum. Hart reunites with his brothers in rhythm Zakir Hussain (India), Giovanni Hidalgo (Puerto Rico) and Sikiru Adepoju (Nigeria).



◀ MITCHELL TENPENNY SONY'S BILLIONAIRE

Mitchell Tenpenny was presented with Sony Music Nashville’s Billionaire award, commemorating his reaching—and surpassing—the One Billion streams threshold. Tenpenny’s forthcoming *This Is The Heavy* album includes lead country radio single “Truth About You.”

▶ PARKER MCCOLLUM

One of country music’s new stars, Parker McCollum, was celebrated after selling out three nights at the iconic Whitewater Amphitheater in New Braunfels, TX, near his hometown. The Texas native sold a record-breaking 15,500+ tickets over three consecutive show dates at the famed venue.



Equal parts dance and chillout, Khruangbin weave funk, surf instrumentals, dub reggae, and especially Thai, to make some truly fascinating music. It's an intriguing combination that has resulted in a stunning, unexpected success story.

From Houston, TX, the band (bassist Laura Lee Ochoa; guitarist Mark Speer, drummer Donald "DJ" Johnson) has captivated an ever-widening audience with a prolific number of releases over the past few years, including their first three albums *The Universe Smiles Upon You* (2015) and *Con Todo El Mundo* (2018) and *Mordechai* (2020). Mostly instrumental, Khruangbin's music is alternately groovy, vibey, atmospheric, hypnotic, calming, euphoric and even intoxicating. And the band is continually expanding not only its sound but its sales figures, increasing its profile with standout appearances on compilations, remix albums and with a successful pair of EPs (*Texas Sun* and *Texas Moon*) made in collaboration with soul singer Leon Bridges.

Now, Khruangbin's fourth album, *Ali*—releasing September 23 on the Dead Oceans label—is a collaboration with African guitarist Vieux Farka Touré, known as "the Hendrix of the Sahara." An inspired tribute to Vieux's legendary father, the "desert blues" master Ali Farka Touré, the album recreates some of the man's most resonant work while remaining faithful to the originals' integrity. And, as evidenced by Khruangbin's growing concert draw, a new generation of fans is responding in a big way.

The trio's recent Space Walk Tour, for example, has featured two sold-out nights at Red Rocks, two sold-out debut performances at N.Y.C.'s Radio City Music Hall, a Glastonbury Festival performance, a sold-out show at London's Alexandra Palace, and more. This month, Khruangbin will join The Roots, Haim, The Flaming Lips and more for "The Big Climate Thing" festival at New York's historic Forest Hills Stadium. Yes, it's clear the music of Khruangbin (a Thai word meaning "airplane") is lifting and transporting the musical sensibilities of an ever-growing audience.

Music Connection: Today we've got drummer Donald "DJ" Johnson and bassist Laura Lee Ochoa on Zoom. You know, I'd heard your music for a couple years and, when I saw you a few years ago at the Desert Daze Festival near Joshua Tree, what was unexpected was your visual presentation, the wardrobe, wigs, etcetera.

Laura Lee Ochoa: I was active as a visual artist before I was a musician. So, I think a visual presentation of things has always been really important to me and I always admired the alter ego musicians and what that presence brings to a live show. In our beginning, we had more downtempo songs, if not ALL down-tempo songs, and they were all instrumental. So, in terms of performing live and being able to grab the attention of a new audience, I thought it was important to have a certain visual presence to kind of lure people into our universe, right? We've had our look from show one.

MC: Meanwhile, DJ, you're holding it down "au naturel," like in ZZ Top, the drummer's the guy WITHOUT the beard, right?

Donald "DJ" Johnson: In the past year, I've been more focused on curating an image for myself and a basic persona that's unlike my outward basic persona in the real world—it helps me disappear when I'm not on stage!

MC: You guys started in Houston. Is there a specific Houston scene that you plugged into?





What's it like to work the city's club scene?

Johnson: Yeah, Mark and I actually met on just the local music scene. In Houston, you know, most people play in churches, mostly the good musicians in church gigs. You're able to support, you know, sustain your life playing at a church because they pay well, most of them.

And most of those guys also play in the R&B circuit around town, which is where Mark and I met. We met at a jazz club called Red Cat Jazz Cafe, back in 2004—it's no longer there. It was a really prominent spot. The musicians would kind of hang out, go check out acts and things like that in those days. I could remember going watching Robert Glasper (Grammy-winning jazz pianist) and Chris Day. They would bring in special guests and host nights there. But yeah, it was just a place where the music community would all gather and hang out.

MC: When you say "church gigs" does that mean playing gospel or doing church dances?

Johnson: Yeah, playing gospel music at church, in this instance part of the house band at church.

MC: How about you, Laura, how did Khruangbin come together for you?

Ochoa: I met Mark through mutual friends. I wasn't playing music at all when I met Mark. And Mark and DJ used to have dinner after their church rehearsals and I crashed their dinner. I had dinner with them once a week for three years before I ever started playing bass and started Khruangbin.

MC: So, did Mark give you lessons? Or was it like The Clash, where they put pieces of tape on your bass at the beginning?

Ochoa: No, no tape! I would play bass with Mark present. I would play along to records and he would kind of critique my playing or ask me questions about how I was playing things, to encourage further development.

Johnson: I wouldn't want to get this misconstrued in any way, but Laura Lee started the band. If it wasn't for what she was doing, Khruangbin wouldn't exist!

Ochoa: I had started to play bass and I really liked it and I was just like in a naive place where, you know, like, "Hey I want to start a band! Will you guys be in my band?" And it worked!

MC: As far as the Houston scene goes, how did you fit in or not fit in? And how did you get people to come to your gigs?

Ochoa: I think musicians are generally outcasts, but even within the music world, Khruangbin are "outliers," so to speak. People either really love us or don't understand us, I think. I mean, our very first show was opening up for a good friend of ours, Robert Ellis, at his record release. And then we got small gigs around town and I was kind of not interested in playing to the same people every show, because that's not how you build. So, we waited and we recorded and I moved to London and farmed out the music to as many DJs and people in the industry as I could, and slowly but surely started to gain a community following to where we got our first tour. We'd probably played no more than 10 gigs.

MC: So, would you say you started by promoting your stuff to English DJs?

Ochoa: Yeah, anything first happening was with Bonobo, an English DJ, putting us on his *Late Night Tales* compilation.

Photo by Jackie Lee Young

MC: How long did you move to London for?
Ochoa: I was there for, like, three and a half years. Yeah, I met our publisher—all these things have changed since—but publisher, agent, management, label. And then once you find your way in, then it's actually kind of a small world. But it "takes a minute" to get there!

MC: So, you were in London for three years, roughly, but the band was still existing in Houston? Did you fly back and forth a lot?

Ochoa: No. Before I moved, we recorded everything that we had, which was about 10, 12 songs. And then those were released over the course of three years. So, our first seven-inch and two EPs were all released out of that collection of songs. To the greater world, it appeared as if we had been going back and forth in the studio, but actually we just recorded all those songs at one time! I lived in London, they lived in Houston, and we put those things out slowly but surely. And so, we got our record deal, and then I flew back to Houston where we recorded the first full-length album. Once the record landed, we started touring.

MC: Oh, thank God! One thing that you guys have a good feel for is a funky beat. DJ, had you and Mark been playing in funk ensembles?

Johnson: No. Mark and I met around 2004 and most of the playing we were doing was at church, playing at St. John's downtown. And real gospel music IS funky! Funk can encompass all genres.

Ochoa: I think funk is just a state of mind. I think funk music as a genre is interesting

'70s in Thailand was inspired by some of the only touring artists that were going over there. And the Shadows ('60s English instrumental combo) was one of the first bands to ever tour the world. So, surf rock ended up influencing musicians in Southeast Asia. And they were already listening to James Brown. So, there was this natural funk and surf influence in their music and we were then listening to their music for inspiration. So, there's like an undercurrent that comes from that tradition.

MC: I really like that Khruangbin are being good ambassadors of instrumentals!

Ochoa: Yeah, most of the time I like listening to music without words or in another language, because I like to daydream and if I can understand what people are saying, it sometimes takes me out of myself, wherever I am.

MC: You also seem to be good ambassadors of world music. You've started with some Thai, and you've done a dub album, and your next album is with Vieux Farka Touré soon. I've seen Vieux Farka Touré' and it was really enjoyable. It was funny, he was joking about how a guy in his band kept pressuring him to do stuff by his father. And so he said, "All right, all right. I'll do ONE song by Ali Farka Touré!"

Ochoa: Our whole album with him is all songs by his father!

Johnson: Yeah, the album's called *Ali!*

MC: So, DJ, how's your rhythm vocabulary? Have you been able to assimilate a lot of world rhythms?

on our first major tour, which was a moment. And then the release of our second album, we saw support from all the major independent radio stations. We were on all the big festivals and things started to feel like it was moving. And then with the release of *Mordechai* and *Texas Sun* over COVID, coming back to the music world post-pandemic, we've experienced a really big increase in how many people are out there.

MC: And what's the story with *Texas Sun*? Can you tell us a little about how you hooked up with singer Leon Bridges?

Johnson: Leon Bridges is an R&B soul artist from Fort Worth, Texas. He released his first album *Coming Home* in 2015. When he released a second album, we were fortunate enough to get to support him on tour as well as supporting our record. So, by us being on his "Good Thing" tour it gave us this chance to hang out and get to know each other. And, of course, being Texans we have the common ground of sharing the home state and that's how that project came to be.

Ochoa: Leon was huge. Yeah, "River," off of his first record, was a huge success. He went from zero to 60 in his trajectory. He's had a hit, I think, off of every record, he's won multiple Grammys, like best R&B album, I think twice. He's got an incredible voice. He's been in the major-label machine. So, I think our project with him brought him to a more indie place and allowed a lot of different sides of him to shine and a lot of different sides for us to shine. We opened up for him in 2018 on a U.S. tour and became really close. And we like just making music and NOT singing, and he obviously loves

"I think musicians are generally outcasts, but even within the music world, Khruangbin are 'outliers,' so to speak. People either really love us or don't understand us." – Laura Lee Ochoa

because I think that... I'm not sure if I find modern funk bands actually feel funky! I don't know...It's just a groove thing.

MC: It's also really fascinating how you guys have incorporated a lot of instrumental rock, not so much the world beat stuff but surf instrumental rock. When I saw you perform, you guys pulled out "Pipeline" or "Telstar," or some definite classics.

Ochoa: We did some Dick Dale stuff...

MC: Was that something you were interested in when you were first starting Khruangbin?

Ochoa: When we first started, the band was listening to a lot of Thai funk, Thai rock, Thai folk music.

MC: I know that there's the 'phin' (Thai lute) music. And there are a lot of Thai garage-rock compilations out there...

Ochoa: Those Thai garage compilations coming out, there are a plethora of them and it's gorgeous because a lot of people have shone some light on this music. There's a blog spot we used to follow called Monrakplengthai, which means "I love Thai music." And this guy was living in Thailand and collected Thai cassette tapes, and every day would upload a new cassette tape to his blog with some information on it. And Mark was mining that blog for a while and making mixtapes-to-CDs out of the music that he found off of that site.

And the thing is, music from the '60s and

Johnson: I listen to a lot of it, and a lot of it gets ingested into my subconsciousness, but I think, as far as program, we're all about blending those styles and, you know, seeing how they mesh all together. Particularly when I get on stage and I'm playing live, I'm just trying to see, you know, booties moving and people dancing. So, for me, that's "four-on-the-floor." Yeah. I'll take bits and pieces of everything I hear, and some of it comes out of you.

MC: As long as you're using your powers for good and not evil, right? (laughs)

Johnson: Right!

MC: Khruangbin's success has been stunning to watch and to listen to. Things like selling out large legendary venues like Radio City in New York and Red Rocks near Denver is something special. What would you say has been the big breakout moment for Khruangbin? The point when you said, "Okay, we've really broken through." Was it at a particular release of yours? Maybe playing a certain festival?

Ochoa: I think our second album was when things started to feel bigger and there was more momentum. There's a lot of moments, you know, over the course of time, like *Calf Born In Winter* was our first thing, getting on that compilation *Late Night Tales*.

MC: Was that the Bonobo record?

Ochoa: Yeah, that was our first thing and then we opened up for Father John Misty in Europe

singing. So, it was a win-win.

MC: How did you guys hook up with Vieux Farka Touré for your new album *Ali*?

Johnson: His camp reached out and wanted to see if a collaboration was a possibility and were we open to the idea, so we sat down and had lunch and discussed it. And yeah, we put it all together and made it happen. He came out to Houston and we spent about a week in the studio recording.

MC: Where does one have lunch with Vieux Farka Touré?

Ochoa: He brought it! He or someone in his family made us food every day, he came to the studio with a giant fish and rice and vegetables!

MC: That's awesome. And let me ask you a couple questions about some of your songs that I was wondering about? I was wondering what the story was behind the song "Evan Finds the Third Room," it's got that "YES" refrain in it.

Ochoa: It's a collage of four inside jokes, it's nonsensical, it's just supposed to be fun.

MC: The song in Spanish, "Pelota"?

Ochoa: It's about a ball of soot, the second line translates to "I want to be a ball of soot" and it's a reference to those little characters in the movie *Spirited Away*. Yeah, I just like those little (animated) soot balls!

Contact Grace Fleischer, gfleisher@shorefire.com

MILESTONE

PUBLICITY

FOUNDED ON EXPERIENCE

ROOTED IN RELATIONSHIPS

AMPLIFIED THROUGH STORYTELLING





Are You Cut Out to Be a Film, TV or Game Composer?

BY MICHAEL REDMAN

When *Music Connection* asked me to contribute my thoughts about music composing for Film and TV, I was flattered.

I thought the best way I could add value is to include excerpts from the second edition of my latest book, *The Best Jobs in the Music Industry*, which is published by Rowman & Littlefield and recently released on all platforms.

Over the past nine years I've interviewed well over 1,500 successful industry people and have taken some of the best interviews to write books about jobs in the Music, Audio, and Film business. Below are a few edited questions/answers from a select few of these people. People who have lived, worked, and been successful in our industry; well worth the read. Enjoy!

THE COMPOSER'S WORLD

Skill Set—A formal education is helpful for most types of composing. You may be able to write for a TV series without a formal degree, but if you're really serious about a job composing, you might want to learn to read music. I would also recommend at least some basic arranging and orchestration classes, or you may severely limit your potential. The ability to write lyrics is also helpful; software skills are a must, as is an understanding of your style limitations and social skills. And, yes, you should be a highly creative, prolific composer.

HOURS: This job can require long hours because of project deadlines and, in the early stages of your career, is not the best for raising a family. You are often the last person in the food chain who is working on a project, and everybody is waiting on you...

UPSIDE: You are usually the master of your own universe—sort of. You usually get to work your own hours, even if they are long, and composing is personally rewarding as a musician, almost as much fun as having an applauding audience ...

DOWNSIDE: Composing is not a team sport from the perspective of the actual art of composing. You'll spend a lot of time with just yourself and your music (this could be an upside). It can be a chore, however, being highly creative on demand and on an ongoing basis. You may lose touch with reality. If you are successful, there's little time to sit back and smell the roses (or even enjoy listening to your music).

Also, as this is a great job, the competition is crazy, and the business can be hard to break into.

FINANCIAL: \$\$ to \$\$\$\$: This is totally dependent on your personal success. The composing arena has so many levels and positions that it's hard to nail down a number, but let's say in the top echelon composers get paid around \$1.5 million a film with a very long tail. Original advertising music can range from \$5 to \$30,000 per track, and corporate work varies.

LOCATION: Remote anywhere or Chicago, L.A., N.Y.C., Minneapolis, Austin, Nashville, and Montreal, Canada. You can live and compose music in many places, but it also depends on the type of music and industry segment. You probably don't want to live in Austin and try to write film scores (at least until you can afford two homes)...

FUTURE: Looking good for a long, long time. More visual media is being created than ever, but develop a solid plan if you want to make it work...

I WANT TO START THIS by telling you that I purposely interviewed more composers than any other job in *The Best Jobs in the Music Industry*, primarily because I know that so many of you aspire to compose music for a living. Without a doubt it is one of the most creative, challenging, and rewarding jobs in the music industry.

When I was actively composing, I was lucky enough to have a good run, and projects were coming at me left and right. Being raised outside of Washington, D.C., in a lower-middle-class neighborhood, I learned pretty quickly that when an opportunity presents itself you need to jump on it, so I said "Yes" to every call and every assignment. I did this without any consideration for the fact that I might not have the style or genre in my wheelhouse. I became comfortable being uncomfortable. Climbing the ladder for me meant putting myself on the firing line almost daily—"Yes, I can do that," and then diving deep and learning as quickly as I could so I wouldn't fail, or worse, be exposed.

The solution to the problem of too much work and my inexperience led to the obvious answer. Hire people who had the experience and manage the process. This is how I met Greg Sims. He is an amazing composer whom I've had the pleasure of watching grow into a successful film composer in Hollywood. We worked together for several years on projects for Disney and many other companies. Greg and his wife, the equally amazing Annie Sims, make their home in Knoxville, TN.

I asked Greg to answer some of the burning questions many of you might have.

How did you decide that making music for movies was what you wanted to do as your life's work?

Greg Sims: I'm probably like a million other composers whose life was changed after watching *Star Wars* and hearing John Williams' glorious score for the first time. The thought of creating music of that caliber lit me up, but, of course, being a kid when the movie came out, I had absolutely no idea how I could ever do it. I certainly can't say that I'm on his level yet (is anyone?), but I continue to work toward it.

How did COVID affect your work?

Sims: The first thing was that all the films I was

attached to were put on hold. But ironically, I got my next biggest break, the *Tom and Jerry in New York* cartoons Keith and I did for Warner Bros. Because they were animated, we all worked on our parts in our own spaces. These are the first Tom and Jerry cartoons that have songs with lyrics, and because of COVID we had my wife, Annie, and her bandmates sing on the demos. The Warner execs liked their vocals so much they kept them, which was a happy surprise!

How much time are you usually allotted to write a score for a feature?

Sims: It varies, but rarely no more than two to four weeks. Independent films don't usually have hard deadlines like the major studios that already have a release date set, so they can be more flexible. I wrote the opening for *40 Years of Rocky* eight times because Derek was not quite there with what I had written, which was okay because we weren't in a time crunch.

What would be your best advice for an aspiring film composer?

Sims: First and foremost, you need to have a real passion for the job. If you don't really love film music or composing, you won't survive the chaos and volatility that lie ahead of you.

If you come to L.A., you need to have a lot of savings. Everybody is going after the gigs, even the tiny ones, and it's very competitive.

ANOTHER COMPING FIELD that has experienced continuous growth is the gaming industry...

CHUCK CARR

Game Composer

Chuck Carr has numerous high-profile video game credits, including various NBA and MLB games, *Twisted Metal* games, and *Gran Turismo 5*.

How does composing and writing songs for games differ from writing for film, advertising, or even for the general commercial market?

Carr: Well, the biggest difference is that it's not linear like film and television. With film, advertising, and TV, what you see and hear on-screen while scoring is how it's going to be seen and heard when the public views it. There's only one version. But with games, you may have many different outcomes that occur based on the player's actions. Because of this, oftentimes interactive or adaptive music is used. Here, you can have various game scenarios play out while having music seamlessly move from one game state to another.

The majority of interactive games will have an ambient layer of music where there's not a whole lot of action going on, a medium-action layer, and then there might be a fighting layer, which is very energetic. You have varying scenarios onscreen that pull you in and out of those layers for game interactivity. There are also some games, like racing games and sports titles, that usually don't require interactivity, and it's just a straight linear track that plays back.

Given that film scoring is different from game scoring, what are some of the things you should consider when writing game music?

Carr: My goal is to underscore what is happening on the screen, just like in film, but in games what is happening on the screen differs

just about every time you play it. For example, let's say I'm going to write music for a sports game front end, which is game production terminology for the menu music.

In most cases, it's not desirable to have lyrics, because if you're licensing a track, often times the lyrics will have language that doesn't fit an E [everyone] rating. If you need to meet E-rating requirements, you'll often need to edit out most of the lyrics. In that case, I would just decide to do instrumental hip-hop tracks...

How are composers for video games compensated?

Carr: Most of the deals are work-for-hire. This means they hire you to compose the music, and then they own it outright. But this also depends on how big the company is you're working with. For instance, if it's a start-up, they may offer you a royalty deal, which could end up being a nice payday or a freebie. I know Sony is good with helping composers keep their writer's share when releasing game soundtracks. Depending on the status of the composer, they may be offered some kind of royalty share, but the good chunk of money will be up front, and the company will still own it.

IT'S QUESTION TIME AGAIN. Do you really listen to the score of a film when you watch a movie? I was told that there are really only two types of film scores: the ones that will be released as soundtrack recordings and the ones you never hear. You never hear them because they are there only to expand upon the emotional experience of a visual scene. On the other side of the coin, you have a classic John Williams score that is rich with memorable thematic lines running throughout, dancing from instrument to instrument, modulating, inverting, and making their own space in the film.

For the most part, film composers fall into one category or the other, but on rare occasions you find one who is equally comfortable supporting the image as he is creating a memorable theme. I had the pleasure of speaking with one of these composers, the dedicated and prolific David Newman.

DAVID NEWMAN

Film Composer

David Newman has scored more than 120 films, ranging from *War of the Roses*, *Matilda*, *Bowfinger*, *Pets Unlimited*, and *Tarzan*, to *The Spirit*, *Serenity*, and *Alvin and the Chipmunks: The Squeakquel*. He was nominated for an Academy Award for his score for the animated feature *Anastasia*.

How does technology affect your personal composing process?

Newman: It's really the same thing. It's just orchestra music, or a hybrid of orchestra music and electronic music. Electronic music isn't really a good word for it, I suppose. Some of my films use a big orchestra while others are sample-based with some live instruments added.

I think it's how film music has really changed and not the process of scoring a film. You still need to sit down and write a cue, and get it approved. You have to get every single note approved. You didn't need to do that when I started. There's a little more micromanagement nowadays than in the past. The bottom line is that

they either like or don't like the music; it's that simple. If they don't like it, you have to figure out a way to fix it and change it up so that they will.

You've told me a little bit about your education, David, but how important was it, and what role does it play in what you're currently doing?

Newman: How would I ever know how to compose if I never took a composing class? For me, it was training, and it didn't come naturally. I had great training, and the ear to be able to figure it out, so I knew when I heard something that was right and that I liked. I had also done a lot of conducting, and I played in orchestras from the time I was eight years old; I know the orchestra really well

If I were an exceptionally talented aspiring film composer, what advice would you give me that might help me get there a little bit quicker?

Newman: That's the hardest question to answer and the one that everyone wants to know. I think number one is that you never give up. There is no clear path to film scoring, but I would say you first have to have an agent. That's probably the single most important thing. The catch-22 is that you won't find an agent without getting a job. So, you'll want to research the agencies and where you'd want to go and who might take you, as well as who you might like to work with.

Next, you want to get as much of your music as you can to music editors, because music editors provide the temp scores for movies. If your music is temped in a movie, and you have any go-get-it-ness in your nature, you can probably get a meeting with the director. Otherwise, it's next to impossible to get that meeting. You can also try the film editor. Obviously, you want to get your music to anyone you can, but the film editor and the music editor might cut your music into a temp score. That's one of the only ways you're going to get a movie—get your music in a temp score.

THEODORE SHAPIRO

Film Composer

Credits: *Walter Mitty*, *Blades of Glory*, *We're the Millers*, *The Intern*, *Spy*, *Ghostbusters*

Theodore, would you tell me a little bit about the role of a film composer?

Shapiro: In the course of a given project, I develop with the director an overarching concept for the musical score. I then compose the music to execute that concept, which helps the director tell the story.

In the case of *The Secret Life of Walter Mitty*, Ben Stiller directed, and we discussed the idea of incorporating a voice into the score, and having that voice evoke Walter's inner voice; we talked about the idea of the music making a transition from evoking dreaminess to evoking presence.

I started by writing Walter's theme, which gave definition to what the entire score would ultimately become. I worked on this particular score for close to a year, writing and rewriting the music as the picture was being edited.

Do you have a "typical" process when composing?

Shapiro: I'm a creature of habit. I work very intensely every day from around 9:30 to 5:30 and am generally stressed out at the

beginning of a project until I nail down the tone and themes of the score. After that initial stress, I'm ecstatic as I develop the score and expand that initial concept outward into more and more ideas.

The real challenge is to stay in that "ecstatic" state as the initial rush of ideas gives way to the slog of the process—scenes are edited and reedited over and over, the movie continues to evolve and change, and you have to fight to keep perspective on whether the film that emerges from the editorial process is the same one you perceived when you started writing. It's always a question—"Does my initial concept still work, still apply?"

How do you get hired for a job: agent, referral, et cetera?

Shapiro: Sometimes it's based on some preexisting relationship, whether with the director, producer, or studio, and other times it's through my agent, or a personal referral. Once in a while, it's just because a director has heard and liked something I've done. At the level you work, you are well compensated. Would you speak to long-tail revenue and, in particular, what I call "mailbox money"—performance royalties?

I'm not sure what to say. Four times a year a check shows up in the mailbox, and it's wonderful and bizarre.

RYAN LOTT - (AKA 'SON LUX')

Composer for Film/Advertising/Artist

Do you find yourself working alone a lot, or as part of a writing team?

Lott: My projects are mostly solo, but we definitely attack certain jobs as a team. We will always have multiple options for the creative approach, and all of our composers have different strong suits. I am primarily a pianist, but also play guitar and percussion. So, my drum programming comes in handy for some of the other composers. Judd's guitar playing helps us a lot, and so does Drew's piano playing. We also hire a lot of outside talent, as well.

What would you consider the trickiest part of your job as a composer?

Lott: Translation! We, as composers and music producers, have a high level of understanding about music and how it's constructed. We also have a very good understanding of context, musical culture, and its lineage. The people who hire us, and are ultimately judging us, don't usually have that understanding. We're technically the "pros," so, it's a catch-22. Translating what they say into what they mean, and what they really want is always a challenge. Everything from highly technical discourse to "It should be more inspirational" is what we deal with on a regular basis. It's like, "Okay, do you mean inspirational like Coldplay? Or like Phoenix?"

Music is subjective, so trying to find exactly what a client is looking for can sometimes be challenging.

I can imagine the headaches. How does it feel when you hear your music on the Web or TV?

Lott: It's very cool. The coolest thing is, I know I just got paid. Cha-ching!

On that note, how do you get paid?

Lott: It depends on each person's arrangement.

What makes it a good living for me is the multiple streams of income; I'm on base salary here at Butter Music, upon which commissions are added. If I win a job, then I get an additional percentage of the commission, which is variable based upon whether it's competitive with other music houses and things like that. If it's higher stakes, it's a bigger commission. Also, if I don't win the job, but play on someone else's spot, then I get a spot rate as if I were called in to do a recording session. If you're lucky enough to land your voice on a spot, maybe singing background, that adds to the bottom line.

And then there are AFM and SAG union wages. American Federation of Musicians and Screen Actors Guild are unions, and they collect recording wages and benefits on behalf of their members.

Finally, there are publishing royalties. As a composer, if you maintain a portion of publishing for whatever you write, then you are entitled to publishing royalties. That's where ASCAP, BMI, or SESAC come in. They track and collect publishing royalties for their members, though it's a very sloppy process, and a lot gets lost in

the mix. Also, it's impossible to track everything, so they don't try. Some people feel it's worth it to pay a third party to assist in the effort, for a percentage of reclaimed royalties.

My situation is unique because I also maintain 50 percent of my publishing [the composer's share]. So, I also earn ASCAP, too.

STEVE PORCARO

TV Composer

A founding member of the Grammy-winning, platinum-selling rock band Toto, Porcaro also topped the charts with Michael Jackson, Don Henley, Elton John, Boz Scaggs, and Barbra Streisand.

What types of issues complicate a project?

Porcaro: It can be difficult when a producer hears it one way, his partner hears it another, the studio wants it done like a horror movie, and the network wants a love theme. I've truly walked into situations where everyone has a different idea of how the score should sound. The process can be prickly. As a composer

you need to be the problem solver, keep from freaking out, and hopefully make everybody happy. That's the plan, anyway. The best way to get them to agree is to write something that really works.

Do you have some advice for an aspiring young composer?

Porcaro: Get a job with a composer as an assistant or an orchestrator. Try to find a job where you're around people who are doing it every day at a very high level. If you have the goods, most leading composers will give you a shot writing a couple of cues when they get busy. It happens every day.

I HOPE YOU IDENTIFIED with a few of these interviews (although very edited) and they answer a couple of the burning questions you might have. I believe that 2023 is going to be the "comeback" year for the U.S.A., and the media industry as a whole. Go out there and slay some dragons, and if you ever need help with your career in the Music, Film, or Audio industry don't hesitate to contact me at coachmikedredman.com.



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

Let your advertising, television and film music be enhanced by authentic hit music from the '80s, current dark wave music, and eclectic sounds.



*Our 76 song curated catalogue contains unique music from real artists
The music is pre-cleared for sync licensing and master use.*

CHATFIELD MUSIC ■ BY SOUND IMAGE MUSIC ■ HARMONY RECORDS ■ SOUND IMAGE RECORDS
CONTACT: David@ChatfieldEntertainment.com ■ (818) 434-6097

Laura Katz

Tips for Aspiring Music Supervisors and Recording Artists Looking for Film/TV /Game Placements

"I always say to work with a pitch company that is trusted by music supervisors. While we would love to all be listening to every submission, there just literally aren't enough hours in the day."

Ghostwriter Music—a leading production, publishing and sound design company—and their Director of A&R, Macy Thompson, recently conducted an interview with notable music supervisor, Laura Katz, the founder of L.A.-based music supervision company Supe Troop, where she specializes in music supervision services for all types of media. Katz's notable music supervision film credits include *The Grey*, *That Awkward Moment*, *Stuck in Love*, *Chappaquiddick* and *Big Time Adolescence*. In the following interview, Katz gives insights into what a top-drawer music supervisor is seeking in 2022.

What would you tell aspiring music supervisors that are just starting out?

I was very early on given the advice to take a film, tv episode, or trailer, etc. and pick completely different songs for it that you think would work equally well or better than what was used and then practice finding who the rights-holders are. Obviously, one can't actually go through the clearance process for

this kind of exercise, but even what one can do is very good practice, both creatively and research-wise, so I always recommend that now, as well.

There is amazing talent out there, but there is also so much to sift through. Where do you find new talent? What could artists be doing to reach music supervisors?

I always say to work with a pitch company that is trusted by music supervisors. While we would love to all be listening to every submission, there just literally aren't enough hours in the day. As such, if you partner with a good pitch company, they'll be sending in your music when it's appropriate and when the music supervisor needs it, which is the best chance of getting your song actually licensed! Of course, I'm always keeping my ears open for great music for future use but that doesn't usually come from cold emails. On top of that, we always recommend the obvious—make sure your files are tagged properly—and we have guidelines for that on our website!

Can you name a time that a specific piece of music in a show really inspired you as a music supervisor?

I just absolutely loved the songs in *Beginners*. Top to bottom the songs were so perfect at enhancing the overall tone of the film. They were a character in their own right, but also just fit in so naturally in that world.

Why were you drawn to music supervision specifically?

I've always loved both music and movies and when both can be combined and the sum is greater than its parts, it's magic!

How does your musical taste influence artists you choose for a spot?

The director's taste is always the most important factor, but, of course, I try to place music I actually enjoy, too! - *Macy Thompson*

Visit ghostwritermusic.com



Love Bomb Pedal by Stand Alone & Analogue-tube

Designed out of a collaboration between music producer and professional guitar player Gareth Johnson of Stand Alone Productions and Simon Saywood of Analogue-tube, the Love Bomb is an all-analog distortion / preamp pedal like none I've ever heard. To get this point out of the way, the Love Bomb costs \$850.00 and is limited to a run of just 400 units worldwide. That easily makes the Love Bomb one of the most expensive and limited production guitar pedals ever made. (Yes, I know there are original Klon Centaur pedals out there selling for thousands of dollars, most of those pedals were originally purchased for a few hundred bucks.)

So, that said, and with literally hundreds of overdrive and distortion pedals currently on the market, what makes the Love Bomb so special? The short answer is the Love Bomb sounds phenomenal. As a guitar player who has a serious obsession with chasing tone, I can honestly say the Love Bomb is the most natural and "amp like" front end to a Tube Amp or recording interface I've ever heard. I don't usually like speaking in absolutes but in this case, I'll say it again: the Love Bomb is the best sounding distortion overdrive pedal I've ever heard in my fifty plus years as a guitar player.

I tested the Love Bomb running straight into my Badcat 30R combo amp and in my studio running into the effects loop of a REVV 20 twenty-watt amp head, then running into a Rivera Rockcrusher load box attenuator and then into a Universal Audio Apollo Twin Interface. Magic! Think of your favorite vintage Marshall Plexi tones on your favorite records over the decades and the Love Bomb nails it. A few examples of my favorite guitar tones that come to mind would be Black Sabbath's *Paranoid*, AC/DC's *Jailbreak* and Ronnie Montrose on the intro to "Bad Motor Scooter." Side by side, what I heard coming out of my studio monitors was damn close.

The Love Bomb is a completely original design. It was not built to any agenda except to bring to life a unique musical vision. It is built from the very best components available, and hand built one at a time by an engineer designer who builds and sells \$15,000 Fairchild Compressor replicas to some of the world's best recording studios. The final cost of the Love Bomb as a design parameter was not a consideration.

The Love Bomb is solidly built into a steel housing and is designed to be road worthy as well as stand up to day to day knocks in the recording studio. The Love Bomb comes delivered in its own pelican case which is a nice touch. While the prototype Love Bomb was hand-wired, the production units are built onto PCB boards for tonal consistency.

The heart of the Love Bomb is a rare Cold War era NOS (New Old Stock) Sylvania Philips 6948 sub-miniature preamp tube. The Love Bomb is a big pedal with big knobs. It is designed that way on purpose, and the controls are designed to be a tactile interactive experience. Controls from left to right are a High-Pass Filter with 75 Hz Roll off, a six-position BIAS switch helps to tailor the high-frequency response and interacts with the drive and power Sag controls to dial in overdrive, a Sag control to control the amount of sag in the Preamp tube. A five-position low-pass filter and a control to dial in the Love Bomb's overall output.

It's hard to categorize the Love Bomb. It's not really a distortion or overdrive pedal, and while it does have a preamp circuit built into it, it does not necessarily behave like one. The Love Bomb is an incredibly interactive guitar pedal, meaning the tone cleans up the more you roll back your guitar's volume. Yes, I know there are tons of effect pedals that can do that well and I have tried a lot of them. To my ears, tone wise and amp wise, none of them do it as well as the

Love Bomb. To be fair, the Love Bomb sounded best running into a good quality tube amp. It did not work as well running into various solid-state guitar preamps I tested it with. It also did not work very well as a preamp running as a front end into my DAW.

To my ears, the Love Bomb completes the circuit of whatever you're running it into and effectively adds another preamp stage into your amplifier. Short answer, the Love Bomb works best running into the front end or effects loop of a tube amp. The better the rest of your signal path, the better the Love Bomb will sound.

The Love Bomb's available tone palette ranges from just a hint of crunch to over-the-top tube saturation where the amp you're running it into feels like it's collapsing on itself. The hotter you run the Love Bomb via the Bias control, the more the Love Bomb reacts and interacts with the Drive and Sag controls. For higher gain sounds, the low-pass filter helps take the hiss off mid-range gain. No matter how hard you push the controls, the Love Bomb always sounds natural, never fizzy, or artificial. You can get some cool gated fuzz/Big Muff type tones by maxing the drive and starving the valve with the Sag.

My only complaint about the Love Bomb is I wish it had a built-in power supply and an IEC mains output as opposed to the dedicated power supply that it comes with. From my experience, standalone power supplies tend to get lost and for a pedal as rarified and expensive as the Love Bomb, it would be hard pressed to replace on short notice. The trade-off for using the supplied external power supply is the Love Bomb is extremely quiet in the studio and adds virtually no noise to your signal path when recording with it.

The Love Bomb is available direct from the manufacturer. Learn more at lovebombpedal.com

Audeze MM-500 Headphones

Recently, Audeze named 11-time Grammy-winning mixing engineer Manny Marroquin as head of Audeze's professional products division coinciding with the announcement of their first collaboration, the Manny Marroquin Signature series MM-500 Headphones.

The MM-500's are Audeze's first purpose built pro audio headphones and feature premium construction throughout. The MM-500's are constructed from magnesium, aluminum, steel and leather incorporated into a unique and elegant design. The MM-500's share much of the sonic characteristics, and incorporate much of the advanced technologies used, in the company's flagship LCD 5 audiophile headphones.

Developed and refined in Manny Marroquin's world-famous Larrabee recording studios, the MM-500's are designed around the same open-back planar magnetic technology shared with Audeze's other headphones. While there are many different styles and prices of professional quality headphones on the market, none have the advantage of being developed and fine-tuned by one of the music industry's most iconic and awarded music producers currently working.

Today, more people are mixing from their laptops, creating a need for reference-quality audio on-the-go, and creating a consistent need to accurately translate to your ears low and mid frequencies across a diverse range of musical styles. The MM-500's are designed to be exactly that, meaning they are intended to, if necessary, replace your studio's reference monitors as your primary mix point. The Audeze MM-500's are purpose built to facilitate reference quality monitoring for musicians, producers, and content creators. The MM-500's are premium grade headphones designed to be adaptable to many styles of music. No matter what source material you're mixing, the MM-500's are designed to provide consistent accurate sonic representation of whatever is being played through them.

The MM-500's are designed with Audeze's proprietary Planer Magnetic Drivers, which produce a uniform driving force directly across the entire diaphragm, resulting in exceptionally low distortion across the entire frequency spectrum. The MM-500's are an efficient audio tool for reference quality mixing and specifically designed to deliver mixes that consistently translate as well as the near-field or main monitors in your studio. Like any good pair of reference monitors, the MM-500's remove your room from the equation and give you flat, reference quality sound your ears can depend on for an accurate mix. The MM-500's

are designed to be compatible with virtually all audio interfaces or consoles.

The MM-500's also feature Audeze's Fluxor™ Magnetic structure array and incorporate Audeze's Neodymium N50 magnets. Maximum SPL for the MM500's is >130dB. Frequency response is 5Hz - 50kHz. THD <0.1% @ 100dB, 1kHz. The Audeze Manny Marroquin Signature MM-500 headphones feature Audeze's proprietary Uniforce™ voice coil and Ultra-Thin diaphragm technology that offer dramatically



reduced distortion and uniform flat frequency response across the entire audio spectrum. The MM-500's also incorporate Audeze's Fazor™ waveguides to deliver accurate phase and frequency response for consistent, reliable mixes.

The MM-500's weigh in at only 495 grams and are designed to be comfortable over long mixing sessions. The Audeze Manny Marroquin Signature MM-500 headphones feature a new suspension headband and wide leather pad designed to distribute the headphones' weight evenly, as well as a new ear pad design for improved seal and deeper bass response. The

headphones' durable spring-steel headband conforms to a variety of head shapes and sizes.

I tracked and mixed several songs start to finish on the MM-500's. Sitting on my head the MM-500's felt snug, but not overly tight. The MM-500's do feel heavier than the average pair of pro audio headphones, but not so much so that they are uncomfortable to wear. Wearing the MM-500's, sound is effectively isolated from the rest of the room.

The MM-500's consistently provide accurate sonic feedback no matter what you're playing through them. In session, MM-500's offered a different kind of listening experience from any other headphone I've ever used. Using the MM-500's, tracks sit in the mix as you would expect in any acoustically tuned environment. In use, I can confirm that Mid-Range and Bass frequency response is extremely accurate no matter how low and deep or how loud the source material is played back. Stereo imaging is excellent, much better than I am used to getting from even good quality pro audio headphones. As a critical listening tool, the MM-500's provide a sonically accurate listening experience I feel I can depend on for a final mix or mastering session.

For my tracking sessions, the MM-500's effectively translated changes in eq, compression, reverb, etc., as well as my nearfield monitors. Ear fatigue, even after a few hours on my head, was minimal, and the sound coming out of the MM-500's overall was exceptionally clear and undistorted. I did notice a tendency to turn up my DAW's headphone amp louder than usual, probably due in part to the quality of the drivers in the MM-500's. No matter what the volume, the sound coming out of the MM-500's is flat, color neutral and pristinely clear.

The goal when developing the Manny Marroquin signature series MM-500 headphones was to produce a design that would provide reference quality audio on the go while still being affordable. My conclusion is Audeze has succeeded in doing just that.

Although expensive by comparison to other comparable pro audio headphones currently on the market, if you are a professional musician, producer, front-of-house engineer or content creator who depends on consistent, accurate mixes no matter where or in what acoustic environment you might happen to be working in, the MM-500's are definitely worth checking out.

The Audeze Manny Marroquin signature series MM-500 headphones are available now for \$1,699. To learn more, go to audeze.com/products/mm-500



AES

NEW YORK

AUDIO ENGINEERING CONVENTION



Co-located with NAB Show New York

In-Person: Oct 19 – 20 | Online, Oct 26 - 27

Additional activities on Oct 18 & 21

aesshow.com



All the Elements Needed to be a Successful Indie Artist

"I worked with a lot of musicians and it took me over a decade to find the musicians who I had chemistry with."

I am a singer-songwriter-recording artist. I am not in a band, I am a solo artist. I write all my music and lyrics and I also produce my albums. While I take great pride in declaring this, I could not do any of it on my own. I have musicians I hire who help me bring to life the small- and large-scale productions I have in my mind.

But it doesn't end with the creation of the music. Then there's the promotion of the music, which is a whole other ball game in which one also needs a supporting cast.

Just like a professional athlete, such as a tennis player, a musical indie artist can't do all of the above on their own. It takes a village. I'm still on my journey and where it ends I have no idea, but in my mind, the following are the important elements needed to be a successful indie artist.

Talent. If there isn't any of that, then you're in the wrong vocation. Talent alone doesn't guaranty anything, but it is the element that needs to be there and needs to be nurtured and developed.

Passion. As in any profession, the passion for what you're doing is a must. Without passion—which I think is a synonym for drive—then, again, you've chosen the wrong vocation.

Belief. Belief in yourself, belief in your craft, belief in what you do. This of course is a necessity because without self-belief, no one else will believe in you. And I think belief comes from a work ethic. Just putting your head down and plodding along your way, ignoring the naysay-

ers, learning and learning—for me it was voice lessons and the art of songwriting, failing and trying again, failing and trying again. Belief comes from all of this because you learn from your mistakes and it's from this where you create your foundation.

Patience. Some people get lucky, but most don't. Patience for the process of finding yourself artistically, finding your path, is a must. This goes hand-in-hand with the aforementioned belief in oneself, enough to endure the many stumblings and failures that you'll experience. I've experienced getting up on stage, starting to sing, and clearing out the room. That is a gut punch. But I pressed on. It's nice to be on the other side of that.

I mentioned that it takes a village. It takes patience to create that village—that support system around you. It also takes chemistry. I worked with a lot of musicians and it took me over a decade to find the musicians who I had chemistry with. This is a pretty hard thing. I marvel at all the successful bands/solo artists out there who found the right people to play with.

Each musician in my band—I have two guitarists, a keyboardist, a drummer, and a bass player—knows instinctively what I like. We are all in sync with each other. We have a chemistry. I am so thankful that I found these guys. It took a long time, and I could not do it without them. As previously mentioned, I may write all my material, but these guys are essential in

bringing it to life. They've been essential to me finding myself artistically.

Then there's the whole promotional aspect of getting your material out there. I'm still learning this phase. Finding the right avenue to get your music out there whether it be a radio promoter or a publicist or a manager—you need chemistry with these people, as well. They are another part of the village that an indie artist needs for success.

But I tread carefully on what the definition of success is. Success is different for everyone. I already consider myself a success because I've already become what I envisioned of myself: a singer who composes his own material to the point where he releases his own albums. I'm not ashamed to say that I'm also aiming for commercial success... but if that commercial success doesn't come, it's okay. I have already achieved what I wanted to achieve.

Everything else is icing on the cake. But I'm still trying, still plodding along, still learning, I'm sure I'm going to fail again, but I'll get back up, and add to the foundation that I've already created. All of these elements, I believe, are what go into being a successful indie artist... and I wouldn't have it any other way.

jasonshand.com
facebook.com/jasonshandmusic
instagram.com/jasonshandmusic
twitter.com/jasonshandmusic

Again Again

Your Voice Is Magic

Self-released

Producers: Alex Kahn and Keith Senior

Should young children be encouraged to voice their political opinions? That's the message on "Signs Up High," the kickoff track to this duo's sophomore album. Then comes "Pronoun Party," which one might interpret as celebrating transgenderism among this tender demographic. Less controversial are ballads about hand washing and unwanted touching. Every track is sonically superior, no matter your perspective on the lyrical substance. That said, their most whimsical number, "Captain Bubble Beard," stands above the others as a timeless classic. - **Andy Kaufmann**



Robert Lee Balderrama

The Great Hall of Smooth Jazz

Bullfrog Records

Producers: Chad Cunningham and Robert Lee Balderrama

Robert Lee "Bobby" Balderrama was the original guitarist for Question Mark and The Mysterians. They had a major hit in 1966 with "96 Tears." His career has propelled him from garage rock to, now, the top of the smooth jazz charts. This is a compilation that features album cuts and singles from his ever-evolving catalog. Much of the material spotlights fleet-fingered solos and seductive grooves. Also included is his No. 1 Billboard hit, "Any Moment." - **Eric Harabadian**



Schizophonics

Hoof It

Pig Baby Records

Producers: Dean Reis, Steve Kaye

It's hard to convey the insane hypercharged excitement of one of America's best and intense live bands, but this comes close. Each song is based around an infectious riff, mining a groove somewhere between The Stooges, MC5 and James Brown. That said, any one of these tunes holds up strong against any so-called modern day "punk" track. Singer-guitarist Pat Beers has a super-entertaining shrieking howl, close to Steve Tyler's, but the attitude is all '60s garage here. Hoof it, baby! - **David Arnsen**



Richie Furay

In the Country

Renew Records

Producer: Val Garay

As part of Buffalo Springfield, Richie Furay paved new ground by fusing country with rock. Here, the Rock & Roll Hall of Famer drops the more modern aspect of his artistic legacy to deliver a sampler of jubilant C&W covers, plundering iconic songs from diverse notables including John Denver, Keith Urban, Garth Brooks, Alabama, Lee Ann Womack, and his own band, Poco. While effervescent, Furay's adaptations favor respectability over creative shock and awe. The value therein depends on what you're craving. - **Andy Kaufmann**



Wreckless Strangers

When the Sun and the Blue Star Collide

Neanderthal Records, Inc.

Producer: Colin Linden

These Bay Area veterans create a sound they like to call "California Americana Soul." It's a full 14-song extravaganza that is rife with raw passion, luscious harmonies and well written stories. Diversity is the key word here. All the tunes revolve in one groovy and bluesy orbit. However, within that, you've got the heavy pulse of "Sun State," the syrupy smooth "Alexa," "Ain't No Thing's" countrified charm and the Elvin Bishop-flavored slide guitar rocker "You Just Hurt." A tight collection! - **Eric Harabadian**



Hablót Brown

Hablót Brown

Independent Co.

Producer: Austin Brown

Does neo-soul need a shot in the arm? If so, Hablót Brown may be the trio to revitalize the genre. Apparently, many feel the same; the EP they released in 2018 racked up more than 5 million streams in just one year. For their debut full-length, the band's half-million fans are gifted deep fried soul wrapped in a heat wave of whispery groove. Despite the seeming impossibility, their laidback vibe is simultaneously old school and fresh. You won't even care that each song is hindered by a touch of predictability. - **Andy Kaufmann**



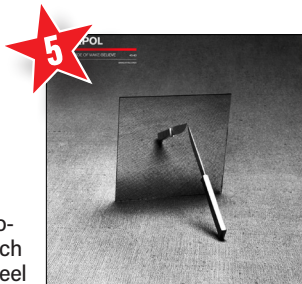
Interpol

The Other Side of Make-Believe

Matador Records

Producers: Flood and Alan Moulder

Alternative darlings Interpol built their seventh studio album in the midst of the pandemic. Perhaps being forced to collaborate remotely explains why they crafted such a dour dreamscape. That the tracks often feel strikingly similar compounds the problem. Bathing in sonic fuzz soothes the soul, but the trio's shoe gaze, too-cool-for-school angle wears thin fast. What some might find theatrical or existential makes it difficult for others to pierce their artistic veil. - **Andy Kaufmann**



Babyface

Girls Night Out

Capitol Records

Producers: Babyface, Various

The twelve-time Grammy-winning R&B singer-songwriter-producer has made quite the comeback with the release of a duets LP that listens like a Babyface-produced compilation of hit after hit from the genre's leading ladies. Babyface's performance on-mic is consistent, which is all we could ask for from the veteran singer, since the stars of the album are his collaborators: Kehlani, Ella Mai, Ari Lennox, Queen Naija and Doechii. The album releases in October. Get all in our feelings for the Fall. - **Joseph Maltese**





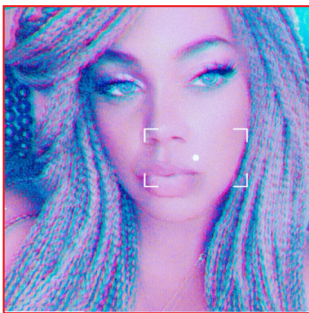
Original Quigley

Contact: robertquigley1973@gmail.com
Web: soundcloud.com
Seeking: Film/TV Placements
Style: Indie Pop, Rock

Positive, humanist lyrics, an appealing voice and a sure grip on the chamber-pop style—expertly produced—makes this Scot's recordings a no-brainer for film or TV placement. "The Place That We Know" places its soothing sentiments (delivered by Quigley's appealing voice) amid subtle sonics that give the tune a modern glow. Then "At Least," a downtempo tune about the challenges of a breakup, is delivered with a silver lining, thanks again to the singer's reassuring tone, which is set appropriately to piano and acoustic guitar. The piano presence continues on "Presumably," and though that word is awkward for any lyricist, Quigley overcomes it due to the contribution by a female singer. Music supes should check him out.

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

SCORE: 8.2



Miriam Love

Contact: bookings@miriamlove.com
Web: miriamlove.com
Seeking: Booking, Film/TV, Voice Over
Style: EDM, R&B, Neo-Soul, Rock

Artist Miriam Love has had tv placements for her music, which in many cases generates plenty of kinetic dance-club energy that goes well with high-energy video clips. Her retro-pumping "Back In The Nineties" is right on the nose with its '90s nod to glitzy '70s disco. Next, strong synths and Love's sweet, smooth and repetitive vocal are the driving force on the '00s-fueled EDM song "The Weekend." Both of those recordings have a dated, inoffensive, superficial sheen to them and repetitive lyrics that are below basic. Then Miriam throws us a curve: her "Hold Me Again" is a total shift, almost a bubblegum-pop tune that, from her sweet, appealing vocal to the infectious handclaps, is a winner.

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

SCORE: 7.4



Ghoste

Contact: ghostenyc@gmail.com
Web: ghostenyc.com
Seeking: Label, Film/TV
Style: Electro-Pop

N.Y.C.-based electro-pop artist Ghoste (branded as GhostE) shows her experience, sonic sophistication and gift for infectious pop hooks on recent recordings, such as "Slow Motion" and "Deep Water," both of which feature lyrics about troubled relationships, sounding at times akin to the work of Imogen Heap and Enya. These are songs whose melodies and stories are smart and whose production has an equally deft futuristic precision, where even the fingersnaps are alluringly f'xd. "Brick By Brick" is perhaps Ghoste's most tuneful song, a candidate for a hit single. Its message ("fight or flee, which will it be?") is strong and calls upon the artist to show a winning defiance and resolve.

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

SCORE: 8.4



Kids That Fly

Contact: jbonner@milestonepublicity.com
Web: kidsthatfly.com
Seeking: Mgmt, Label, Booking Agt, Film/TV
Style: Alternative Pop-Rock

Is this the new Yacht Rock? It's upbeat, highly polished and catchy-as-a-cold, and all of it is spearheaded by the deep, rich voice of Nick Smeriglio and his raspy-smooth delivery. We were thinking Black Keys, Walk The Moon, even Future Islands as we listened to the uber-catchy "Trouble." Another hooky chorus propels "For The Night," a light, bright love pitch ("Baby, lead me to the light!") that has a winning, optimistic spirit. Finally, "Look In Your Eyes" has lyrics and vocals that are so good. Terrific drumming, too. It's another upbeat, buoyant song, but unlike the others its climax unleashes a fun, exciting gust of gang vocals where everyone in this Connecticut band gets to rock the mic. Polished, powerfully fun pop-rock.

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

SCORE: 8.8



Chagall Guevara

Contact: hello@richlynnngroup.com
Web: chagallguevara.com
Seeking: Booking
Style: Rock

The fivepiece Chagall Guevara has mounted a polished, super-tight, arena-rock attack that never lets up. There is an overall '80s undertone to this band (led by singer Steve Taylor) and though the melodies are familiar and the lyrics could be better, these guys can probably rock any venue. Sporting a heavy riff, "Resurrection #9" is a solid rocker and Taylor's gravelly vocals get good support from a backup contingent. When it all gels, you have the Guevara sound. "Got Any Change" has an amazing mix, including drum fills panned from left to right. The sheer excitement of arena rock is again captured on "Surrender" with its megaphoned lead vocal and a grand finale in which the whole Chagall Guevara gang chimes in.

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

SCORE: 7.8



Genre Peak

Contact: genrepeak1@yahoo.com
Web: genrepeak.bandcamp.com
Seeking: Review
Style: Electronic Rock

It is clear that duo Genre Peak have a sure handle on their electro-groove foundation. "Deathbed Confession" makes a strong first impression as a catchy funky groove accompanies the singer's descent into darkness. Though solid enough, the song is still in need of some help with structure. The duo's bleakness-with-a-beat style continues on "Psychopathy," which delivers a harsher morass of sounds topped off by a megaphoned lead vocal. As before, we feel a need here for less confusing song structure. Finally, the instrumental "Western Lights" is a pulsing, trance-inducing theme that's replete with electronic bells and whistles—but nothing truly unique that sets it apart from themes by so many other composers.

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

SCORE: 7.2

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



Oh Lonesome Ana

Contact: ohlonesomeana@gmail.com

Web: ohlonesomeana.com

Seeking: Film/TV, Booking

Style: Indie, Rock, Folk

Fronted by Evan Bailey, this foursome achieve an airy, naturalistic, uncluttered delivery, with Bailey's Jackson Browne-ish vocals leading the way. It's not the prettiest voice, but as on "Rushing Lattice," its tone of honesty is loud and clear. We especially like the backup singing by Ashley Maiden, who sweetens the punch on every tune.

Next, the band's humanistic core is what propels "I'm Glad You Got Out," the singer expressing his regrets to a lover who left. The organ is excellent in the arrangement. The downtempo 3/4 waltz-time "Dirt Road" has great drum and fuzz bass elements, but like the previous tune, we wish the band would inject more dynamics. There's definitely room for them to shift gears, cut loose.

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

SCORE: 7.6



Kamanda

Contact: nehemiah.kamanda12@gmail.com

Web: spotify.com

Seeking: Label

Style: Rap, Hip-Hop

Nehemiah Kamanda is a Liberian-born and Newcastle, Australia-based rapper—as you can imagine, an artist with this internationally-minded point of view has a unique perspective and story to share, applying tones of resilience and inspiration to serious subject matter. "I wonder if things get better," Kamanda posits on "Stuck in the Spotlight." "Have faith," and "Mama told me stay strong," are soundbites from "HETTIE II" and "Tighes Hill Memories," presented in his high, exasperated voice. At times, Kamanda channels strange, inaccessible melodic lines. The man is a storyteller and is proud to be the messenger. The downside to Kamanda's positive approach to artistry is his sense of being one-dimensional.

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

SCORE: 7.4



Sweet Megg

Contact: beatrice@empktr.com

Web: soundcloud.com

Seeking: Film/TV

Style: Western Swing, Standards, Blues, Jazz

Blessed with a dusky voice and a killer band, Sweet Megg (Farrell) sings standards that transport you to an era of American music that evokes the spirits of Bob Wills, Patsy Cline, Bessie Smith and more. Megg's deep voice is on display on gems such as "Faded Love," an authentic sounding cover that captures the right spirit. A great screeching fiddle solo is not the only part that shines on "Trouble In Mind," where Megg's rangey, fluid voice conveys bluesy pain—You feel emotion in each note. The whole band (esp. horns and fiddle) is excellent, displaying terrific touch. The lively "There Will Be Some Changes Made" might be Megg's best vocal, and the band (guitar, clarinet) swings right up to the song's cowbell climax.

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

SCORE: 8.6



Cliff Beach

Contact: cliffbeachmusic@gmail.com

Web: cliffbeachmusic.com

Seeking: Mgmt, Label, Booking, Film/TV

Style: Funk, Soul, R&B

It's clear that Beach is a total pro as a bandleader. Here, he's backed by an excellent group that can really bring the funk. Tapping the James Brown/Stevie Wonder motha-lode, Beach's song "Confident" is all about positivity and how to live an optimistic, enthusiastic life. While Beach's own voice gets the job done, we are most impressed by Alex Nester and her soulful, powerpacked pipes on "Moving On," even though Beach sings the best rejection line ever: "If you wanna put a ring on it, I got just the finger for ya!" The song "Delilah" has a catchy hook and an overall bluesy, downcast vibe, though the vocals are not so well recorded. This is a solid, seasoned outfit that knows its territory and delivers a real punch when needed.

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

SCORE: 7.8



FOA Rockout

Contact: langcamren7@gmail.com

Web: unitedmasters.com/foa-rockout

Seeking: Label

Style: Rap

Young Memphis rapper FOA Rockout calls on old-school inspiration to counterbalance modern, stripped Southern hip-hop. Not to judge a book by a cover (or an artist by their profile picture), but it is difficult to separate seeing Rockout's pubescent face and hearing the offensive misogyny and violence in his lyrics on tracks "Wicked" and "Slide," the latter narrating a hardened night out, leaving the house with a gun and pills to sell. On "Stick 2 Da Script," FOA Rockout sounds especially like a young man on the mic. His flow is oozy, and the artist invokes clever callbacks and rhymes. One of Rockout's greatest assets is his inclination to disorient the listener with calculated competing/complementing triplets and polyrhythms.

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

SCORE: 7.2



Hviress

Contact: simon@superscurrymusic.com

Web: spotify.com

Seeking: Review

Style: Dark Electronic

Solid work from this pair of Scandinavians, whose atmospheric recordings would work well with film, tv, and videogame placements, particularly in the gothic horror genre. The duo's best song is "No Exit," with its roiling, boiling synths, pounding drums and damning, accusatory lyrics delivered in a rich, commanding voice. That formula is heard again on the harsher "Golden Apple" and the plodding "Arrival," both of which more or less adhere to the dark, theatrical style that evokes a coven of witches at work. The former is downright CREEPY with its whispery spoken-word sections and the latter calls to mind *The X-Files* and that series' ("It's too late for for promises"). Dark, damning deathpop.

- Production 9
- Lyrics 8
- 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. All submissions are randomly selected and reviewed by committee.

The Coca-Cola Stage
Stampede Calgary, Alberta, Canada

Contact: Leah Reid - Shelter Music, commandisters@sheltermusic.com
Web: commandisters.com

Players: Charlotte Command, lead vocals, keyboard, bass, acoustic guitar; Sarah Command, backing vocals, electric and acoustic guitars

Material: Sharing songs from their debut album *Rouge*, the Command Sisters delivered seven tracks and a bluegrass number, along with a surprise Britney Spears cover in a fun and energetic set at the Calgary Stampede's Coca-Cola Stage. Opening with their original debut single "I Can Do What I Want," the duo delivered a great ethereal pop sound with solid backing tracks and taffy vocal lines, moving on to "Lonely Lullaby," with its lovely guitar solo and beautifully harmonized pre-chorus.

Musicianship: Between their beautiful individual vocals, their harmonious duets, and the overall instrumental performance, these two have clearly spent time developing their musicality and instrumental skillsets. Dynamic keyboard playing and funky guitar licks by Sarah beautifully complement Charlotte's feisty vocal sensibility. With a fiery, polished sound, they engaged the crowd with solid girl power and a natural chemistry and sound exchange



between them. Toward the end of their set, the Sisters joined in the rodeo fun, breaking out a banjo and showcased yodeling chops from their early days in music to perform a cover of Patsy Montana's classic, "I Wanna Be a Cowboy's Sweetheart."

Performance: Their edgy interpretation and spicy guitar intro on "Hit Me Baby One More Time" revealed the freshness of their sound. Adding a great intro and outro blend on "Chameleon," they switched gears to an upbeat party song for "Feel Good," which got the crowd going with gooey, breathy vocal moments and a cool halftime signature and

punky flavor. "Rain On My Parade" presented more uniquely dissonant harmonies and a sassy melancholy feel to their storytelling.

Summary: Unassuming and confident, the Command Sisters delivered a powerful show that combined gentle solo vocal sections juxtaposed with full jam-out rockstar moments of effervescent guitar solos and vocal belting. Building a palpable, playful connection with the crowd between their songs, this pair of genuine artists have the goods and are in their passionate zone of genius performing live for any crowd. Momentum is building for the Command Sisters. **-Andrea Beenham**



The Regent Los Angeles, CA

Contact: Victoire Selce - Shorefire Media, vselce@shorefire.com
Web: garethdunlop.com

Material: With songs from his latest record *Animal*, along with commercial hit "Devil Like You" (as featured in Netflix's *Lucifer*) and 2018's "Can't Stand Myself," Gareth Dunlop delivered a beautiful set of music with a combination of impressive vocals alongside solid guitar and piano work. Opening for Lee

Rogers and Foy Vance—who were both idols for Dunlop as a youngster—he has worked as a producer on each of their records and has been touring alongside them both, in a full-circle story for the ages.

Musicianship: Opening with a gently strummed guitar melody and haunting vocal vibrato on "My Kind of Paradise," Dunlop held the room's attention effortlessly with his lilting rhythms and great contrast of dynamics, along with a unique combination of vocal timbre and unassuming confidence that added to his

storytelling. Following up with a stripped-down version of 2019's "You," Dunlop showcased the powerful simplicity of his songwriting. "Can't Stand Myself" featured gentle picking with incredible vocal control and delivery, with alternating vibrato. "Devil Like You" was smooth, solid, and equally captivating.

Performance: The Downtown Los Angeles venue was filled with a sophisticated, jovial crowd of music connoisseurs, eager to engage in the unfolding. Dunlop appeared on stage with no airs and graces, very humble and incredibly talented, holding the audience captive from the moment he stepped into the spotlight. His gravelly-edged syrupy tones deliver gorgeous, comforting songs, while his musical ability was equal parts expressive and sparing, leaving room for listeners to be pulled into the conversation. Switching to the piano for set closer, "Looking Back Smiling," Dunlop left the crowd with a deliciously singable story, before joining Vance and the rest of the band on bass guitar, and leading them on "Animal."

Summary: Whether performing as a solo act, or as a part of the band backing Vance, Dunlop's gentle and warm demeanor, beneath a loosely self-deprecating interaction with the crowd, delivers a stellar set of music showcasing talented songwriting and strong musicianship. His modesty and heartfelt appreciation for the room is palpable and adds to the overall energetic exchange. Gareth Dunlop gives a fabulous performance and offers a wonderful evening of music, most especially for those with a deep appreciation for honest, authentic sound. **-Andrea Beenham**



The Moroccan Lounge Los Angeles, CA

Web: kinghannah.com

Contact: kristaxschmidt@gmail.com

Players: Hannah Merrick, vocals, guitar; Craig Whittle, guitar; Olly Gorman, bass; Liipiec, drums

Material: King Hannah is an indie-alternative pop group playing mood music. The music is depressive and dark and it provokes an

eeriness that sends chills down your spine. The opener, "A Well Made Woman," brought out a creepy, Radiohead meets "Dazed and Confused" (Zeppelin) vibe, filling the Moroccan Lounge with disturbing and distressing sounds as the vocals added another dimension to the unsettling mood. "State Trooper" (as with most of the other tunes) remained in the eerie format, but halfway through, the song was pushing the bluesy boundary, which made for a welcomed change.

Musicianship: The King Hannah band members were not there to show off their musical skills. They were there to set a mood and maintain the mood. There was a "togetherness" about the band that kept things musically balanced throughout the set. "The Moods That I Get In" was the strongest song of the set, which included a rock breakthrough after featuring the normal distressing menu of sounds. Rock and blues oozed out of all the musicians as the song came to an impressive crescendo that left the audience in awe.

Performance: Gorman was really into the music. Extremely animated and almost angry, he danced and headbanged throughout most of the set. The rest of the band maintained their composure and kept to the eccentric mood setting. They made minimal interaction with the audience as the somber mood was established from the beginning and was the main fare throughout the whole show.

Summary: Different types of music exuded from King Hannah. Bluesy at times, hard rock at others, they mostly kept on with the eerie motif for most of the set. If you like eerie, mood setting, depressive music, King Hannah will take your hand and lead you to places that your heart has never dreamed of—then leave you there and stroll off, happy as a bird.
-Pierce Brochetti

The El Rey Theatre Los Angeles, CA

Web: newhopeclub.com

Contact: will.scott@caa.com

Players: Blake Richardson, guitar, vocals; Reese Bibby, bass, vocals; George Smith, guitar, vocals; Matt Woodburn, drums

Material: The New Hope Club is a "boy band" playing, you guessed it, pop, boy band songs, complete with catchy tunes, beautiful harmonies and lyrics full of teenage issues. The songs are likable, uplifting and melodic and they cater to the teen spirit in a positive light. Happy tunes like "Worse" and "Don't Go Wasting Time" take you on little, two- and three-minute journeys to what could and what should be.

Musicianship: The New Hope Club came out ready to play. Unlike most other 'boy bands,' The New Hope Club play their own instruments and don't lip sync. They are well rehearsed in both the music and their stage performance and their confidence shows through. Superb singing abilities by Smith, Bibby and Richardson kept all the girls swooning from the sheer beauty of their vocals.

Performance: The performance was fantastic. Everyone was confident and relaxed onstage and it came off as inviting and alluring. The crowd went mad as Richardson, Bibby and Smith took turns addressing them. Technical difficulties merely became opportunities to joke and laugh, and even with a lot of glitches it was one big party.



Summary: The New Hope Club is another boy band from the U.K. with one small difference; They play their own instruments and they play them well. All the tunes are uplifting. Even the heartbreak songs get you grooving and foot-stomping and waiting impatiently for the

next one. All the songs are great, but the one that sticks out is "Don't Go Wasting Time." A beautiful guitar opening riff, beautifully sung by Bibby and impeccably harmonized by the rest of the band, and that... made for a perfect evening. -Pierce Brochetti

The Silverlake Lounge Los Angeles, CA

Web: possibleoceans.com

Contact: tsmith@mllestonepublicity.com

Players: Trevor O'Neill, guitar, vocals; Will Walden, guitar; Dash Hutton, drums; Max Bienart, bass

Material: Possible Oceans is a rock & roll quartet playing hard rockin' punk. The songs are melodic and the lyrics deliberate, and when paired with the high-energy rock, it's a sensational combination. The songs have an "in your face" attitude, but are delivered with tasteful and harmonious music that you can't help but like.

Musicianship: The musicianship was superb. Bienart and Hutton were the driving force behind every song. They played everything with precision and accuracy that kept the lot together. It was the canvas on which O'Neill could lay his lyrical prowess, and Walden, his rhythm guitar dexterity on.

Performance: The performance was great. There was excellent audience interaction as well as cool, carefree playing of the songs. Everyone was relaxed and confident and that translated wonderfully into each and every song. Even when a "wardrobe malfunction" hit (a flying drum stick), and the song had to be started over, there was a comical feel that took over the room.



Summary: Although the mood was light and airy on this beautiful, warm evening at the Silverlake Lounge, the music was thundering as soon as the opening tune, "Birds of Paradise," shot through everyone's ears. Excellent song after excellent song came crashing through the speakers as Trevor O'Neill and his crew delivered a great show

to all who would listen. "Blood in the Water," "Throw the Knife," and the outstanding "False Light" all stood out as brilliant compositions and "Dotted Lines" and "Dying Sun" weren't too far behind. Possible Oceans' *Vinyl Moon Vol 077* is a must-have, and *Death by Misadventure* dropped in July. Check them out live, you won't be disappointed. **-Pierce Brochetti**



Rockwood Music Hall New York, NY

Contact: beatrice@empktr.com

Web: laurenminearmusic.com

Material: From the outside, acoustic singer-songwriter Lauren Minear seems to have it all. But they say everyone has a story and Minear shared her thoughtful impressions and experiences in a set that explored themes like motherhood, personal growth, and apprehension about the future.

In "Heartbroken," she recounts struggling with growing pains and grappling with her identity: *Do I know you/this face in the mirror/ the one that I am looking at now/You look familiar/Not like I remember/ everything's changed somehow...this brand new person staring back at me/she brings me to my knees/ my body hurts/it's in my eyes/I don't want to be this tired and wise/from all I've learned/ this love's sublime/leaves me heartbroken.*

In "Last Generation," Minear confronts her fears about our ever-increasing fragile

existence: *Everybody's sad these days/worried what the future looks like/...Baby are we gonna make it/Are we the last generation/tell me, tell me, tell me please.*

Musicianship: Her voice has a naturally bright sound with solid intonation. She holds back in quieter moments, reserving her fuller voice for the appropriate spots. Occasionally, her guitar playing falters, but it's not significant since the focus is on the songwriting.

Performance: There was a lot to digest in a 45-minute span, but Minear did a good job of balancing the heavier moments with more uplifting ones, like in "Midnight In Manhattan," where she re-visits the night she met her husband. Thanks to its catchy chorus and engaging storyline, we experienced another side of her. With a story to complement and set up each song that followed, Minear further endeared herself to the audience. A cover song was considered, but then discarded, an idea she should resurrect. Cutting one or two originals and choosing a song that resonates with her, and is recognizable, further cements an artist with their audience.

Summary: Lauren Minear reaffirms the universality of our complex human condition, and she does it with class and sincerity. As there was an abundance of new material to grasp in a short time, offsetting the originals with a well-known song or two in her genre, will reinforce what people liked with what they remember. **-Ellen Woloshin**



THE SANTANA PROJECT

ERIC HARABADIAN

Lincoln Park Detroit, MI

Contact: tspdetroit@yahoo.com

Web: facebook.com/thesantanaproject

Players: Darian Counts, lead vocals, guitar, percussion; John Quiroz, guitar, backup vocals; Monte Porenta, keyboards; Tom Arnet, percussion; Ernesto Villaruel, percussion; John Slitti, percussion; Hank Tomlinson, bass guitar; Gino Maisano, drums.

Material: The Santana Project (TSP) is a Detroit-based ensemble that celebrates the music of Carlos Santana—from the Woodstock era to his contemporary hits. This eight-piece outfit performs letter perfect renditions of the Santana legacy, yet also delves into

classic rock, with a strong rhythmic core, that seamlessly crosses over into, and is influenced by, the guitar master's Latin-infused orbit.

Musicianship: All members are first-call players. However, from the very first downbeat, it is clear the prime focus is on the music and not the individual. Each musician brings something vital to the table. Lead vocalist Counts is an enthusiastic showman who is the perfect conduit between the band and the audience. He enunciates extremely well and is also an effective utility person on guitar and hand percussion.

Lead guitarist Quiroz is in the hot seat and delivers the "Santana" role with passion, aplomb and taste. Porenta's keyboard work is totally

on point and simultaneously enhances as it inspires the band. The heart of the group is in their rhythmic bank of drums, percussion and bass. Slitti, Villaruel and Arnet dovetail nicely on congas, timbales and shakers. Tomlinson and Maisano complete the picture and lock in every groove for maximum dance ability and feel.

Performance: It was a warm summer night in suburban Detroit and TSP illuminated the famous Lincoln Park band shell—graced over the years by so many famous Motor City acts, from MC5 to Bob Seger. They performed a two-hour set that began with the uplifted and gyrating "Everybody's Everything." They followed with a smooth percussion breakdown and segued into the mainstay "Evil Ways." On a more contemporary side they tipped their hat to Steve Winwood's collaboration with Santana doing the staple "I'm A Man" and morphing into the soulful and socially observant "Why Can't We Live Together?" Counts picked up a guitar at the beginning of the second set for some harmonic and inspired dueling with Quiroz on the song "Open Invitation."

Summary: TSP has been on the Midwest music scene for a couple years now and really seem to be picking up steam in terms of notoriety and bookings. And it's easy to see why! They have tapped into a portion of the tribute market that is not overexposed and they present the music honestly and with panache. **—Eric Harabadian**

The 5 Spot Nashville, TN

Contact: denniscaravello@gmail.com

Web: denniscaravellomusic.com

Players: Dennis Caravello, guitar, vocals; Andrew Steeno, bass; Zach Corder, drums

Material: Although from Chicago, Dennis Caravello now calls Nashville home. Those disparate cultural spaces are embodied in his music, which blends jazzy feels with a Southern rocker's perspective. According to his website, Caravello's other favorite genres include soul and blues; those styles are also detectable in his compositions, which explore life's quirky struggles. For example, "NY Blues" concerns drying out after a trip to The Big Apple resulted in too many \$8 pitchers of beer. A version of a Guy Clark song about his wife slowly dying is equally laden with introspection and emotional bravery.

Musicianship: Caravello's vocals are rich, like biscuits and gravy, powerful in their simplicity and elementary feel. On his instrument, he displays remarkable restraint. On bridges, it becomes clear he's capable of fancier finger work. Despite this, his playing always remains in service of songcraft. An almost imperceptible shift between Allman Brothers and jazz combo happens when Andrew Steeno trades his over-the-shoulder bass for an upright. Drummer Zach Corder pounds the skins like a metronome, all in service to Caravello's vision.

Performance: How much can an artist serve an audience when almost no listeners are



DENNIS CARAVELLO

APPLE KAUFMANN

present? The Windy City native clearly takes his musical duties seriously, even on a quiet Thursday night short on music-lovers. Although Caravello is both inherently likable and comfortable speaking on stage, more insight into his catalog and personal history would have been appreciated. For the set's second number, he invited opener Katie Frank to join in, a seemingly unrehearsed decision. This collaboration was organic, as Caravello had just backed the pixie-like singer during her set.

Summary: Dennis Caravello is an adept and genuine performer. Without exception, his songwriting is warm and insightful. The question remains whether that's enough to generate stronger accolades, as our stages are already brimming with powerhouse artists of commensurate and even higher capabilities. In the meantime, he seems content painting sonic designs with sincerity in Music City's far-flung corners.

—Andy Kaufmann

Now expanded for 2022 is our exclusive list of Film/TV Music Supervisors and Post-Production companies.
All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

1 SOUNDTRACK CENTRAL
5062 Lankershim Blvd. #174
N. Hollywood CA 91601
818-505-9537
Email: info@SoundtrackCentral.net
Web: SoundtrackCentral.net
Contact: Jay Warsinske & Madeleine Smith
How to Submit: Mail CD to address or email Soundcloud links

35 SOUND
P.O. Box 217
Pacific Palisades, CA 90272
310-454-1280 Fax 310-454-3443
Email: gmarq@35sound.com
Web: 35sound.com
Music Supervisors: G. Marq Roswell, Carter Little
Credits: Man With the Iron Fists, Half the Sky, Birth Story, The Bronx is Burning
How to Submit: no unsolicited material

5 ALARM
2140 N. Hollywood Way, #11028
Burbank, CA 91505
626-304-1698, 800-322-7879
Email: terrilyn@rescuerecords.net
Web: 5alarmmusic.com

AIR-EDEL USA
1416 N. La Brea Ave.
Hollywood, CA 90028
323-802-1670
Web: airedel.com
Credits: see web
How to Submit: does not accept unsolicited composer submissions

Additional location:

Air-Edel Associates Ltd.
18 Rodmarton St.,
London W1U 8BJ
+44 (0)207 486 6466

AUDIO MOTION MUSIC
8851 A1A South
St. Augustine, FL. 32080
305-859-1697
Email: info@audiomotionmusic.com
Web: audiomotionmusic.com

Additional locations:

Atlanta, Boston, New York, London

BROOKE WENTZ - THE RIGHTS WORKSHOP
230 California St. Suite 602
San Francisco, CA 94111
415-561-3333
Email: info@rightsworkshop.com
Web: rightsworkshop.com
Contact: Brooke Wentz
Comments: Music director for ESPN, TechTV, Time's Square Millennium Celebration, award-winning soundtrack producer; extensive music and IP rights experience. MBA.
How to Submit: submissions@rightsworkshop.com

CINECALL SOUNDTRACKS
P.O. Box 854
Red Bank, NJ. 07701
732-450-8882
Web: cinecall.com
Contact: George McMorrow
How to Submit: no unsolicited material

CLEARSONGS
244 Fifth Ave, Suite 2262
New York, NY 10001
212-627-8767

Email: jim@clearsongs.com
Web: clearsongs.com/contact.html
Contact: Jim Black
Credits: HBO, Artisan, Lion's Gate, October Films, USA Films, Oxygen Music Works, Miramax, Columbia, Searchlight
How to Submit: no unsolicited material

Additional location:

8240 Beverly Blvd., Ste. 15
Los Angeles, CA 90048
323-419-3898
Contact: Gabe Hilfer
Email: gabe@clearsongs.com

CODA MUSIC SERVICES, INC.
17345 Marlin Pl.
Lake Balboa, CA 91406
818-317-9332
Email: margaret@codamusicservices.com
Web: codamusicservices.com
Music Supervisors: Margaret Guerra Rogers, Kelly Bennett, Alvaro Morello, Dayna Demaine

Credits: 30 Días con Anuel, HBO Live on Max Series, Así Se Baila, Enamorándonos, Real Women Have Curves, East Los High, La Voz, En Letra de Otro, Mariposa del Compo, Decades of Fire, Jodi Arias Story, Pequeños Gigantes, La Banda, Escaramuza: Riding on the Heart, Tortilla Heaven, Tales of Masked Men, The Outsiders (series), Highlander (series), Price of Glory, Chicano Rock! The Sounds of East Los Angeles, Gloria Estefan: Sangre Yoruba, For Love or Country: The Arturo Sandoval Story
How to Submit: no unsolicited material

CREATIVE CONTROL
5239 Sepulveda Blvd., #2
Culver City, CA 90230
Email: info@creativecontrolent.com
Web: creativecontrolent.com
Contact: Joel C. High
How to Submit: Email before sending material

DANCING MICE PRODUCTIONS
1234 Delaware Ave.
Buffalo, NY 14209
716-885-3030 Fax 716-885-4040
Email: dancingmice@yahoo.com
Web: dancingmice.net
Contact: Scottpatrick Sellitto
Credits: Miami Vice, Ultraviolet, Eight Below, 3 Needles, Tesseract, Head In The Clouds, Dom, Tart, Ms. Globe Pageant 2001
How to Submit: please send product for review along with bio and any additional information you may feel would be helpful in the review process to our U.S. Headquarters. Do not call or email. We will contact you if interested.

DAVID FRANCO, PRODUCER
International Productions
Film/TV/Music
Sherman Oaks, CA, 91403-USA
Cell: 310-721-3977, 818-922-2096

DE ROCHE MUSIC
1004 Commercial Ave. PMB 586
Anacortes, WA 98221
818-216-9670
Email: deRochemx@aol.com,
Web: derochemusic.com
Contact: Ross De Roche, Jonathan deRoche
Credits: Deadpool 2 (2018), the Magnificent Seven (2016), SWAT, Castle, Guardians of the Galaxy, The Spy Who Dumped Me
How to Submit: no unsolicited material

DESERT C.A.M. STUDIOS
78677 Rainswept Way
Palm Desert, CA 92211-3035 - 760-972-4559
WB/Burbank office 818-795-4235
Email: Daniel@DesertCAM.com or Chip@DesertCAM.com
Web: DesertCAMstudios.com
Contacts: Chip Miller (Director/Producer/Writer/Music Producer) & or & Daniel Pomeroy (VP Music Supervisor/Film & TV Licensing)
How to Submit: For unsolicited materials, CD and/or DVD physical formats only. For industry submission products, e-cards, music transfer links or CD and/or DVD formats

DONDI BASTONE
Web: facebook.com/dondi.bastone
Credits: Election, The Crew, The Descendants, more
How to Submit: unsolicited material accepted

EMOTO MUSIC
814 S. Spring St., 7th Fl.
Los Angeles, CA 90014
310-399-6900
Email: paul@emotomusic.com
Web: emotomusic.com
Comments: work with various filmmakers
How to Submit: no unsolicited material

GOODNIGHT KISS MUSIC
808-331-0707
Email: janet@goodnightkiss.com
Web: goodnightkiss.com
Contact: Janet Fisher
Credits: HBO, Showtime, NBC
How to Submit: please see web

IDM MUSIC
111 East 14th Street, #140
New York, NY 10003
212-695-3911
Email: miriam.westercappel@idmmusic.com
Web: idmmusic.com
Comments: Music licensing and music clearance, music representation; master and publishing, music supervision, catalogue and copyright admin.

Credits: ABC, BBDO, CBS, Disney, Fox, HBO, MTV, Showtime, Grey Worldwide, NBC - check site for full list.
How to Submit: send us an email

IMC ENTERTAINMENT GROUP
19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
Email: rivers@SylvesterRivers.com
Web: SylvesterRivers.com
Contact: Sylvester Rivers
Music Supervisors: Sylvester Rivers

INAUDIBLE
Los Angeles, CA
818-385-3400 Fax 818-385-3456
Email: info@inaudibleprod.com
Web: inaudibleprod.com
Music Supervisors: Peter Afterman, Alison Litton, Jane Berry
How to Submit: No unsolicited material

LICENSE YOUR MUSIC
Web: licensyourmusic.com
Contact: A&R
How to Submit: email streaming links only

MARTUNE MUSIC
P.O. Box 416
Pasadena, CA 91102
626-441-0400

Email: martune@sbcglobal.net
Web: martunemusic.com

MICHAEL WELSH PRODUCTIONS
2215 Lambert Dr.
Pasadena, CA 91107
626-796-0961
Email: info@michaelwelshprods.com
Web: michaelwelshprods.com
Contact: Michael Welsh
Comments: Music searches and clearances.
Credits: Macy's, Gap, American Eagle Outfitters, DKNY, FedEx, Old Navy, Mitsubishi, Ford, Banana Republic, Yahoo, Nokia, Chivas Regal, Payless Shoes
How to Submit: No unsolicited material

MIKE FLICKER MUSIC SERVICES
Burbank, CA
Web: mikeflicker.com
Contact: Mike Flicker
Music Supervisors: Mike Flicker, CEO
Credits: Viacom, 20th Century Fox, Showtime, Granada Entertainment, WB, ABC
How to Submit: no unsolicited material

MORRIS & YOUNG
310-699-7026
Email: music@morris-young.com
Web: morris-young.com
Contact: Wendy Morris
Credits: The Tonight Show with Jay Leno, Project Runway, CBS Sports Spectacular

MUSIC ORANGE
1 Icehouse Alley
San Francisco, CA 94111
415-398-6264
Email: info@musicorange.com
Web: musicorange.com

MUSIC WITHOUT BORDERS (MWB)
159 Fishing Trail
Stamford, CT 06903
203-428-6720
Email: info@musicconsultant.net
Web: musicwithoutborders.com
Contact: Steve Lurie, Founder and President

NAXOS OF AMERICA
113 Seaboard Lane, Suite B-100
Franklin, TN 37067
615-771-9393
Email: naxos@naxosusa.com
Web: naxos.com
How to Submit: no unsolicited material

NEOPHONIC, INC.
Los Angeles, CA
310-550-0124
Email: soundtracks@neophonic.com
Web: neophonic.com
Contact: Evyen Klean, music supervisor; PJ Bloom, music supervisor
How to Submit: We do not accept unsolicited music submissions.

PEACE BISQUIT
Brooklyn, NY
718-789-1689
Email: staff@peacebisquit.com
Web: peacebisquit.com
How to Submit: no unsolicited material

PUSH.audio
1327 Grandin Rd SW
Roanoke, VA 24015
Email: sdudley@push.audio
Web: push.audio
Music Supervisors: Scott Dudley, Corey English, Kirk Dudley

Credits: BRIT Awards, FOX Sports, ESPN, NBA/TNT, Red Bull, MTV, VH1, WSOX/NBC, FOX, SBNation

REEL ENTERTAINMENT
11684 Ventura Blvd., Ste. 134
Studio City, CA 91604
310-428-5924

Email: info@reelent.com
Web: reelent.com
Contact: Mark Wolfson
Credits: The Playtone Company, Mi Vida Loca, Philadelphia, Stop Making Sense, Silence of the Lambs, Colors
How to Submit: Email submission request

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

RIGHTS WORKSHOP, THE
353 Kearny Street, Floor 4
San Francisco, CA 94108
415-561-3333
Email: submissions@rightsworkshop.com
Web: rightsworkshop.com
Contact: Maryam Soleiman, Brooke Wentz
Credits: La Mission, Everyday Sunshine: The Story of Fishbone, The Devil & Daniel Johnston, American Hardcore
How to Submit: Direct any content to the email address

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

SL FELDMAN & ASSOCIATES
200-1505 W. 2nd Ave.
Vancouver, BC V6H 3Y4
778-945-3167
Email: info@feldman-agency.com
Web: feldman-agency.com
Styles: all
Credits: Defining Gravity, Imaginarium of Doctor Parnassus, Frankie & Alice. From country to folk, hip hop to rock, pop to opera and everything in between, TFA represents acts that will meet your entertainment needs.
How to Submit: no unsolicited material accepted

Additional location:

8 Elm St.
Toronto, ON M5G 1G7
416-598-0067

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

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

SONGFINDER
Atlanta, GA
404-437-7978
Email: info@songfinderlicensing.com

Web: songfinderlicensing.com
Contact: Melissa Love, Sr. Director

SOUNDTRACK MUSIC ASSOCIATES
1601 North Sepulveda Blvd. #579
Manhattan Beach, CA 90266
310-260-1023
Email: info@soundtrk.com
Web: soundtrk.com
Contact: John Tempereau, Roxanne Lip-pel, Koyo Sonae
Music Supervisors: George Acogny, Anastasia Brown, Kathy Dayak, Jason Eldredge, Matt Kierscht, Frankie Pine, Michelle Silverman, Koyo Sonae
How to Submit: no unsolicited material

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

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

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

UMG NASHVILLE
222 2nd Ave., S. Ste 2200
Nashville, TN 37201
615-524-7500
Web: umgnashville.com
Styles: Country, rock, singer-songwriter
Clients: Shania Twain, Toby Keith, Willie Nelson, Ryan Adams, George Strait, Reba McEntire, more
Credits: Lost Highway, Mercury, MCA, Dreamworks
How to Submit: no unsolicited material

UNIVERSAL PRODUCTION MUSIC
2100 Colorado Ave
Santa Monica, CA 90404
800-858-8880, 972-389-2820
Email: production.upm.us@umusic.com
Web: universalproductionmusic.com/en-us
How to Submit: no unsolicited material

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

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

WARNER/CHAPPELL PRODUCTION MUSIC
777 Santa Fe Ave.
Los Angeles, CA 90021
888-615-8729
Email: info@warnerchappellpm.com
Web: warnerchappellpm.com
How to Submit: We do not accept composer demos and library discs for

consideration. We only accept emails with a link to your music. NO music files attached to the email

Additional locations:

21 Music Square E
Nashville, TN 37203
615-733-1880

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

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

Additional locations:

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

Music Sales Group Hire Library
Unit F3
Dettingen Way
Bury St Edmunds, Suffolk, IP333TU UK
Email: music@musicsales.co.uk

Denmark, Spain, France, Germany, Australia, Japan, Southeast Asia, China

POST-PRODUCTION

CALIFORNIA

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

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

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

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

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

Additional locations:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SPIRIT MUSIC COLLECTIVE, THE
12711 Ventura Blvd., Ste. 110
Studio City, CA 91604
818-508-3303
Email: scott@themusiccollective.com
Web: themusiccollective.com
Basic Rate: call for info

Additional locations:

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

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

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

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

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

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

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

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

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

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

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

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

WESTLAKE RECORDING STUDIOS
7265 Santa Monica Blvd.
West Hollywood, CA 90046
(323) 851-9800
Email: Bookings@WestlakeStudios.com
Web: WestlakeStudios.com
Contact: Steve Burdick
Basic Rate: Call or Email for Information

Additional Location:

8447 Beverly Blvd.
Los Angeles, CA 90048

FLORIDA

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

Additional locations:

3330 Cahuenga Blvd. W., Ste. 200
Los Angeles, CA 90068
818-766-5000
12121 Wilshire Blvd.

Los Angeles, CA 90025
818-766-5000

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

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

COMTEL TELEVISION PRODUCTION FACILITIES

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

ILLINOIS

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

Additional locations:

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

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

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

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

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

Additional locations:

530 Wilshire Blvd., Ste. 400
Santa Monica, CA 90401
310-319-9908
Email: joni@whitehousepost.com
Contact: Joni Williamson

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

The Heal's Building
No. 1 Alfred Mews- 5th Fl.

London, W1T 7AA
44-0-207-432-4300
Email: allen@whitehousepost.com
Contact: Chris Allen

MASSACHUSETTS

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

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

NEVADA

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

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

NEW JERSEY

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

NEW YORK

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

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

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

MAGNETIC POST PRODUCTION
4 Marshall Road, Suite 221
Wappingers Falls, NY 12590
212-598-3000
Email: harry@magneticimage.com
Web: magneticimage.com
Basic Rate: call for info

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

MOVING PICTURES
145 6th Ave., 7th Fl.
New York, NY 10013

212-924-7364
Email: info@mpny.tv
Web: mpnytv
Basic Rate: call for info

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

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

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

Additional locations:

3317 Hamilton Ct.
Farmington Hills, MI 48334
248-553-4044
Email: info-detroit@yessian.com

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

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

PENNSYLVANIA

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

TENNESSEE

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

TEXAS

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

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



AMERICANAFEST

SEPTEMBER 13-17, 2022

NASHVILLE, TN

americanafest.com

Get in on the
**FRIDAY
FREEBIE!**

**MUSIC
CONNECTION**

Enter at musicconnection.com!

IT'S EASY!

SPARS.com

The Recording Connection

VOICE LESSONS

• MIGUEL • RIHANNA
• GWEN STEFANI • IGGY AZALEA
• ALL AMERICAN REJECTS
• COURTNEY LOVE
• PUSSYCAT DOLLS
• BRITNEY SPEARS
• COLBIE CAILLAT
• JIMMY EAT WORLD
• JACK BLACK • KALI UGHIS

lis lewis

SKYPE LESSONS 213.880.5123
www.TheSingersWorkshop.com

Soundcheck Studios
North Hollywood, CA

24 Hour Lockout Studios

Drum rooms to huge band rooms
Showcase room available for live streaming!!

COVID-19 safety protocols in effect & all A/C units are modified w/ ionization process that kills airborne pathogens

818.765.6600 818.823.8774
@soundcheckstudiosnoho www.soundcheckstudiosnoho.com

**MIX
DADDY**

#1 Online Mixing Source

Upload your files for Radio Ready Mixes
All Mixes Include Mastering
\$100 off first Mix mention this Ad
Upgrade your Mixes Today!

(702) 481-1663
Mix@mixdaddy.net
www.mixdaddy.net

Giving you the
treasures of
long hair

All lengths

937 W. Foothill Blvd
Monrovia, CA 91016
in
The Long Hair Company

(626)-791-7405

**HAIR
PIRATES**
Long Hair Shoppe

**RATED BEST VOICE LESSONS
IN LOS ANGELES**

• Top Ten Artists
• Grammy, Tony and Emmy Winning Artists
• "Best Voice Lessons in Los Angeles" – CBS
• 25+ Years Vocal Coach Experience

★★★★★

MICAH'S VOCAL COACHING
(323) 273-3532
WWW.MICAHPROVOCALS.COM

*Insure your Home Studio, Equipment, Gear,
and Guitars that matter to you most!*

For more than 40 years, Clarion Associates has specialized in recording studio and musical instrument insurance. We love home studios!

CALL TODAY!
1-800-VIVALDI (848-2534)
www.clarionins.com • clarion@clarionins.com

The Leader in Musical Instrument Insurance for 40+ Years

CA License #0605696 *Not all applicants will qualify **Coverage is subject to the terms and conditions of the policy

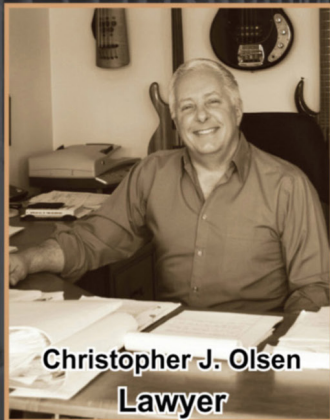
CLARION
ASSOCIATES, INC.
MUSICAL INSTRUMENT INSURANCE

MUSIC ATTORNEY

28 Yrs. Pro Attorney / 35 Yrs. Pro. Musician

Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation
- Contracts



Christopher J. Olsen
Lawyer

FREE EMAIL & PHONE CONSULTATION:

CALL OR EMAIL ANYTIME: 805-557-0660

CHRIS@CHRISOLSENLAW.COM

WWW.CHRISOLSENLAW.COM



***NOHO *WLA *VEGAS**

GET YOUR OWN PRIVATE STUDIO * 310-445-1151
STARTING AT \$290 PER MONTH

TKREHEARSAL.COM

FRANCISCO STUDIOS

MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

- BEST MONTHLY RATES IN TOWN
- OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)
- FREE PRIVATE PARKING
- FREIGHT ELEVATOR FOR EASY LOAD IN/OUT
- BONDED T1 WI-FI ACCESS
- 24 HOUR VIDEO SURVEILLANCE
- 5 MILES FROM DOWNTOWN LA

323-589-7028

WWW.FRANCISCOSTUDIOS.COM

www.narip.com/store

NARIP. Your record industry knowledge network.
Expert info for industry pros. By industry pros.
Get NARIP audio programs now!



Does your rehearsal studio
SUCK?
we can help

- HOURLY/WEEKLY LOCKOUTS
- FEATURING: HIGH CEILINGS,
- OPENABLE WINDOWS, PHONE JACKS,

- FREE UTILITIES,
- JUST 10 MINUTES FROM HOLLYWOOD!
- GATED PARKING LOT w/ REMOTE CONTROL ENTRY

If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.

That definitely does NOT suck!

(323) 263-7381

THIS STUDIO WILL TAKE YOUR MUSIC TO THE NEXT LEVEL

Jimmy Hunter's

CAZADOR

★ STATE-OF-THE-ART ProTools 10 HD6 ★


FREE Engineer • Producer • Vocal Coach
World Class Drummer (Live or Programmed)
Record Your CD With A ProTools Expert
Over 5,000 Songs Produced Here Since 1986



cazador.jimmy@gmail.com • (323) 655-0615 • www.jimmyhunter.com

Turn Your Fan from Bystander to Team Member

Build Lasting Bonds with Your Fans to Increase Profitability



"An effective experiential marketing strategy engages fans as individuals, people to people, vs. brand (or artist) to crowd. A creative, strategic VIP activation gives you the opportunity to foster a sense of discovery in fans."

During my time in the music industry, I've spent several years putting together partnerships between artists, event properties and brands to engage audiences in the most effective and authentic way possible. With artists breaking under the weight of content demands, how can we do what brands learned long ago and leverage the concert experience successfully?

Let's take a look at how experiential marketing can help bring fans into the fold:

TODAY'S AUDIENCE IS EVERYWHERE — USE IT!

We all know all too well that today's concert audience's attention is everywhere at once. Rather than lament, we can harness that power and give audiences the tools they need to share intentional messaging cross-platform.

When planning experiential activations on-site, encourage pre-event, post-event and in-concert sharing by giving the audience the tools they need to spread your message. These tools will empower your audience to be micro-influencers on your behalf:

- Contests
- AR filters
- QR codes
- Hashtags
- Swipe-ups

SMALL GROUP ACTIVATIONS

"Immersive experience," "experiential marketing," "interactive" Many of us have had one of those phrases thrown at us, only to walk away thinking; okay, but what does that mean?

An effective experiential marketing strategy engages fans as

individuals, people to people, vs. brand (or artist) to crowd. A creative, strategic VIP activation gives you the opportunity to foster a sense of discovery in fans.

I spoke to Marissa Turk, who has helped Walker Hayes become a viral sensation and stresses authenticity as the key to social success.

"Interactive events arm audiences with the ability to create authentic content of their own," said Turk, manager at SMACK Songs in Nashville.

Emotionally, this turns your fans into characters in your narrative rather than a passive audience. Use pre-show and backstage as an opportunity for one-on-one connection to turn your fan from bystander to team member.

BE INTENTIONAL, STRATEGIC AND NERDY

You can't assume that each artist's fans want the same thing. At Fog City, we immerse ourselves in both the artists' music and quantitative market research to create a strategy that supports larger goals.

By working with an artist's cross-functional team, we can create an integrated experience across all platforms—from Instagram to TikTok to website to email and back.

After experiences are put into place, it's imperative to track, analyze and report on effectiveness regularly so that pivots can be made as needed. This allows you to own your data insights, building a solid and devoted fan base.

Social media marketing is highly effective and something that the music business should be leveraging. However, with intentional, strategic small-group activations, we can take some pressure off of artists to be the only content creators and turn the audience into influencers. After all, artists can't "create something out of nothing" without first having the space for "nothing."

ERIN PARKER, founder of Fog City Presents in Nashville, is a 15-year music and events professional focusing on producing experiences that prioritize artists and their fans coming together to make memories that last a lifetime. To learn more, visit fogcitypresents.co.

HOME RECORDING... SOLVED.



JOHN LENNON SONGWRITING CONTEST WINNER, CARLA HASSETT (Jazz Category)

WITH HER NEW B16 MOTHERSHIP HOME RECORDING SOLUTION



B16 Motherboards:

- BMB1 - Avid DigiLink
- BMB2 - MAD1
- BMB3 - Dante
- BMB4 - SoundGrid
- BMB5 - USB 2.0
- BMB6 - AES/UBU

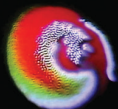
B4 MIC/LINE Daughter Card Features:

- 4-channel MIC/LINE ADC
- NextGen Analog BOPA14
- NEW BX6 input transformers
- ADC filter select

B22 ORCA Control Room Monitor Features:

- Audiophile attenuator
- 2 stereo speaker outputs and 1 headphone output
- 2 DAC channels with switchable BX5 transformers
- NextGen Analog BOPA14 or BOPA11

GET IT RIGHT THE FIRST TIME.



BURLACTICUS
RECORDING COMPANY

MADE IN THE USA

BURLAUDIO.COM





"Finally, a headphone
I can mix records on"

- Manny Marroquin, 11-time Grammy Winner

MM-500
SERIES
BY AUDEZE