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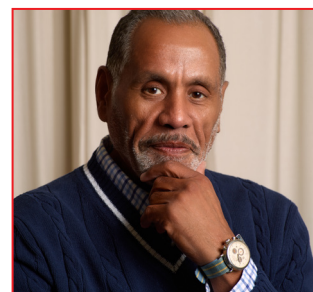


## 36 Adam Lambert

Music Connection chats with the American Idol alum about his touring role as frontman of Queen, new solo release *Afters* and acting on Broadway in *Cabaret*.

By Lyndsey Parker

Photos: Brian Ziff



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By Andy Kaufmann

## Mastering For Film/TV

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By Tracey and Vance Marino



## 56 Directory of Film/TV Music Supervisors

Compiled By Robin Rose



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# Bellos Audio

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

**A Family Devoted To Music and Audio:** Vlad Belonozhko, co-founder of revolutionary in ear audio company Bellos Audio with his brother Bogdan, traces his passion for developing new technology back to 2005 when he was in the popular alternative Christian band Sons of Day. His "tricky" right ear made every Custom In-Ear Monitor (CIEM) then on the market a tough fit, and he envisioned a potential opportunity to create products that would solve those challenges. One of his older brothers, Vitaliy, had been repairing CIEM and launched 64 Audio, a company dedicated to developing new products. During one of the band's touring hiatuses, Vlad and a team full of family members began pursuing a collective goal to create "unequivocally" the best custom in ear option on the market. Thanks to a series of breakthrough technologies—including the A Series, which featured technologies like venting from a sealed ear canal—64 Audio rose in five years to be one of the country's top three CIEM companies. Launched in 2022, three years after Vlad left 64 Audio, Bellos Audio developed its own unique vision for solving critical problems related to owning, maintaining and enjoying CIEMs.

**The X-Series:** Bellos Audio set out to solve some of the main drawbacks associated with CIEMs—fit issues, long build time (with most companies taking over a month to deliver), and expensive and long turnaround time on repairs (industry standard is two to three weeks). The company's X-Series solves these problems, starting with their revolutionary In-Air Canals technology. It's a proprietary design that enables a full seal at the aperture (entrance) of the ear canal—offering all the benefits of CIEMs such as isolation, a controlled mix and a secure fit without the discomfort of putting a CIEM very far into your ear canals. The X-Series monitors have virtually no fit issues because most that occur are in the long canal stem, and importantly, they fit very comfortably. The X-Series is designed using state of the art 3D printing technology, with a build



time of only five business days - and with their removable faceplate design, their repair time is only a single business day on average.

**X2 through X4:** All X-Series monitors have In-Air Canals, ATOM venting (a pressure relief system that vents air pressures that build up in a sealed ear canal) and the super durable RCX cable connector. The X2 is the most affordable model with two drivers (miniature speakers) and features a warm sound. On the X3, there is an added dynamic low driver which makes it more capable in the low frequencies; ideal for drummers and bass players, whose instruments have a lower register. The X4 builds upon the X3 but with an added ultra-high driver that expands and extends the high frequency range, delivering a very smooth, natural sound. Its tuning is finely crafted to deliver a reference warm sound signature that reveals every subtle detail of the music.

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**Celina Bolanos**

*Marketing and Social Media Coordinator*  
Fender

Fender have brought in **Celina Bolanos** as the **Marketing & Social Media Coordinator** for Jackson, EVH, Charvel, and Gretsch brands. Originally from Virginia, they have previously worked within marketing and publicity at Warner Music Group, APG and Mythical Entertainment. They've also previously collaborated with 4 different independent music publications, specializing in punk/metal coverage. Also known as a self-proclaimed dot-connector, Celina is a Japanese-Salvadoran fine artist turned entertainment marketer. For more, contact [avelasquez@fender.com](mailto:avelasquez@fender.com).



**Dave Bryce**

*VP, Sales and Marketing*  
Royer Labs

**Royer Labs** has announced the appointment of **Dave Bryce** to the position of **VP Sales and Marketing**. Bryce assumes the responsibilities previously managed by John Jennings following his ascension to becoming the company's new President. Bryce started with Royer Labs in June and is stationed at the company's headquarters in Burbank, CA. In his new role with Royer Labs, Bryce is responsible for a variety of functions including overseeing and expanding Royer's global sales network, managing the company's marketing team strategies and execution, and providing market insight. For more, contact [rogerm@mountaincrest.net](mailto:rogerm@mountaincrest.net).



**Justin Bumper Reeve**

*Senior Vice President*  
Virgin Music Group

**Virgin Music Group** announced that the company has named **Justin Bumper Reeve** as **Senior Vice President** of Global Sync. In his new role, Reeve will oversee a global team that creates opportunities for Virgin Music Group artists and labels in advertising, film, television, trailers, video games, and more. "Bumper is one of the most successful and respected creative sync executives in the business," said Jeremy Kramer, Executive Vice President of Global Marketing at Virgin Music Group. "He is already proving to be invaluable for our label and artists clients around the world." For more, contact [jv@spinlab.net](mailto:jv@spinlab.net).



**Dana Ruzicka**

*Chief Operating Officer*  
Universal Audio Inc.

**Universal Audio Inc.** has welcomed **Dana Ruzicka** to its executive team, reporting to founder and CEO Bill Putnam Jr. Ruzicka joins UA as a lifelong musician and accomplished leader with nearly 30 years of industry experience, most notably at Avid Technology where he held critical roles including Vice President of Strategic Alliances, Vice President of Product Management, Vice President of Market Solutions, Senior Vice President and General Manager, and Chief Product Officer. "There's no other industry I'd rather be in. Music creation has been my life's creative passion," says Ruzicka. For more, contact [press@uaudio.com](mailto:press@uaudio.com).



**Ethan Kaplan**

*Chief Digital Officer*  
Universal Audio Inc.

**Universal Audio Inc.** has welcomed **Ethan Kaplan** to its executive team, reporting to founder and CEO Bill Putnam Jr. Ethan Kaplan joins UA as a longtime leader in digital music technology, with 25 years creating digital transformations at Fender Music, Live Nation Labs, Warner Music Group, and most recently leading A.I. investments at Smash Capital. "Music changed my life, and continues to do so every day," says Kaplan. "UA has always stood for the power of music to move people—a true enabler of joyful noise. To be part of a team fostering something so powerful is humbling and exciting." For more, contact [press@uaudio.com](mailto:press@uaudio.com).



**Julia Rubio**

*Executive Director*  
NAMM Foundation

**NAMM** (The National Association of Music Merchants) has announced **Julia Rubio** as the new **NAMM Foundation Executive Director** to help fulfill its mission of strengthening the music products industry and promoting the pleasures and benefits of making music. Rubio succeeds Mary Luehrsen, the Foundation's former executive director and NAMM's senior public policy advisor, who will be retiring later this year. "Julia's abundance of experience and expertise in music education and performance will have an immediate global impact on The NAMM Foundation," said John Mlynczak, President and CEO. For more, contact [mbeccari@lippingroup.com](mailto:mbeccari@lippingroup.com).



**John Beasley**

*President*  
International Society of Jazz Arrangers and Composers

The **International Society of Jazz Arrangers & Composers (ISJAC)** announces new leadership to further the impact of jazz composers and arrangers on music. **John Beasley** was appointed **President**, succeeding co-founder Chuck Owen, whose vision and guidance have been instrumental in shaping the organization since it's founding. "I am fortunate to receive the baton from Owen, who has left a solid and well-marked footprint, said Beasley. "I'm most excited to bond and exchange ideas with our current and new members across the globe" For more, contact [don@dlmediamusic.com](mailto:don@dlmediamusic.com).



**Jessica Roffe**

*Associate Director, Industry Relations*  
SoundExchange

**SoundExchange** has announced that music industry veteran **Jessica Roffe** has joined the company as an **Associate Director** on the Industry Relations team. An accomplished executive with artist relations, brand marketing, TV/film production, and royalty distribution experience, Roffe has built a strong and diverse network gained through multi-faceted roles at MTV and MTV Tr3s, BMI, NBCUniversal/Telemundo, and HBO's *A Tiny Audience*, as well as her own AsWISH Productions. Based in Miami, Roffe will report to Doug Cohn, Vice President, Artist & Label Relations. For more, contact [jv@spinlab.net](mailto:jv@spinlab.net).







## ◀ FENDER PLAYER II SERIES GUITARS AND BASSES

**Never content to rest** on their laurels, and billed as “The World’s Best-Selling Guitar Series Just Got Better: Player II Boasts Premium Specs and Never-Released Vintage Car-Inspired Colorways,” Fender has released its update to the wildly successful 2018 Player Series, The Player II Series.

Since its inception in 2018, the Player Series ranks as Fender’s best-selling range of electric guitars of all time due to its popularity with new players and more experienced guitarists, with its feature set and price point. The Player II Series takes the best of its predecessor’s features and improves them with upgraded specs like rosewood fingerboards, modern “C” necks with rolled edges, new options for chambered ash and chambered mahogany bodies and never-released vintage color choices—Coral Red, Aquatone Blue, Hialeah Yellow and Birch Green—’50s and ’60s vintage car colors, “pulled from the archives.”

“The Player II Series represents our continued evolution in design and functionality,” said Justin Norvell, EVP of Product, FMIC. “We listened to the feedback from musicians around the world and incorporated their insights to refine and innovate our instruments. The re-introduction of rosewood fingerboards is a restoration

of the ‘original Fender recipe’ and will no doubt be a fan favorite—but we didn’t want to stop there. We’ve also incorporated our rolled fingerboard edges for a broken-in feel, upgraded hardware, and have some new body options as well—which underscores our commitment to providing players and creators with the tools they need to express their unique sound and style. The Player II Series is not just an upgrade, it’s a detailed re-imagining of our core silhouettes, highlighting our dedication to quality and the continuous refinement of our instruments.”

Options for chambered ash and chambered mahogany bodies for the Player II Stratocaster and Telecaster models will be available in October. Designed for musicians ready to elevate their craft, the Player II Series sets a new standard for quality and performance in the mid-price range. Series models include Stratocaster, HSS Stratocaster, Telecaster, Jazzmaster, Jaguar, Mustang, LH Stratocaster, HH Telecaster, LH Telecaster, Precision Bass, Jazz Bass, and Mustang Bass models. Made in Ensenada, Mexico. \$799-\$929

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

## ▶ D’ADDARIO AUTOLOCK SWIVEL GUITAR STRAP

**D’Addario has come up** with a simple and affordable solution to the age-old problem of guitar straps versus Strap Locks. The D’Addario Auto Lock Guitar Strap is a simple integrated strap locking system and requires no drilling or luthiers. Simply slide the strap end over the guitar strap buttons and you are locked in—it’s that easy. The grey latch is spring-loaded so it automatically clamps down on the strap button and won’t come loose until you release it. Just push up on the grey latch, slide off the end, and the strap is removed.

This innovation is a welcome relief to the market. If you have been playing guitar for a length of time, no doubt you have either seen or been the victim of a guitar strap letting go and damaging a precious expensive guitar. Additionally, it is ready to go right out of the store. You don’t have to consider whether to drill an expensive or vintage guitar—long a negative aspect of most of the Strap Lock. It just snaps right on.

I found the Auto Lock to be very secure and easy. The strap version I tried is made of Polypropylene, which has a similar feel to Nylon... it is a bit slippery, and the guitar moved a bit, so it made me want to try the leather version of the strap. New, and an additional innovation of this particular guitar strap is the Swivel feature. The Auto Lock Swivel is designed specifically for guitars with rear-facing strap buttons. Rear-facing strap buttons can be a challenge for standard straps and can lead to twisting. This may cause the strap end to stretch, creating a risk that the guitar may fall off. The Auto Lock Swivel rotates as the strap is pulled in different directions and eliminates this issue completely. The strap stays straight and comfortable for the player.

Two things to be careful about—use care when installing the strap on a guitar with a neck heel strap button, it can get a little tight there. Also, I would remove the strap when putting a guitar in a case so that the strap swivel does not hurt the guitar.

The Auto Lock Swivel Strap was forged by virtuoso guitarist Joe Satriani and inventor Ned Steinberger. Steinberger designed the Auto Lock and Satriani formulated the swivel concept.

Available with multiple graphic designs, styles and materials, the Auto Lock Guitar Strap works with most strap buttons on the market. Ideal for electric guitar, acoustic guitar and bass. \$16.99-\$39.99

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## ▶ ROLAND RE-201 SPACE ECHO PLUGIN

Introduced in 1974, the Roland RE-201 Space Echo is an iconic effect processor. Revolutionary and state-of-the-art then, it used analog tape, three evenly spaced tape heads, and a spring reverb to provide a wide range of echo effects that has been embraced by musical artists ever since. Crafted by Roland, the original creators of the Space Echo, this plugin makes it available for your digital audio workstation.

The latest modeling technologies, combined with extensive analysis of various vintage RE-201s ensure that this plugin captures the sound and feel of the original Space Echo. Roland recreated every element and interaction to digitally capture its distinct analog character. All factors contributing to the RE-201's sound, including the tape path, record/playback mechanism, motor variations, preamp coloration and unit condition, were considered. In the original, intuitive controls offered quick access to single delays, head combinations, and real-time effects such as pitch shifts and self-oscillation, and this has been faithfully recreated. Using the emulated transistor preamp, warm overdriven tape saturation is easily dialed in. The RE-201's delays and reverb offer fat retro tones. The delay and reverb can be used separately or together, and tone controls enable precise sound shaping.

While the plugin retains the sound and behavior of the original unit, it also introduces new features. In particular, I love the new stereo mode which really is essential for modern production. Six tape-speed LFO shapes offer further sonic variations. 50 Presets enable great starting points for instruments or vocals. Different vintage RE-201 units exhibit unique sonic traits based on age, tape life, and maintenance. A really cool aspect of this plugin is that it includes controls to modify overall condition, tape wow and flutter, and motor torque, allowing simulation of a new unit to one showing signs of wear. The key aspects of the RE-201's character are modeled with accuracy.

With the RE-201 Space Echo, the vintage tape echo sound of 1974 is now available as a plugin enabling the authentic analog character of the original for your DAW. The RE-201 Space Echo Software Effect is available exclusively through the Roland Cloud Ultimate membership, which includes a 30-day free trial. Roland Cloud is a four-tiered membership plan that offers access to dozens of great vintage and modern sounds. Just join and install the Roland Cloud software. Roland Cloud also provides access to a variety of creative tools for music production, including software versions of vintage instruments, GALAXIAS, ZENOLOGY, Sound Packs, Wave Expansions, and more.

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



## ◀ HERCULES MIC AND ACCESSORY STANDS

**Hercules. The name conjures strength.** The Roman character Hercules is famous for his strength and far-ranging adventures. You would expect Hercules Stands to be strong—and they very much are. Whether it be live or studio use, instrument and microphone stands take a tremendous amount of abuse. We've all seen mic stands getting thrown in the back of a car or dropped, then we wonder why they are missing parts!

The mission statement from Hercules Stands sums it up: "TRUST. You deserve a stand that is stable and strong, that can hold your instruments and devices securely and safely. At Hercules, every stand symbolizes a solution; inspired by musicians like you, from all over the world, to give your instrument the respectful rest it deserves. Our stands and holders employ leading edge materials and features, the highest quality of construction, and next generation function and design. These guiding principles ensure Hercules Stands are the best option for any instrument or device that you need held securely and conveniently."

Hercules Stands makes solution-oriented products for most instruments, microphones, multimedia applications and DJ's. I was able to explore a few of their products hands on. The two-in-one Tablet and Phone Holder DG307B is designed to securely hold either a tablet or phone to a music stand, horizontally or vertically. I found it to be lightweight yet sturdy, precise and very adjustable. The rubber pads held electronics with no wobble or looseness. The machining of the product has the feel of a high-end product, yet at \$49.99 is affordable.

The Double Boom Microphone Stand MS464B PRO is a unique product. With two adjustable booms on the same stand, it is designed for two microphones, perhaps a singer with an acoustic guitar needing to be miced. Eliminating clutter onstage or in the studio is the goal of this stand, and it does so nicely in a compact way. Anyone who has wrestled with using two mic stands for this purpose knows how awkward it can be. And at \$84.99, it beats the cost of having to buy two mic stands.

Finally, I checked out the EZ Clutch Tripod Hideaway Microphone Stand MS523B PRO. This strong and lightweight stand is also secure and accurate. The clutch design is unusual for studio mic stands, yet I felt that it was made in a way that you could still park a \$5,000 tube mic on it without fear. Recommended at \$95.99.

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

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



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### On That Note: A Memoir of Jazz, Tics, and Survival

By Michael Wolff  
(paperback) \$15.99

Renowned jazz musician Michael Wolff's best-selling autobiography is now updated and available on Audible. Wolff, who does

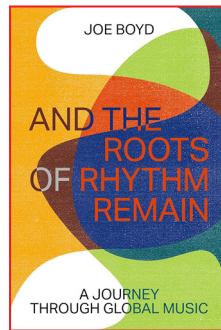


his own narration, composed an original musical score to accompany the audiobook, details his roots growing up Jewish in the segregated south. Also supporting this release is Wolff's *Memoir*, his first studio album in four years.

### And The Roots Of Rhythm Remain: A Journey Through Global Music

By Joe Boyd  
(paperback) \$40

Legendary record producer (Pink Floyd, Nick Drake, R.E.M.) and author (*White Bicycles*) Joe Boyd's new book explores musical traditions around the world, compounding decades of travel, research, interviews, and years spent



producing music in Cuba, Brazil, Bulgaria, Mali, Hungary, Spain, India, U.K. and beyond, while highlighting the impact on Western popular culture: tango pre-World War I, Latin dance across the '30s, '40s and '50s, reggae in the '70s, pre-Beatles bossa nova.

### Black Sabbath: The Comic Book

By Todd Matthy  
(paperback) \$7.99

Opening on Tony Iommi's tragic accident that led to losing the tips of his fingers, the Sabbath "origin story," to assembling avengers Bill Ward, Geezer Butler and finally Ozzy, (leading to the earth shaking release of "Iron Man"),

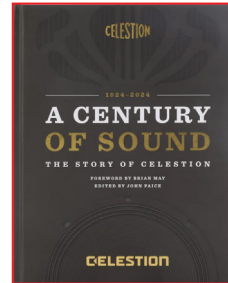


the dark comic book treatment to document the band's history and impact, compliments to the illustrations by Martin Gimenez and Noumier Tawilah, is exciting and fitting, dramatizing the drugs, lore, and "villains" in the revolving frontman slot (Dio, Rob Halford).

### A Century of Sound: The Story of Celestion

By John Paice  
(hardcover) \$70.00

With a foreword written by Brian May of Queen, *A Century of Sound: The Story of Celestion* is a detailed and engrossing history that tells how Celestion grew from being two men

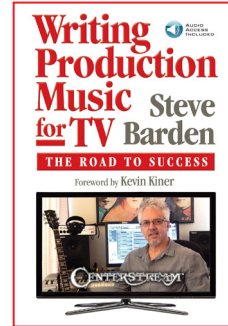


building radiograms in a tiny factory in London to become an internationally renowned loudspeaker brand. Artifacts and anecdotes have very little to do with loudspeakers, but are all part of the history of Celestion.

### Writing Production Music for TV

By Steve Barden  
(paperback) \$29.99

Any composer interested in earning money writing music for television is should take note. Production music composer Steve Barden leads you through the steps necessary to succeed in the music business: finding music libraries; submitting music; joining a performance rights organization; understanding contracts; and even revealing potential earnings. The author breaks

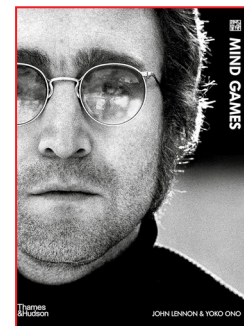


down the content into five sections: Defining Production Music/Uses, Composing for TV (versus film or writing songs), Technical Aspects (recording, mixing, backups, organization), Money Matters and finally Networking/Social Media.

### Mind Games

By Todd Matthy  
(hardcover) \$60

*Mind Games* explores the writing, recording, and release of John Lennon's celebrated fourth solo album, and the era that inspired it. This tome presents handwritten lyrics, letters, artworks by Lennon and Ono, and previously unseen



photography alongside firsthand commentary about the lyrics, songs, and album artwork, as well as contributions from the musicians, friends, engineers, and key figures involved in the making of this landmark record.



# SHOW NY



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## Landr

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**Working For Musicians Since 2013:** Since Pascal Pilon and his initial partners launched Landr in 2013, the multi-faceted Canadian based company's driving philosophy has "flashed" like a huge neon sign at the top of their home page: We Work for Musicians. Starting with their revolutionary mastering service—which allows users to harness the music industry's greatest A.I. mastering algorithm to "take your music from good to great"—their mission from the start has been to give music makers the freedom to create and be heard. Landr's growing team is comprised of left brained technologists, right brained music professionals and everyone in between—i.e. mastering engineers, music producers and other creatives. Rather than launching with an array of services, the Landr team listened to the feedback of its fast-growing membership to pinpoint the best additional offerings to help emerging musicians create and market their music. Daniel Rowland, Head of Strategy and Partnership, says, "The creator tools industry has many amazing companies, but their services are specific and fragmented, with different subscriptions for each service, like plugins, samples and distribution. Landr's goal is to reduce that friction by putting every tool and service our subscribers could need under a single offering and a reasonable price."



**Growing Subscriber Base and Array of Tools:** Landr's stats show their increasing impact on the industry—6M registered users in addition to 160K YouTube subscribers. Though Warner Bros. and Sony are investors and they work with large and small labels, their main clientele are indie music creators working on getting to the next level. In addition to unlimited online A.I. Mastering and their Mastering plugin, LANDR Studio includes distribution (unlimited releases to 150 platforms, allowing artists to keep 100 percent of their royalties); two million royalty free samples (and a DAW plugin for quick access); 30+ VST plugins to help achieve a professional sound quickly; remote collaboration tools; and the more recent inclusion of online courses.

**Online Courses and Marketplace:** Landr Studio now includes over 100 online courses covering all areas of the industry, allowing users to "learn from the best" and "jump start your journey to music mastery." These range from music production, marketing and growing Spotify listeners, to evergreen instruction on playing funk guitar. Categories include Ableton, FL Studio, Logic Pro, Studio One, Guitar, Music Theory, Sound Design Promotion and Social Media and Mixing. Landr also has a Collaboration hub which allows users to share their music; chat and get feedback from other users; connect and work with other creators; and hire seasoned professionals and/or sell their own services.

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**▲ ENGINEER AUDREY MARTINOVICH CHOOSES FOCUSRITE INTERFACE**

Audrey Martinovich is co-owner at Audio for the Arts, a recording studio in Madison, WI, where she serves as audio engineer and music producer. When she is working in the studio or, as she often is, recording on location, she relies on interfaces from Focusrite. Martinovich's mobile recording setup is configured to record trumpet/piano contemporary classical works with Jean Laurenz.



**▲ FERNANDO PERDOMO'S SOUNDCRAFT CONSOLE**

"My favorite piece of gear is my Soundcraft Signature MTK 22 Console," power-pop artist Perdomo recently told us. "I am an old school record producer who prefers to play music than program it. I require more inputs than most in my studio and for years I topped off at 16 inputs with my Digidesign Digi 002 interface plus Adat Lightpipe 8-channel from Behringer or PreSonus. A few years ago, I gave the Soundcraft MTK 22 a shot which is an old school mixing board with a built in 22 in D/A converter and it blew my mind. It has preamps borrowed from the legendary Ghost console and they sound incredible."



**▲ HOWARD BENSON CROSS 100 BILLION STREAMS**

Producer and songwriter Howard Benson recently added another major career achievement to his ever-impressive list of accolades. The works created in part by Benson have surpassed 100 billion streams. "I've been blessed with a long career in a business where every day I always looked forward to the work and delivering my best for the client," Benson shared.



**▲ O SAY CAN YOU SEE ZESHAN B**

Indian-American singer-songwriter Zeshan B has released a new studio album, *O Say, Can You See?*. The 13-song collection of social justice tunes blends Chicago soul and R&B with gospel music, classical orchestrations and jazz improvisation, plus the Urdu music Zeshan grew up with. *O Say, Can You See?* is executive produced by former U.S. Attorney for New York's Southern District, Preet Bharara (right).

**PRODUCER PLAYBACK**

*"The great thing about collaboration is that if you put five producers in a room, what you'll come up with is epic because that's five different points of view."* - AMADEUS







### ▲ STEVE AOKI AND NE-YO GET THEIR PARAGON

Steve Aoki recently released his ninth studio album *Paragon*. The 18 tracks, crafted in Aoki's Las Vegas studio, and while touring across Australia, Europe, Africa, South America, and beyond over the past year, highlight collaborations with both established and emerging artists from around the globe, including Kid Cudi, NE-YO, Lil Jon, Major League DJZ, Kalan.FrFr, Bassjackers, and several others.



### ▲ OPEN JAR STUDIOS ANNOUNCES BROADWAY INCLUSION PROJECT

Open Jar Studios announced that applications are now being accepted for the next quarter of the Broadway Inclusion Project, offering free studio space and resources to projects created by BIPOC, LGBTQIA+ and special needs artists. Applications are accepted until September 30 at [openjarstudios.com/broadway-inclusion](http://openjarstudios.com/broadway-inclusion).



### ▲ MORGAN MILES AT DAVE'S ROOM

Nashville powerhouse singer and multi-instrumentalist Morgan Miles has been working on a new record being produced by four-time Grammy winner Ross Hogarth at Dave's Room Studio in North Hollywood, CA. Pictured (l-r): drummer Jimmy Paxton, producer Ross Hogarth, Morgan Miles, bassist Jorgan Carlsson, guitarist Dave Gris-som and guitarist Jedd Hughes.



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# LYNNE EARLS

**R**aised in Ireland, musician, engineer and producer Lynne Earls was initiated into pro audio at 15 when she recorded a song she wrote for a contest. Encouraged to relocate to Los Angeles by Brazilian jazz-musician friends, she made the move in 2001 and engineered and wrote for the friends' company. In 2006 she was tapped by saxophonist Dave Koz to engineer a record for his label Rendezvous Music. Thirteen years later she launched EMP (Earls Music Production) Music, her own label, and the following year she established her residential recording sanctuary Tibet Hill Studios. Artists she's worked with include k.d. lang, LeAnn Rimes and Bobby Bazini.

Earls recorded her first song as a teen and brought 100 cassette copies of it to a local music store and convinced them to stock it. Since that first foray into the studio, she'd dreamt of running her own label. "I'd engineered and produced a lot of independent albums and [often] watched them fall off of a cliff after they were finished," she recalls. "Self-releasing for artists is difficult. Beyond finishing the album, I didn't feel that I had the knowledge to help them and that's why I'd wanted to create a portal to release music. So in 2019 I called my friend, artist Mercy Collazo, to make a record and that's how I launched EMP Music."

Originally Earls had a recording studio in L.A. But she'd developed a strong preference for residential recording spaces, in part because of the overall immersive atmosphere that they provide. Accordingly, in 2020 she opened Tibet Hill Studios, her recording retreat. "The residential experience gets people out of their everyday lives and they're more present," she observes. "Sharing food and getting a chance to relax with the people you work with after sessions is part of it. It's my favorite way to make records."

In addition to her instinct about songs, Earls' roster of favored gear has also been refined by time and experience. "I use my Neumann U 87 all the time," she says. "I'm also big on Universal Audio. Their EMT 250 is one of my go-tos for space."

One of Earls' most treasured memories is of her graduation in 2000 from the Liverpool Institute for Performing Arts, founded by Paul McCartney. What made the day particularly sweet was that McCartney conferred Earls' diploma personally. "I felt so lucky to start my career with the blessing of Sir Paul!" she recollects.

Newly Dolby Atmos Certified, Earls completed the mix of Moya Brennan's latest record recently. Brennan, a vocalist with famed Irish band Clannad, is also the sister of Celtic cantatrice Enya. Earls also plans to release her own record sometime later this year. Her favorite studio at which to track is West L.A.'s legendary audio abode The Village. She's active with a number of organizations established to empower women in audio, including She Is The Music, We Are Moving The Needle and the Recording Academy's Women In The Mix.


Visit [lynneearls.com](http://lynneearls.com), Instagram @lynneearls

## THE 3 MOST IMPORTANT

*... lessons she's learned as an artist, engineer and producer are:*

- Presence. Be as present as possible. Really be in the room and pay attention to the mood and flow. You can't do that if you're distracted.
- Develop good people skills and use your intuition. Being present helps with both.
- Be a great listener. Not just to the music but to the people in the room. Listen to what they're saying and to what they're not saying.




  
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## Paul McCabe

Senior Vice President of Research  
and Innovation  
Roland Future Design Labs

**Years with Company:** 32

**Address:** Los Angeles, CA

**Web:** roland.com

**Publicity:** Max Borges Agency,  
roland@maxborgesagency.com

### BACKGROUND

For more than three decades, Paul McCabe has been an employee of Roland, the Japanese company famous for its wide array of musical instruments and related offerings. Recently, he assumed the reigns of Roland Future Design Labs to help guide the corporation's most innovative product visions.

### A Love of Music

Music was always a big part of my life from the fourth grade or so when I was playing in orchestras. When I moved to high school, I was elevated to all the senior levels in my first year, which was its own unique experience. I decided to continue pursuing music, so I studied it in college and played in bands.

### The Sound of Money

A family member had gotten me a stock market job that I strongly disliked. It was as far away from anything I cared about as I could get.

Every day before rehearsals, I would wait for my other band members at Long & McQuade [Musical Instruments] in Vancouver. I did that for months. One day, a staff member said, "You're here so often. Why don't you work here? I'm leaving. Take my job." Truth be told, it never occurred to me to apply what I loved to a profession. It took me about 10 minutes to say, "Okay." I interviewed and got the job. That led to six or seven years working in musical instrument retail.

I ended up running the technology department, and that got me my first NAMM show in about 1987. I haven't missed a show since. Then, I was offered the opportunity to go to a store in Vancouver, Tom Lee Music. I was with them for about three years.

### Destination, Roland

Roland was always a brand I loved. Roland was the first synthesizer I got to play, so it's always been dear to me. I applied to work at Roland in my second year of working at Tom Lee and was told, "We value you too much on the retail side and would prefer you stay there."

A year later, I'd had enough of retail. I wanted to learn and loved the industry, but I needed to do something different. So I went back to Roland and was hired as a product specialist. That was in May of 1992. Nobody could clearly tell me what a product specialist was, so I ended up kind of building off things that other people had been doing.

### Designing the Future

"We Design The Future" has been a slogan



*"We will do everything we can to build products that last, work in a variety of environments, and can withstand the rigors of the road."*

for Roland since the early '80s. Through various changes, that phrase stepped to the background. But there were those of us in the company that longed for making "We Design The Future" central to our narrative again. One of those people is a colleague and friend, Masahiro Minowa. On the first of July, he became the CEO of Roland Corporation. And one of the things he committed to was to reenergize and redesign the future.

### Seeing Farther

In any company, casting a vision beyond the typical business midterm plan is difficult. Roland puts so much energy into that three- to five-year window. Going beyond that can be really challenging.

Our products are developed by groups we call business units. Those units are focused on that three- to five-year window in building out product plans. So a discussion I've been having with different stakeholders in the business, including Mr. Minowa, previous CEO Gordon Raison, and other members of R&D, was it would serve us well to establish a dedicated focus on the five- to 50-year window of technology and macro trends. Over time, the idea started to gain strength.

Then Mr. Minowa made the decision to establish what became Roland Future Design Labs, to research technology, society, creativity, and disruptive technologies, and consider how they may be brought to the worlds of music and video.

### Coming Attractions

Company policy prohibits me from speaking with detail about anything we're working on. But I will say that we're very interested in generative A.I. Our focus is on implementations that will

enhance the musician's creative work, rather than outright displace human creativity in the music creation process. We're looking at Web3 and the metaverse. And we think wireless technology holds a lot of potential in music creation.

### Improving A.I. Attributions

As a companion to our research into generative A.I., we have a project with Universal Music Group. We're working to propose a solution for being able to identify human creative music assets from artificially created ones and attribute ownership of those assets.

### A Creative Company for Likeminded Artists

If you are a musician interested in pushing boundaries, being unique and doing something new and different, Roland is a brand that shares those values. That's how we approach our instruments, our software, our sounds. We celebrate sounds that people love, like the TR-808, the TR-909, and the Jupiter-8 synthesizer. But we're also committed to advancing the art of music creation, sound design, and performance.

### Not Just Synths

When a lot of people hear Roland, they think about synthesizers and keyboards. But in reality, with electronic percussion, we're pretty much the largest drum company in the world, especially after the acquisition of Drum Workshop a couple years ago. The earliest Roland instruments were drum machines. And our BOSS brand, with guitar products, is a massive part of our business.

### Earning and Keeping Trust

We will never compromise on quality, durability, or reliability. Our late founder, Mr. Kakehashi, said the easiest way to break trust with a musician is to have an instrument or piece of equipment break while they're in that moment of creativity or performance. That's a trust you may never be able to regain. So we will do everything we can to build products that last, work in a variety of environments, and can withstand the rigors of the road if that's what they're meant to endure.

### The Hands-On Experience

Across the world, we have somewhere between 40 and 50 Roland-operated stores inside musical instrument retailers. We have two freestanding Roland stores, one in London and one in Tokyo. There are almost certainly more of those to come.

Our instruments are priced at a premium over many competitive alternatives. When you go to a car dealership, you might look at a car that [costs] less than a luxury brand. On paper, these two look really similar. But as soon as you open the door of that luxury brand, you get impressed by the difference—the fit, the finish, the quality. You experience those differences. The same goes for our products. The difference comes when you put your hands on them. You feel their quality, but you also feel how expressive these instruments are.



**OPPS**

**Amazon wants a Music Contract Administrator**

Are you interested in shaping the future of movies and television? Do you want to define the next generation of how and what Amazon customers are watching? Prime Video is one of the leading digital video services on the Internet today, and they're just getting started changing the way millions of people enjoy content. Now available in more than 240 countries and territories, Prime Video offers customers the broadest selection of any on-demand video service, including their critically-acclaimed Amazon Originals such as: *Fleabag* and *The Marvelous Mrs. Maisel*, *Tom Clancy's Jack Ryan*, *The Boys*, *Mindy Kaling's Late Night*, *Donald Glover's Guava Island*, *Manchester by the Sea*, *The Big Sick*, exclusives, and live concerts and sports. Apply at Geebo.

**Apple is looking for a Music Operations Program Manager**

This role combines a passion for music with a strong analytical, data-driven and organized mind to track multiple projects at once. You will be the liaison between the Lyrics Operations team and their partners, inside and outside Apple. You will be working internationally on strategies to better support the customer experience with Apple Music Lyrics. Support Editorial priorities and cross-functional campaigns on Apple Music. Lead Editorial efforts globally in partnership with international local

teams. Lead the strategy for lyrics coverage in the U.S. and globally. Track projects from inception to completion across multiple teams. Apply at Careers At Apple.

**Warner Music Group needs a Senior Manager, Digital Marketing Rock and Pop**

The mission of the Digital Marketing department is to drive fandom, music consumption, D2C purchases and social conversation/engagement using innovative digital marketing strategies. The team is responsible for all aspects of an artist's digital presence including digital narrative development, digital advertising, social content ideation, influencer campaigns, digital advertising, CRM, social/digital partner activations, content seeding, websites, etc. Apply at ShowbizJobs.

**Live Nation Worldwide needs Artist Hospitality, Warsaw**

Artist Hospitality interacts with Artists, ensuring their experience at the venue meets all expectations. Ensuring approved requests are on hand, through communication with Management Team. Passionate and motivated. Driven, with an entrepreneurial spirit. Resourceful, innovative, forward thinking and committed. At Live Nation Entertainment, their people embrace these qualities. Apply at ZipRecruiter.

**TikTok wants a Music Content Investment Lead**

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**▲ IRESS IN REVERSE**

Acclaimed Los Angeles dream metal band Iress has delivered their long-awaited new album, *Sleep Now, In Reverse*. "Iress" music is the sonic equivalent of standing on a beach as a tidal wave approaches—aware of certain devastation, yet transfixed and grateful to witness something so terrifyingly beautiful," they say. For more info, contact [justin@dunealtar.com](mailto:justin@dunealtar.com).

music content operations. Drive market research and analysis to identify and evaluate trends and opportunities. Conduct diligence, including financial analysis, market assessment, and risk evaluation. Evaluate music content acquisition strategy by conducting rigorous industry research, closely monitoring ongoing music investment landscape, and presenting relevant analysis and insights with actionable recommendations to senior management. Lead cross-functional collaboration with legal, BD, product teams to

drive investment project progress. Apply at LinkedIn.

**The Salvation Army wants a Music Instructor.**

Based in Phoenix, AZ. Music Instructors should be highly motivated educators of music. They will develop lesson plans and instruct classes for new music students of all ages. The ideal candidate should demonstrate patience, musical talent, and creativity while providing an exciting and entertaining learning environment. Apply at ZipRecruiter.

**DIY Spotlight**

**BRITTA RACI**

Indie-pop artist Britta Raci started singing in church, after her parents took her when she was three years old.

"I'd been performing in church choirs and schools, and wrote my first song at nine years old after taking guitar lessons for about a year," Raci says. "I was in a band in high school, and knew I wanted to get a bachelor's in music. It was always serious to me, but it became very serious when I went to college in my twenties for music."

Raci says that her sound has shifted over the years.

"The band I was in did a range of neo-soul, pop, rock and R&B," she says. "Now, I've shifted to

doing pop rock and emo indie rock—pretty heavy on the nostalgia for Avril Lavigne."

Her most recent release is the indie-rock EP *Striking Out*.

"Each track has a baseball inspired theme in honor of all the games my cheating boyfriend played with me," she says. "The lyrics are dark, yet fun and relatable, with captivating melodies and production by my friend, Joel Ferber, that I am very proud of."

In Raci's case, "indie" isn't just a musical genre.

"DIY, in the musical sense, to me, means you are an artist who has no huge label, or any label helping you out," she says. "You

pay for everything, you send the emails, you find the gigs, you write the songs— you do it yourself. Not to say, you can't have a little help from your friends along the way."

Looking ahead, Raci is working on her debut album and she wants to make sure it's a doozy.

"This year, I plan to record my first album—might take a minute because I am trying to make it another heartfelt masterpiece," she says. "I'll drop some electronic collaborations that I have in the work with some other artists as I work on my own album, and I'm excited to continue playing my EP live."

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





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**PROPS**

**Astronaut Rock Star Awards**  
On Saturday, July 20th—the 55th anniversary of the 1st moon landing—multi-platinum selling band O.A.R. honored Astronaut Jack D. Fischer and “Odie,” the first private lunar lander on the Moon earlier this year, with an award. O.A.R. presented the Astronaut Rock Star Award to Astronaut Fischer at their Leader Bank Pavilion Boston show. The Astronaut Rock Star Awards honor the intersection of space exploration, Stem/Steam education, and the enduring connection between Astronauts and music, taking inspiration from Earth & Space collaborations of artists like Eddie Vedder, Thirty Seconds to Mars, Post Malone, Coldplay, Garth Brooks, Kraftwerk, BLKBOK, Peter Gabriel, and exemplified by the iconic Voyager Golden

Record, the Chandra X-Ray “Sonification” Project and beyond. For additional information, visit [astronautscholarship.org](http://astronautscholarship.org)

**THE BIZ**

**Submit to Perform at the NAMM Show**

Each year, NAMM hosts multiple stages across The NAMM Show Campus to provide emerging and established artists the opportunity to play in front of an engaged and diverse industry audience. Submission to perform at The 2025 NAMM Show will be accepted via the website until September 17. Visit [namm.org](http://namm.org) for more info.

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



**▲ FAITH OF A MUSTARD SEED**

Grammy-award-winning producer and artist Mustard is back with his fourth studio album, *Faith of a Mustard Seed*. It's not just an album, they say, it's a journey. “Through a mix of powerful tracks and storytelling skits, Mustard takes listeners on a deeply personal ride through his life, blending his iconic West Coast sound with gospel influences. The album's skits, interspersed between tracks, craft a narrative that brings Mustard's story to life, adding a rich layer of depth to the music.” For more info, contact [lea@amprgroup.com](mailto:lea@amprgroup.com).

**The LEGAL Beat**

BY GLENN LITWAK



**ON JULY 31, 2024**, the Nurture Originals, Foster Art, and Keep Entertainment Safe (NO FAKES Act) was introduced in the U.S. Senate by Senators Chris Coons of Delaware, Amy Klobuchar of Minnesota, Marsha Blackburn of Tennessee and Thom Tillis of North Carolina. The Act would establish a new federal right in a person's own voice and likeness. The supporters of the bill argue that it would help prevent creation of deepfakes that violate the privacy of many individuals ever since A.I. technology has made it easier to create believable

fake images and voices. There was a similar bill introduced in the U.S. House of Representatives in January 2024 entitled the “No A.I. Fraud Act.” However, there are some differences. Both bills try to give individuals the power to request that deepfake content with fake images of people be removed from platforms and creates the right of these individuals to sue when their rights to their voice and likeness are violated. However, the Senate bill also covers the rights of families to protect their deceased members' voice and likeness. Many music industry groups and labels have backed this new proposed legislation. Warner Music Group CEO Robert Kyncl spoke before the Senate Judiciary Committee in April 2024: “Warner Music Group has always embraced new ways to bring technology and music together and recognizes the extraordinary promise of A.I. with commonsense guardrails to protect creators, innovators, and consumers. The NO FAKES ACT

**NO FAKES ACT INTRODUCED IN U.S. SENATE**

strikes the right balance to propel the next wave of technology-powered creativity while safeguarding every American's right to control the use of their own image and voice in the age of A.I.” The biz has been a victim of some of these deep fakes that violate artist's rights. Some examples are the “Fake Drake” track and obscene pics of Taylor Swift. However, the NO FAKES ACT's authors have tried to balance protecting an individual's voice and likeness with the importance of free expression. They have created some exceptions to the law that would protect using A.I. content in such things as news reports, documentary films and parody. According to Dr. Moiya McTier, Senior Advisor at the Human Artistry Campaign: “The NO FAKES Act will help protect people, culture and art—with clear protections and exceptions for the public interest and free speech.” There are some states (like California, New York and Florida)

that already have right of publicity laws that give people control of the use of their likeness and image, but this new law would be the first to offer protection under federal law. Dr. McTier further stated: “We urge the full Senate to prioritize and pass this vital, bipartisan legislation. The abusive deepfake ecosystem online destroys more lives and generates more victims every day—Americans need these protections now.”

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

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



# HOLLYWOOD'S HOTTEST Girl Rockers Take Over THE BOURBON ROOM



On Wednesday, August 14th, The Bourbon Room in Hollywood was the epicenter of rock 'n' roll as *Music Connection Magazine's* "Hollywood's Hottest!" made its highly anticipated debut. With the backing of top club promoters Dirty Mondays and Sound of U Live, the night was dedicated to showcasing L.A.'s most talked-about girl rockers—each ready to take over the industry.

Headlining the night was Zelda, the 21-year-old melodic rocker from Amador Country near Lake Tahoe with 11M social media followers, who stunned the crowd of around 200 with her electrifying red hair and dynamic performance. Fresh off her rise to international fame on *America's Got Talent*, Zelda's Evanescence-inspired sound struck a chord with the audience. Currently working with the guys who brought you Evanescence, Jay Baumgardner and Ben Moody from NRG Studios, Zelda's upcoming single, "Butterflies," is set for release on Friday, September 13th, via Universal Music Group, and promises to be a game-changer in the alternative rock scene.

But the night wasn't just about Zelda. Shelby Carter, a singer-songwriter, opened the show with something truly unique. Armed with a Gibson 335 electric guitar, Shelby captivated the crowd with a set of originals and a few covers that accommodated the entering audience. But that was only the beginning. Shelby returned at the end of the night with her

rock band, delivering a completely different, heavier set that showcased her incredible versatility. Her upcoming single "High Speeds" is one to keep an eye on.

Following Shelby's electric opening set, Alexa Villa took the stage for the longest set of the night—45 minutes of sheer energy and powerhouse vocals. Alexa's performance channeled the intensity of Gaga and the raw power of Ann Wilson. Yet, when she wasn't radiating atomic energy, Alexa sat down at the piano to reveal her skills as a disciplined pianist and guitarist. With her Latina roots and bilingual fluency, Alexa can also deliver mesmerizing rock en Español that truly sets her apart.

Just when the crowd thought things might slow down, Devon Thompson stepped onto the stage and blew everyone away. This power trio, led by Devon, brought a raw, explosive sound that felt like a fusion of Hendrix, Nirvana, and Black Sabbath, with a double shot of X chromosomes from Lzzy Hale and Bonnie Raitt. Devon Thompson has the chops to warm up any crowd for a major artist—and might just steal the show.

Look for upcoming Hollywood's Hottest acts brought you by the same crew. The Bourbon Room has plans to evolve Hollywood's Hottest into a "Latin Music Night" and a "Divas of R&B" evening. If you fit the bill, contact *Music Connection Magazine* or The Bourbon Room.





**Date Signed:** February 2024  
**Label:** Wormholedeath  
**Band Members:** Ammy Phoenix, Pete Renzullo  
**Type of Music:** CineMetal  
**Publicity:** press@carlobellottipublishing.net  
**Web:** facebook.com/ammifymusic  
**A&R:** Volume Agency, Wormholedeath

The story of Australian CineMetal act Ammify is one of consistent, high-quality studio work leading to trusted industry connections. Founding members Pete Renzullo (music/production) and Ammy Phoenix (vocals/lyrics) teamed up to track vocals for local artist Jeremy Harry Harris. The session went so well that Renzullo continued to call on Phoenix any time the studio was in need of a vocal part. After a few gigs, Renzullo sent Phoenix a song he wrote asking if she wanted to write something for it.

"When we [completed the track] we both went... 'wow,'" explains Phoenix. "We are the definition of our sum being greater than our parts. It blew us away!" The duo continued writing in this capacity, very casually, before deciding they should make a complete album. And because of their track record working with other artists, the recordings got the attention of Wormholedeath's team.

*"We feel very included in the entire process, and feel our voice is heard."*

"[Wormholedeath's managing director] knew about me in my capacity as a film maker," details Renzullo. "I produce all the music videos for an artist who happens to be signed to his other label, Epictronic." Renzullo asking him to check out the music. The record was passed along to the head of PR at Wormholedeath and within 24 hours, the band had an offer. "I got an email the next day offering Ammy and I a global distribution deal for the album," continues Renzullo. "He was very excited about it, and so were we!"

The deal is solely digital distribution and capped at this release. Incredibly, the band retain full rights to the music. When asked about the offer, Renzullo stated, "We feel very included in the entire process, and feel our voice is heard."

Ammify hopes their art will be consumed with visual elements, so the band is aiming toward a theatrical release of a virtual concert to accompany the release. - **Andy Mesecher**



**Date Signed:** November 2022  
**Label:** Better Company Records  
**Band Members:** Meghan Kelleher, vocals; Sean Seaver, guitar, vocals; Alex Goldberg, bass; Stephen Lin, keyboards; Chris Southiere, drums  
**Type of music:** Indie-Pop  
**Booking:** Bandit Booking  
**Publicity:** sarah.avrin@charmschoolmedia.com  
**Web:** divinesweater.com

Blossoming indie-pop outfit, and deliciously named troupe, Divine Sweater say that they are deeply rooted in the Boston music scene. "Sean Seaver and I went to Boston College together and were in a music club called The Music Guild," says songbird/frontwoman Meg Kelleher. "I was a big fan of his band, Small Talk, which included our drummer, Chris Southiere who went to Berklee College and Music nearby. Chris and Sean grew up together and had been playing in bands together since high school. I loved going to their shows and knew all the words to their songs."

Kelleher went to a Small Talk show and, when the singer didn't show up, she filled in and a great musical relationship was forged.

*"Our band did a lot of wrestling with mortality after losing a string of loved ones."*

"Soon after that, we met our bassist, Alex Goldberg, and our keys player, Steve Lin—who had also been playing together in bands since they were in high school—in the Boston music scene," Kelleher says. "This new lineup was a new band with a new sound, influence, and committed direction. We became Divine Sweater and released our first album in 2019."

Their latest album, *A Time for Everything*, is out September 13 via Better Company, after the band worked with Allen Tate (San Fermin, Better Company) on *Down Deep*.

"He was a really supportive producer during that process and helped make *Down Deep* our strongest record to date," Kelleher says. "We were excited to join the Better Company family for that record and grateful to collaborate with a musician we all admired. We also recorded our newest album—*A Time for Everything*—with Allen and it will be released on Better Company Records in September."

It's been a bit of a long time coming; *A Time for Everything* was recorded in Brooklyn in December 2022, with the songs written over a two year stretch prior to that.

"[The album] focuses on transformation, self-actualization, and wrestling with mortality," says Kelleher. "Our band did a lot of wrestling with mortality after losing a string of loved ones. I kept hearing this passage read at funerals called 'A Time for Everything' that reminds listeners that death and change are inevitable" - **Brett Callwood**





**Date Signed:** 2024  
**Label:** Round Hill Records  
**Type of Music:** Alternative Electronic Pop  
**Management:** Hardin Bourke Entertainment  
**Booking:** Mike Hayes, Independent Artist Group  
**Legal:** Denise Stevens, Pierson Ferdinand, LLP  
**Publicity:** Ashley White, Ashley White Public Relations  
**Web:** robertdelong.com  
**A&R:** Michael Volk

**R**obert DeLong is a unique artist. Due to cross-pollination of electronic subgenres and a love of indie rock, his sound has as much in common with alternative pop as the thumping beats of all-night raves. He's an innovative multi-instrumentalist, too, incorporating tools such as video game controllers and a laser harp into his visually arresting performances.

In the beginning, DeLong's artistic vision might not have been so clear. He admits to being naive when he first signed with Glassnote Records. "I didn't understand all the moving parts," the former drummer for The Denouement admits. One decade, three full-length albums, and two EPs later, he was ready for a fresh start. Although the label had been a perfect fit, DeLong saw it was changing and the releases slowing down. He says a move, "felt like the right thing at the right time."

Tasked with finding a new home were his managers, Chris Hardin and Brendan Bourke of Hardin Bourke Entertainment. Having been with the

*"Nothing else came close as far as believing in the creative direction. It was kind of a no-brainer."*

duo for years, DeLong entrusted them to carry out the mission. The pair began passing around a collection of demos featuring new material that eventually ended up on the desk of Michael Volk, President of Round Hill Records. Although other labels showed interest, "Nothing else came close as far as believing in the creative direction. It was kind of a no-brainer."

DeLong also appreciated Round Hill's deep promotional pockets. Trusting his managers' judgment helped settle the decision. Further, Vick is a longtime fan, and it boded well that the label wanted to shift its focus from legacy artists onto newer names with fresh perspectives.

"I'm excited to put out this record," DeLong states regarding his Round Hill debut, *Playlist of Doom*. Like the signing itself, the recording fell organically into place. "Everything felt natural. And it sounds awesome. That's all because Round Hill made it easy for me." - **Andy Kaufmann**



**Date Signed:** November 2023  
**Label:** Severance Records, Big Loud Rock  
**Band Members:** James Tufts, vocals; Ryan Fox, drums; Ryan Anderson, guitar; Ty Anderson, bass  
**Type of Music:** Western Space Grunge  
**Management:** Chris Schoemann, Lions Claw Entertainment  
**Booking:** Mike Krug, WME  
**Legal:** Kent Marcus  
**Publicity:** Ashley White, Ashley White Public Relations  
**Web:** dexterandthemoonrocks.com  
**A&R:** Steve Robertson

**B**eginning as a country project, Dexter and the Moonrocks gained fast traction after they began incorporating grunge and rock elements into their sound. After just a year and a half of touring, they were selling out 1,000-head shows. Beyond the two-year mark, they'd amassed 670,000 followers on TikTok and over 50 million streams.

With those numbers, it was inevitable that labels would express interest. "We didn't want to go the independent route," divulges drummer Ryan Fox, known simply as Fox, partly because there's another Ryan in the group. In July and August of last year, they were considering three candidates.

Before the performers could firm up a decision, they were told to wait—something was coming. Eventually, their radio rep broke the news: Steve "Steveo" Robertson and Mike Easterlin were forming a new label, Severance Records, and they wanted the spacey alt-rockers to be the inaugural signing for the Big Loud Records imprint.

The prospect was instantly appealing, especially since they worried

*"This whole process pulled me back into music. Everything feels possible now."*

about getting lost on a roster of bigger acts. Simultaneously, being part of Big Loud was an enticing thought. They got along swimmingly with the industry veterans, whose star-studded resumes include stints with Atlantic Records and Elektra Entertainment. "They just got it," contends Fox. "They were comfortable letting us be us."

Convening amongst themselves, the guys fast elected to pull the trigger. It was another instance of the players being in sync as a band. They sealed the deal at a show in Austin, TX. Because Texas is the state where they began, that moment brought them full-circle.

"[We're] three dudes who grew up in a town of 700 people," amazes the 23-year-old law school dropout, noting that the group's humble beginnings include recording in a closet. "We're so lucky that Mike and Steveo found us." - **Andy Kaufmann**





▲ **CELEBRATING NEWPORT FOLK**

ASCAP songwriters made a splash at the Newport Folk Festival's 65th Anniversary celebration, with sets from Killer Mike, Joan Baez, Guster, Muna, Beck, Jack White, Nick Lowe, and others. The Newport Festivals Foundation supports artists and music education. More at: [bit.ly/3AjTwqq](http://bit.ly/3AjTwqq)

▶ **BLACKBIRD GOES DOWNTOWN**

Downtown Neighbouring Rights (DNR) sign Lady Blackbird to international publishing and will represent Blackbird's catalog, which includes "Woman," "Feel It Coming," and "Dark Days" (collaboration with Moby).



▲ **OH BOY PALMYRA**

Named one of NPR's "Best New Artists of 2024," Virginia-based folk trio Palmyra signs on at Oh Boy! Records. Traditional folk instruments, thick harmonies, and rich songwriting blend for Appalachian-Midwestern Americana. *Belladonna* is out on vinyl, with new music to come in 2025.

**SONA Warrior Awards**

The 2024 Songwriters of North America annual Awards will be held next month at the Skirball Center. Celebrating songwriters and music executives who use their platforms to protect the professions of writing and composing music, the fundraiser proceeds will help fund SONA's mission to advocate for songwriter rights year-round.

This year's gala will honor Willie "Prophet" Stiggers, RAYE, Ross Golan, Thomas Scherer and the legacy of Andrea Martin.

Details and tickets at: [wearesona.com](http://wearesona.com)

**Stellar Motown Gospel**

With over 20 years of iconic, genre-defining sound, Capitol CMG/ Universal Music Group's Motown Gospel (whose roster includes Tye Tribbett, Kierra Sheard, The Clark Sisters, and many others) made an impact at the 2024 Stellar Awards with 10 wins. Tye Tribbett scooped six wins including Artist of the Year, Song of the Year (for "Only One Night Tho" (Live), and the James Cleveland Lifetime Achievement Icon Award. Ricky Dillard took home awards for Traditional Choir of the Year and Choir of the Year and Tasha Cobbs Leonard received Rap/Hip Hop Song of the Year for "Your Power" (in collaboration with Lecrae), which won a GRAMMY Award in early 2024.

Full list of winners at: [bit.ly/3WwxzEB](http://bit.ly/3WwxzEB)



▲ **UMPG Signs Fendrix**

Jerskin Fendrix signs exclusive publishing with UMPG's Classics & Screen after success scoring *Poor Things*, with Best Film Score at the 2024 Ivor Novello's. With youngest composer Best Original Score Academy Award and BAFTA nominations, he will score Lanthimos' next two films.

**AIMP Breakfast Mixer**

Connect, network, and enjoy breakfast with Orfium and the Association of Music Publishers Los Angeles (AIMP LA) for a pre-Production Music Conference (PMC) breakfast mixer this month in Los Angeles. Get some information on cue sheets and compliance, while enjoying coffee, connection, a 15-minute presentation, and Q&A session Limited space and no walk-ups.

Details and registration at: [bit.ly/4d0yJa1](http://bit.ly/4d0yJa1)

**Porcaro's Primary Wave**

Toto's founding member, Steve Porcaro, has closed a multi-million dollar publishing deal with Primary Wave for his catalog, artist royalties, and neighboring rights. Covering royalty interests in "Hold the Line," "Africa," "Rosanna," and others, the agreement also includes all film and television work (including FX's *Justified*) and a number of compositions purchased jointly with Michael Jackson. Porcaro co-wrote 1983's "Human Nature," as well as performing on multiple songs on Jackson's *Thriller* album. A number of unreleased Jackson recordings are also part of the purchase, including "Chicago 1945" and "Dream Away" (which will be owned by Primary Wave in partnership with Sony, who are said to be in the process of finalizing their deal with the Jackson Estate). Porcaro will retain a 15 percent cut of his own works and the deal is rumored to be worth eight figures.

**NO FAKES Act**

The Human Artistry Campaign has endorsed the "Nurture Originals, Foster Art, and Keep Entertainment Safe Act" ("NO FAKES Act") legislation established to lead enforceable federal intellectual property rights protection, making way for damage recovery and removal options for victims of nonconsensual deepfakes and voice clones. Presented by Senators Chris Coons, Marsha Blackburn, Amy Klobuchar and Thom Tillis, the bill is set to establish a baseline of protection for all Americans against unauthorized A.I.-generated materials. The hope is to provide legal consequences against images and voices being stolen, cloned, and/or misused. The new proposal will take into consideration Tennessee's recently passed ELVIS Act (Ensuring Likeness Voice and Image



Security) and the Salazar-Dean No A.I. Fraud Act, while still allowing exceptions to provide for free speech and creative storytelling.  
More at: [bit.ly/3A4dXrI](https://bit.ly/3A4dXrI)

### BMI R&B/Hip-Hop

BMI presents GRAMMY-winning singer-songwriter-producer Babyface with the 2024 BMI R&B/Hip-Hop Icon Award. Having sold over 800 million records, with 800 billion streams, and helping to launch the careers of Toni Braxton, P!nk, TLC, Outkast, and Usher, and working with countless others including Aretha Franklin, Janet and Michael Jackson, he has released three consecutive multi-platinum albums as a solo artist (*Tender Lover*, *For the Cool in You*, and *The Day*). Awards to date include American Music Awards, Soul Train, and NAACP Image, 13 Grammy Wins, 63 BMI Awards, and induction into the Songwriters Hall of Fame.

GRAMMY-winning singer-songwriter SZA has been recognized with the BMI Champion Award celebrating her efforts to foster the next generation of artists. With over 10 billion worldwide streams, she landed at No. 1 on Billboard's R&B Albums Chart, No. 2 on the R&B/Hip-Hop Albums Chart, and No. 3 on the Billboard 200 Chart (the longest run of any Black female artist's debut album) with 2017's label debut *Ctrl* (now certified 3x platinum). *SOS* placed SZA at No. 1 on the Billboard Artist 100 across all genres and No. 1 on the Hot 100 Songwriters, securing the most RIAA certifications of 2023 with 15 titles, and the most GRAMMY-nominated artist of the year. To date, she has four GRAMMY Awards, 10 BMI Awards, an American Music Award, six Billboard Music Awards, three MTV Video Music Awards, six BET Awards, multiple iHeartRadio Music Awards, and received 2024's Hal David Starlight Awards at the Songwriters Hall of Fame.

Full details and list of winners at: [bmi.com/news](https://bmi.com/news)

### Listening Room Retreats

Brett Perkins' Listening Room Retreats return to Denmark September 22-27, which includes attendance at the Copenhagen Songwriters Festival, with nightly festival outings, and co-write performance debuts. October's retreat is in Ireland (October 21-26) and includes attendance at the Galway Songwriters Festival.

Full details and registration at: [bit.ly/3SCp414](https://bit.ly/3SCp414)

### WCM's Analog Metaverse

Warner Chappell Music (WCM) has partnered with boutique rights management-publishing company, Analog Metaverse (Analog). Founded by GRAMMY-winning producer Salaam Remi, the partnership sees joint administration by WCM of Analog's music catalog, whose roster includes Dennis Brown, Don Blackman, Bobby "Digital" Dixon, Terri Walker, and Remi's own work. Lead by Remi, along with Kwame Kandekore (Head of Legal and Business Affairs) and Josephine Westphal (Vice President of Royalties and Administration), Analog offers licensing, film/TV placements, artist management, royalty collection, and business affairs.

Analog's catalog encompass over 2,000 songs from various decades, including "Girl On Fire" (Alicia Keys), "Money In My Pocket" (Dennis Brown), "All I Want Is You" (Miguel and J. Cole), "Here Comes the Hotstepper" (Ini Kamoze), "Stronger Than Me" (Amy Winehouse), and co-writes between Winehouse and Remi.

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



### POTENTIAL MOTEWOLONUWOK POLARIS

Shortlisted for 2024's Polaris Music Prize, Jeremy Dutcher's new LP *Motewolonuwok*, explores the medicine of singing together and the spirit of collectivity with the WICIW choir. A combination of vocal inclusivity in his first English-language project. More at: [jeremydutcher.com](https://jeremydutcher.com)



### TIGIRLILY GOLD DEBUT

Performing since childhood, North Dakota sibling country duo Tigirlily has been selling out shows since forming their band in High School. Moving to Nashville, they landed a weekly residence at Dierks Bentley's Whiskey Row and signed to Monument Records. Debut album *Blonde* is out now.



### SICK PUPPIES ONERPM

Los Angeles-based, Australian alt-rock trio Sick Puppies sign to ONErpm, with a sixth album set for release early 2025. Selling over one million albums, with *Tri-Polar's* gold certification, five radio hits including "You're Going Down" and 310 million streams, they have placements on *NCIS* and *WWE*.

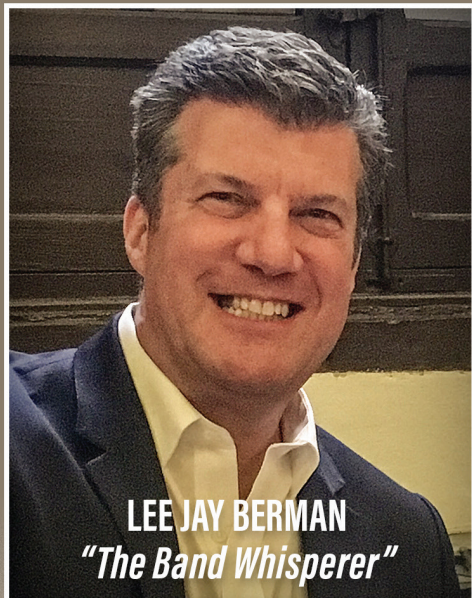


### SESAC'S KARPAN NOMINATION

SESAC wishes to congratulate composer Laura Karpman on her eighth career Emmy nomination, this time in the category of Outstanding Music Composition for a Documentary Series or Special (Original Dramatic Score) for her work on *Rock Hudson: All That Heaven Allowed*.



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## Adrienne Ackerman

*Collective Communication*

**R**aised between rural Colorado and Baja, Mexico, Adrienne Ackerman has always been a writer, journaling and creating poetry since childhood. Her foray into songwriting for film brings her lyricism to a much larger stage. Having penned the title song for *Ezra* (written by Tony Siridakis, directed by Tony Goldwyn, produced by John Killick), she says that great music has a way of communicating deeply and connecting people beyond language.

Between the sounds of Eric Clapton, Tracy Chapman, the Chicks, Sheryl Crow, and hearing daily guitar practice (scales from 5-7 a.m.) from her father, Ackerman didn't grow up performing, but there was always music. She got her first guitar from her dad, her grandmother sang regularly in church, and her grandfather remains a jazz deejay at KDNK radio.

After completing Chapman University's Filmmaker-In-Residence Program, Ackerman found herself floundering between nanny and coffee shop jobs while navigating a health crisis. "It forced me to focus super hard," she says. "I had to choose whether to do the social thing, an open mic, or write a song, because I didn't have energy. [It] put me in this spiritual place of going all-in on art. That's not what I studied and there was no path." A friend invited her to a stand-up comedy show and began doing open mics, eventually booking her own shows while continuing to teach herself songwriting. The music began to take over.

Ackerman only shared her first songs with two people: friend Evan Schiller and mentor John Killick. "Killick was the one who said I should keep going," she admits. "That's all I needed to hear." You have to commit with blind faith. "If something lifts you enough [and] you're willing to make sacrifices that you might not otherwise make, you just have to do it," she says. "It just takes one person to believe in you."

As Killick took her behind the scenes (including a crew position on 2018's *At Eternity's Gate*) to see how film works, Ackerman recalls watching the director of photography moving the camera around to the music. "Julian Schnabel is amazing," she gushes. "That was the first time I saw the union of music and film." Adding a few more songs, Ackerman began performing shows at friend and family gatherings, and admits she was fortunate to have a "superfan group of moms" from the start.

When comedy, music, and screenwriting hit a standstill (having just finished a script that went nowhere) during the pandemic shutdown, Ackerman dove into self-directed film studies, watching roughly 300 films. *Studying Yusuf* (Cat Stevens) and his *Tea for The Tillerman* album used in *Harold and Maude* (one of her all-time favorites), she says the music made the movie and that YouTube videos about the collaboration helped her see the perfection of the collaboration. "Yusuf wasn't ready to release that album. He said it was unfinished," she says. The director wanted it done. "That's one of the best albums of all time," adds Ackerman. "If he had had more time to work on it, who knows what would have happened?"

Watching the film, taking notes, and then going to bed, "Ezra" was written in about 30 minutes. "I woke up the next morning and wrote it in one swoop" says Ackerman. "That's typically how I write, which is very mysterious. The best way for me to work is very quickly without a lot of editing—that usually is the best version." Strumming a melody on guitar, a story unfolds with music and lyrics. "Ezra" is a love letter from a father to his son, but with universal meaning. "It becomes a song for anyone because we're all pressured to be something that we aren't," says Ackerman. "I wanted everyone to feel accepted and okay."

In addition to crew work on *At Eternity's Gate*, Ackerman was music video director for Rae Isla's 2023 "Free To Love," and is a member of the Society of Composers and Lyricists. "Ezra" is Ackerman's first release, with new music and touring coming soon. The *Ezra* movie is available to rent or buy on-demand. Soundtrack available on streaming platforms.



Contact [jeff@chasenpr.com](mailto:jeff@chasenpr.com);

Experience Adrienne Ackerman at [adrienneackerman.com](http://adrienneackerman.com)





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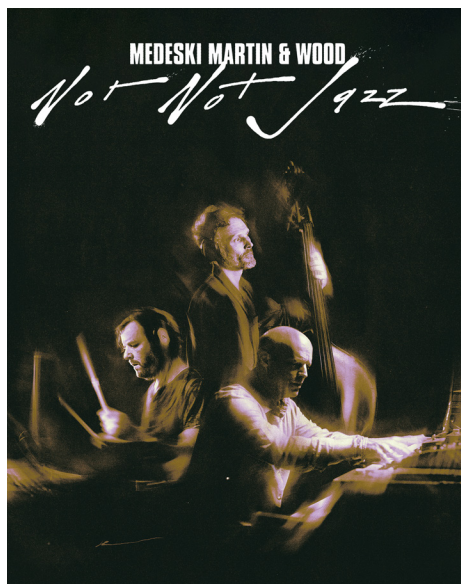


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**DROPS**

Oscilloscope Laboratories and MVD Entertainment Group have released the documentary *Not Not Jazz* via video on demand, Blu-ray and DVD. Directed by Jason Miller and produced by Tyler Davidson, Jim Stark and Elie Weiss offers an in-depth look at the creative process of the revolutionary "avant-groove" band **Medeski Martin & Wood** as they record a new album at the famed **Allaire Studio**, 25 years after their formation. The film premiered at the Woodstock Film Festival close to the Hudson Valley filming location and screened at Knoxville, TN's, Big Ears Festival last spring. Contact Grace Jones at [gracej@grandstandhq.com](mailto:gracej@grandstandhq.com) for details.



LISA LOEB

**Wired Productions** and **Black Razor Records** have dropped *Out of This World*, a '90s-inspired musical release that acts as both a standalone album and an expanded soundtrack for the immersive retro arcade experience *Arcade Paradise VR*, developed by **Nosebleed Interactive**. *Out of This World* features a blend of artists and nostalgic sounds from '90s pop, rock, breakbeat, techno, drum 'n' bass and more. The first music video from the album, *Million* by **Matthew Bowden & Kieron Pepper** feat. **Tia Ice**, is out now. *Out of This World* advances Black Razor Records' mission to bridge the gap between the videogame and music industries. For more, contact [jayson@scarletmoonproductions.com](mailto:jayson@scarletmoonproductions.com).

**WaterTower Music** has released the highly anticipated *House of the Dragon: Season 2 (Soundtrack from the HBO Series)*, featuring 31 tracks from the second season of the summer's hit show. All music was created by Emmy-winning and Grammy-nominated composer **Ramin Djawadi**, who also created the musical scores for the hit shows *Game of Thrones* and HBO's *Westworld*. A prequel to *Game of Thrones* found on HBO and Max, *House of the Dragon* is based on **George R.R. Martin's** book *Fire & Blood* and set 200 years before the events of *Game of Thrones*. For more information, contact [Chandler Poling at chandler@whitebearpr.com](mailto:Chandler Poling@chandler@whitebearpr.com).

**Lakeshore Records** and **Fifth Season** have released the *Lady In The Lake—Apple TV+ Original Series Soundtrack* featuring music by **Marcus Norris** (*Honk for Jesus, Save Your Soul*). Norris's score combines genres for the noir thriller using orchestra, strings and piano. Created by **Alma Har'el** and starring **Natalie Portman** and **Moses Ingram**, *The Lady In The Lake* premiered this summer on Apple TV+, telling the story of a two women whose lives converge after the disappearance of a young girl in Baltimore on Thanksgiving 1966. For more information, contact [Sarah Roche at sarah@whitebearpr.com](mailto:sarah@whitebearpr.com).

**Justin Wiggan**, an innovative, U.K.-based artist renowned for his groundbreaking approach to soundscapes, has released *Skydentities: Cloud Scanner*, which is the first-ever cloud-generated album. Wiggan used bioacoustics technology to transform cloud patterns into music to create an immersive experience for listeners. Wiggan created a cloud scanner to collect, light and shape interference patterns

from clouds, converting these into signals and translating them into musical notes via synthesizers. Watch a short documentary on the process and how the album was made at [instagram.com/p/C-KYbe2oVOU](https://www.instagram.com/p/C-KYbe2oVOU).

The *Twisters (Original Motion Picture Score)* with music by Grammy-nominated and Emmy-nominated composer **Benjamin Wallfisch** is out now via **Back Lot Music** on digital platforms. With over 25 albums of his music released, Wallfisch has performed live in more than 100 concerts worldwide, leading orchestras such as the **London Philharmonic, Philharmonia, Los Angeles Philharmonic, Los Angeles Chamber Orchestra** and the **Sydney Symphony**. For



this soundtrack, and as a fan of the 1996 film *Twister*, he teamed with director **Lee Isaac Chung** for this standalone sequel about three storm chasers in the throes of an epic tornado system. For more information, contact [Sarah Roche at sarah@whitebearpr.com](mailto:sarah@whitebearpr.com).



## OPPS

The **Oticons Faculty International Film Music Competition** puts applicants to the test with unique assignments like composing a memorable theme, composing a piece exclusively for strings and scoring a scene based solely on the script. Composers up for the challenge should visit [faculty.oticons.com](http://faculty.oticons.com). Applications for the 2025 contest open Sept. 1.

The **Women in Dance Leadership Conference** will take place Oct. 17-19 in Los Angeles this year, with the theme of Inclusivity in

**Tunespotter**, a search and discovery platform for listening to and viewing music in visual media, has acquired **What-song.com**, the leading music, film and television search engine, to create a first-of-its-kind music discovery platform. Inspired by his work as a music supervisor, founder **Marc Morris** created Tunespotter to allow users to listen to and watch precise “sync” moments from films, series, trailers, games and commercials. What-song.com, which attracts more than 1 million unique users monthly, allows viewers to search for and discover songs from films and television shows. The new platform will combine the data and



Dance Education and Dance Training. The conference focuses on promoting more female leadership in dance, providing a platform for female dance artists and scholars to present their work and receive feedback, and give presenters a chance to view diverse and innovative work. Visit [womenindance.com/conferences](http://womenindance.com/conferences) for more.

**Open Jar Studios** has announced that applications will be accepted until Sept. 30 for the Broadway Inclusion Project. The project is dedicated to increasing accessibility of professional resources for projects and will award up to 500 hours of free studio space and resources to BIPOC, LGBTQIA+ and special needs artists. Learn more and apply at [openjarstudios.com/broadway-inclusion](http://openjarstudios.com/broadway-inclusion).

## PROPS

At the **10th Annual “State of Music in Media” Conference** in Los Angeles in August, **The Guild of Music Supervisors** offered its first-ever Music Supervisor Listening Session in which professional music supervisors listened to and gave live feedback on songs selected from Friend of the Guild submissions. This year’s event also offered one-on-one mentoring sessions with industry professionals, allowing aspiring music supervisors to learn more about the trade. Singer-songwriter **Lisa Loeb**, the first musician to have a No. 1 single on the charts without a recording contract for her platinum hit “**Stay (I Miss You)**,” served as keynote speaker at this year’s event, which celebrates music in film, television, video games, advertising and trailer. Learn more at [gmsmediainconference.com](http://gmsmediainconference.com).

search power of both platforms and allow fans to more easily see, hear and learn more about their favorite “music moments” in media. Learn more from [zeynep@rockpaperscissors.biz](http://zeynep@rockpaperscissors.biz).

Creative agency **Park Avenue Artists** and independent publisher **Primary Wave** have partnered to celebrate the music of **Whitney**



**Houston** with a new concert series. **Eternal Voices, Symphonic Events**, the inaugural project, “**The Voice of Whitney: A Symphonic Celebration**,” debuted in August at the Ravinia Festival with a national tour to follow. The Voice of Whitney isolates Houston’s vocals from her original recordings and pairs them with orchestral arrangements from the Chicago Philharmonic Orchestra to celebrate

the late artist’s song catalog. For more information, contact [mcgee@rockpaperscissors.biz](mailto:mcgee@rockpaperscissors.biz).

The **SAG-AFTRA and Industry Sound Recordings Distribution Fund (SRDF)** has distributed over \$21 million in royalties in July and well over \$100 million to date to hard working performers. This Fund was established in 2012 under the now SAG-AFTRA National Code of Fair Practice for Sound Recordings to receive and distribute performer payments due under the code. The Agreement covers more than 600 signatory companies, including the major labels Disney, Sony Music, Universal Music, and Warner Music Group. More information at [afmsagaaftrafund.org/funds/srdf](http://afmsagaaftrafund.org/funds/srdf).

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

## OUT TAKE



## Hank Azaria

Actor/Voice Artist

Website: [ezstreetnyc.com](http://ezstreetnyc.com)

Six-time Emmy Award-winning voice artist Hank Azaria, perhaps best known for his work on the *Simpsons*, is channeling the iconic vocals and performing style of Bruce Springsteen in a new tribute band that made its debut Aug. 1, with proceeds going toward a charitable foundation. He shared more about the project with *Music Connection* below.

**MC:** Of all the tribute bands you could have created, what inspired you to choose Springsteen?

**HA:** I’ve been imitating Bruce since I was a teen. It gives me such joy to hear and share his music that I wanted to do it as a present for myself on my birthday. Then it went so well that it seemed a shame not to continue doing it.

**MC:** You’ve said you’ve “never worked harder preparing for any role.” What were the greatest challenges of learning to harness Springsteen?

**HA:** I’ve been mimicking Bruce’s speaking voice since I was a young man, but I had to take the craft of singing much more seriously in order to try to recreate those vocals. Bruce’s voice has a certain amount of rasp to it, which can be challenging to sustain at times.

I learned a lot about singing and how to support my voice with proper breathing. My personal takeaways—three words: JOY, JOY and JOY (with the occasional throat lozenge and panic attack thrown in).

Net proceeds from this project benefit the 4 Through 9 Foundation, an organization dedicated to education, social justice and recovery causes.

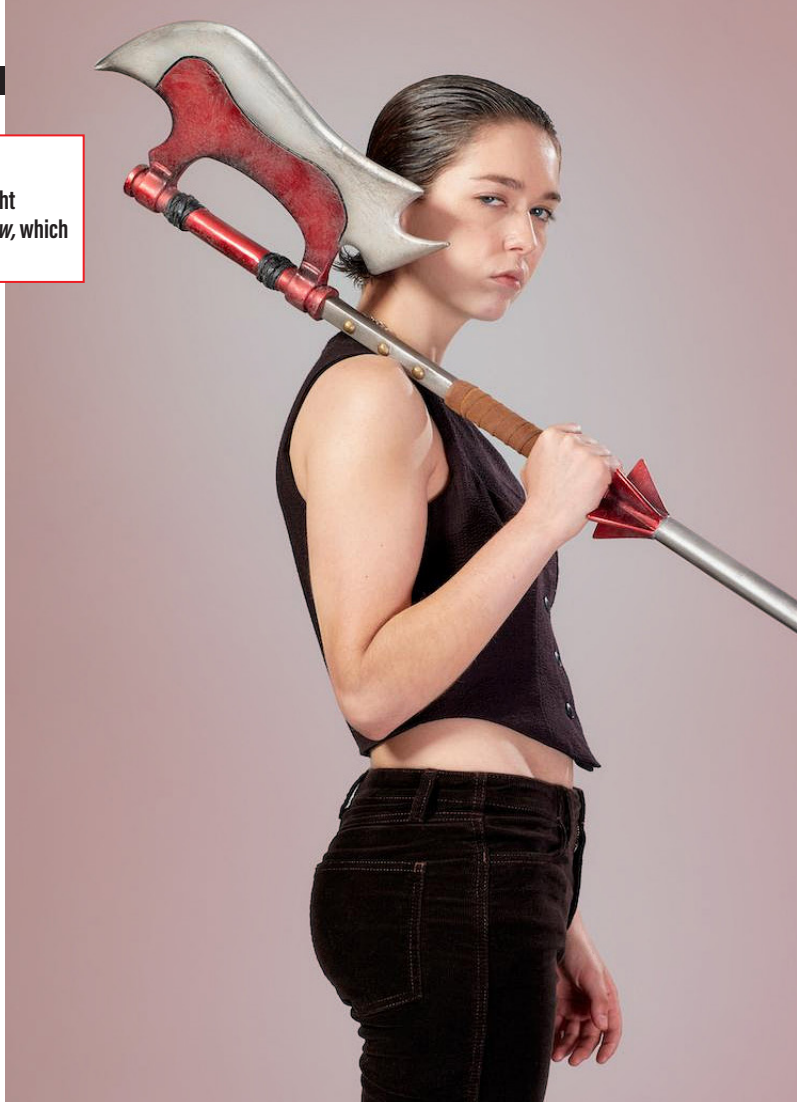
**MC:** What inspired you to start this nonprofit?

**HA:** Education has always been a cause I’ve been passionate about. Currently, I sit on the board at the DREAM school in New York. Social justice has become very important to me over the last decade. I really admire the Human Solidarity Project’s compassionate and connected approach to those issues.



▶ **SNAIL MAIL COVERS PUMPKINS**

Snail Mail (Lindsey Jordan) has dropped her take on the Smashing Pumpkins' song "Tonight Tonight" via Matador. She recorded the song for the underground hit film *I Saw The TV Glow*, which was released by A24 in January and is now available on streaming services.



▲ **KING BUZZO GOES SIDEWALK BEGGING**

The King Dunn Tour, a 45-date U.S. outing that sees the Melvins' King Buzzo and Mr. Bungle's Trevor Dunn joining forces, recently launched. In advance of the tour kick off, the pair shared a cover of the Dicks' classic, "Sidewalk Begging." The newly released song, which is available exclusively as a tour only flexi-disc, arrived with a gritty black and white video, created by Jesse Nieminen.



◀ **STARRS FOR PEACE**

*Music Connection* photographer David Klein attended Ringo Starr's annual birthday celebration of Peace & Love recently in Beverly Hills, CA. Starr and wife Barbara Starkey were joined by family and friends, including: Joe and Marjorie Walsh, Fred Armisen, Ed Begley Jr., Ben Harper, Roy Orbison Jr, Stephen Stills, Diane Warren, Don Was, Gabe Witcher and more.



▲ **SAX MAN PAYS HOMAGE TO TEXAS**

Saxophonist Walter Smith III pays homage to his hometown of Houston, TX on his sophomore Blue Note album, *three of us are from Houston and Reuben is not*, which is set for release on September 27, and marks the follow-up to Smith's acclaimed 2023 label debut *return to casual*.



# MUSIC CONNECTION

## Tidbits From Our Tattered Past



### ▲ MAGDALENA BAY HAS TUNNEL VISION

Acclaimed duo Magdalena Bay recently dropped the single, "Tunnel Vision." The new song—written, composed and produced by the band—is the latest offering from *Imaginal Disk*, their sophomore album out now via Mom+Pop Music. Of the song, Magdalena Bay declare: "artificial intelligence won't approximate humanity until it learns how to hate itself."



### 1990 - Heavy Metal - #19

Our heavy metal special issue featured the talents of Megadeth, Ratt, Dio, Precious Metal, Don Dokken, Lita Ford and Death Angel. "I don't give a fuck if someone understands me," said Megadeth's Dave Mustaine. "The difference between how I have been in the past and how I am today is I have releases now." Meanwhile, Lita Ford told us that, "My father used to come with me to every concert and buy everybody beer."



### ◀ TYCHO SHARES DEVICES

Two-time GRAMMY Award-nominated Tycho has shared two new songs from the highly anticipated new album, *Infinite Health*. The official visualizer for "Devices" and official music video for "Green" are both streaming now. The tracks are contrasting pieces that show the breadth of mood and nuance on the intimate and heartfelt new album.



### 2017 - Timbaland - #8

On the cover in August 2017, celebrated producer Timbaland told us that, "You gotta go through trial and error to get to perfection, and I went through a lot of trial and error. But you're no good without your team, and I have great team." In our feature on stage banter, singer-songwriter Gilli Moon said, "Banter is about connecting with the audience, so you need to try to show your personality. Tell them something about yourself... give them some insight into who you are."

### ▶ MORERIA'S MAGNETICO RELEASES NEW SINGLE

Premier guitarist Rafael Moreira has released a new single with his band Magnetico called "Is Her Body the Villain." Moreira is known for his passionate guitar-slinging, recording and touring with a diverse array of artists including: P!nk, Christina Aguilera, Marc Anthony, Paul Stanley (KISS), Steven Tyler, and Tommy Lee. He was also the lead guitarist/vocalist on *Rock Star: INXS*, *Rock Star: Supernova*, MTV's *Rock The Cradle* and most recently on *The Voice*. "Is Her Body the Villain," featuring Fede Delfano on bass, Edo Tancredi on drums with Moreira on vocals, guitar and keys, is a driving metal-pop kaleidoscope of sound.



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



# ADAM LAMBERT'S AFTERS PARTY

With his daringly erotic new EP and long-awaited Broadway debut, the American Idol and queer icon is celebrating his second act.

BY LYNDOSEY PARKER

PHOTOS BY BRIAN ZIFF

It's New Music Friday, and Adam Lambert has just dropped *Afters*, a fever-dream of a party record packed with sick house beats. But instead of reveling, he's actually sick at home, nursing a feverish flu. You wouldn't know it, though, from his camera-ready face-beat, as he appears on Zoom in perfectly winged cobalt eyeliner (or "guyliner," as Ryan Seacrest once described it) that perfectly matches his Gucci shirt.

"I just did a livestream with the fan club, so I had to paint," he chuckles.

This is just more evidence that the forever-hustling, never-resting Grammy nominee and pop multi-hyphenate—a veteran of the stage and scene long before he made his screen debut on *American Idol*—is a true superstar, and one of the hardest-working men in showbiz. He's also one of the greatest shapeshifters. Who else could segue from taking on the Meat Loaf role of Eddie in Fox's *Rocky Horror* reboot to playing the even more iconic Emcee in Broadway's *Cabaret*, or from coaching *The Voice Australia* to starring alongside Geena Davis and Cody Fern in the Sofia Coppola-produced AIDS drama *Fairyland*? And certainly no one but Adam Lambert could swerve from voicing family-friendly cartoons like *Fraggle Rock* and *Megamind* to creating the adults-only *Afters* EP—a boldly queer bacchanal whose "ketamine flight" club tracks like "Wet Dream," "Lube," and "Cvnty," and carnal come-ons ("gonna make you nut," "gag on this tonight," "slip in the room, slip right into you") would have panicked TV censors lunging for the seven-second delay button.

Lambert readily, gratefully acknowledges that perhaps the boldest-font credit on his wide-ranging résumé—fronting Queen, who he first met on his *Idol* season's fateful finale, since 2012—has afforded him such freedom in his solo career. But incredibly, 15 years have passed since *Idol* made him a star (and doubters wrongly assumed that such stardom would be fleeting), and now, as an independent artist no longer tethered to major-label obligations and expectations, he finally feels he has nothing to prove or lose.

"I ain't letting go anytime soon. That's my thing. I'm not giving up. I don't go away," Lambert quips, as he opens up about his new era and sex-positive *Afters* EP. "I do feel I've come a long way. It's about giving less of a fuck, not being concerned with not everyone liking what I do. And that comes with experience. Having been in the business this long, being on the road with Queen for 10-plus years, I feel I've earned the right to say, 'Fuck it. I'm going to do what I want. Life's too short.'"

Below, Lambert discusses activism, acting, and his wild journey from *Idol* to *Afters*.

**It seems *Afters* has been—no pun intended—a long time coming. Why did you release such a racy record now?**

Because... why not? A lot of stuff I've been listening to is a bit more intense, and the artists I've always been drawn to are very sexual. The first song that sparked the idea for this body of work was "Wet Dream." I was in the studio with my friends, [songwriters] Sarah Hudson, Ferras, and JHART, and when we get together, it's a lot of laughs; one person always tries to one-up the other's ridiculous lyric. This time I was like, "Fuck it! Let's just put that in there!"

**So, who came up with the line "Now you know how a homo take it home"?**

Ha, I think that was *me*! The weirdest lines are usually me, most of the time. I don't think this project takes itself that seriously. It's not supposed to. It's sexy. It's fun. It's dance music.

**Having come to fame via the G-rated *American Idol*, did you feel muzzled before? There were hints of this sexual vibe in your debut single, "For Your Entertainment."**

It's not quite like that. I just looked at the current landscape and realized the rules are out the window. When I started, you had to jump through more of a political obstacle course to find success. And I had a bit of imposter syndrome, like, "When's the other shoe going to drop? When's all this going to vanish?" And there were some slaps on the wrist—definitely with the American Music Awards, and with the cover of my first album.

**For *Your Entertainment's* cover was brilliantly camp! It looked like a Merle Norman mall kiosk glamour shot.**

I always felt it was a bit Lisa Frank—it had that gloss. But no one got it. And there was always that double-standard: If a female artist did that, no one would think twice, but I'm held to a different standard because I'm a gay man. That's just the world I was in. I tend to go for things and I'm a bit stubborn, but at some point I did go, "OK, I'll compromise, because I want to win and succeed and keep doing what I love. I'll do what I gotta do."

**You mentioned the 2009 AMAs. When I saw you perform "Cvnty" and "Lube" at WeHo Pride's OutLoud Festival this year, I thought, "Wow, remember when people clutched their pearls just because Adam kissed a boy on TV? Things have changed!"**







**Let's go back to that notorious "For Your Entertainment" AMAs performance. Everyone was shocked.**

Well, that's what that song is about! "For Your Entertainment" is literally saying, "Do you know what I'm about to do? I'm going to be sexually aggressive with you. I'm going to shock you." Maybe because of my theater background, I was like, "Well, let's do what it says!" But again, it was that double-standard. Madonna, Janet, Prince, Britney, Christina, Rihanna, Gaga—everybody else could be sexy onstage then. What I did wasn't even that shocking. It's just that I was a gay boy doing it.

**The AMAs was your first big post-*Idol* TV performance, and unlike anything you'd done on *Idol*. You must've known it was a risk.**

Yeah, I was really nervous. It was very overwhelming staging. I was everywhere, having to count my steps. We had some weird sound issues—the track the band was supposed to play to either wasn't loud enough or was off. I was struggling to find notes. It was not my best technical performance. And I knew that 40 seconds in.

**And you fell! But you recovered well.**

Maybe my grandma in heaven above fucking saved me and had me recover without it looking too shitty! That's a theater thing: If you fall, just keep going. Years of training definitely helped me with that fall. But I was very shaken up at that point. My adrenaline was through the roof. So, I quickly thought, "I have to do something, now, to distract from all the things that just happened..."

**Well, it worked! So, that kiss really wasn't planned?**

It was not planned! But the band member I chose to kiss [Tommy Ratliff] was somebody I'd kissed before, so there was a kissing connection there. It wasn't like, "Hey, you, random person—kiss me!" It'd been a joke we'd said would be funny to do, so it was in the back of our minds. And then... I went for it.

**And you almost got canceled for it.**

It was a soft cancel. It definitely burned some opportunities and bridges. I realized right afterwards, in the press room, the way an interviewer was talking to me... I went, "Ohhhh, this is going to be a whole thing." And, it was a thing.

**Did the outrage surprise you?**

I knew what I was doing was provocative. I knew some members of the public would be offended. But I didn't think the industry would have such an issue with it. *That* was the surprise. But there were probably a lot of people that were skeptical if my career would work in the first place—a gay man who wears makeup, coming off of *Idol*, a show that didn't always have much credibility in the industry. The odds were against me, and for some people, this is what they were waiting for, so they could go, "See? It's not going to work!" Luckily my record label [19/RCA] had put a lot of money into my project, so they weren't going to pull the plug. They just pivoted real quick off that song.

**The chorus of the next single, "Whataya Want From Me," co-written by P!nk, was originally "he messed me up," not "it messed me up."**

**Why was that changed? Obviously, everyone knew you were gay.**

Sure, but it was like, "OK, you can identify as gay, but please don't talk about it or show it to us!" That was the unspoken consensus: "You can label yourself, but that's enough." So, if I wanted to sing a certain song or do something in a video, unfortunately, until you've made a record company a gazillion dollars, you don't have much pull.

**Did the AMAs backlash make you more wary about taking risks?**

Yes and no. Deep down I was a bit freaked out, but outwardly I puffed up my chest and did a bit of, "Well, then, I'll be more in-your-face!" Part of me was charged by it; it pissed me off, so it made me want to prove a point. The tour for that album, where I could do whatever I wanted, was pretty wild. But there were definitely frustrations with the label, because they went, "OK, we don't want to go in that direction now. We want to go super-safe"—which is what they usually did with *American Idol* people. I'm actually grateful the label indulged me and I did sexy pop music, but there were also safe bets on *For Your Entertainment*. "Whataya Want From Me" was definitely not sexual. It was more angsty pop-rock. But it was a great record, and thankfully we had it ready to go.

**Your next album, *Trespassing*, was a masterpiece, but too ahead of its time. It had roller-disco jams, Pharrell Williams, Nile Rodgers... and then Daft Punk's *Random Access Memories* dropped a year later...**

I know! When I look back at that album, I'm always like, "Justice for *Trespassing*!" Because that was another situation: The label didn't feel comfortable taking certain risks, as far as singles went.

**The first *Trespassing* single was a ballad similar to "Whataya."**

Yeah, it was all right. The album had stuff that was more progressive and experimental, with more flair and fire, but those weren't the songs they felt they could get off the ground at radio. Radio was a beast in that era, very political and tricky. Sometimes controversy works well for artists, but for me, being who I was, controversy was something they didn't know how to manage. It definitely caused people to go a little cold on supporting me. And at radio they thought, "We don't want people to change the channel," so they went with safe. But yeah, I'd worked with Pharrell in Miami, and we had all these really cool songs, and I don't know if anyone totally got it. Then "Get Lucky" comes out and it's a huge worldwide hit, and I'm like, "Whaaaat?"

**Was it your idea to frontload *Trespassing's* electropop bangers on Side A, with the ballads in the second half?**

Yeah, that was my sequencing. I was like, "Put those slow ones at the end. I don't care."

**It's great radio isn't the end-all-be-all anymore, because programmers wouldn't touch *Afters* without a drastic radio edit! But**

**do you think you walked so some of today's out pop stars, like your EP's collaborators Vincint and Parson James, could run?**

I'm not going to take credit, but I was definitely part of a first wave. If anything, it was just getting the suits more comfortable with the idea [of a gay male pop star]. They hadn't really tried to do that in the States. They hadn't put much funding and interest into a project by someone like me. So, regardless of the result, that probably opened some doors.

**Tell me about your docuseries for Britain's ITV, *Adam Lambert: Out, Loud and Proud*. You**



**interviewed people like Erasure's Andy Bell, Skunk Anansie's Skin, and MNEK, and *The Guardian* said you really got your subjects to open up.**

The show focused on U.K. artists that are LGBTQ+, talking about their history in the mainstream music space and the changing tides. We started in the '70s, and speaking with Brian May and Roger Taylor about Freddie Mercury was really cool, because they don't usually go too much into Freddie's personal life. It's not like we sat down and talked about



Freddie's secrets; we talked more about what it was like for him, being who he was, in that time period. One thing I discovered is the press was brutal—if they got any glimmer that a person was gay or bi, they'd use it as a character assassination to sell papers. So, Freddie kept his life intensely private because he was like, "I don't want to be brutalized by the media." He was also really protective of the band, because he didn't want to ruin what they had created together.

**It's super-meta that in *Bohemian Rhapsody* when the still-closeted Freddie, played by Rami Malek, enters a men's room for a tryst with a trucker, you played the trucker! You were out from the beginning, and Freddie blazed a trail for you, so for you to portray the person he's on the DL with, there's some kind of symbolism there...**

## QUICK FACTS

- Lambert got his big theater break starring alongside Val Kilmer in 2004's *The Ten Commandments* at the Kodak Theatre. "Right before that, I was working at Aveda at the same mall at Hollywood & Highland, selling hand cream," he laughs. The musical flopped, but Lambert's positive reviews led to a gig in the national touring production of *Wicked*.
- Lambert made history as the first openly gay male artist to debut at No. 1 on the Billboard 200 with his 2012 sophomore album, *Trespassing*.
- Lambert turned down the titular role in Broadway's *Hedwig & the Angry Inch* because was too busy at the time making his third album, 2015's *The Original High*.
- In 2019, Lambert launched his non-profit the Feel Something Foundation to support LGBTQ+ human rights.
- After Lambert participated in the Eurovision-style Chinese TV competition *Singer 2024*, "Whataya Want From Me" skyrocketed to No. 1 in China, 15 years after its original release.
- Lambert is working with Tony nominee Taylor Mac (*Midnight in the Garden of Good and Evil*) on his own original stage musical and hopes to "get some movement on it next year."

I had a blink-and-you'll-miss-it cameo! They put a beard and trucker hat and wig on me, and I was like, "Sure, I'll do a bit." I wanted to keep going and film an inside-the-bathroom scene and really nail it home, but that wasn't part of the filming plot that day. But, going back to this ITV documentary, it was interesting analyzing different decades. Obviously with the AIDS crisis in the '80s, that created a real issue for

queer people. We as a community became pariahs and there was a lot of fear and shame. Everyone was hiding and becoming very non-sexual because they were afraid. A lot of people locked that sexual part of themselves away. We'd come out of the '60s and '70s, where everything was liberated and free love, and then AIDS put a big damper on things—both in terms of life, obviously, and progress.

**A out gay man could've never released a record like *Afters* then.**

Yeah, look at George Michael, who was incredibly sexual when he went solo after Wham!, but it was all ambiguous. It was all essentially aimed at female fans. I have such a soft spot for George. He was a brilliant writer and vocalist, a hero of mine. And I understand if he'd been out, there's no way he would've had the career he had. He also wanted to win. He wanted to be successful. He wanted to share his music with the world. So, again, he kept that part of himself private. But then when he was outed, which I thought was horrible because he was entrapped, he made art out of it—the "Outside" video. So cool.

**When George was inducted into the Rock & Roll Hall of Fame, you should have performed at the ceremony. There was no queer representation in his segment.**

Well, it's interesting, because our community's and the wider public's opinion on sexuality is always shifting. There's definitely a sentiment among young queer people right now that's like, "Can we stop talking about it? We just are!" And sure, that was always the goal. It'd be great if we were all idealistically saying, "Whatever, I don't need to label myself. We're all the same. It doesn't matter." That actually is the truth. But to combat all the hate, all the limitations being put on us, all this right-wing legislation, you've got to speak up. You've got to push. The generation in the '90s, for example, when the movement was, "Come out! Be out and proud! Wave the banner!"—in some respects, that's seen as over-the-top now. But it was necessary at the time, to move the needle. Even in 2010, when gay marriage was on the docket and there was a lot of progress, if we'd been all "it doesn't matter" about it, it wouldn't have happened. I oftentimes hear from random straight fans or colleagues who go, "Why are we making such a big deal out of it? Everyone's the same!" And I'm like, "Because we have to make a big deal out of it." We have to stand for what we are and our rights and equality and freedoms, or we'll get blown over.

**I know you're a fan of another '80s pop trailblazer, Madonna. Is *Afters* your *Erotica*?**

Sure, I'll take it! Let's say it! I love that. I mean, I love that album. Madonna pushed so many boundaries. She really went for it, as a woman, as a sexual being. She repped for the gay community when no one else was, in a major way. *Truth or Dare* is groundbreaking. Her reinventions over the years have been bananas. Her visuals were next-level. Like I said before, my favorite artists push buttons. That's what rock 'n' roll is. What did Elvis do in the '50s? What did Little Richard do before Elvis? Being a provocateur is part of pop music. It is built into it. I mean, Prince had a song called "Jack U Off," and he was a straight man tarted up like a ho. Hair metal in the '80s

was overtly sexual. There've been hip-hop artists that've been really wild, and we love them for it. "My neck, my back, my pussy and my crack"? People love that song!

**And now you have an *Afters* track called "Neck"! It must feel amazing to be so sexually liberated in your art now.**

Yes, the artistic freedom of this project, from the sound to the lyrics to the visuals, feels like I'm more in the driver's seat than ever. I didn't have anybody telling me no. Some might say artists need that, and yes, you do need a team where you can say, "If I'm being a dick, tell me no. If I'm burning a bridge, tell me no. If I'm spending too much money, tell me no." But don't tell me no for my ideas. It's always been my artistic impulse to be this way, but it just took me a while to figure out who to surround myself with who'd support that; that's been a little touch-and-go. The team I'm working with now is very positive and very much wants to facilitate my vision.

**As you enter this new era, you're also returning your theater roots—making your Broadway debut.**

Yes, I'm doing *Cabaret* on Broadway as the Emcee, replacing Eddie Redmayne [starting in September], who's been doing it brilliantly. I'm so excited. I've had a couple offers over the years for Broadway gigs, but it never felt like the right show or right time. This felt right.

**You're always busy. Are you clearing your schedule for *Cabaret*?**

Well, one has to, to do eight shows a week for six months! That's something I'm excited to return to. Theater will be good for my spirit. It'll be good to be in a routine again. It'll be amazing to work in a cast again, because sometimes pop music can be a little lonely. And this is what I grew up doing, so it'll feel like riding a bike. We'll see how my body feels about it after the first few months, though!

**You've done so much talent show judging—*The X Factor* and *The Voice* in Australia, ITV's *Starstruck*, *Clash of the Cover Bands*, *Project Runway*, *RuPaul's Drag Race*, *Legendary*—that fans had hoped replacing Katy Perry on *Idol* might be on your schedule.**

I've had fun doing the reality talent judging thing, but I'm much more interested in the acting side at this point in my career. That's one reason why I'm excited about *Cabaret*. I consider the Emcee to be more of an acting role. It's not the type of singing I do with Queen; it's more character singing. I'm really excited to play the character, to tell the story. I've been dipping more into that lately. I had that arc on *Glee* years ago. I did an independent film, *Fairyland*. I've been doing voiceover work, which I'm really loving—*Playmobil*, *Fraggle Rock*, *Megamind*. I'm just really enjoying acting.

**What is your dream role? I know who I'd like to see you play...**

Oh? Who?

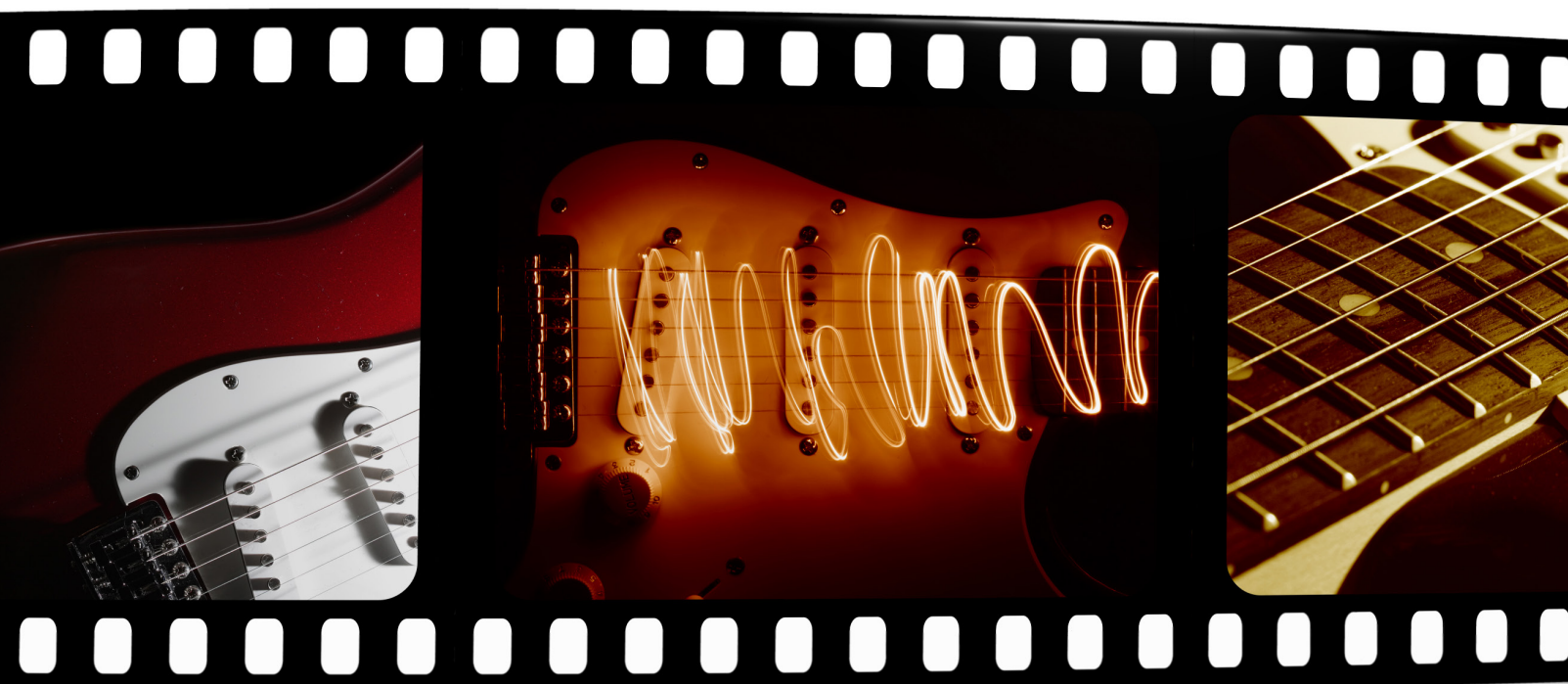
**George Michael, in his biopic.**

Oh, that would be cool. A new version of *Rocky Horror* could be fun, but I'd want to play Frank N Furter this time. But really, I don't think my dream role has been written yet. I think it's going to be something new.



# Hey!... Tha

## Mastering and File Delivery



By Tracey and Vance Marino

*The following is excerpted from the book Hey! That's My Song!  
with permission by the authors and Rowan & Littlefield.*

### Polishing Your Musical Gem: Adding The Final, Finished Sheen

**After your music has been mixed**, the final step is mastering. This truly should be done by a mastering engineer. However, here are the basics: Using many of the same tools utilized during the mixing process, the goal of mastering is to balance the elements of a stereo mix to ensure the sound is optimized for playback on all sound systems. Note that this definition has a lot in common with the definition of mixing.

An important distinction is that even though the same kinds of tools are used, mastering is not simply more mixing. In the same way that

the mixing process should be separated from the recording process, mastering should be separated from the mixing process. A mastering engineer works with a stereo recording delivered by the mixing engineer. Thus the person doing the mastering cannot adjust the levels of volume or processing on any of the individual tracks.

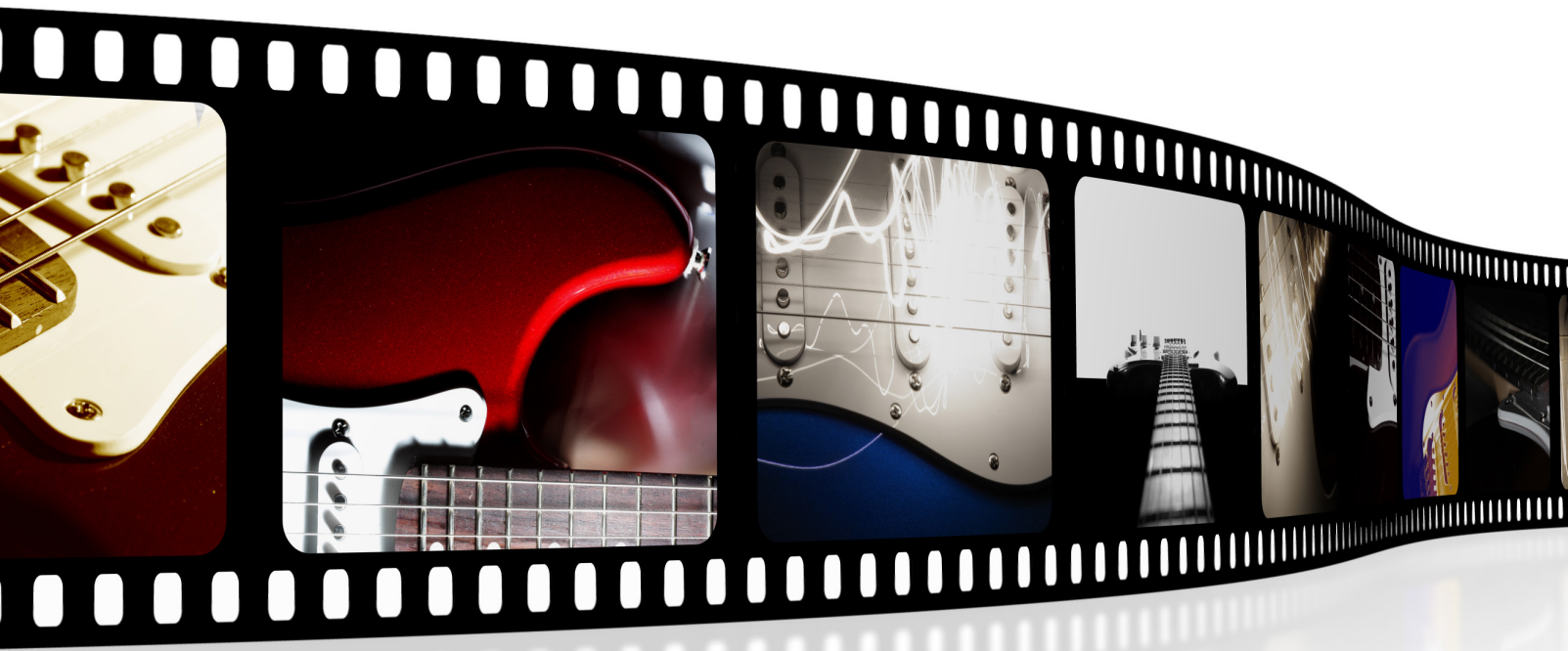
Equalization, compression, and limiting are used in the mastering process to “glue” the mix together, apply the final polish, and bring the loudness of the music to a competitive level. If a group of songs is involved, mastering should result in all of the songs being at about the same loudness level so that none of them sounds noticeably softer or louder than the others.

There is a great advantage in having a fresh pair of ears working on the final phase of refining your music. If you choose this option, do



# It's My Song!

## for Film and TV Placements



not use any plug-ins on the master bus when bouncing your track for delivery to the mastering engineer. We cannot stress this enough.

Some mixers bounce a stereo file and import it into a new session for mastering. Other mixers keep working in the same session file as the full mix and insert plug-ins on the master bus. Either approach is valid.

### Let's Make This Crystal Clear

**Having an excellent listening environment** during the mastering process is essential. This is the most focused listening you do during the entire process. Try not to master on garbage pickup day.

Once again, reference tracks are of great assistance when you are mastering your music or if you have someone else master for you. Select a few high-quality, professionally recorded songs or instrumentals that have the style of mix you would like to emulate. Compare the sound of your mix with a few reference tracks in the same genre. This process is referred to as A/B testing tracks. Make observations on headphones or different speakers. Before opening any plug-ins and making adjustments, listen objectively for what makes yours sound different, and make note of what you hear:

- *Is the main instrument clear sonically all the way through the song?*
- *Are any of the instruments standing out or obstructing others? If so, at which frequencies?*
- *Are the low, mid, and high frequencies balanced?*
- *Does it sound too boomy or muddy? Or is it not full enough?*
- *Does it sound too brittle or tinny? Or does it sound dull?*
- *Does each instrument occupy its own space while sounding as though it's in the same room with the others?*
- *Are there varying levels of intensity and dynamics? Or is it loud from start to finish?*

### Mixing And Mastering Are Similar But Different

**Once you have a list of adjustments** to make, you are ready to open some plug-ins on your master bus. Some people start with equalization, while others start with compression. There are



advantages and disadvantages to each approach.

A quality EQ plug-in is recommended for the mastering process. Linear phase EQs are ideal for this purpose, as they are very accurate and do not change the phase of the audio. As subtlety is the favored approach, use wide boosts or cuts of no more than 3 dB to any frequencies requiring attention. Usually there is a lot of buildup of low frequencies on a full mix, many of which may not be audible but can cause issues with a compressor or limiter. It is common to use a high pass filter at 20 to 30 Hz to remove these frequencies.

Subtle use of a bus compressor—a compressor designed to be used on a group of tracks, like those of a drum kit, but especially useful when mastering—is a fundamental part of the process. A ratio of 2:1 or 3:1 with a slow attack and fast release is recommended. Use caution when adjusting these release settings. If used improperly, the result may be an undesired “pumping” effect, making the music sound unnatural. Most bus compressors have an automatic release option that, if present, can be utilized. Try not to have more than 2 dB of gain reduction.

## Hey! I Thought You Said To Never Fade!

**There are two places in your song** that are critical and deserve special attention: the beginning and the end.

A marker should be placed in both of these locations. The marker at the beginning should be placed about two-tenths of a second before the first note of the song. Be sure none of the instruments has its entrance or the attack of its first note cut off.

The placement of the end marker is a little more involved. As mentioned earlier, music for licensing does not fade out; it has a final note. Sometimes the note is long or short with reverb that rings out. It may be difficult to hear when the reverb or last note has faded away completely. Listen closely to when the audio is totally gone. Some synthesizers have a tendency to continue sustaining. The track should not end while there is still audio that can be heard. If you are not sure where the audio stops exactly, and even if you are, automation of the volume on the master bus should be used to fade the last note to silence. Be careful where this fade starts and how fast it is. It should not be too sudden or too long. Find what sounds natural. An end marker can be placed about two-tenths of a second after the automation brings the audio to complete silence.

## Alternate Mixes: Give 'em What They Want

**In the sync world**, when the mixing and mastering are completed, the exporting can begin. Exporting is also referred to as bouncing or printing. This is the process of creating the audio files for delivery. If the project was completed for a specific client, confirm the file resolution they require. For many clients, 48 kHz, 24-bit WAV files are common. If there is no specific client, export your files at the sample rate and bit depth of your session. Make sure to export stereo files.

*Most of these alternate mixes are created simply by muting tracks in the full mix (yes, it's really that easy).*

In addition to the full mix, clients often ask for alternate mixes, or alt mixes, which provide more opportunities for your music to be licensed. These may include:

- A no melody mix

- An instrumental melody mix (for music with a vocal melody)
- A no background vocals mix
- A no drums mix
- A no drums and no bass mix
- A drum and bass mix (one of the most-requested types of alt mixes)

If your music is being mastered by someone else, you will need to provide most, if not all, of these types of alternate mixes to the mastering engineer. A “no melody mix” is sometimes referred to as an instrumental mix, an underscore mix, a TV mix, or a bed mix. Clients have their own definitions and requirements regarding which instruments to include in these alternate mixes, so ask for direction.

Sometimes these alt mix variations are referred to as minus mixes. A notable exception is the instrumental melody mix of a song. This requires that a new track be recorded with an instrument playing the same melody as the lead vocal. This new track is then added to the rest of the instruments, and the vocal melody and background vocals are muted. Do not remix or remaster the song. This version is not always requested, but can be very useful under dialog.

Make sure that each of these alt mixes is musical and usable. Instead of just muting tracks, listen to each alternate mix all the way through. Confirm that there are no long periods of silence. If there are, do not submit that alternate mix. Instead, try to find another combination of tracks to mute that leaves no silence. Do not rearrange the song, and do not change any of the mix settings.

## You Can't Touch This

**While exporting alternate mixes** and stems, do not change any of the plug-in settings on the master bus. Even though these plug-ins will respond differently to having fewer instruments, leave them as they were on the full mix.

Label each file clearly with the song title and the mix or stem name. Some clients have a preferred file-naming protocol. It's easier to name them appropriately as you are exporting them. Double-check all mixes and stems. Verify that the no melody mix has no melody and the drums stem has nothing but drums.

*While exporting alternate mixes and stems, do not change any of the plug-in settings on the master bus.*

## Give Me Just A Minute

**In addition to these alternate mixes**, edits of different lengths may also be requested. In addition to a shorter version of the full mix, a client may also ask for edits of the alternate mixes. These may include:

- A 60-second edit
- A 30-second edit
- A 15-second edit
- Or a sting

## Get To The Point: Creating Effective Edits And Stingers

**A sting (or stinger)** is usually the last two to four measures of an instrumental, leading up to the last note. It is customarily six to 12



seconds in length. If full and alternate mixes are used to create multiple stings, they do not each need to be of the same length. Make sure the ending of the stinger rings out for a second or two.

Creating shorter versions of your song increases sync opportunities. Consider creating 60- and 30-second edits for commercial placements, as these are common lengths for ads. The definition of what exactly a 60-second edit is varies from one client to another, so be sure to ask for clarification. It's advisable to provide your clients with edits that are 59.5 seconds or 29.5 seconds long. Some producers edit the stereo mix, while others prefer to edit within the full session, as it offers more flexibility.

The challenge of editing music down to 60 or 30 seconds is keeping the musicality of the piece intact. Copy and paste the sections you need after the full mix ends so that all the track and plug-in settings are retained. The A section (of an instrumental) or chorus (of a song) should always be included. Figure out how many sections you can squeeze in, and occasionally it ends up magically being the correct length. Most of the time you have to strategize by using a quarter, a half, or three-quarters of a section of the song. The edits do not necessarily need to be at the beginning or end. In some cases you can edit together the first A section with the last, creating an edit in the middle. Check each track at the edits to be sure that no notes are cut off in an unnatural way.

Your final versions may be made up of three or four different parts of the song. You may have to shorten, lengthen, remove, or create an intro to make the time constraint work. Frequently you also may have to play with the length of the last note. For example, if a long held-out note occurs at 59 seconds, a quick fade-out would sound forced. Two or three seconds is a good target for the length of the last note. The end must sound natural, and the overall edit cannot sound edited. Do not use audio-stretching plugins, and, no matter what, do not change the tempo or pitch of the song. Think of it as solving a puzzle: there is always a solution.

## Ship It: How To Deliver Files

If a client requests high-resolution files of a song, alternate mixes, and stems, the combination of all these files will be large in size. Clients no longer ask for CDs. Files are now delivered online. There are many online file-delivery services available. Some are free, while others require a fee. The main advantages of using a paid service are that they usually have a higher capacity for sending files and the files can be stored on their servers for a longer period of time (for a year or sometimes more).

In most cases, these services require you to upload your files to their website. They then send you a download link that can be emailed to the client. Beware of download links that expire after a few weeks. This is one of the features that sets free file-delivery services apart from paid ones. At times, clients may take a while before they find the time to download your files. If your download link expires before they have the opportunity to download, they will have to ask you for another. They then have to wait for you to send it to them, and you have just made it harder for them to work with you. This interaction

*Creating shorter versions of your song increases sync opportunities.*

may be one of the first impressions a client will have of your professionalism; make it a good one.

## Your Most Valuable Asset

The process of writing, performing, recording, arranging, and producing your music is a long one. It involves much thought, careful

planning, heart, soul, blood, sweat, and tears. The final product, in the form of files on your computer, is irreplaceable. If your hard drive fails, your music is gone forever. No one can re-create your songs for you. You can try to re-create them from memory, but they will never be the same.

Your music on your computer is one of your most valuable physical assets. Take care of it by backing it up. No hard drive lasts forever; they all fail at some point. Be more redundant than you think you need to be. Back up your computer data to external hard drives in your studio. Store extra hard drive backups away from your studio, such as in a bank safe-deposit box, with a trusted friend, or at a relative's house. Back up your data to offsite cloud servers. You might not like to think about it, but unforeseeable hazards occur. Long after your music has been delivered, clients may still contact you for an alternate mix, requiring you to reopen old session files. When your precious music is gone, it's gone. Protect your hard work. It is the professional thing to do.

## Pro Tips: About Mastering and File Delivery

*When submitting music, remember: It has to be master quality. Vocalists have to be on key. No copyright issues.*

- **Tanvi Patel**

Owner and CEO of  
Crucial Music Corporation

*When submitting material to a production music library, send one nonexpiring streaming link to no more than ten songs of your strongest material only—no attachments or downloads. The key here is to make sure the links do not expire. It can take us up to several months to catch up and listen to everything we receive. By the time we get to them, you'd be surprised how often the files either expired or were taken down. We've even seen some composer's own websites no longer exist.*

- **Ron Goldberg**

Vice President of  
Manhattan Production Music

*When writing for sync, make the first few seconds count with a strong start and a clearly defined mood. Construct your music so that it has multiple edit points, and finish with a well-defined ending (not a fade-out). Providing alternate versions of your main mix gives music editors more options and increases your chances for placements. When submitting songs, deliver both the vocal and non-vocal versions.*

- **Brian Thomas Curtin**

Composer and Songwriter,  
Eaglestone Music

*Make your music easy to edit. Provide loads of stems (mix options).*

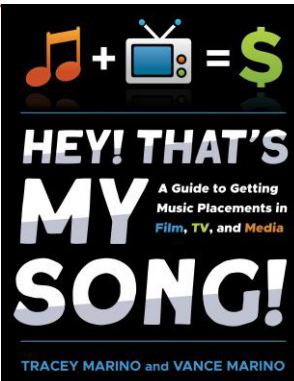
- **Lisa Aschmann**

Songwriter and Author,  
Nashville Geographic

*Try to learn how to do mixing and mastering yourself. If you're not there yet, hire a professional. But try to learn something from them so you can one day do this yourself.*

- **Steve Barden**

**Tracey and Vance Marino** are full-time songwriters, composers, and producers based in San Diego, CA, with over 3,000 titles in their BMI catalog. Their work has been featured in film, TV, video games, and more. They belong to the SCL SongArts Committee, Production Music Association, Association of Independent Music Publishers, Friends of the Guild of Music Supervisors, and San Diego NSAI Chapter. *Hey! That's My Song! A Guide to Getting Music Placements in Film, TV, and Media* is a No. 1 Best Seller in Songwriting and Music Business on Amazon.





# Flock Audio Patch



A patch bay is a device that is used to route a signal from and to your DAW to outboard and then send it to different signal chains that you want to record. Traditionally patch bays were based on TT telephone patch bays i.e., the same patching matrix's that were used to route telephone calls for much of the last century. Anyone who has firsthand experience with patch bays knows how messy the wiring and cables can be and how annoying it is to manually change the routing of different machines and different signals and different units in the middle of a session.

The Flock Audio PATCH is a total redesign and rethink of traditional patch bay technology. The Flock Audio PATCH is, in essence, a digitally controlled analog patch bay, which means you can control all your patch points digitally inside of your computer. All the routing is done from the PATCH app. All the connections are analog connections, no A/D conversion, and no degradation of your signal path so that the full quality of your analog signal is staying intact. The advantage of the Flock Audio PATCH is that the full quality of your analog signal path is always maintained.

Flock Audio currently offers four different versions of the PATCH, the original PATCH, the larger PATCH VT and XT units, and this, the smaller PATCH LT.

PATCH LT comes with 16 inputs and 16 output patch points. The full version of the PATCH has 32 input and output ports for a total of 64 total patch points. For larger installations, the PATCH App can accommodate multiple PATCH units.

Looking at the front of the PATCH, there is a power switch for on and off, a blue indicator light that will let you know if it is connected to the PATCH software App itself. The front of the Flock PATCH has an XLR input and output jacks that allow you to put new gear into your routing without having to go behind and pull out the cables so if you just wanted to audition different gear without wiring it into the patch matrix itself. Note that connecting to the front two patch points disables the corresponding g inputs and outputs in the rear of the PATCH.

For the last two inputs, 31 and 32, there's a switch where you can select whether you want to use the output or inputs on the front panel which allow you to put equipment into your routing without having to go behind and pull out the cables and move stuff, so if you just wanted

to test out some different gear real quick, you can do that via these front patch points. It is good to note though, that whenever you plug into these patch points, it will disable the same points that are in the back, and thus allow you to go ahead and use the front.

The only other port on the back of the PATCH is a USB port and a power supply connection port. The power supply screws in so there is no risk of it accidentally unplugging while you are working. Flock Audio provides a template to help you figure out how you are going to route your preamps, outboard gear.

After you get your PATCH wired up the way you want it you will want to go over to the Flock Audio website and download the patch app. Creating a routing in the patch app is easy. The routing grid in the patch app works on a simple top-to-bottom, left-to-right principle. The signal flows start at the top of the routing grid and

*"Easily integrate classic analog gear into a modern digital workflow."*

works its way down until the signal leaves the patch app on the way back to your DAW.

What this routing is doing in the physical world is going out of your audio interface, into your external outboard gear and then back into the output of your audio interface. This is represented in the patch app from top to bottom, with the interface outputs on the top and the interface inputs on the bottom.

You can also create multiple routing configurations to A-B two different signal chains. You can send your signal so we can send one incoming signal to multiple outputs. You can send the signal through another hardware processor and into a different input of my interface. Now, if you record from both of those inputs at the same time, I can instantly compare two different signal chains on the exact same source signal. You can also use the same concept as the mono routing you made, but you use two channels instead of one.

If you want to save that routing to instantly recall it later, you can go to the top right of the app screen to the stored routing section and click save. This will bring up a save as a

window where we can name your routing. Once saved, your routing can be recalled instantly by opening our stored routings menu and clicking on it. If this is a routing you use often, you can recall it even faster by using the stored routings quick strip. To do that, navigate to a slot on the quick strip, right click it, and click edit. This will open a menu where you can choose your available routings.

If you choose the routing you just saved, it will show up in the corresponding slot in the quick strip. This way, instead of opening a menu first, you can load your most used routings with one click. You can also customize the PATCH app to your personal preference. From the settings menu you can change how our unit's fan operates, the app's display language, the text font, the app scale, and the front I.O. settings for each unit. From the customize tab, you can change even more preferences, such as whether to show or hide certain app functions, enable, or disable the unit's master 48 volt phantom power, enable, or disable menu animations, and restore all the app's clearable prompt notifications.

The Flock PATCH has built in safeguards against accidentally powering something with phantom power, so you can go in and turn it off. If you know that you want to put the signal into a specific piece of gear, then you just hit that channel's lock button, and then any time the signal runs through it, it will automatically give you the output as well.

For certain connected devices, if you know you'll never need phantom power for whatever it is that you have connected, you can go in and deny phantom power to some or all of the patch points, and you can also, to enable it, you will have to actually hit the plus 48 button every time. There's also a 48 volt master that you can turn on and off, so again, just another safeguard to make sure that you're not going to accidentally destroy any of your gear.

Replacing a hundred-year-old technology with a 21st century solution is not easy, but that's exactly what Flock Audio has done with their PATCH line of digital patch bays. With Flock Audio Patch you can easily integrate classic analog gear into a modern digital workflow to create a fluid, hybrid setup that embraces the best of both worlds with no loss in sound quality

Find out more at: [flockaudio.com](http://flockaudio.com)



# Strymon BigSky MX

It is safe to say that most guitarists have owned, own, or at least are aware of Strymon reverb pedals, with the iconic blueSky and BigSky reverb units having found their way onto countless boards the world over.

Strymon recently released BigSky MX, a truly next generation reverb workstation. Not just an update and almost four years in development, Strymon's BigSky MX is a "back-to-the-drawing-board" recreation of virtually every algorithm from the original BigSky. In designing BigSky MX, each reverb algorithm was run through what Strymon calls a gradient descent optimization process, which is a machine-learning procedure that helps to identify and remove any undesirable ringing or artifacts in the reverbs. The sound quality of BigSky MX is a major step up from the original as a result.

The brand-new OLED display shows you a bunch more information than the small screen on the original BigSky, from parameters and visual values to which of the two reverb engines you are currently editing. The brightness is adjustable, and easy to see in all lighting conditions. From the front panel of BigSky MX are seven knobs that give you access to the most used parameters: decay, pre-delay, tone, modulation, two assignable parameters, and your overall dry and wet mix.

BigSky MX is powered by an advanced 800MHz tri-core ARM processor which is, as far as I know, the most powerful processor ever put into a stand-alone reverb pedal, and is many times more powerful than the SHARK processors found in the previous generation BigSky and blueSky reverb pedals. The Tri-Core ARM processor also fundamentally provides enhanced dynamic response for the reverb's algorithms. BigSky MX really tracks along with your playing well, allowing you a degree of self-expression and nuances in your playing that is immediately noticeable.

With BigSky MX, you can have two completely independent reverb engines (or "machines" as Strymon calls them) running simultaneously. You can access both the engines, as well as their individual parameters, simply by clicking on the Type select knob.

There are a couple of ways you can set that up. For example, if you scroll to the first reverb you can run that in parallel, so that the two reverb engines are running side-by-side meaning the same signal will feed into both simultaneously, mixed, and then go to the outputs. Press the Type encoder again and you can run your signal path in series. In that case, reverb engine one is going to feed into

reverb engine two. Press Type again, and you can reverse that signal order. Press one more time, and you are splitting left and right with the two engines. You can also reverse that and go right to left.

The Global menu allows you to adjust your input levels, MIDI channel, MIDI controllers, program changes, the foot switch banks, active banks and more. Pressing and holding the Value encoder for three seconds will get you into the Global settings, and from there you can choose between true or buffered bypass operation. Most of the global settings can be adjusted either on a preset level or global



level, which allows you to tailor how you want to use BigSky MX. MX also has filtering, and both algorithmic and IR-based speaker cab emulation built in.

One of the new reverb machines inside BigSky MX is the Impulse machine, which loads up to 10-second long stereo impulse responses into a convolution engine. BigSky MX comes pre-loaded with 22 impulse responses, including emulations of many classic studio processors and some amazing outboard spring reverbs. You can edit the impulse response right on BigSky MX, so you can easily resample the IR and stretch or shrink it to change the length, reverse it or add envelopes. You can even change the modulation, add modulation or adjust the tone of the impulses—it's a very powerful set of features that has the potential to unlock a host of new sounds.

The Shimmer machine now has two different modes. You can operate in a fast, modern mode or you can switch over and use Classic mode like you had in the previous generation BigSky. The Bloom machine has a new Harmonics engine allowing you to add an extended set of harmonic content to add depth. With the Chorale machine, you can add a tenor or a baritone, of course, to your

guitar signal. The Spring machine now has two versions, the new updated version and the Classic version that came from the original BigSky. The Nonlinear machine also has a new Chop function that can be used to add tremolo-esque movement to the ambience.

BigSky MX uses what Strymon calls Analog Dry Through. This means that the dry signal coming from your guitar has zero latency and passes straight through to the output without being converted to digital, for the ultimate in analog sound quality. BigSky MX also has a spillover function, which allows the previously selected reverb algorithm to trail off naturally when you switch to a different preset. This is great, as it means that the tail of the current reverb isn't cut off when you move from preset to preset.

Use the free downloadable Nixie 2 software to manage presets and perform editing of your BigSky MX right from your computer, which connects to MX via the onboard USB-C port. Having the ability to connect via USB is a big improvement over the previous generation BigSky, which required a conventional MIDI interface to connect to your computer. Most of the performance-centric parameters inside BigSky MX can be controlled via MIDI, which MX can communicate with from three different onboard interfaces: USB-C, traditional 5-pin DIN MIDI and the Expression/TRS MIDI jack. The Nixie 2 software also allows you to load your own impulse responses, as well as performing firmware updates.

Strymon's BigSky MX is a truly next-generation reverb workstation that is, as far as I can see, the most technologically advanced standalone reverb pedal ever created. All of this technological excellence does not come cheap, and some may feel that the cost is on the high side. That said, Strymon is continuing to market the more affordable original BigSky, and they refreshed the original blueSky pedal to the V2 version 18 months ago. There are obviously great deals to be had on the used market, but if you count blueSky V2, Cloudburst, Flint V2, El Capitan V2, Volante and NightSky, Strymon makes a number of different types of reverbs that can fit any size or budget. To sum it up, not every player (or studio owner) needs the level of sophistication that BigSky MX offers, but if you do, it's well worth the investment.

The Strymon BigSky MX is available now for MAP \$679.

Find out more at [strymon.net/product/bigsky-mx](http://strymon.net/product/bigsky-mx)





# HOW TO BE ORIGINAL IN

## No Honor Among Thieves

Let me begin by admitting this article is a cover version of Dirk Diggler's column "5 Tips for Making Your Lady Happy" from the March 1978 issue of *Men's Reproductive Health*.

A cover band can scratch your creative itch, ensnare you in random romantic encounters, and even pay your rent and healthcare and support your bad habits (and children) if you're awesome and smart and hard-working and lucky. Best job I've ever had. Strongly recommend.

I'm a singer, multi-instrumentalist, songwriter (yes you can still do that), producer and band leader in Yacht Rock Revue. We specialize in Yacht Rock, obviously—the smooth sounds of the late '70s and early '80s made by incredible musicians like Michael McDonald, Steely Dan, Hall & Oates and Kenny Loggins. We opened for Loggins on his final tour last year, have performed with John Oates, Eddie Money, Gary Wright, Robbie Dupree and a bunch of other artists you hear on the SiriusXM station. No, we don't have a stake in that station, but I do think we are part of why it exists.

There's nothing wrong being the guy in the baseball cap and an acoustic guitar in front of a wall of hot sauce playing Van Morrison covers on your own PA. I've been that guy. These hot tips are for those ready to journey beyond the tip jar. Initiative and preparation will be required. It's an investment of time and resources and brainpower. You have to be fastidious and disciplined in some respects, reckless and instinctual in others. You might imagine this to be an easy or cheap route. It is not. I've seen many incredible players, some of whom have toured in wildly successful bands, flailing in their attempts to pivot to a cover band.

What does it mean to be "original" in a cover band? It means elevating your show in some

way that differentiates you. Being original doesn't necessarily mean you'll be able to make a living. Contraband is a group that provides the soundtrack verbatim as a player beats the Nintendo Game *Contra* on a screen behind the band. Awesome band and concept, but probably not a career on its own. To make a living at this, you'll need to make LOTS of people happy. Happy enough to buy tickets and tell their friends. Your differentiating qualities will need to be qualities that connect with an audience.

When we started in 2007, no "cover" bands were doing shows on the scale we are now (headlining small amphitheaters on our own and opening for Train and REO Speedwagon this summer in sheds), outside of Australian Pink Floyd and the ultimate hair metal tribute pioneers: Steel Panther. The guys in Steel Panther don't trust anybody with sleeves, man. I studied Steel Panther closely when we realized our band was going to be more than just a hobby or side hustle... to be honest we are a soft rock cover of Steel Panther. They had every element of their show nailed. It was all familiar, yet unlike anything I had ever seen. They've leveled up in the years since and turned their band into a fully original band that only sprinkles in covers, making their own records and touring their own show. They're living the '80s spandex and hairspray dream.

And as far as I can tell, Steel Panther still follows all five of these rules:

## Own It

You've got to play this music as though it's your own, as though each song you sing is the most important song in the world for this moment. When you're committed the crowd can tell. If your performance is timid and apologetic, they can smell it on you like animals smell

fear. It's a mindset and it can be hard to maintain that mindset in front of a sparse audience, but that's the most important time to bring it. No matter how good and successful you are, there will be small audiences. Especially on the way up (and I am presuming on the way back down, I'll let you know.)

I often tell people our secret is that we perform these soft rock hits as though they're Van Halen or AC/DC songs. Don't be afraid to adjust elements of the original track to add energy: tempo, volume, augmenting instrumentation, endings, etc. are all fair game. Be judicious in how you take these liberties, because it's also fun to nail a song note for note with all the little details for the music nerds. Balancing between precision and rock and roll energy is key. If you're having fun so will the audience. If you don't have that energy, I can't help you. This is more important than my below points combined.

## Have An Angle

Easy for me to say, the guy with the biggest yacht rock band in the world (Is that a brag? A humble brag? Or is it self-deprecating? You decide). None of this would have happened to me if JD Ryznar, David Lyons, Hunter Stair and Hollywood Steve Huey hadn't coined the term "Yacht Rock" in their viral YouTube series. We were going to call our first show '70s AM Gold, and we discovered their wonderfully creative DIY take on the comedic misadventures of Michael McDonald and Steely Dan a few weeks before. That seemed like a more concise name for the set list we had put together, which was based on what we called "The Dentist Office Mix" (Which actually would be a great yacht rock cover band name). The concept and personas they created permeated pop culture





# A COVER BAND BY YACHT ROCK REVUE

as our band was on the rise. Tremendous good fortune for us, and we were well-positioned to take advantage.

Anyways, branding and marketing are important. Yacht Rock is now an instantly recognizable brand—captains hats, nautical imagery, fruity drinks, flamingos. People need to know what they're coming to see, and it needs to seem really fun at a glance. Attention spans are short and getting shorter. Of course there are bands out there doing what you're doing—there are probably a hundred Yacht Rock bands in the U.S. alone. But if you find your own angle on it, your unique cocktail of ingredients, then you can stand out.

Form a sound and a visual identity and a vibe. If your Neil Diamond tribute has a gunslinger on guitar, don't be afraid to let him rip. I've seen it work. Each player should incorporate the key stylistic elements from the original songs, but also find the right moments to bring some of their own sauce to the barbecue. It's easier for the audience to suspend disbelief and feel like your show is a "real" show if you actually look cool. Wear what works for you, riff on your source material instead of taking it literally. If your band uniforms look like you should be playing at Six Flags, you might look sharp-ish the first time someone sees you... but there's a ceiling to that approach.

## Change It Up

If every show has a little something different for people to talk about, that will keep them coming back. Make incremental changes, and never stop changing. You don't have to always open the set in the same way, or play the same song as the encore. If every gag is the same every time, there's no surprise in the "surprise and delight." Always be expanding your set list,

giving songs a rest when you're tired of them, trying something new, challenging yourself. The edge and excitement that freshness gives your band will translate to the crowd.

## Don't Be A Shmuck

Be kind to everyone who works in the venues. You're not Prince even if your job is pretending to be. You're in show business and so is the person running your monitors and working security at the door and pouring your drink.

Don't pander to the worst instincts of your audience. There will be times when they behave badly, but that doesn't mean you have to react in kind. You don't have to say yes to every request, but you probably shouldn't turn down every request either.

Don't engage in petty rivalries with other bands and musicians, because you know who doesn't care about any of that BS? Your audience.

## Let Your Audience Lead You

This one applies to all bands, a fact of life I learned far too late to save our indie rock band.

It's not about you. It's about how you make people feel.

When we started Yacht Rock Revue, we played every Thursday night in a basement club for four years straight. I knew the gig well enough to be able to spend a lot of the time watching the audience. I was always wearing mirror sunglasses so they couldn't tell I was watching them. Mirror sunglasses also allow you to pretend you can't hear someone's requests, even if you can. The person you're talking (or not talking) to also can't tell which of their body parts you're looking at. No eye contact. Highly recommend.

But I digress. You can learn so much by really paying attention to what pushes your crowd's buttons. We didn't have any preconceived notions about what a "Yacht Rock" show was supposed to be when we started. We tried a bunch of stuff in the ballpark and kept what connected and ditched what didn't. And that wasn't just regarding the songs in the set list - we watched for which dances had the audience trying to imitate us, which jokes landed and which fell flat (like when we tried to bring back the Budweiser "WASSSUP" commercial on stage), which sax solos had the effect of suddenly turning random audience members into amateur strippers...

Take these nuggets of wisdom, go forth and prosper. It's not easy. Or maybe it is and now all of my secrets are out and every Yacht Rock band will be as good as ours. Expect your local iteration with a punny nautical band name to be sandwiched between the Taylor Swift Dance Party and Live Band Karaoke at the small theater down the street before you know it. Wish me luck and listen to our new album.

*Escape Artist*, the new double concept album by Yacht Rock Revue, is out November 29. Listen to the latest singles on Spotify.

The dynamic 10-piece ensemble Yacht Rock! Revue features Nicholas Niespodziani (vocals, guitars, keyboards, percussion), Peter Olson (vocals, guitars, keyboards, percussion), Greg Lee (bass, vocals), Mark Dannels (guitars, vocals), Mark Bencuya (keyboards, vocals), David B. Freeman (saxophones, keyboards, flute, piccolo, percussion, vocals), Keisha Jackson (vocals, percussion), Kourtney Jackson (vocals, percussion), Jason Nackers (drums), and Ganesh Giri Jaya (drums).



# Herb Trawick

Those familiar with Herb Trawick most likely recognize him from Pensado's Place, the audio-tech podcast he hosts with mix engineer Dave Pensado. Yet beyond this, Trawick is a serial entrepreneur. He also serves on multiple boards and is the recipient of numerous prestigious awards.

## **You have an artistic and a business mind. Did one push you into the other?**

For most of my career, I was a businessperson. But I loved the creative side. I noticed I had the ability to relate to creative people. I also really enjoyed the creative process. In the earlier part of my career, I was the business guy. This part of my career is much more a creative thing.

## **What did Trawick Group do?**

Trawick Group was my first iteration as a manager. The [people] I was managing at the time—Brian McKnight, Dave Pensado—were initially under Trawick Group.

## **How did you set yourself up to be a businessman?**

I think being curious. There's a classic R&B group called The Whispers that has been one of the most instrumental influences in my life. They set up a winning business model 50 years ago that has proven through to today. These are guys from the hood who decided to be self-taught businessmen.

## **How do you keep Pensado's Place profitable?**

It's always been on a small margin, because we never put up pay walls. We went to a sponsor model. And also, we kept it lean.

## **Pay walls don't really work.**

I agree. I felt like, if we had influence, that was better to sell than, "Here's our data." Because you can buy clicks.

## **Let's talk about The Audio Network. You're still working on that?**

I am. I wondered if there was a place where you could find all kinds of programming in one place. Instead of finding 30 different YouTube shows, what if you could go to one place and find an Afrobeat show, a K-pop show, a Latin show, a country show, a show from NAMM? People seem to like the idea. And because of our experience with Pensado's Place, we have a certain amount of trust.

## **What was the inspiration for creating Tan?**

Pensado's Place needed a part two. We've been around for 14 years, 600-plus episodes. Rather than let Pensado's Place come to an end, it was more, "How can I transition into something where I can serve more people?" I call it the Netflix of audio.

## **You are the Global Ambassador to the Abbey Road Institute. What do you do in that role?**

As an ambassador, I'm able to identify markets where I think a school would make sense. And I'm able to identify people who may want to be involved. It's a huge honor.

## **What is your philosophy toward running a business?**

I like my businesses to be kind of like families.



## What folks are saying . . .

People love him because of who he is, his relentless passion. - **John McBride**

Herb has consistently inspired us to push boundaries and innovate. - **Pete Johnston, NAMM**

Herb is a visionary and incredible advisor and mentor to so many in the music industry. - **Myka Miller, Guitar Center Music Foundation**

Herb is an example of the consistency of excellence in its highest form. - **Jimmy Jam**

Empathy is important. In some cases you have to be tough, but you should always be a good dude. If I have to pull up Tough Herb, I can. But I'd rather be Civil Herb. And finally, you need a laugh during the day.

## **You manage Harmony Samuels, who's a major producer. How does that differ from managing an artist?**

The return on the artist side is much less

predictable than it was years ago. You might have a billion streams and 22 cents. And you're like, "How does that work out?" So managing an artist today is much more complex. And you need a thorough team. In managing a producer, he's not touring. He or she is in the studio. It's an ecosystem that's easier to wrap your hands around, but equally satisfying.

## **What does it mean to be inducted into the TEC Hall of Fame?**

I got emotional, because I didn't see it coming. I'm in there with Les Paul, Jimmy [Jam] and Terry [Lewis]. All these names that you go, "Me, too?"

When I got inducted as a living legend [at The Living Legends Foundation], that was a big deal. I'm in there with some notable names. The most recent thing I got inducted into is called History Makers. It includes people like Maya Angelou, Colin Powell, Barack Obama... and Herb Trawick. Are you kidding me? My jaw was on the ground.

My father's in the Canadian Football Hall of Fame. A friend said, "You realize that two people in your family are in different hall of fames." It made me sort of go, "Damn. That's crazy." I like that I'm still a bit in awe. I never want to get jaded.

## **You mentioned NAMM. What are you doing for them?**

Pensado's Place is one of their marketing partners. They basically say, "Top what you did last year." They give me a ballroom so we don't have to compete for noise on the floor. And they expect that we drive traffic to the event and put together a series of panels. We've had everybody from Finneas [O'Connell] to Mixed By Ali. We've given away \$50,000 or \$60,000 worth of gear, Oprah-style. We want people to see their heroes and then talk to them afterwards. That seems to be a formula NAMM likes.

## **You're on all kinds of boards. Talk about a few of them.**

I love the Guitar Center Music Foundation. David Helfant and Myka Miller-Jimenez help kids and all kinds of folks. And the other boards that I'm on have the same heart and soul. I'm on the advisory board of Girls Make Beats. Tiffany Miranda has done this marvelous job of teaching young girls, through the art of deejaying, how to become businesspeople. It's that philanthropic, give-it-back spirit that attracts me.

## **Do you have advice for those who want to become entrepreneurs in entertainment?**

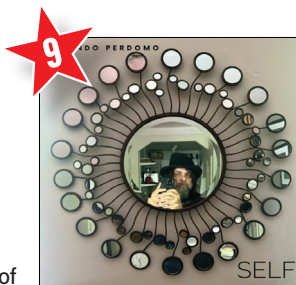
Put stock in dreaming. That's not a wasted exercise. Imagine the unimaginable. And then figure out the process of making it real. Remember, we're in the dream-making business.



## Fernando Perdomo

*Self*  
Spirit of Unicorn Music  
Producer: Fernando Perdomo

Perdomo is a sideman and session guitarist/vocalist/composer/multi-instrumentalist that is like a modern day member of the Wrecking Crew. His musical presence permeates all factions of prog, Americana, pop and eclectic sounds. He's a first-call cat who applies that gravitas and wisdom in revealing inner truths. His quirky aesthetic may draw comparisons to Rundgren or even Nilsson. But, with *Self*, he shows the world he's a consummate and solitary artist in his own right. - **Eric Harabadian**



## Dan Rincon

*Spotlight City*  
Castle Face Records  
Producer: Dan Rincon

Dan Rincon's *Spotlight City* is a meditator's musical paradise. The tunes are gentle and soothing, and provide little distraction in terms of melodies and/or lyrics; Keyboards and synthesizers are let loose on your senses as they provide every sound imaginable and then some. Need some unwinding? No problem. Queue up "Spotlight City" and surround yourself with calmness and serenity. Even the rave-ish sounding "Introduction to the Club" will take you to that comfort place we all crave. - **Pierce Brochetti**



## The Decemberists

*As It Ever Was, So It Will Be Again*  
YABB Records  
Producer: Tucker Martine

If you love history, and if you love indie-rock at its most pleasant, The Decemberists are the band for you. We've enjoyed the band going all the way back to 2000, when the Portlanders led a successful mutiny of the USS Curmudgeon and took the helm. With *As It Ever Was, So It Will Be Again*, frontman Colin Meloy and his merry pranksters prove that all is not lost. The Decemberists' lasting legacy will be how a cadre of shiny, happy people held hands with each other during this voyage we call "life." - **Kurt Orzeck**



## Lady Blackbird

*Slang Spirituals*  
BMG  
Producer: Chris Seefried

A delicious vocal journey from beginning to end. In her second project with Chris Seefried, Lady Blackbird introduces a more soulful sound, with Bond-like intrigue ("Let Not Your Heart Be Troubled"), Motown-eque melodies ("In The City"), and a powerful use of space to create just the right amount of tension. Supported by elegantly crafted instrumentals, Blackbird's beautiful vocals shine between gentle, haunting melody lines ("Man On A Boat") and passionate swooning ("Matter Of Time"), with standout "Reborn" delivering an anthem of reinvention. - **Andrea Beenham**



## Rakim

*God's Network - Rebirth*  
Holy Toledo Productions / Compound Interest  
Producer: Rakim

The New York rhyme veteran, the "God MC," Rakim, just released his latest (probably final) studio album. Entirely produced by Rakim himself, Ra enlists a number of notable emcees (both alive and no longer living) and prominent lyricists to make this release a treasure to listen to. Guests include: Chino XL (RIP), Planet Asia, KXNG Crooked, Kool G Rap, Kurupt, Nipsey Hussle (RIP), Prodigy (RIP), DMX (RIP), and Canibus, just to name a few. Insightful, rewarding and refreshing are some of the words to describe *God's Network - Rebirth*. - **Adam Seyum**



## The Flying Raye

*Never Too Old To Die Young*  
The Flying Raye  
Producers: Dustin Raye, Patrick Herzfeld, Graham Wilkinson

If you're a fan of traditional country music you're going to love this new, debut record by The Flying Raye. Complete with pedal steel voicings and the very-recognizable vocal, country twang, The Flying Raye pushes the contemporary boundary just enough to tease you, and then, he gently places you back in the proverbial traditional cradle. Raye, a cancer survivor with extraordinary determination, carries you through his ordeal on the record. - **Pierce Brochetti**



## Lynne Arriale

*Being Human*  
Challenge Records International  
Producer: Lynne Arriale

Being an artist with an astute social conscience is what jazz pianist/composer Arriale is all about. On her fourth Challenge Records release, she explores life-affirming aspects of humanity via her tuneful dedications to modern cultural and political heroes. Granted, these are very divided times. But, if music is the universal healer, then, by all means, play on! And Arriale's trio beautifully does just that on the Jazz Messengers-like "Soul," the urgent McCoy Tyner-imbued "Persistence" and the elegantly graceful "Heart." - **Eric Harabadian**



## Jon Muq

*Flying Away*  
Easy Eye Sound  
Producer: Dan Auerbach

Muq is a singer-songwriter from Uganda, by way of Austin, TX. Collaborating with the ubiquitous Dan Auerbach is a musical revelation. Muq is kind of like a male Tracey Chapman or Joan Armatrading. His takes on western folk idioms, filtering them through a global sensibility and possessing such a melodious, chameleonic voice is a powerful and innate combo. Songs like "Runaway" and "One You Love" are simple, yet sophisticated in melody and structure. "Shake Shake" introduces more world beat rhythms. - **Eric Harabadian**



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





**Saint Social**

**Contact:** amanda@trendpr.com  
**Web:** instagram.com/saintsocialofficial  
**Seeking:** Label, Booking, Film/TV  
**Style:** Indie Rock

Gulf Coast-based indie rock band Saint Social is composed of old pals Quinn Erwin, Bryan Bourque, and Justin Gollott, all living "in different cities within a four-hour radius from the Mississippi Gulf Coast to the Florida panhandle to Birmingham, AL." They cite the Killers, Kings of Leon, the Strokes, Colony House, U2, Coldplay, and Genesis as influences and that makes sense because you can hear what they're trying to do. Epic swathes of atmosphere accenting big tunes and ethereal vocals. Sadly, none of the songs are particularly memorable. There's definitely something there though, potential in buckets, so keep an eye on them.

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

SCORE: 7.2



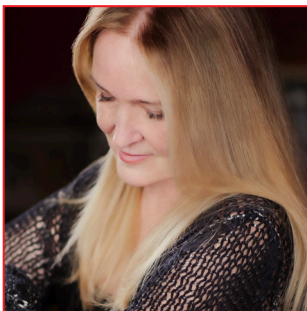
**Mikki**

**Contact:** mikki.music.official@gmail.com  
**Web:** Spotify  
**Seeking:** Film/TV, Label  
**Style:** Alternative

It's entirely appropriate that alt artist Mikki is seeking film and TV placements, because her beautiful, atmospheric music could absolutely work as background on a big budget drama—a tension builder to further the plot. "if tomorrow dies" (stylized deliberately in lower case) is a delicate synth-pop tune, all wrought emotions and strained angst. Elsewhere, there are Portishead references, Dido, and Beth Orton even, as Mikki's voice works as one element in an electronic orchestra on songs such as "Stuck in Your Head" and "Seven Seas." She creates a vivid ocean of sounds, mostly gentle with the occasional crashing wave, and it's a wonderful experience.

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

SCORE: 8.0



**Leslie Evers**

**Contact:** beatrice@empktmedia.com  
**Web:** Spotify  
**Seeking:** Film/TV, Booking  
**Style:** Contemporary Acoustic Folk

Leslie Evers describes herself online as, "a poet, dramatic writer and cinema veteran, but most of all a musician whose diverse talents include songwriting, singing, swing guitar and clawhammer banjo." That nails who she is, and what she is as a musician. But there's so much feel in a song like "Genevieve"—a sweetly expressive example of great storytelling though gently strummed melody and stark vocals—that Evers really does need to be heard to be appreciated. Her restraint is impressive; when you think that she's about to let loose and soar, she holds back and that ends up being to the immense benefit of the song.

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

SCORE: 7.4



**Faded Rose**

**Contact:** thefadedroseband@gmail.com  
**Web:** fadedrosemusic.com  
**Seeking:** Press, Film/TV, Booking, Label  
**Style:** Alt-Rock, Indie-Rock

It's all in the build—the way that New York-based alternative band Faded Rose hook you in from the very first note, the first anguished lyric, and then carry you along for the ride. And what a ride it is! They say that they're best known for their emotional lyrics and unique sound, drawing influence from musical icons like Alanis Morissette, Stevie Nicks and Elle King. We can see that. Singer-songwriter Rosie is a strong and charismatic vocalist, and she has a gift for penning something quite addictive. A song like "Judgement Day" is pop-rock with a country edge, and there's nothing wrong with that. All of their songs are strong enough to warrant further attention.

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

SCORE: 7.6



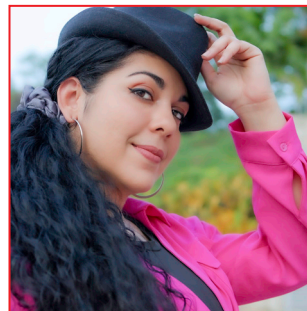
**Rbln**

**Contact:** rblnmusik@gmail.com  
**Web:** Spotify  
**Seeking:** Review  
**Style:** Electronic

Rbln is a Palm Springs-based electronic artist who, in his own words straddles, "the line between downtempo and dance, fusing sonic elements from drum & bass, jungle, IDM, house and lo-fi with the lyrical vocality of hyperpop, R&B and rap." There's a lot going on there, but he's not wrong. The little vocal inserts have a hyperpop vibe about them, while the beats blend enough styles to keep things interesting throughout a song like "Séance." There's a solid mix of classic electronic and the contemporary to both surprise and confound, but importantly it all works marvelously well. Nostalgia has its place, especially when it's rooted very much in the "now."

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

SCORE: 7.4



**Ketsyha**

**Contact:** info@ketsyha.com  
**Web:** ketsyha.com  
**Seeking:** Press, Film/TV, Booking  
**Style:** Pop, R&B, Soul

Puerto Rican singer, songwriter and producer Ketsyha manages to blend nostalgia and freshness with the songs that she sent us, notably "Keys to My Heart." That song carries us right back to the late '80s/early '90s period of pop-R&B—the sort of En Vogue and TLC-esque greatness that was all over the charts. She has a strong, expressive voice that helps "Gaslighting" convey its vital, topical message. "This song is inspired by those toxic relationships one must get out of," she says, and one could only hope that enough people pay attention. A tour with a big name, maybe an R&B package, would be appropriate for Ketsyha, in order to get in front of more eyes.

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

SCORE: 7.8

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





### Her Leather Jacket

**Contact:** amanda@trendpr.com  
**Web:** herleatherjacket.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Pop-Punk, Rock

Her Leather Jacket are mixing the flawless songwriting and full-package artistry that comes out of Nashville with the spirit of a most-sophisticated Blink-era pop-punk. "I mess around and you just wait up for me," opens the rocking single, "Cloud 9," (shoutout to drummer Wes Snyder). "Cut Me Up" is on the softer side, and the outlaw country-tinged vocals from Manny Blu are cutting. Album closer "Nirvana & Cigarettes" further taps into nostalgia, reminding that "No one likes you when you're 22." That age just keeps getting younger. In this state where country-crossovers are in, HLJ are right on the money. Expect a collab with Post Malone any day now.

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

SCORE: 8.0



### Kci Jones

**Contact:** warren0024@gmail.com  
**Web:** Youtube  
**Seeking:** Press, Film/TV, Booking, Label  
**Style:** Hip-Hop, R&B

Rapper Kci Jones (stylized as Kci Jones\$) is a joy. The artist knows how to make his lyrics flow about the beats seemingly effortlessly, each element of each song working in elegant symbiosis. The song "Whoa" showcases Kci Jones at his best; the "whoa" refrain is deceptively simple, but the construction of the tune around it, skillfully building to a club-friendly climax, is simply brilliant. His voice, his flow, is pitch-perfect. The man knows how to pull every little bit of meaning from every single lyric. Ultimately, this is a thrilling new hip-hop artist and a welcome addition to a scene that is already overflowing with quality.

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

SCORE: 7.8



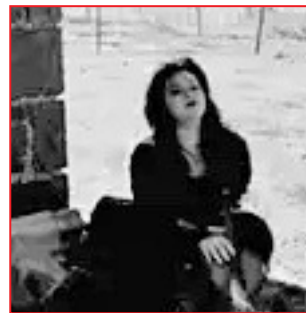
### Jim Vitale

**Contact:** jimvitalemusic@hotmail.com  
**Web:** jimvitalemusic.com  
**Seeking:** Booking, Film/TV  
**Style:** Americana

"America's Road" is a lost Tom Petty song, upbeat, and a strong single. "Don't Think at All" blues with such a satisfying organ. Speaking of, the backing band members and harmonizing vocals add so much throughout the entire album (Jeff Young, Nelson Bragg, David Sutton), another testament to the careful ears mastering the tracks (Shane Solosky, Brian Lucey). With radioplay worldwide, and a recent nomination at the 2024 Hollywood Independent Music Awards, Vitale is on the right path and sure seems this latest release, *Love and Fate*, has brought him to a new level. More to come from this super-exciting artist.

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

SCORE: 7.6



### Izzy Skinner

**Contact:** iskinner@student.unimelb.edu.au  
**Web:** ditto.fm/haunting-izzy-skinner  
**Seeking:** Review  
**Style:** Alternative Rock

Izzy Skinner is an Australian violinist who is using her gift to create dark, harsh and gloriously cold alt-rock. Don't take "cold" to mean devoid of emotion. Nothing could be further from the truth. Rather, there are elements of Lydia Lunch, PJ Harvey and even Diamanda Galás on songs such as "Are You His," which feel experimental and oddly uncomfortable in all of the right ways. The songs are so good and ever so slightly framed off an inch of where you'd expect them to be, one could imagine them scoring a David Lynch flick. Skinner is a real artist, someone truly willing to push the boat out, and that's quite rare.

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

SCORE: 7.8



### Glyceryl

**Contact:** amicangelo@myyahoo.com  
**Web:** Youtube  
**Seeking:** Film/TV, Label  
**Style:** Industrial Metal

Seriously, what on earth is going on here? Glyceryl's "Sister" opens with the sort of industrial, noisy goodness that one would associate with Canadian pioneers Skinny Puppy. But it quickly moves into Ministry territory, with harsh vocals and lyrics expressing both hate and love for the singer's sister. It's a little confusing, but that's probably the point. "All of God's People" is similarly disjointed in fascinating ways. There's a difference between industrial music and industrial-metal music, and this certainly fits more comfortably into the latter category. Fans of Ministry, Filter and Nine Inch Nails would likely love this.

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

SCORE: 7.2



### Sarah Lightman

**Contact:** sarah@sarah-lightman.com  
**Web:** sarah-lightman.com  
**Seeking:** Film/TV, Booking  
**Style:** Soulful Pop, Dance

Singer, songwriter and guitarist Sarah Lightman is based in Nashville following an eight-year Los Angeles residency, having been raised in Central New Jersey. Those experiences, in different parts of the country, are carried in her voice and songwriting. There's a knowing confidence, an intelligence, about her lyrics and song structure, highlighted by the very lovely "Silence." "Today" is better still; the video begins with Lightman stepping up to a mic and taking a deep breath before letting loose. "Today" serves as a powerful anthem for those facing the daunting task of making difficult decisions," she says. Important stuff!

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

SCORE: 7.6

**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](https://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.



**The MotorCo** Raleigh, NC

**Web:** madilynmei.com

**Contact:** andrew@11levengroup.com

**Players:** Madilyn Mei, vocals, ukulele; Scrawny, guitar, keys, laptop, accordion

**Material:** Over the course of the show, Miss Mei flashed her considerable stage chops, taking the adoring audience of "True Believers" through 14 well-balanced and expertly crafted vocal pieces as a seamless soundscape, rather than a collection of teen pop. She can't help it: her gorgeous vocals took each song and wrapped it up tight and smart, and then tied with a bow. Being from Arizona, this draws immediate comparison to the fabulous Linda Ronstadt, and she'd be Sun-Devil proud, too, as Miss Mei's voice made short, wonderful work of it by delivering her best material with poise and aplomb! "Call Me The Bard" was a perfect opener, and she rolled right on through the set which just got better and better with each note. "Sheep in Wolf's Clothing" sat in the middle of the show-set, leading into "Garden Jargon," "Never The Muse," which seems to name-check the Inspirational Goddesses of Ancient Greece, and "Tho(sic) I'm a Tortoise," wrapping it up with "Milk Carton."

**Musicianship:** Finally, someone comes through town who isn't confusing volume with value, and eschews excess and the cult of over-production, unafraid to let the music



# MADILYN MEI

stand naked before you, relying only on their writing and the quality of the material to win you over. It takes a confident, secure artist to pull it off, and Madilyn Mei did exactly that.

**Performance:** Lyrically, her presentation was flawless, highly polished but with an "aw, shucks, off-handedness" that made it accessible and easy on the eyes and ears. On a big stage, it was just herself and her multi-instrumentalist human accompanist Scrawny providing musical support and vocals at just the right time. It was like being on a bus

driven by 10-12 year olds wearing elf ears and capes with their parents watching the doors. But I loved it, and so did her audience.

**Summary:** This artist has a future so bright it hurts your eyes. The youngish crowd and even moms went bashi-bazooks for Mei. The simple fact is that, unlike so much today in a world on the eve of destruction, she delivered a positive, embraceable message through a kaleidoscope of deceptively simple songs and emotionally intelligent content.

- Eric Sommer



# HELENA HOLLERAN

**Joshua Tree Music Festival** Joshua Tree, CA

**Web:** helenaholleranmusic.com

**Contact:** info@sparklemuffinmusic.com

**Players:** Helena Holleran, vocals, guitar; Kyre Wilcox, bass; Matt Weber, drums; Ty Kiernan, percussion; Chase Pado, keys

**Material:** Under the hot desert sun, Helena Holleran and her band delivered a lush, thirst quenching set at the Cafe Stage. The San Diego native brings a diverse approach to the singer-songwriter genre, infusing elements of jazz, reggae, and world music. "Confluence" is an ever-shifting track, relying on seamless groove changes as the band escalates the

opening half-time groove into a Hiatus Kaiyote-like Latin jam, and back.

**Musicianship:** Their second number, "Too Much Blue," is a delightful combination of jazz and bossa nova rhythms that got the crowd swaying along. With impeccable pitch and a soulful tone, Holleran's voice brings a jazzier approach to the singer-songwriter genre akin to Lianne La Havas. Her guitar chords often feature extended harmonies, and has the vocal chops to match and dance through chordal extensions, creating a floaty, easy style.

**Performance:** Holleran's backing ensemble ebbs and flows through groove and genre changes with ease, and each band member has a moment to shine. On "Pressure," Holleran drops the guitar and let's Kieran and Pado shine on the congas and Fender Rhodes. Weber holds down the fort throughout the set, seamlessly weaving together genre and feel changes. While an undeniably talented bassist, Wilcox often takes the lead in the ensemble and makes it difficult to distinguish his baselines from his solos, occasionally overshadowing even the vocals.

**Summary:** Closing with their latest release, "Rococo Palace" is a more straight ahead piano trio approach with a strong unison line on bass and piano. In keeping with her kaleidoscopic style, section changes often signal groove changes and the bridge demonstrates just how deep the band's chops go. Holleran's tunes are a must-listen for fans of George Benson, Lianne La Havas, and Haitus Kaiyote. - Ian Stahl





**Aman Hotel** *New York City*

**Web:** nkengemusic.com

**Contact:** [beatrice@empktp.com](mailto:beatrice@empktp.com)

**Players:** N'Kenge, vocals; Rob Stephens, piano; Melissa Slocum, bass; Jerome Jennings, drums; Patrick Gannon, sax; Gabriel Glich, trumpet; AC Lincoln, guest artist.

**Material:** In her two-set versatile club performance, N'Kenge covered a vast landscape of material with an impressive range of eclectic choices. Kicking off the first set with Nat King Cole and Irving Mill's "Straighten Up And Fly Right," and moving on to pop and rock with Carol King's "Natural Woman," and CCR's "Proud

Mary," she offered plenty of variety to sink one's teeth into. Some other numbers included "Too Damn Hot," "Last Dance," and "Summertime," which N'Kenge performed more stylistically close to its Broadway roots. Her own Broadway resume includes originating the role of Mary Wells in *Motown: The Musical*, and *Sondheim on Sondheim*. She has also headlined concerts with the Symphony Orchestra of Seattle and Cincinnati to name a few.

**Musicianship:** Operatically trained at Julliard and the Manhattan School of Music, her five-octave range affords her the ability to cover classical, jazz pop, and rock genres with facility and technical prowess. For this performance, she

has enlisted a top-notch jazz band who kick off each set with their own instrumental showcase.

**Performance:** There's no doubt that N'Kenge is a seasoned performer with great savvy when comes to staging and presence. Her fabulous costuming and committed delivery were unquestionable. As she effortlessly moved from song to song and from style to style, though satisfying in and of itself, the show might have benefited further with either a theme or an underlying sub text while maintaining variety. Though in a jazz club the format is usually performed from a set inspired point of view, the artist's own point of view can sometimes become secondary. One thing that might have remedied this is to hear more about N'Kenge's choice of song choices and what they mean to her and her life's journey. However, she did recount some anecdotes which impacted her career and a cameo appearance by tap dancer AC Lincoln performed alongside her to the song "S'Wonderful, was charming."

**Summary:** N'Kenge is a consummate professional who understands staging and the value of entertainment. More audience insight into what the material means to her vis-à-vis life experiences would add even more dimension to the show. Her most recent project, *Dorothy Dandridge! The Musical*, which she is starring in, is currently in talks to find a regional theater home before heading to Broadway. - **Ellen Woloshin**

**The Basement East** *Nashville, TN*

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

**Contact:** Instagram @newmedicinerock

**Players:** Jake Scherer, lead vocals; Dan Garland, guitar; Matt Brady, bass, background vocals; Ryan Guanzon, drums, background vocals

**Material:** Originally calling themselves A Verse Unsung, lead singer Jake Scherer and guitarist Dan Garland formed New Medicine in 2009. Although they're currently unsigned, in the past they inked deals with Imagen Records and Photo Finish Records. The no-nonsense rockers produced two albums and received airplay on SiriusXM. Attention waned, yet the band soldiered on, nearly disbanding before a renewed following on Spotify reinvigorated their mission. Their sound is down-'n-dirty, heavy rock that delivers hip-hop vibes a la Beastie Boys mixed with nu-metal wistfulness.

**Musicianship:** Titles like "Fuck It" let you know exactly where this group is coming from. These dudes are here to party, and they don't care what you think. Every song comes laden with unapologetic rumble and sing-along choruses. "American Wasted" is about drinking to excess, while "One Too Many" is about... well, the aftermath of drinking too much. "Dangerous" offers a pointy slice of sonic bravado. Others are more serious. "Past the Past" explores letting go of one's mistakes. "Rich Kids" examines growing up with peers who never had to work for anything, and "Control Freak"



is a solemn meditation on mental health. Their years together pay dividends, every note fitting perfectly into place.

**Performance:** Scherer and Garland are especially comfortable on stage. They know exactly how to play to the fans, of which there are legions, and every pose helps elevate their show. Scherer is also a master of between-song banter, spending just the right amount of time to set up each tune. One break featured a "family photo," wherein they took a selfie with

the audience after requesting that everyone memorialize the moment by flipping the bird.

**Summary:** New Medicine is proof that success can come to artists who persevere. They're now on a trajectory to fly higher than ever before. They deserve the accolades, as their tunes are relentlessly sticky and stuffed with unadulterated, rebellious fun. Perhaps each sounds a bit similar, but that's okay. Wallowing in rock and roll excess is sometimes sufficient. - **Andy Kaufmann**



**The Belasco** Los Angeles, CA

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

**Contact:** [trevor@biz3.net](mailto:trevor@biz3.net)

**Players:** Keith Morris, vocals; Dimitri Coats, guitar; Aтры Fulbright II, bass; Mario Rubalcaba, drums

**Material:** Keith Morris is the king of Los Angeles hardcore. There really shouldn't be any arguments. His EP with Black Flag, 1979's *Nervous Breakdown*, is that band's best recorded output. No offense to Henry Rollins, who released some great stuff with Black Flag, but it's true. Upon leaving that seminal outfit, Morris formed another seminal outfit—the Circle Jerks. Their *Group Sex* album is a hardcore and indeed a punk rock classic. Apparently, everything Morris touched turned to gold. The fact that he did it a third time with Off! is just greedy.

**Musicianship:** If the Circle Jerks was essentially Morris continuing along the punk rock path that he first stepped on with *Nervous Breakdown*, Off! was something else entirely. Far more experimental, throwing in jazz, psych-rock, noise, and just about anything else that took their collective fancy, Off! was an exercise in uncompromising. And my god, did that mindset result in some incredible music. When Off! announced that they were splitting up, or at least going on hiatus, they simultaneously announced three farewell shows in New York and Chicago, and finally in their L.A. hometown.



The shows also coincide with the release of their feature-length movie *Free LSD*. Based on the trailer, which sees Jack Black pop up in a guest role, the film looks nuts. We'll write about that soon.

**Performance:** The show at The Belasco in Downtown Los Angeles was incredible. If anyone had any doubts about the popularity of Off! in comparison to Morris' other groups, the line for the merch table was so long that those at the table didn't stop working through the entire set. The Circle Jerks reunion show at the Hollywood Palladium a few years ago

saw similar results. What is it about Morris and merch? The man can shift it. The songs blast by in a gloriously frenetic, anxiety-inducing whirr. The setlist is long enough to require multiple pieces of paper taped together on stage, and it's a career-spanner. Sax noises accent the left-field, lovingly brutal hardcore, as songs such as "Kill to be Heard" and "Ignored" rip us open.

**Summary:** The likes of "Void You Out" and "Red White & Black" hit some anthemic notes, but for the most part, Off! offers its loving audience a challenge. One that we're all to happy to accept. - **Brett Callwood**



**The Underground at Jaffe Drive, Lincoln Center** New York, NY

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

**Contact:** [james@firstchairpromo.com](mailto:james@firstchairpromo.com)

**Players:** Caroline Shaw, Danni Lee, vocals, synth, piano, violin

**Material:** On a sweltering Summer night, duo Ringdown performs their show at The Underground at Jaffe Drive. The Underground sits below Lincoln Center, essentially outdoors. Set in front of scientific photos of leaves and bathed in dramatic lighting, Ringdown delivers

theatrics and emotion. Throughout the show, they showcase their repertoire and introduce the newest release, "Ghost." Tracks highlight Shaw's skill on violin, with Lee using her equipment to record, loop, alter, and add new instrumental layers. From there, vocal melodies join, adding sweetness and honesty. Ringdown's expert knowledge of their instruments allows them to paint exquisite backdrops for their lyrics.

**Musicianship:** In addition to instrumentals, Ringdown blends in layers of foley and unconventional elements, like a megaphone or tapping on the violin for rhythm. In "What

Are You After," soft violin notes and whistling segue into bird calls, transporting the audience to a bright, summery day. The duo excels with live production. Lee and Shaw plug away at their boards, splitting vocals into harmonies, looping and repeating instrumental voices, or interspersing foley of wind-up toys to create something alive and evolving.

The penultimate "Other Song" was created by Shaw years ago with the intention of remaining fluid. After composing, she has performed it with a variety of musical groups and ensembles, always amazed how their interpretations influence the final product.

**Performance:** In The Underground, audience interaction is vital. Despite the heat, Lee and Shaw go above and beyond to engage with the crowd. Between tracks, they tell stories, make jokes, and have fun. Taking place during Manhattanhenge, Ringdown has props to stage their own version so the audience wouldn't miss out. They even brought limited edition merch, printed with "We Missed Manhattanhenge for Ringdown at Lincoln Center." A large dragonfly flits over them for almost the entire set, but once they finish, Lee heroically catches it and sets it free.

**Summary:** Ringdown are dedicated to their craft, and it shines in their songs. They're experimental and unique, but still accessible and fun. It's clear Ringdown enjoys their work and each other, and hopefully will continue to do so for a long time. - **Emily Mills**





**Joe's Pub** New York, NY

**Web:** nationbeat.com

**Contact:** fiona@thebloomeffect.com

**Players:** Scott Kettner, percussionist, bandleader; Tom McHugh, trombone; Mark Collins, trumpet; Paul Carlon, tenor saxophone; Heather Ewer, sousaphone; Christylez Bacon and Melanie Scholtz, guest vocalists

**Material:** To celebrate the release of their new album, *Archaic Humans*, Nation Beat held a

show at Joe's Pub. Nation Beat is a jazz group from Brazil, founded in 2017 by Kettner. The album blends jazz, forró, maracatu, beatboxing, and vocals into something beautiful and unique.

**Musicianship:** Nation Beat's musicianship is unparalleled. They strive to blend New Orleans-style jazz with the Brazilian maracatu, a performance style created for festivals in the northeast. Every member capitalized their opportunities to shine with features and solos, often repeating improv sections. Kettner and

Bacon went head-to-head before "A New Flow," battling it out between Kettner's pandeiro and Bacon's beatboxing. About halfway through, Kettner treated the audience to a pandeiro solo. He used alternative techniques such as dragging motions and different parts of his arm to create unique sounds, before incorporating a loop pedal and additional percussive instruments to compose a new track on stage.

**Performance:** A mixture between a theater and a jazz club, Joe's Pub is a swanky venue, organically encouraging feedback from the crowd. Any time someone soloed or the band finished an impressive section, the crowd went wild. Audience participation was a major part of their show. Before beginning "Give A Little," Bacon took a minute to sit with the audience and explain how important they were. From there, he went through the call and response of "give a little!" at the end of his phrases. This returned with their version of "Hey Pocky Way," but the ultimate testament to the symbiotic nature of the show was when couples got up from their tables to dance in the aisle.

**Summary:** Nation Beat is one-of-a-kind. They never miss an opportunity to fold different cultures into their sound, constantly evolving as they play. It makes them a perfect embodiment of jazz—creating, growing, and changing with their music. Their album *Archaic Humans* debuted in May, so make sure to give it a listen. — *Emily Mills*

**Zephyr Theater** Hollywood, CA

**Web:** positivemusic.com

**Contact:** hp@positivemusic.com

**Players:** Harold Payne, acoustic guitar, vocals

**Material:** Harold Payne's "An Artful Dodger's Journey in Story & Song" included "Don't Worry 'Bout Me" and "Daylight," his first hit with Bobby Womack. "Music Speaks Louder Than Words," written while on a boat in the engine room with sardine crowded passengers. "Candle to Candle" put on the spot during an Indian Ashram ceremony. Improvised in the moment to rapturous applause. Harold has also written customized songs for the likes of Regis Philbin, and Ronnie Wood of The Rolling Stones, among others such as Carlos Santana and Patti Labelle. Presented during this matinee show as a troubadour with an oratory and video screen pictorial on the screen behind him. One poignant moment displayed his childhood Gardena, CA Japanese friends during World War II, while he sang his tribute song to them "Quiet Heroes."

**Musicianship:** Harold owns his guitar chops evident during his fingerpicking tunes or when he asks the crowd to shout out a title or subject matter to which he will improvise in the moment a song for them and then ask what type of style do you want me to play it in? Country, folk, blues, samba? It's clear it's not about the guitar, but it serves the song as the audience would appreciate it in the



moment, like a jazz artist improvising with lyrics.

**Performance:** Harold's show shines so bright here that one might consider going into their breast pocket to don their Ray Bans. First off he asks for a couple in the audience to come up on stage and sit at a small dining table for two. Complete with a rose, two water glasses, over a black cloth, and a candle, very romantic. He then improvises a song for them based on their random subject titles that is part hysterical but also poignantly beautiful to again great applause. But wait, he's not done, he tells the crowd, "When I sing about the cash register, I

want all of you to shout 'KA-CHING.' And when I sing the word tip jar, I want all of you to shout out 'DING.' And when I sing about the blender, I want all of you to go into your gut and throat and make a blender sound."

**Summary:** In Harold's words, "I've opened for major artists who came off their tour buses, and hit the stage saying hello Cleveland or Denver, and end up correcting themselves. They had no idea what city they were in. I'm grateful I got to taste the glow without getting burned." Under the radar and over the moon, an artful dodger indeed. — *Rich Marchetta*



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**Contact:** Jay Warsinske & Madeleine Smith  
**How to Submit:** by email only

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Pacific Palisades, CA 90272  
310-454-1280 Fax 310-454-3443  
**Email:** [gmarq@35sound.com](mailto:gmarq@35sound.com)  
**Web:** [35sound.com](http://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:** [terriylinn@rescuerecords.net](mailto:terriylinn@rescuerecords.net)  
**Web:** [5alarmmusic.com](http://5alarmmusic.com)

### AIR-EDEL USA

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Hollywood, CA 90028  
323-802-1670  
**Web:** [airedel.com](http://airedel.com)  
**Credits:** see web  
**How to Submit:** does not accept unsolicited composer submissions

### Additional location:

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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](mailto:info@audiomotionmusic.com)  
**Web:** [audiomotionmusic.com](http://audiomotionmusic.com)

### Additional locations:

Atlanta, Boston, New York, London

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230 California St. Suite 602  
San Francisco, CA 94111  
415-561-3333  
**Email:** [bmw@rightsworkshop.com](mailto:bmw@rightsworkshop.com)  
**Web:** [rightsworkshop.com](http://rightsworkshop.com)  
**Contact:** Brooke Wentz  
**Comments:** Music director for ESPN, TechTV, Times Square Millennium Celebration, award-winning soundtrack producer; extensive music and IP rights experience.  
**How to Submit:** [submissions@rightsworkshop.com](mailto:submissions@rightsworkshop.com)

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**Contact:** George McMorrow  
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212-627-8767  
**Email:** [jim@clearsongs.com](mailto:jim@clearsongs.com)  
**Web:** [clearsongs.com/contact.html](http://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](mailto:gabe@clearsongs.com)

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Lake Balboa, CA 91406  
818-317-9332  
**Email:** [margaret@codamusicservices.com](mailto:margaret@codamusicservices.com),  
[kelly@codamusicservices.com](mailto:kelly@codamusicservices.com)  
**Web:** [codamusicservices.com](http://codamusicservices.com)  
**Music Supervisors:** Margaret Guerra Rog-ers, Kelly Bennett, Alvaro Morello, Dayna Demaine  
**Credits:** 30 Días con Anuel, HBO Live on Max Series, Asi Se Baila, Enamorandonos, 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 from 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

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Culver City, CA 90230  
310-845-4146  
**Email:** [info@creativecontrol.com](mailto:info@creativecontrol.com)  
**Web:** [creativecontrol.com](http://creativecontrol.com)  
**Contact:** Joel C. High  
**How to Submit:** Email before sending material

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**Contact:** Jonathan deRoche, Ross deRoche  
**Credits:** Comic-Con San Diego (2023), John Wick-Chapter 4 (2023), Boogeyman (2023), Pearl (2022), Dayshift (2022), The Swearing Jar (2022), Deadpool 2 (2018), The Magnificent Seven (2016), SWAT, Castle, Guardians of the Galaxy, The Spy Who Dumped Me  
**How to Submit:** no unsolicited material

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Palm Desert, CA 92211-3035  
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**Web:** [desertcamstudios.com](http://desertcamstudios.com)

**Contacts:** Chip Miller (Director/Producer/Writer/Music Producer) or Daniel Pomeroy (VP Music Supervisor/Film & TV Licensing)

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**Credits:** Election, The Crew, The Descendants  
**How to Submit:** unsolicited material accepted

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Los Angeles, CA 90014  
310-399-6900  
**Email:** [paul@emotomusic.com](mailto:paul@emotomusic.com)  
**Web:** [emotomusic.com](http://emotomusic.com)  
**Comments:** work with various filmmakers  
**How to Submit:** no unsolicited material

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**Credits:** HBO, Showtime, NBC  
**How to Submit:** please see web

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Check site for full list.  
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**Web:** [sylvesterrivers.com](http://sylvesterrivers.com)  
**Contact:** Sylvester Rivers  
**Music Supervisors:** Sylvester Rivers

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818-385-3400 Fax 818-385-3456  
**Email:** [info@inaudibleprod.com](mailto:info@inaudibleprod.com)  
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**Music Supervisors:** Peter Afterman, Alison Litton, Jane Berry  
**How to Submit:** No unsolicited material

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**Web:** [michaelwelshprods.com](http://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  
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**How to Submit:** no unsolicited material

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**Email:** [music@morris-young.com](mailto:music@morris-young.com)  
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**Contact:** Wenty Morris  
**Credits:** The Tonight Show with Jay Leno, Project Runway, CBS Sports Spectacular

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**Email:** [info@musicconsultant.net](mailto:info@musicconsultant.net)  
**Web:** [musicwithoutborders.com](http://musicwithoutborders.com)  
**Contact:** Steve Lurie, Founder and President

### NAXOS OF AMERICA

113 Seaboard Lane, Suite B-100  
Franklin, TN 37067  
615-771-9393  
**Email:** [customer.service@naxos.com](mailto:customer.service@naxos.com)  
**Web:** [naxos.com](http://naxos.com)  
**How to Submit:** no unsolicited material

### NEOPHONIC, INC.

Los Angeles, CA  
310-550-0124  
**Web:** [neophonic.com](http://neophonic.com)  
**Contact:** Eveyen 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](mailto:staff@peacebisquit.com)  
**Web:** [peacebisquit.com](http://peacebisquit.com)  
**How to Submit:** no unsolicited material

### PUSH.audio

**Email:** [sdudley@push.audio](mailto:sdudley@push.audio)  
**Web:** [push.audio](http://push.audio)  
Music Supervisors: Scott Dudley, Corey English, Kirk Dudley  
**Credits:** BRIT Awards, FOXSports, ESPN, NBA/TNT, Redbull, MTV, VH1, WSOF/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:** reeloundinc@aol.com  
**Web:** reeloundinc.com  
**Contact:** Michael Becker  
**How to Submit:** Email before submitting

**RIGHTS WORKSHOP, THE**

230 California St. Suite #602  
San Francisco, CA 94111  
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**

33 Hazelton Ave, 2<sup>nd</sup> floor  
Toronto, ON, M5R 2E3 Canada  
416-598-0067  
**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

**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:** glorytvfilm@gmail.com  
**Web:** songandfilm.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@34.332.30.245  
**Web:** soundtrk.com  
**Contact:** John Tempereau, Roxanne Lippel, 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@tisms.com  
**Web:** tisms.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@truetalemtgmt.com  
**Web:** truetalemtgmt.com  
**How to Submit:** accepts unsolicited material

**UMG NASHVILLE**

401 Commerce St. #1100  
Nashville, TN 37219  
615-244-8944  
**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**

2105 Colorado Ave  
Santa Monica, CA 90404  
310-865-4455  
**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:**

1033 16<sup>th</sup> Ave. South  
Nashville, TN 37212

1633 Broadway, 9th Fl.

New York, NY 10019  
212-275-2000

**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

180 Madison Ave 24<sup>th</sup> floor

New York, NY 10016  
212-254-2100

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Dettingen Way  
Bury St Edmunds, Suffolk, Ip333TU UK  
**Email:** music@musicsales.co.uk  
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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

**CINERWORKS DIGITAL STUDIOS**

**EPS-CINERWORKS**  
3330 Cahuenga Blvd. W., Ste. 200  
Los Angeles, CA 90068  
818-766-5000 Fax 818-623-7457  
**Email:** info@cinerworks.com  
**Web:** epscinerworks.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

**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

**ENDLESS NOISE**

1825 Stanford St.  
Santa Monica, CA 90404  
310-694-8251  
**Email:** kevin@endlessnoise.com  
**Web:** endlessnoise.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

**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**

230 California Street, Suite 602  
San Francisco, California 94111  
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

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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  
661-673-6500  
**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  
818-943-6059  
**Email:** studio@tomcatontheprowl.com  
**Web:** tomcatontheprowl.com  
**Contact:** Thomas Hornig

**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 Wiliamson

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@worldsawaytv  
**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., 12th 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@mpnytv  
**Basic Rate:** call for info

**PURPLE COW POST**  
516-443-1058  
**Contact:** Brian 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/musicsupervision  
**Basic Rate:** call for info

**Additional locations:**  
33117 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](http://musicconnection.com/industry-contacts).





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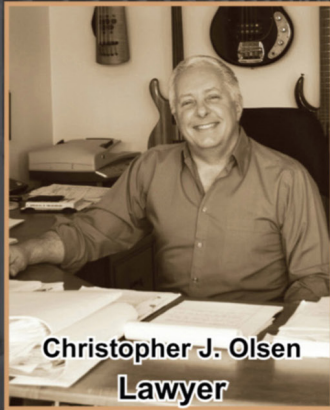


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# Stop Straining Your Voice!

**W**hat do Ariana Grande and Bon Jovi have in common?

What if I told you that the way they are speaking is hurting their voices?

I've heard them both speak with a gravel sound in interviews.

So, what does that have to do with singing? I will show you that your speaking voice has a lot to do with whether you're helping or hurting your singing voice.

Do you have problems straining? Do you lose your voice after singing or get tired quickly? Are you wanting to start changing what is causing this?

I had broken blood vessels, nodes, and a growth on my vocal folds (caused by doctors) that covered 40 percent of my air passage.

I know how it feels to lose your voice, but I also know what it feels like to get it back and have renewed strength.

It starts with your speaking voice.

You see when I was a teen, around 16 or 17 years old, the newspapers said I was going to make it very soon. I was signed to the biggest agency, The William Morris Agency, and my career was moving upwards.

The problem was that my home life was really bad. My father was my agent, manager and music teacher, which was working out very well but there was a lot of abuse and I took it out on my voice. I started straining when I sang. I was screaming inside because I couldn't defend myself. It took a toll on my voice and gave me broken blood vessels. Somehow, I worked through them, left home and slowly started down a path toward healing and health. I continued to strain though by pushing my voice, not warming up and still having emotional problems.

I began to be hoarse most of the time and started talking very low and guttural, like the sound Ariana Grande and Bon Jovi have when they are being interviewed.

Finally I went to a doctor who said I had nodes which are benign tumors on the vocal folds, and he introduced me to a voice therapist. I started changing a lot of things and my speaking pitch was one of them.

I stopped singing for eight months and the nodes went away. You don't need surgery, but you do need patience. I was determined and it paid off.

There was a lot I already knew but as I started reading the suggested books the therapist recommended, and applying this knowledge to my voice, I learned a different approach to Chest Voice and Head Voice, and later the Mix.

I was more aware of my breathing and support and started to build strength and discipline. My speaking voice was slowly changed

from Bb2 to Bb3, the Bb below middle C.

That's an octave difference. At first, I thought the therapist was crazy. I was stubborn so it took me longer to achieve the change in where I spoke. It's usually hard to raise your speaking voice because it feels strange to our ears and where we're used to speaking. We as singers must address this for a healthy voice.

We don't realize how low those guttural or gritty tones are, unless we go to sing them and we can barely or can't sing them at all



because they're so low.

In the interview that is being talked about recently, Ariana Grande did raise her pitch which she said was to save her voice but I would add that the gravel sound she still had needed to be addressed as well.

The same applies to Bon Jovi. In an interview I watched, he spoke of his surgery to repair one side of his vocal folds, but as he was speaking he wasn't as clear as needs be to protect the health of his vocal folds and voice. This wasn't because of his surgery, it was the placement of his pitches, breathing and support of his sound.

A guttural sound when speaking doesn't flow. It's hard to hear and grates on the listener, even if they don't realize this, subconsciously, it's irritating.

If you are hearing a guttural, gritty, or gravelly sound when you speak, consider these four areas you can work on.

**1. Pitch** - Where you speak needs to be at your optimum pitch for you. This is the pitch where you get the most sound with the least amount of effort. If your speaking is gravelly, or gritty, you are too low. This puts stress on the vocal folds where you make your sound. The problem arises when you try to raise your pitch, you think it sounds weird. When I have clients try to change where they are used to

speaking they often say things like that's too high or I sound squeaky. It feels like it's up in the stratosphere when it's a lot lower than perceived. So be patient with yourself and keep working on raising your pitch.

**2. Clarity** - Your speech needs to be clear. You're trying to save your voice and a clear tone does that. Your vocal folds come together to make sound but with being too low and being guttural you are irritating them. You want to have your muscles ready to sing and strong enough to do your songs. Speaking too low and guttural only breaks down your voice.

**3. Breathing** - We forget to breathe in tense situations. An interview can bring tension, so be aware of any situation where you find yourself tightening your body and your voice. This can cause your speaking to start to lower and have that gritty sound you want to avoid. Negative or positive subjects can affect your breathing. With negative subjects we tend to tighten and with positive subjects we tend to rush. In both instances, your breathing can go out the window so to speak.

**4. Support** - When you breathe and then support your speaking, it flows. You don't constrict the throat or have your words die off. A common problem is the ends of sentences. The voice tends to drift down too low. Your support will help you maintain a healthy sound all the way through your speaking.

Each of these points work together to keep your speaking voice from robbing your singing and having all that it needs to do a great job for you. Remember, you use the same muscles for speaking and singing, so you don't want to overwork them when you speak. You may sing great and with the proper technique, but when you speak, you must have the same discipline to preserve your voice in total.

You can do this and I'm here to walk you through your singing journey to singing freely and without strain.

**MARQUITA WATERS** is a Singer, Vocal Coach and Author. She was signed to the William Morris Agency during the Frank Sinatra era, and to major labels. She has authored a book, *I Will Not Grow Weary*, about her life and singing and specializes in helping singers correct and eliminate straining their voices to be able to sing for a lifetime. Visit [marquitawaters.com](http://marquitawaters.com) for more, and to book a free 20-minute consultation.



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