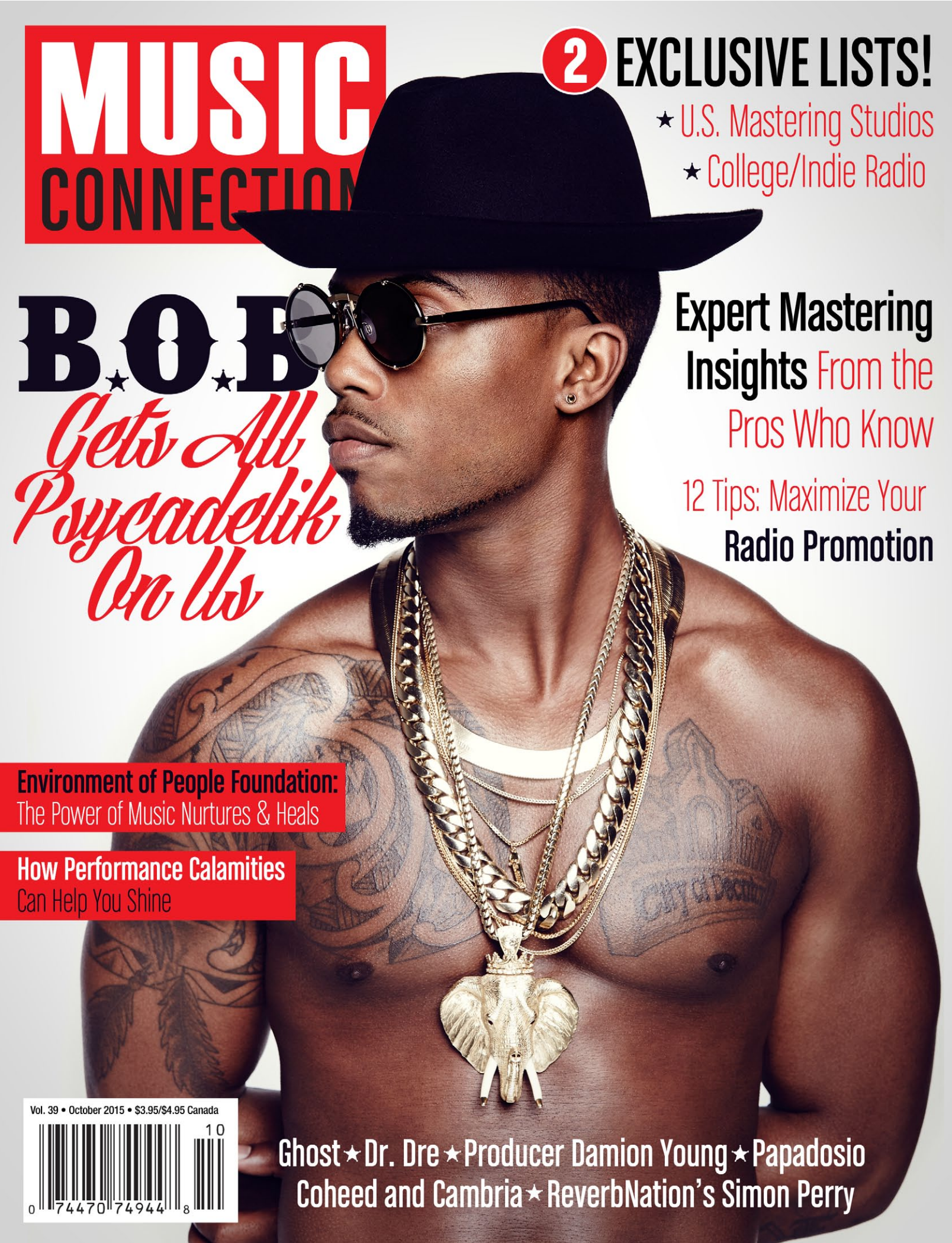

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By Dan Kimpel

All Photos: Jimmy Fontaine

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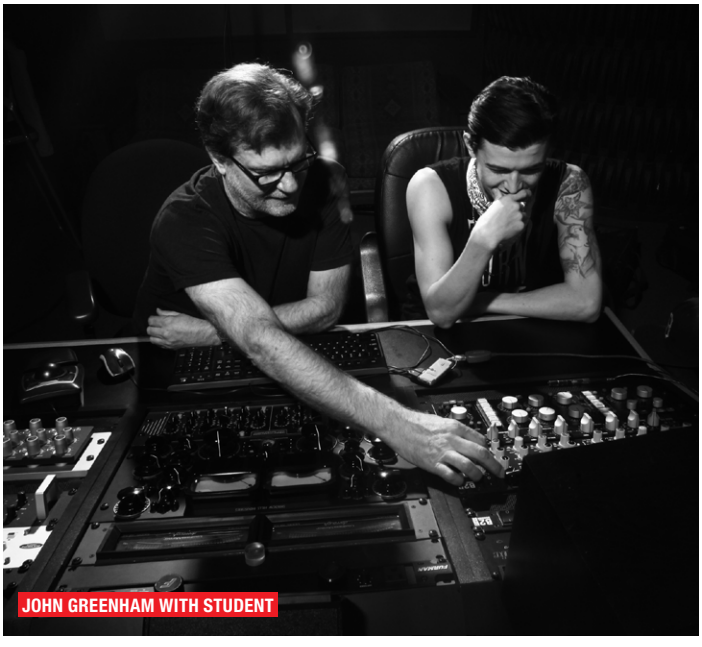
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RECORDING CONNECTION

recordingconnection.com

A Disruptive Approach to Recording Education: Established in 1989 by former San Jose DJ and broadcasting school instructor Jimi Petulla, the Recording Connection is one of four distinct schools under the banner of The Recording, Radio, Film and (most recently launched) Culinary Connection. Colorfully described by Chief Academic Officer/COO Brian Kraft as "fundamentally disruptive of the status quo of music and recording education," The Recording Connection has become known as an industry leader in the revolutionary mentor-apprentice (extern) training approach—matching students with pro mentors in their specific regions.

The program pairs students with a working music producer or audio engineer, combining a structured-yet-flexible curriculum with plenty of hands-on training. By learning on-the-job, students not only learn to record, produce and mix from working pros, but also learn the inner workings of the industry and make valuable connections that can help them establish their careers.



JOHN GREENHAM WITH STUDENT



JAKE KIYOKANE

An Inspiring Placement Success Rate: Petulla, Kraft and their team have found that the mentor-apprentice approach is far more effective than traditional, theoretical instruction alone in helping students secure jobs in fields and industries that are competitive. It's the only school offering private access to leaders who have crafted recordings for everyone from U2 and Frank Sinatra to Kendrick Lamar, Beyoncé and Michael Jackson.

A Three-Layer Admission Process and Affordable Tuition: The Recording Connection engages each applicant in a three-tier admission process, capped with a meeting with a professional producer or engineer who has final approval. Partnering with hundreds of pro producers and engineers, many of whom have worked with some of the biggest artists in the business, the program has placed more than 11,000 students as working apprentices in studios throughout the U.S., Canada, Australia and the U.K.

Mindful of the extraordinary costs of traditional music schools and liberal arts colleges, The Recording Connection prides itself on tuition that averages 75% less than other programs. Says Kraft, "The future of education is happening now, learning one-on-one inside a real recording studio for 75% less tuition, and as a hands-on apprentice."

Contact The Recording Connection, 310-988-5185

Nick Mundth



Web Population Lead, QC Specialist
Full Compass Systems

Full Compass Systems has promoted Nick Mundth to Web Population Lead and QC Specialist. His knowledge in the musical instrument, musical recording and professional audio industry will continue to aid the company in the promotions of its product offerings and listings online. As part of his duties, Mundth will handle all training and quality control for both the Web Population and Video Production teams. Prior to joining Full Compass, he worked in sales at a Madison, WI Guitar Center location. He studied at Winona State University, where he earned a BA in Music Liberal Arts then went on to get his AAS in Recording Technology at McNally Smith College of Music. For more information, contact alyssa@fullcompass.com.

Mike DePippa



Sr. VP, Promotion & Artist Development
Republic Records

Republic Records has welcomed **Mike DePippa** as Senior Vice President Promotion & Artist Development, Rock Formats. Following 11 years at Sony Music where he most recently held the title of VP of Rock & Alternative Promotion, DePippa joins the label's New York team. He will spearhead promotion and development for Rock, Alternative and AAA formats, working on releases from artists such as Pearl Jam, Black Sabbath, Florence + The Machine, Of Monsters And Men, James Bay and more, as well as releases from marquee Island Records artists such as Fall Out Boy, The Killers, Brandon Flowers, Incubus and more. For more information on this appointment, contact Joseph.Carozza@umusic.com

James Pennebaker



Artist Relations, Nashville
Fishman

Fishman has appointed **James Pennebaker** to represent the company in Nashville. In his new role, Pennebaker will represent Fishman and its products as part of the company's expanded presence in the city. Starting his professional career on the road with Delbert McClinton at age 19, he has toured and recorded with Lee Roy Parnell, Pam Tillis, T. Graham Brown, John Fogerty and other leading artists over the years. When not on the road, Pennebaker worked with International Music Co., in Fort Worth, TX, as Director of Fretted Instrument Manufacturing for the Hondo, Jackson and Charvel guitar brands. He went on to the Fender Musical Instrument Corp. as Manager of Artist Relations in 2007. Contact jcbrainstorm@nyc.rr.com.

Patrick West



Account Manager
BMG-Hudson Sales & Marketing

BMG-Hudson Sales & Marketing has appointed **Patrick West** to Account Manager for the A/V, system integration and theater market sectors. West will concentrate his efforts on expanding and strengthening relationships with consultants, live and installed sound engineers, Broadway consultants and A/V integrators. Throughout his career, he has garnered experience as front-of-house engineer, monitor engineer, recording engineer, system tech, operations director, musician and more. He recently returned to New York City after working with a northern Michigan-based sound company, Sound Environments, where he was Director of Audio & Operations Manager. For additional information, contact info@bmghudson.com.

Brian Holdcroft



VP, Acquisitions
ole

ole has appointed **Brian Holdcroft** to the new role of Vice President of Acquisitions. Holdcroft, a Chartered Professional Accountant (CPA), is a Mergers and Acquisitions professional with nearly two decades of relevant experience, last serving as Director of Finance—Acquisitions & Projects at the CBI Health Group where he oversaw over 40 acquisitions that contributed to more than tripling the size of the company. ole welcomes Holdcroft's experience to this new leadership role within ole's acquisitions team, which has already concluded more than $450 million in acquisitions. Holdcroft will be based in ole's Toronto office reporting directly to Ed Killin, EVP Acquisitions. For more, contact laurie@jaybirdcom.com.

Bill Gaden



CEO
Imagem Music

Imagem Music has promoted former COO **Bill Gaden** to CEO. Gaden began his career after graduating from Harvard Business School in 1989, bringing over two decades of wisdom and experience to his new position. Between living in New York and London, his career includes executive positions at Arista Records, BMG Records, BBC Worldwide, Simon & Schuster and The Estate of Leonard Bernstein. In 2009, Imagem acquired Rodgers & Hammerstein where he served as General Manager. He made a transition to COO, becoming a crucial asset to the newly formed U.S. entity that has made signings ranging from the catalogs of Elvis Presley to Mark Ronson and Daft Punk. Contact linda@presshereproductions.com.

Nikki Law



Director of Publicity
Metal Blade Records

Metal Blade Records has hired **Nikki Law** as Director of Publicity. Upon completing her BA in Literary Journalism at University of California, Irvine, Law interned at Century Media Records in 2010 while attending UCLA for Paralegal training. Later in 2011, she was hired at Century Media as a Tour Publicist. After four months of coordinating regional press for the label's roster, she became a full-time Publicist and spearheaded media campaigns for premier metal groups. In June 2013, she was promoted to Product Manager/Publicist, handling publicity duties in addition to overseeing various departments within the company for her artists. For additional information on this appointment, contact nikki.law@metalblade.com.

Matt Dezynski



Custom Shop
Schecter Guitar Research

Schecter Guitar Research has added **Matt "Chewy" Dezynski** to the Schecter Custom Shop. Dezynski brings 18 years of experience as the lead painter at Washburn Guitars, where he designed custom finishes and graphics for renowned guitarists Dimebag Darrell, Scott Ian, Paul Stanley, Ola Englund and current Schecter signature artist Dan Donegan. For his new position, he brings custom and production painting expertise, and is well versed in all aspects of modern paint and finishing processes. Dezynski possesses unmatched experience in working with high-profile artists and associated custom projects. For additional information on this appointment, contact hans@schecterguitars.com.

► JBL PROFESSIONAL EON600 SERIES PORTABLE MONITORS



The JBL Pro EON600 Series of portable and self-powered two-way monitors use waveguide technology originally developed for their high-end studio monitors. There are three sizes: EON610, EON612 and EON615.

I tested the EON615 15-inch 2-way loudspeaker with 1,000 watts of power and found it to have tremendous headroom delivering loud and clean sound (max SPL of 127dB). The EON615 weighs 39-pounds with a case made of black polypropylene; it's fitted with a 35-mm (mounting) pole socket, three M10 rigging points and four handles.

The EON615's performance comes from its waveguide design that solves the inherent "beaming" of conventional speaker systems. Special fluting formed into the cabinet structure guides frequencies throughout a 90-degree horizontal pattern for uniform coverage and high intelligibility.

JBL engineers developed an iOS and Android app that pairs with the Bluetooth Smart Ready 4.0 in the EON615 for controlling master volume, adjusting a 5-band parametric EQ with the ability to save and recall user presets.

I used the rear panel controls to set the EQ preset according to placement—Main, Monitor, Sub or Speech speaker. There is a built-in preset Limiter to protect the drivers and two switchable mic/line inputs using two Neutrik Combo jacks.

The JBL EON615 sells for $499 MSRP each.

jblpro.com/www/products/portable-market/eon600-series/eon615



◄ F-PEDALS EDDIE KRAMER SERIES

Started in 2011 by artist Francesco Sondelli and producer/engineer Eddie Kramer, F-Pedals are a new line of compact guitar effects pedals that are offered in two versions: conventional 9-volt battery or with their F-Power™ system. Each F-Power pedal uses an imbedded induction coil to receive power wirelessly from the F-Board™ (sold separately).

I received the first two models in the line: Phazevibe and Edstortion. Made in Italy in die-cast aluminum boxes, they both feature Level and Tone controls and three switchable operating modes via the Mod switch.

Phazevibe is a phaser pedal with a large, main control knob for adjusting speed. The three Mod positions enable: classic phaser sounds, a rotary speaker effect, auto-wah-wah, and also a Univibe™ sound that gets more intense as speed increases.

Edstortion has a wide range of tonalities from heavily compressed distortion to subtle crunch by combining different settings of the main knob and the three modes.

Both are great sounding, solid pedals that have good pick response, good dynamic range and super quiet operation. F-Pedals range from $129 up to $199 MSRP for the Phazevibe with F-Power.

f-pedals.com

► EASTWEST PRODRUMMER VOL. 1 & 2

ProDrummer™ Volumes 1 & 2 are the new additions to EastWest's subscription service called Composer Cloud. Composer Cloud provides access to over 9,000 different instruments that run on EW's Play engine—either standalone or as a plug-in in DAWs.

ProDrummer Vol. 1 & 2 are drum virtual instruments that contain everything you need to create realistic (or hyper-realistic) drum tracks. These are recorded drum sounds that use a 16-channel mixer with kit collections produced and mixed by top recording and mix engineers. The drums performances are by top drummers and include MIDI drum grooves.



I downloaded both Vol. 1 and 2 to my sample drive—adding up to around 100GB total for both. Vol. 1 by Mark "Spike" Stent tends towards more quirky and unusual sounds via the recorded samples and the onboard processing. Vol. 2 is Joe Chiccarelli's collection with Matt Chamberlain playing. I was impressed by the immediate, overall polished and produced sound of the kit, proper drum tuning and the way the mics (tracks) were allocated across the onboard mixer.

The powerful mixer includes Solid State Logic's channel strip processors and their Stereo Bus Compressor, Ohmforce's Ohmicide and EastWest's Velocity Processor, Amp Simulator and a convolution reverb. ProDrummer Volumes 1 & 2 are $199 MSRP each or use a Composer Cloud subscription to download them.

soundsonline.com/prodrummer



◄ TECH 21 VT BASS 500

The VT Bass 500 head uses an all-analog SansAmp™ pre-amp driving a 500-watt RMS Class-D power amp. Adapted from the Tech 21 SansAmp Character Series, the VT Bass 500 offers the sound of classic bass stacks in a compact package weighing just 6.5 lbs.

The Character control provides several choices of sounds from the early '60s to classic "super valve" to thick and funky to overdriven saturated distortion. There is a three-band active EQ, a full-range Drive control and the Bite switch adds a presence boost for better note definition. Lastly, the Blend control allows mixing the direct signal with the SansAmp Tube Amplifier Emulation circuitry.

Other features include a switchable SansAmp XLR DI out, effects loop, headphone out, Speakon® speaker connectors and a worldwide switchable power supply.

The Tech 21 VT Bass 500 Bass Amp Head sells for $695 MSRP and the matching 1x12 bass cabinet (pictured) with custom-design 12-inch speaker, woven grill and coordinating piping is also $695.

tech21nyc.com

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◄ BLUES CITY MUSIC/SOLDANO 44 AMP

To celebrate their 10-year anniversary, Blues City Music's James Burke asked Mike Soldano for an amp with a big sound in a small box. This semi-open back 50-watt amp measures at 17.5H x 17.5W x 10-inches deep and weighs 48 pounds. It differs from any other 44 because it is covered in Regency Blue Tolex—an exclusive color for Blues City Music.

It is a combo amp with a choice of a 12-inch speaker from Eminence Legend, Celestion Vintage 30, Jensen and others. The controls include pre-amp, reverb, bass, middle, treble, presence, normal volume plus a lead volume control activated by a footswitch making it perfect for boosting solos.

You get a three-spring Magic reverb tank with a choice of an upgraded custom harnesses designed and manufactured by Solid Cables. Two speaker jacks and a rotary impedance selector switch allows for a 4, 8 or 16-ohm speaker inside or using an extension speaker cabinet.

The Blues City Music/Soldano 44 sells for $2,349 MSRP.

bluescitymusic.com



► SHURE MOTIV DIGITAL PRODUCT LINE

The easy to use MOTIV™ products include four new Apple MFi (made for iPhone, iPod, iPad) certified devices, including three condenser microphones and an interface that can connect directly to any iOS device without adapters or connection kits. Perfect for desktop recording projects, podcasts or just recording at home for YouTube, the new line of MOTIV products give you that plug n' play utility and the great sound from Shure.



My favorite is the MV51 Digital Large-Diaphragm Condenser Microphone (MAP $199 pictured). It'll connect to any iOS, Mac or PC and has five onboard DSP preset modes plus a touch panel control for quick access to gain, mute and headphone volume settings. There is a one-inch capsule element and you can monitor yourself in real-time through the built-in headphone output.

MOTIV products record studio quality sound at 24-bit/48 kHz in virtually any environment.

shure.com/motiv

◄ THE X CLIP

The X Clip is a dual microphone clip molded out of durable Milastemer plastic. It is designed to clip onto a thick-bodied dynamic mic—such as a Shure SM57 to allow a pencil condenser microphone to be piggybacked on top of it. Having two microphones placed on the same source with their diaphragms exactly side-by-side for proper phase coherency, is an old recording engineer trick.

I've used this trick for snare drums and guitar cabinets, but I've always had to tape the two microphones together with gaffer's tape or use two mic stands. Neither solution is very elegant.

The X Clip has been designed for pliability, grip and long life for SM57s paired with various pencil condenser microphones. The larger slot of the clip can also fit an Audix i5, Shure SM58, Beta 57A, Shure PGA27 and many others.

I tried The X Clip on a snare drum using a Neumann KM184 and also an AKG C451B. I liked that even though I switched over to the AKG, a slightly thinner mic body than the Neumann, I just applied squeezing pressure on The X Clip to reform it to fit.

I also like using The X Clip on guitar amps when I'm looking for more of the extremes—the top and bottom frequencies—from the speaker by using a condenser. Having both microphones' diaphragm exactly inline means I can blend them to taste.

The X Clip sells for $19.95 or three for $49.95.

thexclip.com/#!buynow/c1h6y



◄ GIK ACOUSTICS EVOLUTION POLYFUSOR

GIK Acoustics' Evolution PolyFusor© is a dual-function acoustic treatment system that spatially diffuses sound and, at the same time, helps to reduce low frequency build-up. It is a poly-cylindrical diffusor, a convex-shaped (24 W x 48 H x 5.25 D-inch) panel that scatters mid and upper frequencies from 600Hz and above over a wide area. Diffusive surfaces placed on walls and ceilings in a room provide the psycho-acoustical feeling of being in a bigger space than you are. Below 80Hz, the longer wavelength waves pass through the Polyfusor's flexible thin wood front surface and into a rear cavity for absorption.

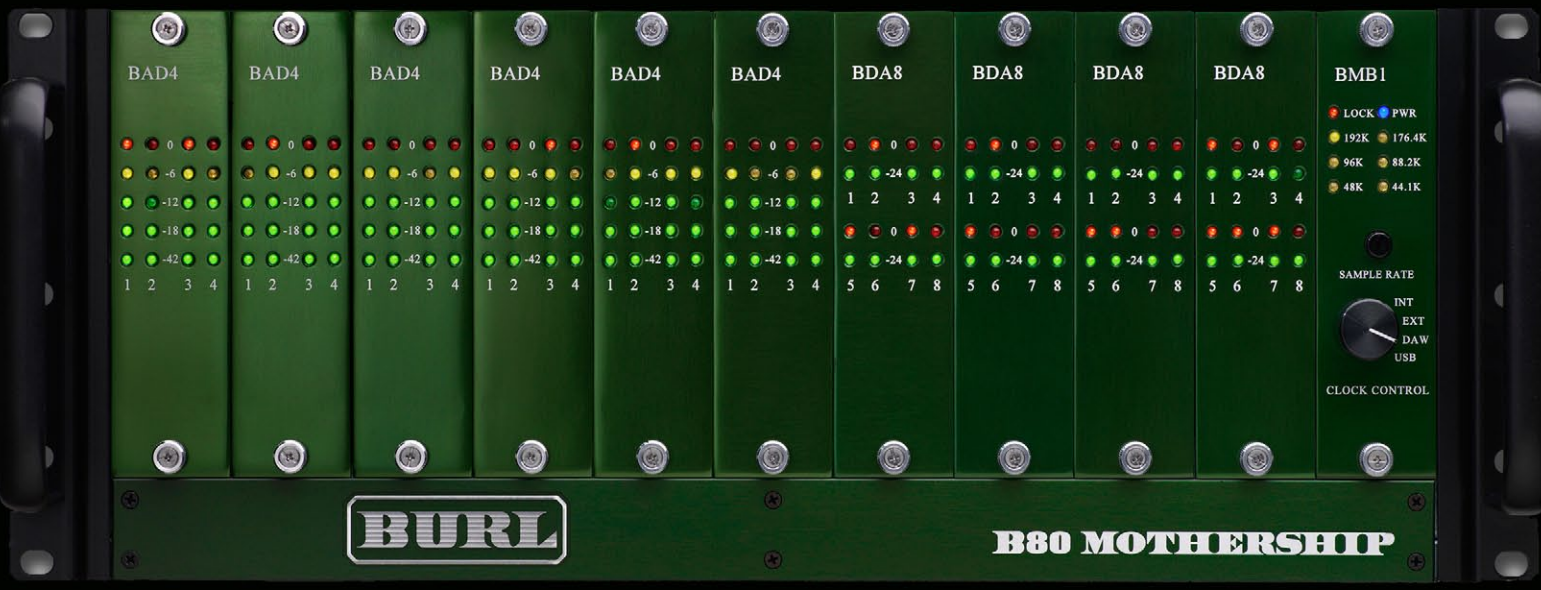
In my Tones 4 $ Studios mix room, I used two Evolution PolyFusors mounted so that they straddle the ceiling/sidewall 90-degree junction at the top of the left and right walls on either side of the listening position.

I highly recommend these and the expertise of all the GIK staff in guiding me through the DIY installation process. The GIK Acoustics PolyFusors sell for $130 MSRP each and come in nine standard colors and nine choices of Guilford of Maine fabric.

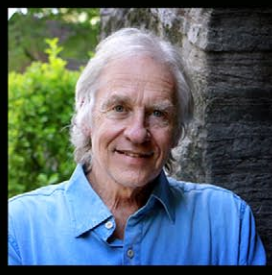
gikacoustics.com/product/evolution-polyfusor-diffusor-absorber-bass-trap

BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

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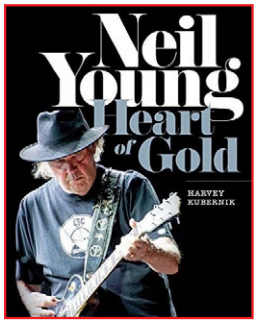
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Neil Young: Heart of Gold

By Harvey Kubernik
(hardcover) **$34.99**

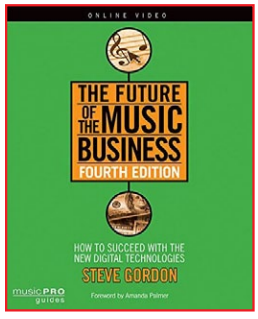
Just when you were maybe thinking you've got enough Neil Young books, thank you, author Harvey Kubernik comes up with one that's loaded with new meat for die-hard fans to gnaw on. Full of interesting asides (Mott The Hoople used to perform "Ohio" in concert. Really!?) the book is delivered in a readable oral history format via exclusive interviews with fellow musicians, record producers, music journalists, film directors and loyal fans. Also included is a career timeline, retrospective commentary on the studio and live albums, complete discography and photos, and memorabilia from Young's long career.



The Future of the Music Business: Fourth Edition

By Steve Gordon
(paperback) **$29.99**

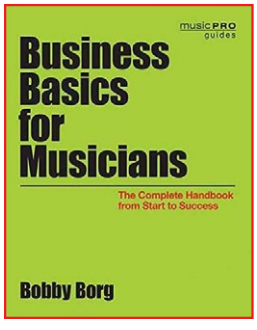
Attorney Gordon reveals how to succeed with digital technologies, delivering four distinct parts: music and law business practices, music clearances, the recording industry in transition/digital music and winning strategies and compelling ideas. A thorough road map for success and explains legal fundamentals, rules pertaining to digital streaming, and details exactly how much money is to be made from various models utilized in today's business, and how much of that money flows to principal stakeholders.



Business Basics for Musicians

By Bobby Borg
(paperback) **$29.99**

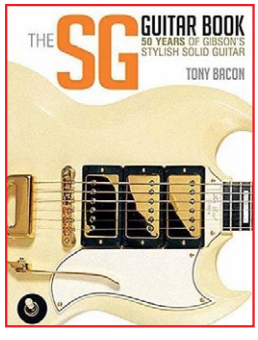
Frequent *Music Connection* contributor Bobby Borg explores the five vital areas in which today's musicians need to succeed, all in a conversational tone: career execution, business relationships, pro teams, deal and dollars and future predictions. This step-by-step guide covers all the need-to-know parts of the music business that are essential to musicians, and is intended to help musicians quickly navigate the path to success.



The SG Guitar Book

By Tony Bacon
(paperback) **$29.99**

Devotees of the SG will dig this authoritative, illustrated look at its legendary incarnations: the classic Standards, Specials, Juniors, double-necks, Customs and TVs, and also the lesser-known SGs, such as the Tributes, the Deluxe, the Supreme, and the Diablo. Also included are related guitars like the Melody Maker and signature models for guitarists from Robby Krieger to Jimmy Page. Features a collectors' database of every SG model made.



Can't Touch This: Memoir of a Disillusioned Music Executive

By Wayne Edwards
(paperback) **$16.95**

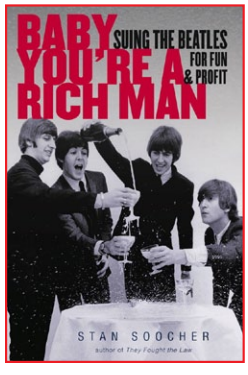
Former *MC* feature writer Wayne Edwards tells his story as an African American music executive. He gives readers eye-opening insights into what it was like facing barriers as his status grew, despite holding positions as the director of marketing at Columbia Records, product manager for CBS Records, and as the Vice President of A&R, Black Music at Capitol Records, where he brought one of the biggest selling rap albums, *Please Hammer, Don't Hurt 'Em*, to the label.



Baby You're a Rich Man: Suing the Beatles for Fun and Profit

By Stan Soocher
(hardcover) **$27.95**

Baby You're a Rich Man is the first book devoted to the cascade of legal actions engulfing the band, from the earliest days loveable mop-tops to their present prickly twilight of cultural sainthood. Soocher covers a variety of topics regarding the Fab Four and their legal disputes, and ties them into some of the band's most enduring songs. Previously, Soocher authored *They Fought The Law: Rock Music Goes to Court*.



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ADK MICROPHONES

adkmic.com

From Collector to Manufacturer: A multi-talented musician and recording engineer for the past 45 years, Larry Villella, launched Portland, OR-based ADK Microphones in 1998 after years of collecting vintage tube mics. When the Wall Street Journal wrote about the collectability of items such as his, the value of his collection went up—and he realized that the average person couldn't afford them. After building some with similar tone qualities for friends, he launched ADK with the goal of manufacturing mics that sounded vintage, but only cost a few hundred dollars.

Their first tube mic was the A51 TT (Area 51), a Tube mic that Ray Charles was so enamored with that he used it to record the Grammy-winning *Genius Loves Company* (and its posthumously released sequel *Genius & Friends*). "Ray's enthusiasm for our products really cemented our name as a cult company!" Villella says. Current users include jazz great Wynton Marsalis, vocalists like Lincoln Brewster, The Manhattan Transfer and more.

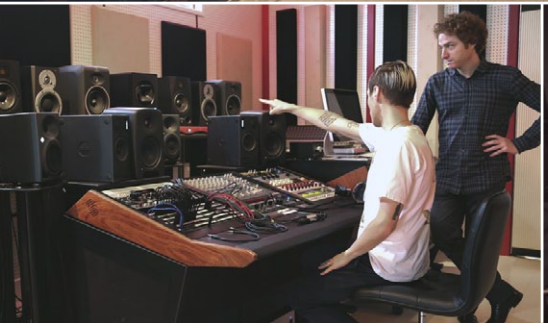


The ADK Aesthetic: All ADK mics are designed by musicians and recording engineers…for musicians and recording engineers. Their expanding line was created by three microphone experts, including a PhD in physics, a design genius in Belgium, 10 Grammy-winning engineers, referencing the best mics from three microphone collections. Prices ranging from $250 to $3,000, the mics are designed to enable the user to tailor the dynamic behavior of the mic to the situation and obtain new textures, with minimal need for outboard processors or even equalization.

ADK's Custom Shop: Complementing its line of six distinctive Studio Series mics—whose unique names, including Vienna Mk8 and Hamburg Mk8, reflect their distinct Austrian and German based sonic foundation—is the ADK Custom Shop. The shop combines vintage sound with modern aerospace engineering to lower noise and provide rock solid reliability. It is made up of three different series of expertly crafted mics: the Custom Z-MOD (offering "the precision to sculpt your sound to perfection") the Custom T-FET (vintage sound with the ability for high SPL) and the Custom TC—"Tube Cardioid" (the little brother to the Multi-pattern Z-Mod).

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▲ Mixing on the Road

Imagine Dragons has been more on the road than off since going out to support their 2012 *Night Visions* LP. However, that's not stopping their FOH mixer Scott Eisenberg from working on the mix of what may one day become an Imagine Dragons concert film. When he's done with mixing one night's live show, he will set up his mix rig—a pair of Genelec 8250A SAM™ studio monitors with Genelec Loudspeaker Manager™ (GLM™) software—in a hotel or dressing room and work on the film mix. For more information, visit genelecusa.com.



▲ *Paradise* in Nashville

Blues and folk rock group The Wood Brothers will drop their upcoming album *Paradise* on Oct. 2 via Honey Jar Records/Thirty Tigers. The album was recorded at Dan Auerbach's Easy Eye Studio in Nashville, TN. Pictured (l-r): (top) Jano Rix, Oliver Wood; (bottom) Susan Tedeschi, Chris Wood, Derek Trucks and Collin Dupuis. For more information, visit thewoodbros.com.



▲ Parsons Returns to Abbey

Engineer, producer, artist and educator Alan Parsons embarks on a new project: two Master Class Training Sessions at the historic Abbey Road studios where his career began in the late 1960s working with The Beatles and Pink Floyd. The sessions build on the work created for *The Art And Science Of Sound Recording* (ASSR) video series and book, written by Parsons and his co-author and business partner Julian Colbeck. They are not simply passive training classes; attendees get to make a record with Parsons in a professional recording studio. For more information, visit abbeyroad.com.

More Studio News

Canadian music school **Harris Institute** honour grads **Chris Stringer** and **Ian Gomes** have launched **Union Sound Company**, a multi-facility recording studio in downtown Toronto. With input from studio designer **Martin Pilchner**, Assoc. Dir. of the Audio Production Program, a team of musicians, producers and artists built the 2,400 sq. ft. facility. Visit unionsoundcompany.com.

Jane Getter Premonition will release its label debut for **Madfish**, ***On***, on Oct. 2. Recorded at **Avatar Studios** in New York, *On* was co-produced by Getter and **Adam Holzman** with mixing handled by Holzman and **Anthony Ruotolo** at **Spin Studios** in Long Island City, NY and features a lineup of progressive and rock musicians including bassist **Bryan Beller** and drummer **Chad Wackerman**. For more, visit janegetter.com.

Producer Playback

"Surround yourself with good people. Have a great team that believes in you and will be supportive." – Mike Del Rio, producer, Oct. 2014
(Christina Aguilera, CeeLo Green, Kylie Minogue)





◀ ArtistMax Finds Tomorrow's Superstars

ArtistMax's weekend seminar at the Village Recorders featured Goo Goo Doll Johnny Rezeznik, Colbie Caillat and producer Ed Cherney. Past seminars included John Mayer, Katy Perry, The Rolling Stones and more. Industry professionals designed ArtistMax to teach a new generation about the current music business and to discover tomorrow's superstars. Pictured (l-r): Rezeznik, drummer and songwriter Marcella Dreith and musician Taryn Gardner. For more information, visit artistmax.org.



► Happy Birthday, Electric Lady

In honor of Electric Lady Studios and its 45th birthday, Vintage King Audio has restored a vintage Neve 8078 for one of the facility's centerpieces. Vintage King replaced the capacitors, cleaned the desk by hand inside and out and re-painted and re-screened worn panels. To ensure it looked as good as it would sound, the shop commissioned a custom woodworker to completely re-create the custom-built mahogany producer's desk. Pictured (l-r): Vintage King technicians John Mattson, Justin Weiss, Rich Hunt, Rick Schultz. For more, visit vintageking.com



▲ UNIT-O Opens in Anaheim

UNIT-O, Orange County's newest, pro recording studio, celebrates its opening by making a lucky musician or band's dream come true with a fully-produced, four-song EP produced free of charge. Blending the best of the analog and digital recording environments, engineer/producer Brian Leshon (pictured) has worked with artists including Kansas, Devo, Supertramp Missing Persons, Rod Stewart, and many more. Enter the "EP Production Sweepstakes" by visiting UNIT-O.com.

► Wallace's *Memories, Music & Pride*

Country Americana singer/songwriter Alice Wallace is set to release her third album, *Memories, Music & Pride*, out Oct. 9 via California Country Records, the independent label started by Kirsten Proffit and Manda Mosher of CALICO the band. Proffit, singer/songwriter for the classic Americana country band, helped co-produce Wallace's new album alongside Steve Berns (who also helmed the production on CALICO's debut) at Fitting Room Studio in Los Angeles, CA. Pictured: Berns and Proffit standing behind Wallace. For more information, visit AliceWallaceMusic.com.





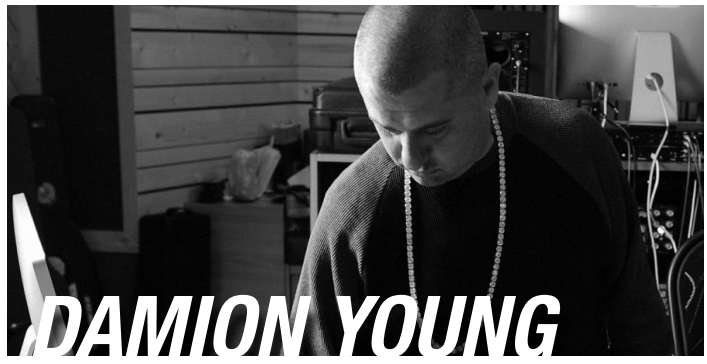
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PRODUCER CROSSTALK

– ROB PUTNAM



DAMION YOUNG

Producer, DJ and radio aficionado Damion "Damizza" Young (a nickname by Mariah Carey) got his on-air start in hometown Santa Barbara when he was only 12. He broke alternative bands such as Garbage, Hootie & the Blowfish and Collective Soul, graduated to Los Angeles and ultimately New York. But he refused to be constrained to a single genre and went on to produce for artists including Bone Thugs-n-Harmony, Lil Wayne and Ludacris. He claims a hand in the reunion of Dr. Dre and Snoop Dogg and the resulting *2001* (a.k.a. *Chronic 2001*).

He segued into production almost by accident with the remix of Carey's "I Still Believe," a cover of which she released in 1998, originally. "When I met Mariah at [L.A. radio station] Power 106, she asked me to send her some of my beats," the producer recalls. "One of them became 'I Still Believe.' It was the last one on the B-side of a cassette—something I hadn't meant to send. The beats I wanted her to hear were on the A-side. That was one of the first I'd ever done and I thought it was trash." Even top-tier producers can sometimes doubt their own work.

The beat was based on the melody of "Pure Imagination" penned by songwriting veterans Leslie Bricusse and Anthony Newley for the 1971 film *Willy Wonka & the Chocolate Factory*. Securing permissions for it helped Young form his production philosophy. "I was sure we'd never get that cleared," he recollects. "What's funny is that neither Bricusse or Newley knew what a sample or interpolation was. Originally they thought we were trying to steal their song. Mariah and I spoke with Leslie and explained what we wanted to do. He said, 'I don't want any more or any less than anyone else. As long as everybody's equal, you can have the song.' I've kept those words to this day and use them in my approach to business. Treat everybody the same and you'll be fine."

The three most important things he's learned as a producer are:

- **Communication is key. If you don't communicate, you'll have problems.**
- **Be loyal to your team and your sound, to what you are as a creative being. If you're not, you'll lose your ground.**
- **Respect your surroundings and your equipment. If you treat your gear poorly, it won't treat you well.**

With new projects, Young prefers a flexible work mode. "Every artist, studio and situation is different," he explains. "I don't have a set process. I make a beat, one thing leads to another and we take it from there. I treat beats like a suit: a basic approach to a format—alternative, hip-hop or R&B. Then we put the 'suit' on, tailor it with the other stuff: mix, mastering, etc. and hopefully by the time we're done we have a right-fitting suit.

"My style is similar to [Japanese martial art] aikido," he continues. "It's all based on natural momentum. You can't plan that. When you release a record, you never know. It could go to the stratosphere but it might not."

Terrestrial radio has seen many unpopular changes over the years. Accordingly, Young is skeptical of its prospects. "It sucks," he asserts. "People have to feel a part of it. It's not necessarily what records you play but what's in between. We proved that with Power 106. You need to have a relationship with your listener and have them feel that you're talking to them. It's impossible to be successful without that interaction. We're the mentorless generation in radio right now."

Young also runs Baby Ree Records and works out of Rose Lane Studio in Santa Barbara, a space that offers artists a soundstage for video shoots. It's owned by Sjoerd Koppert, who's engineered for The Who, Pink Floyd and The Rolling Stones, among others. Some of Young's upcoming projects include a record produced by DJ Mustard for Mr. Capone-E as well as albums by Migos, Mally Mall and R&B singer TQ. Baby Ree also distributes Rose Lane Music.

Contact Chelsea Freeman / Elvie G PR / Arivle Media Group, elviegprchelsea@aol.com; damizzapresents.com

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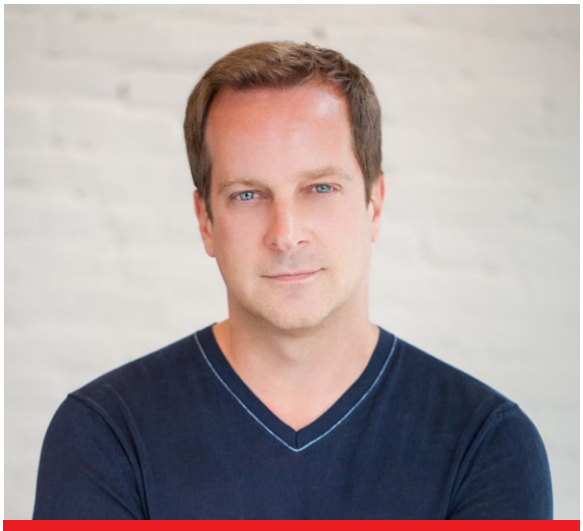
Simon Perry

Chief Creative Officer / Head of A&R
ReverbNation

Years with Company: 3
Address: 54 W. 40th St., New York, NY 10018
Web: reverbnation.com
Clients: 3.8 million artists

BACKGROUND

First a musician, then producer and songwriter, Simon Perry switched gears by joining ReverbNation. The website, which helps artists score gigs, build fan bases and generally develop careers, has aided millions of artists. Perry helped develop the CONNECT talent incubator, which curates those artists and offers those who make the cut an even greater level of professional support.



"If you want to cut through, you need to be great. You can't be good anymore—you have to be great."

Conversation Starter

I have a licensing company in L.A. [Archangel]. ReverbNation was looking at doing something around licensing and my wife, who was at ReverbNation, suggested Mike [Doernberg], the CEO, talk to me. Mike and I started a discussion we've been having ever since. I was coming at it from having had a career in the industry and Mike was coming at it from having had a career in business and technology. We started thinking about ways art and technology could help each other. That led to experiments. We're still enjoying the challenge of thinking about the ways art and science can inform and improve each other.

A Unique Resource

Since 2007, I've had a licensing company, which is now a partnership with Prescription Songs. I'd been thinking about licensing problems, clearing music and clients' need to find licensable music from emerging artists. ReverbNation presented an opportunity to solve that problem: a unique resource—between 30 and 50,000 new artists joining the site every month, bringing 250,000 copyrights a month. There isn't anybody else competing at that level.

Going Analytical

Having worked in the industry for years, it was refreshing to approach problems in an analytical way. They were prepared to roll up their sleeves and not be mystical about it. The way they think about the world informs the way they think about providing value to artists—how they can provide maximum value to artists who are at different points in their careers. If we're successful at that, we'll be successful as a company.

Curation Conundrum

The industry doesn't need 3.8 million artists. It doesn't even need 100,000 artists. It needs a small number of the right artists. That means solving the curation problem. There was no analog for this with another company. No other company had to go through a back catalog of 14 million songs with 40,000 new artists a month.

Kacey Musgraves, Imagine Dragons, Mac Miller, The Civil Wars, Alabama Shakes—lists of artists had started with us and gone on to tremendous success, and we weren't part of their stories in a meaningful enough way that we could hold them out as our successes. And that was for the simple reason we hadn't identified them early enough—we spotted them at the same time as the Grammy committee. So we had to figure out how to find those artists on our site before anybody else, so we could provide access at an early stage.

Every Artist's Different

Artists are like snowflakes, which means no two artists want the same thing at different times in their career. We couldn't say, "Let's invent a funnel that goes straight to major labels." We said, "How do we divine a curation system that allows us to sort through artists and understand what they need?" We spent two and a half years testing and designing a system we're sure is an industry first. The interesting part is we don't take rights, because we have a core business that allows us to drive revenue in other ways.

One Chance Deserves Another

It's not one listen and you're out. It's a fluid meritocracy. Artists are constantly creating new works and have a long lifespan during which they evolve and grow. As long as artists keep creating, we'll keep listening. Everything an artist does comes to our attention.

A&R Trumps Data

A question we asked was—can big data identify future prospects without human interaction? Everybody's looking for magic stones that allow you to press a button and an act falls out. The idea that data could solve problems was attractive. If anybody was positioned to have big data be the solution, it was ReverbNation.

We discovered that big data was not a silver bullet. Data only tells you about an artist when it's too late, when a bunch of other people know about the artist as well. The only way to find artists that haven't been exposed is to do old-fashioned A&R, surrounding yourself with people who are passionate about music and good at spotting talent.

Review Process

Algorithms tell us where artists have touched human beings whose opinions we trust. Next is human review. We have reviewers at all levels, trained and tested in each genre. When I put the senior team together, I thought, "Who does an A&R guy go to when he wants to find out about an artist?" His favorite indie blogger, producer, DJ, music supervisor or talent buyer. What if we flipped it? What if we got those people to be the A&R team? Meet once a week with me and my A&R directors, virtually as a team and four times a year in person for a symposium. People bring artists they've discovered and expose them to the group.

We're deciding where artists should go. If they're not ready, do they go into development with us? Should we invest in them? What opportunities should we create? We're thoughtful about how we provide assistance.

Work Hard, Be Amazing

I'm looking for artists who work hard. And the best way to find out how hard an artist works is: How polished is their profile? How polished is their social media? Are they promoting themselves? Are they playing shows?

Hard work is important, but it's secondary to one thing—an artist has to be amazing. Music has become homogenous. One reason is because A&R has become increasingly sync driven. Sync music has become safe; something that can play in prime time. My hands are not tied the way a major label's are. We can work with an artist who's different and original and doesn't sound like anything else.

What Do You Need?

We've got about 300 artists in the CONNECT program. Each is allocated a manager. We have a full complement of expertise artists need, and each one goes onto one of those managers' rosters. A manager has to feel pretty passionate about an artist before we'll take them on.

Once in the program, there's a host of opportunities we create for them: they may need to go into a studio, access to sync services, someone to collect their publishing, their live show needs work, help with their social media, their set isn't quite strong enough or need PR. Those are all things we'll [help with].

Getting On the Road

Touring is difficult for independent artists nowadays, so we're looking at ways of providing tour support and resources—organizing tours ourselves, doing a partnership with a brand or helping get onto tours with bigger artists. That's something we're very focused on at the moment—finding working solutions for artists that want to get out on the road economically.

Marketing Isn't Music

There's a prevailing sense that artists need to be great marketers. While that's true, the biggest favor they can do is write amazing songs. We're so focused on the idea of the Internet democratizing access that we overlook that the Internet didn't democratize talent. If you want to cut through, you need to be great. You can't be good anymore—you have to be great. If an artist has spare time and there's a choice between putting a different photo on Facebook or writing a better song, pick up your guitar.

OPPS

Think you have what it takes to attract a booking agent? If so, send your CD, along with a press kit, to **3Thirteen Entertainment Group**. Mark the envelope **"Attention: Artist Submission."** 3Thirteen works with artists who perform and/or compose their own original material (no cover bands). They take on artists that are already developed to the point where an agent is needed to pursue the next step of their career. You can contact the company at 3Thirteen Entertainment Group, 11725 East David Highway, Westphalia, MI 48894; Phone: 203-989-3613; Email: info@313eg.com.

GameSoundCon will take place in Los Angeles, CA, at the Millennium Biltmore Hotel on Nov. 3 and 4. The Conference will explain **"How Games are Different from Anything You've Worked on Before."** The sessions will provide an exploration into the many ways in which video game music and sound design are fundamentally different from linear media. It will also cover what to expect when working on a game, and how being part of a game team is very different from being hired to score or do sound design for more traditional media. Visit gamesoundcon.com for additional details.

Live365 has launched a new streaming radio station specifically for emerging artists. Discovery365 (D365) is an internet radio station that only plays music from emerging and independent artists of various genres. The station's mission is to promote new artists by letting them tell the stories behind their songs—introducing themselves and their music. This unique format enhances listener engagement and creates a kind of "reality show radio." For consideration, artists can submit their music and stories to Discovery365 at live365.com/d365. New music is added on a daily basis so that the playlist is constantly evolving.

El Chapo Records is seeking new acts to sign. The label is quickly rising as an independent outlet for emerging hip-hop, R&B and pop acts. Inspired by the broad vision and scope of labels such as **No Limit Forever Records,** El Chapo set out to release a diverse array of artists and projects. Their upcoming project, ***The Indictment – Money Laundering,*** is a hip-hop compilation featuring rappers pushing their music to the edge. For more information visit elchaporecords.com or contact the label at elchaporecords@gmail.com.

Big Fuss Records has announced an open call for submissions for Our Green Earth digital music compilation. The compilation intends to highlight a message of change, which broadens thought and inspires action. Song themes and subjects should be related to wellness and the planet, along with its inhabitants. The recording will touch on issues such as water conservation, organics and food purity, as well as the disposal of toxic waste. Artists selected will receive promotion and exposure via multiple distribution avenues, with the top songs included in the **Hot-Trax.Com** radio hour. Artists who wish to participate may submit original songs via musicxray.com or go to bigfussrecords.com.



▲ THE ZOMBIES ARE ALIVE

British psychedelic pop legends, The Zombies have released the first single from their upcoming album, *Still Got That Hunger*, available Oct. 9 via The End Records. The past few years have marked a major resurgence for the band, with two U.K. and five U.S. tours including stops at SXSW, NYC's Central Park SummerStage, an appearance on *Austin City Limits*, the release of *Breathe Out, Breathe In* (in 2011) and the announcement of their first nomination to the Rock 'n' Roll Hall of Fame. The Zombies were the second U.K. band to score a No.1 hit in America (after The Beatles) and infiltrated the airwaves with sophisticated melodies, breathy vocals, choral harmonies and jazzy keyboard riffs. For more, visit thezombies.net.



▲ STATE LINE SYNDICATE ARE ON A ROLL

Pop-punk trio State Line Syndicate (SLS) are on a roll. After releasing their debut LP, *Go Back to the 90's*, and receiving a *Music Connection* New Music Critique, their online presence exploded with almost 7,000 likes, 15,000 online fans and over 100,000 song plays. How did they do it? Well, each band member has a specific function that helps the group—sort of "all for one and one for all." To celebrate, they shot a video with Josh Weesner of Stand Up Alone Productions at The Roar Room. The video evokes the gritty ambience of Nirvana's "Smells Like Teen Spirit." Pictured (l-r): SLS members Mikey Virgin, Joe E., Makeshift Mike and Weesner. For more, go to statelinesyndicate.com and standupalonepro.com.

For timely Opportunities and news, be sure to check out *MC*'s home page each day at ***musicconnection.com!***

LABELS•RELEASES SIGNINGS

Music icon Prince has released not one, but two, brand new studio albums via Warner Bros. Records. The much-anticipated albums are ***Art Official Age*** and ***Plectrumelectrum***. The brand new studio albums mark a historic return to Warner Bros., Prince's original label home. The renewed partnership came after Warner Bros. returned to Prince the master recordings of his pioneering '80s albums, including ***Dirty Mind***, 1999, ***Purple Rain*** and ***Sign 'O' the Times***. For the latest news, go to plectrumelectrum.3rdeyegirl.com.

Multi-platinum, Grammy-winning singer/songwriter Seal will release a brand-new studio album, entitled 7, on Nov. 6 via Reprise Records. Seal explores love and all of its implications, idiosyncrasies and intricacies. "The album concerns the most sung about, most talked about and most documented emotion—love," Seal says. In order to properly tell this tale, Seal reunited with his longtime collaborator, producer **Trevor Horn**, continuing a storied partnership that began with his debut, 1991's platinum-certified ***Seal.*** For further details, visit Seal.com.

Warner Bros. Records will release the "original cast recording" for *School of Rock-The Musical* on Dec. 4. The stage production, which opens on **Broadway** at the **Winter Garden Theatre** on Dec. 6, features songs from the popular 2003 film ***School of Rock***, as well as 12 original songs written by **Andrew Lloyd Webber** and lyricist **Glenn Slater,** with a book by **Julian Fellowes** (***Downton Abbey***). School of Rock-The Musical is directed by **Laurence Connor** (***Les Misérables***). Three-time Grammy Award-winner **Rob Cavallo** (**Green Day, My Chemical Romance, Paramore, Goo Goo Dolls, Phil Collins, Gary Clark Jr.**), produced the album along with Lloyd Webber. More info about the album will be revealed, so check it out at SchoolOfRockTheMusical.com.

KC and the Sunshine Band has inked new deals. A beloved band in the dance music genre, and still one of the most played acts today,

KC and The Sunshine Band, has signed with **Danny Nozell** of **CTK Management** for representation. **Creative Artists Agency (CAA)** agents **Rob Light**, **Rod Essig**, **Robert Norman** and **Emma Banks** will take over concert and appearance booking, while Nashville's **Webster Public Relations** will continue to represent the band for publicity. **Harry Wayne "KC" Casey** comments, "I feel such great energy with all that is going on in my career." For additional information, go to heykcsb.com.

PROPS

Harbourfront Centre has announced the winner of the SoundClash Music Awards. After five performances reviewed by five noteworthy judges and over 1,000 votes from fans, Harbourfront Centre named **Above Top Secret** as the 2015 SoundClash Music Awards champion. The band won the first place prize of $5,000 along with industry perks from **Moog Audio, MUSI Artist Development, Music Ontario, VocalCoach.ca** and **WestJet.** The group, formerly known as **Abstract Random**, is a trio featuring **Ayo Leilani, Tee Fergus** and **Sunsun.** They have been together for five years and their sound is a combination of rap, electro and dub-hop infused with feminist politics. The second place winner, of $3,000, is **Ronley Teper's Lipliners,** an eclectic nu-freak folk band. SoundClash Music Awards is an annual live music competition for cutting-edge, forward-thinking artists from all genres. Visit harbourfrontcentre.com/soundclash.

Welsh metal band Bullet for My Valentine are dominating album charts. They debuted at No. 1 on the **Billboard Hard Rock Albums Chart** and No. 8 on the **Top 200 Chart** with ***Venom*** on **RCA Records**. The album also debuted at No. 1 in Australia, No. 2 in Germany, No. 3 in the United Kingdom and No. 4 in Canada, besting or matching their previous album chart debuts spots internationally. Produced by **Carl Bown** and **Colin Richardson** (**Slipknot, Machine Head, Trivium**) the record has received critical praise. Revolver magazine proclaimed Bullet for My Valentine "Britain's biggest heavy metal export since **Iron Maiden**…" The band is currently on their North American tour with Slipknot and **Lamb of God**. For the latest and a tour itinerary, go to bulletformyvalentine.com.

The Women's International Music Network (the WiMN) has announced acclaimed guitarist Jennifer Batten, best known for playing guitar for **Michael Jackson**'s three solo world tours as well as the **Superbowl XXVII**, as a 2016 **She Rocks Award** recipient. The awards will take place on Jan. 22, 2016 at the **Anaheim Hilton Hotel**. Tickets go on sale Oct 1. Visit sherocksawards.com.



▲ COOPER & HIS VAMPIRE FRIENDS

When celebrity supergroup The Hollywood Vampires took to the stage of the Roxy Theatre on the Sunset Strip recently, *Music Connection* photographer David Klein grabbed this shot of band frontman, Alice Cooper as he motored away. The all-star band, featuring Joe Perry, Duff McKagen, Matt Sorum and actor Johnny Depp is promoting its classic covers album and tour, whose proceeds will go to MusiCares.

DIY *Spotlight* LOREN SMITH



Because he was born into a musically inclined family, Loren Smith's musical career has been a clear choice since his early childhood. The soul-pop artist has worked relentlessly, maintaining genuine optimism, good will and self-motivation.

As a child, Smith would spend hours practicing singing before joining a local choir. As he matured, he chased music throughout his youth and into adulthood.

After graduating college with a degree in music, Smith jumped straight into working as a freelance artist, singing backup for film and television projects as well as numerous artists. He also performed at amusement parks, such as Disneyland, Universal Studios and the Special Olympics.

Recently, Smith released his debut single and video, "Break Free," and watched it go viral overnight, leading to the video being featured on *The Today Show*.

His latest release, "Beautiful Smile," continues to exemplify both his sensational vocals and his positive perspective, in music and life. "My goal," he says, "is to always perform with integrity, passion and skill, and to teach everyone, as I'm learning, to love themselves and each other better."

During September's National Suicide Prevention Week, Smith offered a free download of the live version of his single, "Beautiful Smile," and this month as part of National Bullying Prevention Month he is releasing his latest single, "Always Remember."

For more, go to SangLorenSmith.com

Have a successful DIY strategy to share? Email bbatmc@aol.com

THE BIZ

Despite battling serious health issues in recent years, Dick Dale is wrapping up a 25-city tour this month. The final date is at roots music central, **Joe's Great American Bar & Grill**, in Burbank, CA, with rockabilly swing band **Maureen & the Mercury 5** as the opener. Says the 78-year-old surf guitar legend ("Miserlou"), "We're like Johnny Appleseed, crossing the country and sowing the seeds of survival...I can't stop touring because I will die. Physically and literally, I will die." For more, as well as how to buy his yacht, go to dickdale.com.

Legacy Recordings, the catalog division of Sony Music, has acquired the rights to the most complete discography of legend Van Morrison ever assembled under one label imprint. The acquisition spans more than 50 years of music, encompassing some 50 album, video and compilation titles from 1964 to present. The archive includes Morrison's solo works from 1971 to the present as well as the recordings made with **Them** from 1964 through 1966.

A new survey of audio streaming services shows that consumers are willing to pay significantly more for online tunes. The survey suggests that audio streaming companies may be leaving a massive amount of money on the table. The survey of over 1,000 American adults conducted by **Atenga**, a pricing consulting group, has a 95% confidence level. The takeaway from this research is that Americans love their advertising free audio streaming services and are willing to pay more for them. Overall respondents were almost unanimous (over 80%) in strong dislike for advertiser supported streaming. They were more conflicted over music choice versus quality, with about half responding that quality is less important than music choice.

BERNARD BAUR was voted one of the "Top Music Business Journalists" in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.



"I'm Smiling Because I Just Cashed Another Royalty Check"

John Mazzei - TAXI Member

My music is played regularly on the top daytime TV talk show as a direct result of my TAXI membership.

I was a full-time gigging musician, playing covers to earn a living. I always thought that was the only way to make money with music. Sure, I'd heard of royalties, but I thought they were just for music industry insiders.

I saw the ads for TAXI but was skeptical that they could help me get an inside track to the music business. I'd always composed in my home studio, and really didn't think my music would ever be heard by anyone but family and friends.

The Leap of Faith

A few years and a corporate day gig later, I finally decided to give TAXI a try. Within a few months they started sending my music to some great companies. That encouraged me to attend my first Road Rally – TAXI's free, members-only convention. That gave me a huge jolt of inspiration and knowledge.

I Didn't Have To Be An Insider…

I just needed to write consistently great, *targeted* music and learn more about the business side of the music industry. I also learned that the music business is made up of some pretty cool people. I went home from the convention with renewed energy, kept submitting to TAXI, and used their feedback to hone my skills.

My First Composing Gig

A couple of years later, I handed out my demo at the Road Rally. As a result, I was invited to compose for the famous daytime TV talk show mentioned above. Needless to say, I said, "Yes!!"

Since then I've also signed with a number of Film & TV Music Publishers and my music's been placed on HBO's *True Blood*. In just three years I've signed publishing deals for more than 100 pieces of my music and have an open door to submit to those publishers any time. *All* of this was a *direct* result of my TAXI membership.

Quitting the Day Job…

I can't quit my day job just *yet*, but that day gets a little closer with each deal! Give TAXI a call. If you're willing to work hard, learn from their feedback and have patience, you can hear your music on TV and cash royalty checks too.

Thanks to TAXI, I'm smiling all the way to the bank! Give them a call.



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FIREKID

Date Signed: April 2014
Label: Atlantic Records
Band Members: Dillon Hodges, vocals, guitar; Josh Kleppin, drums.
Type of Music: Alternative
Management: Nick Stern/Adam Hohlt - Vector Management; Bret Disend - Ozone Management
Booking: Jay Belin/Jay Williams/Matt Elam - WME; JAY@wmeentertainment.com
Legal: John Strohm - Loeb & Loeb
Publicity: Ilana.Gold@atlanticrecords.com
Web: firekidmusic.com
A&R: Sam Riback - Atlantic

Back in the '70s, Atlantic Records unprecedentedly embraced the musical authenticity of small town Alabama (specifically, Muscle Shoals). Which is why bluegrass guitarist Dillon Hodges felt an instant connection with the major label after moving to the unfamiliar, pop culture-infused city of Los Angeles.

Through several industry connections, Hodges started working with Nick Stern from Vector Management. Then with help from A&R executives, song demos eventually reached the offices of Atlantic. Hodges' next biggest obstacle—nonstop contract negotiations.

"Waiting was the hardest part. It's the little things that make a big difference in the long-run, but I had to learn to be patient and wait for the right deal to come through."

And it did. But now for Hodges' unique country sound to successfully reach a larger audience, he must continuously implement modern day changes into his creative process and artistic ambiance. Thankfully, Atlantic enthusiastically supports this new, "poppier" project ultimately christened firekid.

"I had to learn to be patient and wait for the right deal to come through."

"I realized I needed to readjust and rethink everything," Hodges explains. "After working with professionals, I can now massage my ideas a lot better. I gained more control when I let go and trusted other people to help instead of holding on and being selfish about it. When I wanted to dive into pop, I wouldn't have known where to start without these guys."

Hodges hopes to popularize a new genre of music, and will implement every strategy that Atlantic energetically offers: "There's a whole machine behind it, which is definitely a luxury. We have a publicist, product manager, artist development team—all these tools that any artist can benefit from. You really do gain a degree of power and more strength by having a major label team behind you."

Hit songs already include "Magic Mountain" and "Lay By Me."

– Danica Bellini



DOROTHY

Date Signed: June 2015
Label: Roc Nation
Band Members: Dorothy Martin, vocals; Gregg Cash, bass; Mark Jackson, guitarist; Zac Morris, drums.
Type of Music: Rock
Management: George Robertson - Teleport, teleportmgmt@gmail.com
Booking: Marty Diamond, Aaron Pinkus - Paradigm
Legal: Amit Krispin
Publicity: Katie Leggett, katie@pressherepublicity.com
Web: itsdorothysucka.com
A&R: Jay Brown - Roc Nation

Dorothy Martin received the call of a lifetime one morning while eating a bowl of cereal in Los Angeles. Soon she was meeting with mentor Jay Z, and later snagged her band a record deal with Roc Nation. And everything had started with a DIY music video.

Martin was initially approached with a pub deal—a legal agreement where a musician allows publishers the use of written material for other artists. But footage of a stripped-down "After Midnight" dress rehearsal exuded such good vibes, the four rockers were immediately offered their own label contract. Martin didn't think twice.

"I really trust my gut. I met with other executives in the past, and it was always very sterile and uncomfortable. Jay was so cool, it felt like family. It felt organic."

Which proves helpful when Martin gets antsy and craves immediate one-on-one inspiration and advice. Such mutual understanding allows her to confront uncharted industry obstacles with an open mind: "The most difficult challenge for me was to be patient—I want results now. I've had my freak-outs, but [the team] calms me down."

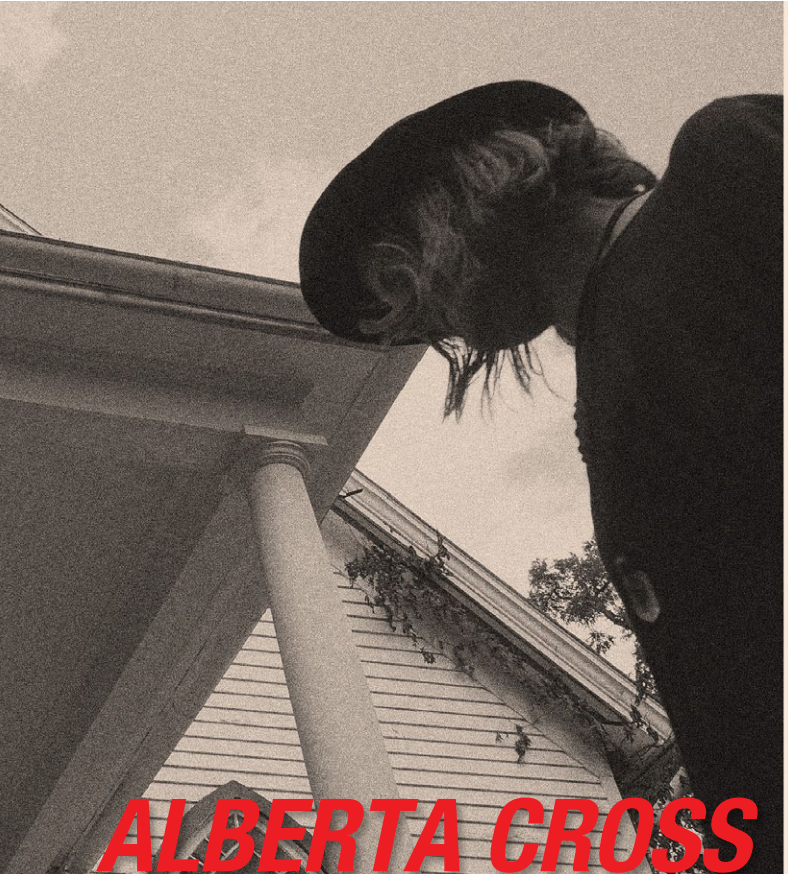
"I met with other executives in the past, and it was always very sterile."

Most importantly, Roc Nation encourages the band to continue experimenting and evolving creatively. Martin hasn't lost her sense of individuality although she's no longer working solo.

She explains, "I'm really glad nobody's tried forcing me into a box of something else with the band, because I'd be kicking and screaming. I'm very rebellious, and I wouldn't like to be molded into something else—something that I'm not. I wouldn't be able to stand for that."

Finally, Martin can always rely on the support of manager George Robertson, whose expertise drove the band's eventual success: "There's only so much that I know. How to deal with [proper business] —I can thank George for that. He has worn so many different hats [and] always has great ideas."

The band is currently touring with Miguel and recording their debut studio album. ***– Danica Bellini***



ALBERTA CROSS

Date Signed: Summer 2015
Label: Dine Alone Records
Band Members: Petter Ericson Stakee - guitar, vocals.
Type of Music: Alternative
Management: New Community Management
Booking: WME
Legal: Gavin Maude - Russells Solicitors
Publicity: Tasya Swisko - Press Here, 138 W. 25th St., 9th Fl., New York, NY 10001, Tasya@pressherepublicity.com
Web: albertacross.net
A&R: Joel Carriere and Dan Hawie

English rock band Alberta Cross has signed with numerous labels, including Geffen, PIAS and Ark. But for singer/guitarist Petter Ericson Stakee, it was time for another change when ATO Records pushed too hard for commercial success. Having extricated himself from that deal, he secured a publishing arrangement via his manager, then took wing to Woodstock, NY's Dreamland Recording Studios, where he independently recorded precisely the album he wanted.

Already familiar with the band, Dine Alone Records caught wind of the group's free agent status. "My management sent them the record, they liked it and there you go," recounts Stakee, who cottoned to the label's vibe and their understanding of the group's touring desires. "They seemed into what we were doing. We gelled pretty quick." The alt-rocker got what he wanted—a 50/50 deal.

"Don't be too concentrated on getting signed. Concentrate on creating what you think is good."

Stakee takes switching labels in stride; it comes with the job. Instead of focusing on contract details, he places attention on artistic freedom. "I'm in it to make music," he declares. "If it reaches people, that's amazing. But if you just aim to do well instead of creating good stuff, you're going to be in a bad place."

This perspective aligns with Stakee's recipe for industry achievement. "Whatever you're creating, just do your thing. Believe in your stuff, work hard and it will take you somewhere if you're on a good path. Don't be too concentrated on getting signed. Concentrate on creating what you think is good, the stuff you burn for. That's more important."

Alberta Cross's third studio album, *ASAP*, will be released on Oct. 16 following a tour with Heartless Bastards. ***– Andy Kaufmann***



DREAMERS

Date Signed: April 2015
Label: Fairfax/Hollywood Recordings
Band Members: Nick Wold - vocals, guitar; Chris Bagamery - drums, backup vocals; Nelson - bass, backup vocals.
Type of Music: Alternative/Punk
Management: Ari Goldstein, ari@akartistgroup.com
Booking: Jake Bernstein, jakebernstein@theagencygroup.com
Legal: Jeff Worob - Serling Rooks Ferrara McCoy & Worob, 212-245-7300
Publicity: Lily Golightly, lily@golightlymedia.com
Web: facebook.com/dreamersuniverse, dreamersuniverse.com
A&R: Kevin Augunas - Fairfax Recordings

It has been a whirlwind year and a half for Dreamers. After the trio formed in May of 2014, the band self-released their self-titled debut EP in November 2014, and the Bushwick, Brooklyn-based band soon found themselves in the enviable position of being a legitimate buzz-band. They signed with a manager, major music press including Billboard, Spin and Alternative Press were impressed, their YouTube videos were popular, and pretty soon, labels came a-calling.

"We turned down a few deals," says frontman Nick Wold, before signing with Fairfax/Hollywood Recordings earlier this year, less than a year after forming. "When this one came along, we were over the moon!"

Fairfax wasted no time in getting Dreamers into Fairfax Studios in Los Angeles this summer to begin recording a full-length LP, set for an early 2016 release.

"When this [deal] came along, we were over the moon!"

The band's thoughtful, catchy brand of punk-influenced tunes is being produced for the album by label head Kevin Augunas (who has also produced Talk in Tongues, Edward Sharp and the Magnetic Zeros and Cold War Kids).

"Working with Fairfax/Hollywood Recordings is an ideal situation for us," says Wold. "They really wanted to get us in the studio right away—we aren't on the back burner." And even though the label has the Disney connection, Wold notes, "It's a really small office, not corporate, and they have a great philosophy."

The label also plans to re-release the single "Wolves," and Dreamers' deal includes up to four LPs, according to Wold. The band played several shows in the spring with Stone Temple Pilots, followed by a very busy summer club tour schedule throughout the U.S. and Canada, including shows with X-Ambassadors, Young Rising Sons and Hunter Hunted, with shows continuing through October, alternating their time with writing and recording in the studio. ***– Brett Bush***

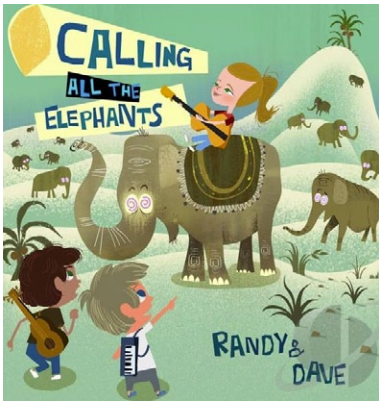


▲ SESAC Lights Up with Green Day

Grammy-winning and Rock and Roll Hall of Fame inductee Green Day has signed with SESAC for representation. Consisting of (l-r): Mike Dirnt, Billie Joe Armstrong and Tre Cool, the band has reached superstar status and has sold more than 75 million records, won multiple Grammys and toured the world numerous times. Visit sesac.com for more details.

▶ Kinnoin & Sharp: Cool Kid Stuff

In addition to his multi-award-winning CDs, singer/songwriter Dave Kinnoin has written hundreds of songs for Henson, Disney, Sesame Workshop, and dozens of other family entertainment and educational companies. He has teamed up with hit country songwriter Randy Sharp to pen and perform *Calling All The Elephants*, a zany kid-friendly full-length. See songsforteaching.com





▲ Trisha Yearwood Feted by ASCAP

The American Society of Composers, Authors and Publishers (ASCAP) will honor Trisha Yearwood with the ASCAP Voice of Music Award at the 53rd annual ASCAP Country Music Awards, to be held on Monday, Nov. 2, at the Omni Nashville Hotel. The invitation-only, black-tie gala will also honor the songwriters and publishers of ASCAP's most performed country songs from April 1, 2014 through March 31, 2015.

ASCAP Foundation Workshop

Geared toward advanced songwriters, the ASCAP Foundation Harold Adamson Songwriters Workshop will enrich participants' knowledge of the industry, help them establish contacts and confidence, and expand their collaborative partnerships.

The workshop will take place at ASCAP's Los Angeles office on Nov. 5, 9, 10, 11, 12 and 17 from 4:00 - 7:00 p.m. All participants must be available all six days. The ASCAP Foundation Harold Adamson Lyric Award will also be awarded to two outstanding participants in this year's workshop.

To apply, submit two original digital song files with lyrics, along with a brief resume or bio and a written explanation as to why you would like to participate in the workshop. Send your applications to haroldadamsonworkshop@gmail.com with the subject "Harold Adamson Workshop 2015."

The deadline for applications is Oct. 21. Accepted applicants will be notified by Oct. 26. Please do not contact the ASCAP offices inquiring about your acceptance status.

Only a limited number of applicants can be selected as participants. See ascap.com.

Jeffrey Steele Hosts Bootcamp

Songwriter Jeffrey Steele ("Raise 'Em Up," "What Hurts the Most") will hold an eight-week online Songwriting Bootcamp 2.0 beginning in October. The Jeffrey Steele Songwriting Bootcamp initially began in 2006 out of Steele's love for speaking, teaching and discovering new talent. Since its inception many of the participants have moved to Nashville, signed major publishing deals and had No. 1 songs.

Bootcamp 2.0 is designed to motivate, educate and fuel your music career. The program is designed specifically for songwriters and artists at all levels. Participants will have the opportunity to learn directly from Steele and gain access to industry experts and great behind the scenes moments. A limited number of spots are available.

Visit JeffreySteeleBootcamp.com for complete information.

Guitar Center's Singer/Songwriter Competition

Guitar Center's Singer/Songwriter has launched its fifth installment, offering aspiring singer/songwriters across the country the chance to take their careers to the next level. The winner of Guitar Center's Singer/Songwriter 5 will have the opportunity to record a four-song EP with Grammy-winning producer Ariel Rechtshaid (Usher, Diplo, Vampire Weekend, Haim and more), perform to a national television audience on *Jimmy Kimmel Live!* on ABC, take home new gear, $25,000 cash and much more. Joining the fold of advisers this year is Dallas Green of City and Colour who will lend his talents as a mentor to the winner, guiding them through the writing and recording process. Submissons are open through Nov. 2.

For official rules, visit songwriter.amplifiertv.com/rules.

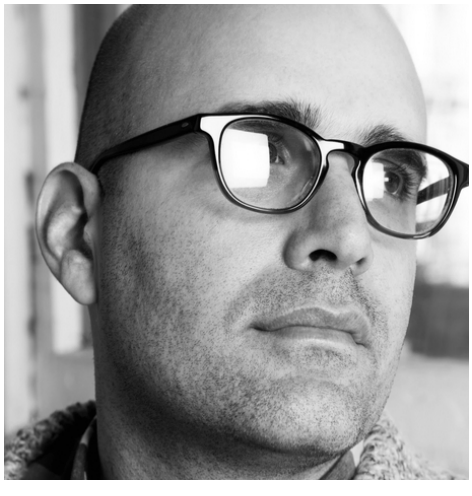
Sony/ATV Boss Sounds the Alarm

One of the publishing industry's most powerful executives, Sony/ATV Chairman Martin Bandier, has communicated his concerns to the company's songwriters about the negative impact that could result from proposed changes to the consent decrees by which ASCAP and BMI operate as reviewed by the Dept. of Justice.

Major publishing companies have requested that the DoJ review the 75-year-old documents as they refer to the company's ability to withdraw digital rights from blanket

▶ Katrancha Upped at Downtown

NY-based Downtown Music Publishing has promoted Jedd Katrancha to Executive VP. He has led the firm's creative services and sync licensing from its inception. Katrancha will now also be responsible for managing Downtown's creative strategy and operations. Visit dmpgroup.com.



licenses, while still allowing the PROs (ASCAP and BMI) to collect on other performance licenses.

The law allows that each stakeholder in a song has the right to license the entire song without seeking the permission of other owners, but industry practice has been that each stakeholder only licenses their portion. Radio and certain digital services maintain that they only need a license from one rights holder.

"Requiring PROs to grant 100% licenses would be an unprecedented change to well-established licensing practices, create widespread administrative confusion and potentially undermine a songwriter's relationship with his or her chosen PRO," Bandier states.

PRS Rains on SoundCloud

The British music industry group that represents more than 111,000 songwriters and publishers is taking legal action against the popular streaming website SoundCloud for copyright infringement.

PRS for Music claims that SoundCloud, which counts 175 million monthly listeners, has failed to obtain licenses and pay royalties for songs by its members, which include Adele. Berlin-based SoundCloud said in a statement that the suit was not in the best interests of PRS' artists and publishers and said it has been in "active commercial negotiation" with the songwriter organization.

SoundCloud, launched in 2008, lets its users listen to tracks and also upload and share their own recordings. Independent artists, as well as stars such as Lorde and Drake, have used it to share their work and find new fans. Record labels have long considered it a valuable promotional outlet. In recent months SoundCloud has hammered out licensing agreements with Warner Music Group, one of the three major record companies, and Merlin Network, a digital-rights trade group representing 20,000 independent music labels.

It has not secured deals with Universal Music Group or Sony Music Entertainment, the two other major recording companies. In May, Sony, which represents artists such as Hozier and Kelly Clarkson, removed its music from the service over royalties.

BMI Boosts Revenues and Royalties

BMI (Broadcast Music Inc.), has announced record-breaking revenue and royalty distributions for its fiscal year ended June 30. BMI generated total revenues of $1.013 billion, the highest in the company's history and the most public performance revenue generated for songwriters, composers and publishers by any music rights organization in the world.

In addition, BMI distributed and administered $877 million to its affiliated songwriters, composers and music publishers, a nearly 4.5% increase over last year and the company's largest distribution ever. BMI operates on a non-profit-making basis and returns approximately 87% of all revenue to the musical creators and copyright owners it represents.

For complete details, see bmi.com.

DAN KIMPEL, author of six music industry books, is an instructor at Musicians Institute in Hollywood, CA. He lectures at colleges and conferences worldwide.



▲ Angry Mob Gets Happy With Kaplan

Angry Mob Music in Los Angeles has signed songwriter Allison Kaplan to an exclusive, worldwide co-publishing agreement. Within the last 12 months, Kaplan has garnered her first No. 1 single in nine different countries in Asia with artist F(x), as well as cuts with Universal U.S., Warner Bros. Canada, Polygram U.K. and Sony France. Pictured (l-r): Sean Harrison, Angry Mob Music COO/Co-Founder; Ralph Torrefranca, A&R Manager; Kaplan; Jay Sloan, Senior Director, A&R; and Marc Caruso CEO/Co-Founder.



▲ UMPG Signs Bhasker

Universal Music Publishing Group (UMPG) has signed an exclusive, worldwide music publishing agreement with Grammy-winning producer/songwriter and *MC* cover subject, Jeff Bhasker, who has co-written and produced some of the highest selling and most performed songs in recent years, including the global smash "Uptown Funk" by Mark Ronson feat. Bruno Mars. See umpg.com.



▲ BMI R&B/Hip-Hop Awards Honors Nile Rodgers

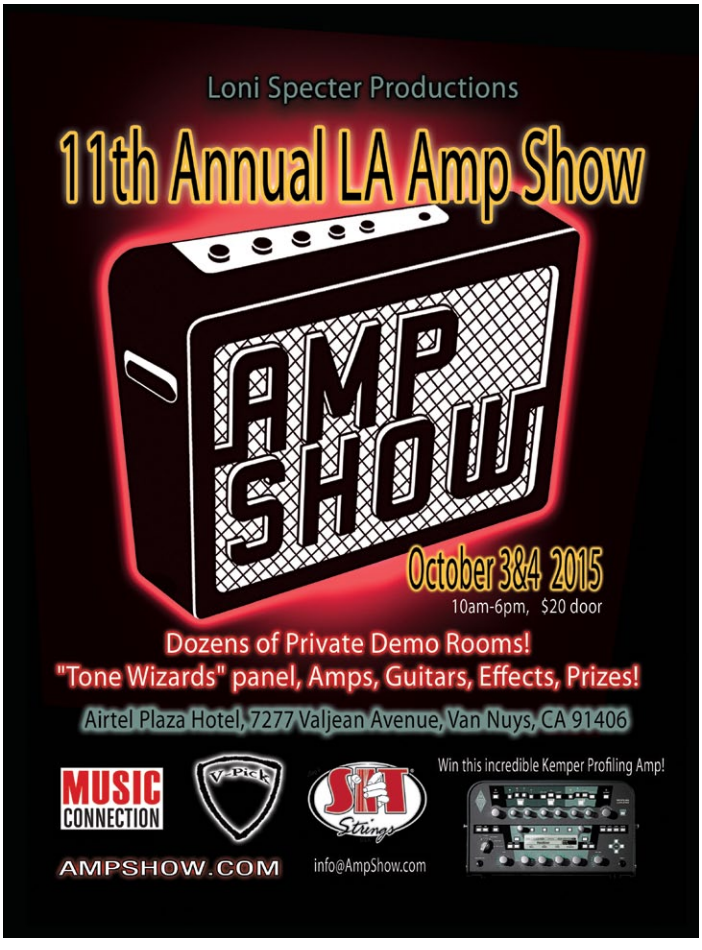
Song Biz was in the house for the amazing 2015 BMI R&B/Hip-Hop Awards honoring top writers, producers and publishers in Beverly Hills. Grammy-winning songwriter, composer, producer, arranger and guitarist, Nile Rodgers was honored as the BMI Icon. Pictured (l-r): DJ Mustard, Songwriter and Producer of the year; Mike O'Neill, BMI President & CEO; Nile Rodgers; and Catherine Brewton, BMI, Vice President Writer/Publisher Relations, Atlanta.

► Sperling Joins ASCAP

Veteran investment banker Mark Sperling has joined ASCAP as SVP of Strategy and Business Development, a role in which he will lead efforts to expand partnerships and new alliances at the performing rights society. For more details see ascap.com.









Papadosio

Expanding the Auditory Algorithm

To clarify the vast parameters that define the band Papadosio is a complex proposition. Broad cross-currents of prog-rock, electronic alchemy and organic instruments all coalesce in the widescreen musical spectrum and compelling songs that distinguish their latest release, *Extras In A Movie*.

Originally formed in Athens, OH, the members of the band now reside in and around Asheville, NC, but they are more likely to be on the road. The relentlessly touring aggregation might play up to 200 dates annually. Audience response is key: For the new project the band concentrated on writing concise, structured songs that serve as launching pads for extended improvisations. This dramatic interplay and inspired jamming are highlights of electrifying shows that have made them fan favorites on the festival circuit.

While each member of the band might work on song ideas singularly, they express that songwriting is a communal affair in which the penetrating and expressive lead melodies arrive late in the process. "Maybe some songwriters have a great line and write chords around it," says Anthony Thogmartin. "For me, it has always been the last thing that happens. I wait for the song to tell me what it's going to be and I figure it out from there."



Rich vocal harmonies supplement the band's sophisticated melodic approach. Their latest full-length is introduced with "The Last Leaf," featuring intricate five-part harmonies. "That song originally was a poem that my dad sent me for my birthday," says Sam Brouse. "When I read it I felt that it would lend itself to some type of an a cappella thing. I wanted to do an exercise in five part harmony, which I'd never done."

Brouse continues, "I pounded out some chords and recorded them over myself and it stayed like that for over two years. There are five of us in the band. We each took turns in the studio singing over my original part one by one. It was really daunting to see if it was possible and it was the last thing we recorded. We did it in one day." Adds his brother and band mate Billy Brouse, "I was the last one on it—no pressure there!"

Song titles are intriguingly esoteric: "Therian" was inspired by archeological cave paintings. While "Anima Mundi" translates as "spirit of the world." Thogmartin notes that the band's upcoming video is a visual representation of the concept. "It's about this situation we find ourselves in where we are so detached from what life is."

"The Wrong Nostalgia," with its pointed line, "Who sold these assholes on the airwaves?," is a treatise on the mercenary mercantile mechanisms of broadcasting. Says Sam Brouse, "I didn't start writing that song intending it to be such a vent of frustration. I borrowed Anthony's acoustic and electric guitars and was trying to get back into playing. And what came out was something from my subconscious of listening to the radio in the '90s and all of that alternative rock and grunge—it was very aggressive, and I was surprised what came out musically—being frustrated that whoever is in charge of putting music on the radio is not taking responsibility for what they are telling people to listen to."

Not surprisingly, the band chooses to be independent. A crowd-funding campaign for their latest CD was fulfilled in less than 30 days, and overfunded by 20 percent. Sam Brouse says that they have periodically weighed the benefits and drawbacks to being on a major label. "Somewhere along the line it hit me that it sounded good to own everything forever and to be our own bosses."

"You read horror stories about what happens to artists," adds Thogmartin. "We want to reach a wider audience, but at the end of the day we do have the freedom to play where and when we want and to license wherever we want. To get the same kind of deal Kickstarter allowed us would have been an uphill battle with a relinquishing of rights. We reached out to our fan base and great people encouraged us to do what we do."

Extras In A Movie, Papadosio's self-produced fourth full-length studio album, will be self-released Oct. 2.

Contact Angela Moreno, MSO PR,
818-380-0400 ext. 232, amoreno@msopr.com

"They Laughed When She Entered & Won ...but when she hit #1 on the Billboard Hot 100 Charts,

Billboard 200 Album Charts & went multi-Platinum she left them shocked & speechless!"



Meghan Trainor, IAMA Winner who hit #1 on the Billboard Hot 100 Charts was first discovered here at the IAMA. (When you enter & win your picture appears here!)

That is what happened when then unknown Meghan Trainor won the IAMA. At the time she was just 16 years old and she still holds the record for the youngest winner in history. To the amazement of all the entrants of IAMA, Meghan shocked the music world. She spent 9 weeks at #1 on the Billboard Hot 100 Charts, the most weeks at #1 for a female artist's hit single in 2014. Her hit sold over 12 million copies in less than 6 months...

What is IAMA?

The 12th Annual IAMA (International Acoustic Music Awards) is the preeminent awards for musicians and promotes excellence in Acoustic Music Performance and Artistry. You can win in 8 different categories: Best Male Artist, Best Female Artist, Best Group, Folk, AAA/Alternative, Open (any style/genre), etc.

"I am very excited and surprised to win." ***~Meghan Trainor, 6th Annual IAMA Best Female Artist Winner.***

Discovering New Music Talent

We are not surprised when we discover gifted music artists and songwriters out there like you. You can be just as successful as the global phenomenon Meghan Trainor. We are arguably the best showcase and platform for your talent. The very existence of Meghan Trainor is a testament to our success. Her success can be your success. There's no reason why you can't be on the Billboard Charts like her. We have discovered #1 Hit Makers like American Authors and Meghan Trainor. Meghan Trainor is a phenom!!! This is what we want for every winner – You'll Get Noticed! THIS IS OUR INTENTION! Entering the contest is your FIRST STEP, enter now!

*Deadline to enter is: **November 6**

Hurry, LAST CHANCE to enter this year:

www.inAcoustic.com/mc

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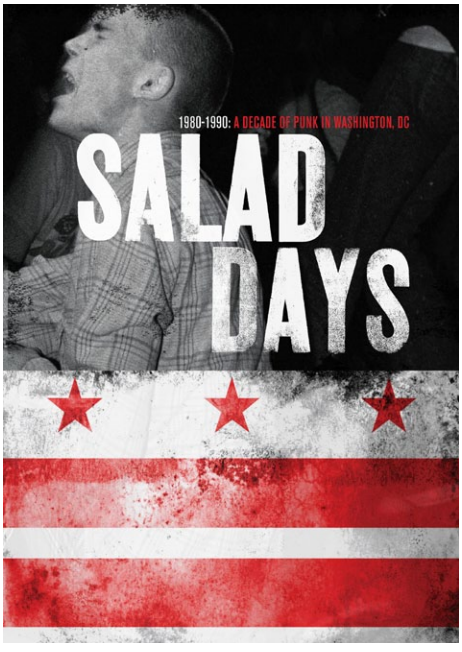
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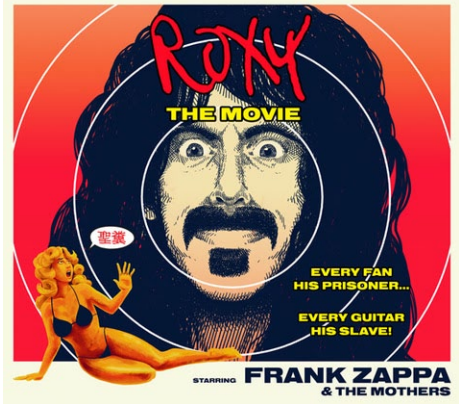
www.izotope.com

DROPS

A critically acclaimed documentary chronicling the rise of punk music in Washington, DC, dropped last month after selling out screenings in Los Angeles, San Francisco, Boston, Seattle, Chicago and more. **Scott Crawford** and **Jim Saah** are behind the film, ***Salad Days: A Decade of Punk In Washington, DC (1980-90)***, which takes a look at the early DIY punk scene in the Capitol. In that decade, bands including **Bad Brains, Minor Threat, Government Issue, Scream, Void, Faith, Rites of Spring, Marginal Man, Fugazi** and more released their own records and booked their own shows free of major label constraints or mainstream media scrutiny. For details, contact Clint Weiler at Clint@MVDB2B.com. The film is available for streaming on Vimeo.



On Oct. 30, **Eagle Rock Entertainment** and **Zappa's Honker Home Video** will issue the never-before-released ***Frank Zappa's Roxy: The Movie*** on DVD and Blu-ray with an exclusive soundtrack included. **Zappa** wrote, directed, conducted and produced the film, which stars himself and features him on lead guitar and vocals, **George Duke** on keyboards, synthesizer and vocals, **Bruce Fowler** on trombone, **Napoleon Murphy Brock** on flute, tenor saxophone and vocals, **Tom Fowler** on bass, **Ralph Humphrey** and **Chester**



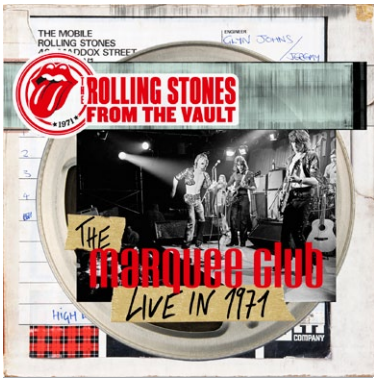


STEP IT UP

Thompson on drums and **Ruth Underwood** on percussion. Email Carol Kaye at Carol@KayosProductions.com for more details.

The soundtrack to ***Wild Horses*** will drop on **Lakeshore Records**, Oct. 16, featuring songs by **Caitlin Eadie, Roy Gaines and his Tuxedo Blues Orchestra** and **Billy Joe Shaver**, with a score by **Timothy Williams**. Writer, director and co-star **Robert Duvall** also contributed a performance of **"Cheyenne,"** a song Duvall heard his uncle sing as a kid. Film music producer and soundtrack co-producer **Michael Hodges** and Grammy-winning producer **Ken Caillat (Fleetwood Mac, Paul McCartney, Colbie Caillat)** located and recorded the song. Contact Beth@KrakowerPolingPR.com for details.





A new **Lifetime** docu-series, ***Step It Up,*** will air Fridays at 9 p.m. ET/PT. The series follows **Traci Young-Byron**, a former Miami Heat Dancer, longtime team captain and owner of the dance company, the **Young Contemporary Dance Theatre (YCDT)**. Rivalry with another dance company leads her to find innovative ways to motivate her co-ed dance team. Theresa.Black@AENetworks.com has more info.

A rare 1971 **Rolling Stones** club performance at London's legendary **Marquee Club** came out recently on DVD and iTunes via **Eagle Rock Entertainment**. ***The Rolling Stones From The Vault: The Marquee – Live in 1971*** was filmed for U.S. television in 1971, shortly after the band had completed their 1971 Farewell Tour of the U.K., and a month before the release of the album ***Sticky Fingers***. The gig marked the first time that tracks **"Brown Sugar," "Dead Flowers," "Bitch"** and the rarely performed **"I Got the Blues"** were showcased live. The lineup included **Mick Jagger, Keith Richards, Charlie Watts, Mick Taylor** and **Bill Wyman**. Contact Carol Kaye at Carol@KayosProductions.com for more information.

MOONSHINE: That Hee Haw Musical is ending its run on Oct. 11 after premiering last month at the **Dallas Theater Center**. Award-winning songwriters **Brandy Clark** and **Shane McAnally** contributed music and lyrics to the musical comedy, based on a book by **Robert Horn**, about a Kentucky girl who sets out for Tampa and brings back home a city boy. Clark received two Grammy nominations for Best New Artist and Country Album of the Year in 2015, while McAnally was named Songwriter of the Year in 2014 by the ***Academy of Country Music***. Jessie Schmidt at Schmidt@SchmidtPR.com has further details.

A new documentary, ***Steve Hackett The Man, The Music***, an up-close look at the former **Genesis/GTR** guitarist, is coming to DVD on Oct. 16. Packed with interviews and music, it traces the events that led to his arrival at Genesis, his key role during their most innovative era on seminal albums ***Selling England by the Pound*** and ***The Lamb Lies Down on Broadway***, and his multifaceted solo career. The DVD is timed for release at the start of Steve's extensive USA & Canada live concert tour. For more details, email clint@mvdb2b.com.



OPPS

A Rural Central Michigan dance studio is looking for a hip-hop instructor for an expanding recreational hip-hop program. For details, visit DancePlug.com/auditions/hip-hop-instructor.

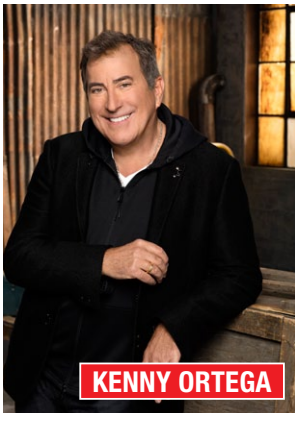
A Santa-Monica based film-scoring studio is seeking a full-time Synthestrator/MIDI orchestrator familiar with MIDI programming, Timecode and Synch and will work with a composer. Email pdngp-5214343798@job.craigslist.org for more information.

Usherance Studios and **Smiling Llama Productions** are accepting submissions for a production crew to work on a post-apocalyptic feature film called ***The Unbelievers***. Filming will be in October and November in Sacramento and Los Angeles. The companies are filling a variety of positions including assistant directors, production manager, editor, composer and set designer. Submit inquiries to unbelieverscrew@gmail.com.

Six artists are wanted for an upcoming New York cabaret production. Contemporary dance, dance-theater and music performance submissions are welcome. The production will take place Nov. 2 at the **14th Street Y** theater. Contact 14StreetY.org/theater-and-dance/theater-series/ for details.

PROPS

Director, choreographer and producer **Kenny Ortega** was recently recognized as the **2015 Diversity Award Artistic Honoree** at the **Ninth Annual Pasadena Playhouse's Wells Fargo Theatrical Diversity Project** fundraising benefit in September. Ortega broke out in the '80s with his stage direction and choreography of the pioneer recording artists, **The Tubes**. After seeing The Tubes perform in Los Angeles, **Cher** asked Ortega to choreograph her television special. From there, he went on to choreograph for **Madonna, Fleetwood Mac, KISS, Gloria Estefan, Elton John, Rod Stewart, Bette Midler** and **The Pointer Sisters**. Contact the playhouse at Playhouse@PasadenaPlayhouse.org or Peter Goldman at P.Goldman@DCPublicity.com for details.



At the eighth symphonic gala concert **Hollywood in Vienna**, held this year on Oct. 15-16 at the **Vienna Concert Hall**, **James Newton Howard** will be this year's **Max Steiner Award Honoree**. The distinction is given for achievements in film music. **The International Film Music Symposium Vienna** will also return for this year's gala. This comes on the heels of Vienna's State Opera House hosting the global premiere of ***Mission: Impossible Rogue Nation***, which put an international-level spotlight on the city.

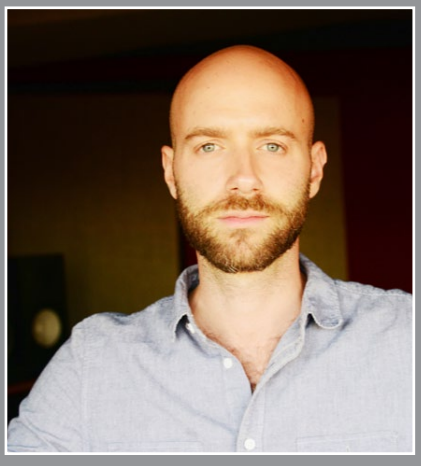


Vienna is soon to be a significant location for film music through a collaboration of Hollywood in Vienna, The International Film Music Symposium Vienna, **The Vienna Symphonic Library** and **Vienna Recording Stage** as well as the **Vienna Tourist Board** and the **Vienna Film Commission**. For further information, contact Chandler Poling at Chandler@KrakowerPolingPR.com.

Close Up Experience and **The Goodnight Darlings (Kat Auster** and **Wilson Jaramillo)** will work together on a short musical film, a fantasy thriller called ***Empire Vampire***. Directed by **Sundance** alumnus **Roger Ingraham**, *Empire Vampire* is produced by **Isis Masoud**, who is in post-production on the feature film ***Matter Out of Place***. Art director and stylist **Joey Bevan** and his **Glam Squad**, which worked on ***America's Next Top Model*** and ***The X Factor***, will also contribute to the project. For additional details, contact Lon Haber at Lon@LonHaber.com.

JESSICA PACE lives in the Nashville area and writes about music, local government and education. Contact her at j.marie.pace@gmail.com.

Out Take



Dan Romer

Composer

Contact: Ollie@Spark-mgmt.com
Web: DanRomer.com
Most recent: *Beasts of No Nation*

After being lauded for the compositions that underscored the 2012 film *Beasts of the Southern Wild*, composer and producer Dan Romer is again collaborating with *True Detective* director Cary Fukunaga for the drama, *Beasts of No Nation*.

The film tells the tale of a child soldier separated from his family to fight an African country's civil war under the direction of a drug lord. Tackling the score from the child protagonist's perspective, Romer found that ambient synthesizers harkening back to the '70s and distorted submarine sonar sounds captured the chaos of the child's experience. It's far from the grandiose, soaring score of *Beasts of the Southern Wild*, and Romer emphasized the importance of composers paying attention to the story.

"It's so story-based," Romer says. "With *Beasts of the Southern Wild*, we kept saying make it louder, make it louder. Then for *Digging for Fire*, it was make it tougher, make it tougher. There's nothing worse than a score that's loud and overly emotional when it doesn't need it."

Because the trajectories of art are complex, Romer says newcomers shouldn't enter the field thinking of themselves as composers. "Thinking of yourself as a composer when you're young is premature," he says. "Think of yourself as a writer or someone who makes music. If you just say I'm going to be a film composer, then you're going to miss a lot of great opportunities. Do as many different projects as you can in whatever capacity. If someone says arrange horns for a funk group, do it. It could lead to something."

To find those opportunities, Romer surrounded himself with talent and fostered those relationships. "The most important thing is to find other people who are talented. Form really good relationships with people who you think are amazing. People are so important."

▶ EPICFEST!

Ozzy Osbourne performed for a few hundred fans and Epic Records suits at the inaugural Epicfest, a showcase of the label's roster, at Sony Pictures Studios in Culver City, CA. The Prince of Darkness—whose Black Sabbath recently announced its last tour—played six songs.


KURT ORZECK


CHELSEA LAUREN

▲ Mocktails and Cocktails in Hollywood

Women in Entertainment, a new monthly event fueled by Monster Energy Drink, launched at The Powder Room in Hollywood. These evenings will offer unique opportunities for women in the entertainment industries to meet and share ideas with each other. Pictured (l-r): Victoria Patneaude and Siri Svay, *Music Connection*; and Suzy Cole, Apple Music. For additional details, contact Libby Coffey at MSO PR, lcoffey@msopr.com.

PENSADO AWARDS

The live ceremony for the second annual Pensado Awards took place at Sony Pictures Studios in Culver City, CA. The awards highlighted the brilliance and hard work of producers, songwriters, DJs, engineers, mixers, live wizards and behind-the-scenes technicians in audio that often go unnoticed.

A Pictured (l-r): Paula Salvatore, Capitol Studios Manager, Grammy Member; CJ Vanston, Producer, AFM & Grammy member; Maureen Droney, Grammy P&E Wing Director; and JR Robinson, Drummer, AFM & Grammy member.

B Pictured (l-r): Tedi Sarafian, Barefoot CEO; Adam Moseley, producer/engineer; Thomas Barefoot, Barefoot Founder; Chris Lord-Alge, Pensado Awards co-host; KamranV, Bedrock.LA (sponsor); Dave Reitzas, "Mix of the Year" Award; Mr. Bonzai, author/photographer; CJ Vanston, producer/engineer.

C Pictured (l-r): Chris Lord-Alge, Randy Jackson, Quincy Jones, Dave Pensado and Herb Trawick.

A


BRIAN STEWART

B



CORRINE CATHERINE

C



MAURY PHILLIPS / WIREIMAGE.COM



▲ Mandatory Weirdness at The Greek

"Weird Al" Yankovic brought his multimedia Mandatory Tour to the Greek Theatre in Los Angeles where he and his band played to a packed house. His patented song parodies included old favorites ("Amish Paradise," "Gump," "Another One Rides The Bus") and new YouTube hits ("Perform This Way") and a Star Wars finale ("Yoda") complete with Jedi warriors and Darth Vader. And let's not forget the polka medley of "Wrecking Ball," "Get Lucky" and "Sexy and I Know It."



◀ The 25th Annual L.A. Music Awards

Al Bowman held the final event under his watch after 25 years. The star-studded night at the Whisky a Go Go included 30 feet of red carpet behind the venue, six bands performing on stage, complimentary champagne for all the patrons and food catered by the Rainbow Bar & Grill. Among the honorees were comedian Andy Dick, Susan Pinsky and her husband Dr. Drew, along with 22 other celebrities. Pictured (l-r): Dick, Pinsky, Drew and Bowman.

► Simmons on a Mission with Music

Mending Kids' second annual benefit concert, Music on a Mission, featured notable names in rock music as they jammed on stage to raise money for life-changing surgeries for children in developing countries. The night included performances by Johnny Depp, Gene Simmons (pictured with family), Gilby Clark of Guns N' Roses and many more. For more information, visit mendingkids.org.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1990–Wilson Phillips–#10

Vocal trio Wilson Phillips, comprising Wendy and Carnie Wilson and Chynna Phillips, were promoting their hit debut album when *MC* caught up with them. The group related why they signed with a new label. "SBK was small and new," said Phillips, "and they would give us a lot of attention." Also in this issue is an early profile of Lenny Kravitz.



1998–Graham Parker–#12

Acclaimed English rocker Graham Parker brought his patented brand of intensity to this cover story. "I don't like criticism," said Parker, "I think I'm damn good, you know? I don't want somebody else's doubts. I have enough to deal with on my own." The issue also features an interview with bass hero Billy Sheehan and concert reviews of Soul Asylum, Melissa Etheridge and Belinda Carlisle.

B.O.B

New Head Space with Psycadelik Thoughtz

BY DAN KIMPEL

"CAN YOU HELP ME ELEVATE?" inquires Bobby Ray Simmons, Jr. on the title track of *Psycadelik Thoughtz*, his newest full-length release. In his creative guise as B.o.B, the Southern-born songwriter, singer, rapper and musician appears as many things to many people: edgy and urban, melodic and thoughtful, reflective and forward thinking. And with his latest release, one message becomes very clear: He needs very little help lifting off to new heights. B.o.B rose from Atlanta obscurity on the strength of underground singles, and mixtapes. "Nothing on You," featuring Bruno Mars, and "Airplanes" with Hayley Williams of Paramore, and its sequel "Airplanes Pt. 2" with additional vocals from Eminem and Travis Garland were an entrée into the big leagues. His first full-length, *B.o.B Presents: The Adventures of Bobby Ray*, released by Atlantic Records and Grand Hustle (the imprint founded by Atlanta rapper T.I.) debuted at No. 1 on the Billboard 200 album sales chart in 2010. *Strange Clouds*, with guest spots from Taylor Swift, Lil Wayne, Chris Brown, Nicki Minaj and others, featured production from such heavyweights as Jim Jonsin, Cirkut, Ryan Tedder, Stargate and Dr. Luke. B.o.B's third full-length, *Underground Luxury*, with the single "We Still in This Bitch" featuring T.I. and Juicy J, was followed by "Headband" with 2 Chainz. *Psycadelik Thoughtz* arrives with little fanfare and no advance warning. To talk about this project, *MC* caught up with B.o.B as he was cooking breakfast, with pots, pans and spatulas adding percussion to our conversation.

Music Connection: We loved your performance last weekend in Los Angeles at the BMI R&B/Hip-Hop Awards honoring Nile Rodgers. Since you feature so much guitar on the new record, was his playing an influence on what you do?
B.o.B: Absolutely—both directly and indirectly. He was someone I sought out to put his ear to the song "Back and Forth." One of the interesting things he told me when he gave me some feedback was, "Bob, there are a lot of things in the song that are technically wrong, but that's the reason the song is jamming, because it's an unorthodox approach. I wouldn't change anything." That's dope advice coming from one of the pioneers of the sound that influenced that song.

MC: When we first heard "Back and Forth" it stayed on the brain for hours. Why do you think it has this addictive effect?
B.o.B: I think the way the music comes is the way that people hear it. Songs influence your mind. That's the way I came up with the song. I was in a hotel room and the lyrics just slipped out. If you have a microphone handy like I did, or a microphone or a voice recorder, you can record and remember it. As an artist you don't really control moments like that. It's like catching lightening in a bottle.

MC: The title "Violet Vibrato" is so evocative. Did the title generate that song?
B.o.B: "Violet Vibrato" was a song I wrote in 2008. It predates my first album, so the lyrics are very true and literal even, but once the lyric was written it was like, "This is the title of the song." I've been sitting on that song for years so I decided to record it and put it out.

MC: We've written about Jon Bellion in this magazine. He is featured with you as a co-writer and also a guest on "Violence." What was your working chemistry like?
B.o.B: I was working with Jim Jonsin in Miami a couple of months before and he was like, "Bob, there's this dude named Jon Bellion and you've really got to check him out." I watched his video, and I thought, ""This is crazy, really dope stuff." I ended up meeting him and working with him, and we went into the studio again to write songs. It was a really amazing chemistry.

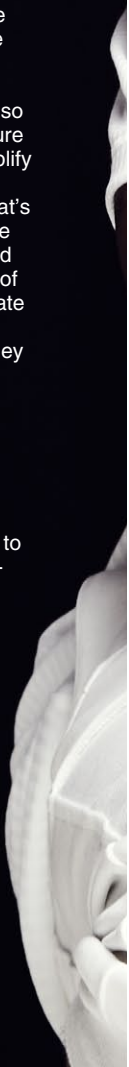
I compare Jon Bellion to the likes of Pharrell with a sound that can't be duplicated. It's all in its own world. "Violence" came about the same way. It's crazy—all of these songs came from me playing bass or some other instrument. Jon got the idea immediately when I started playing this guitar riff. I was just messing around and he was like, "Keep playing it." Because I kept playing it, he came up with the hook, went right into the booth, and laid it all out in one take.

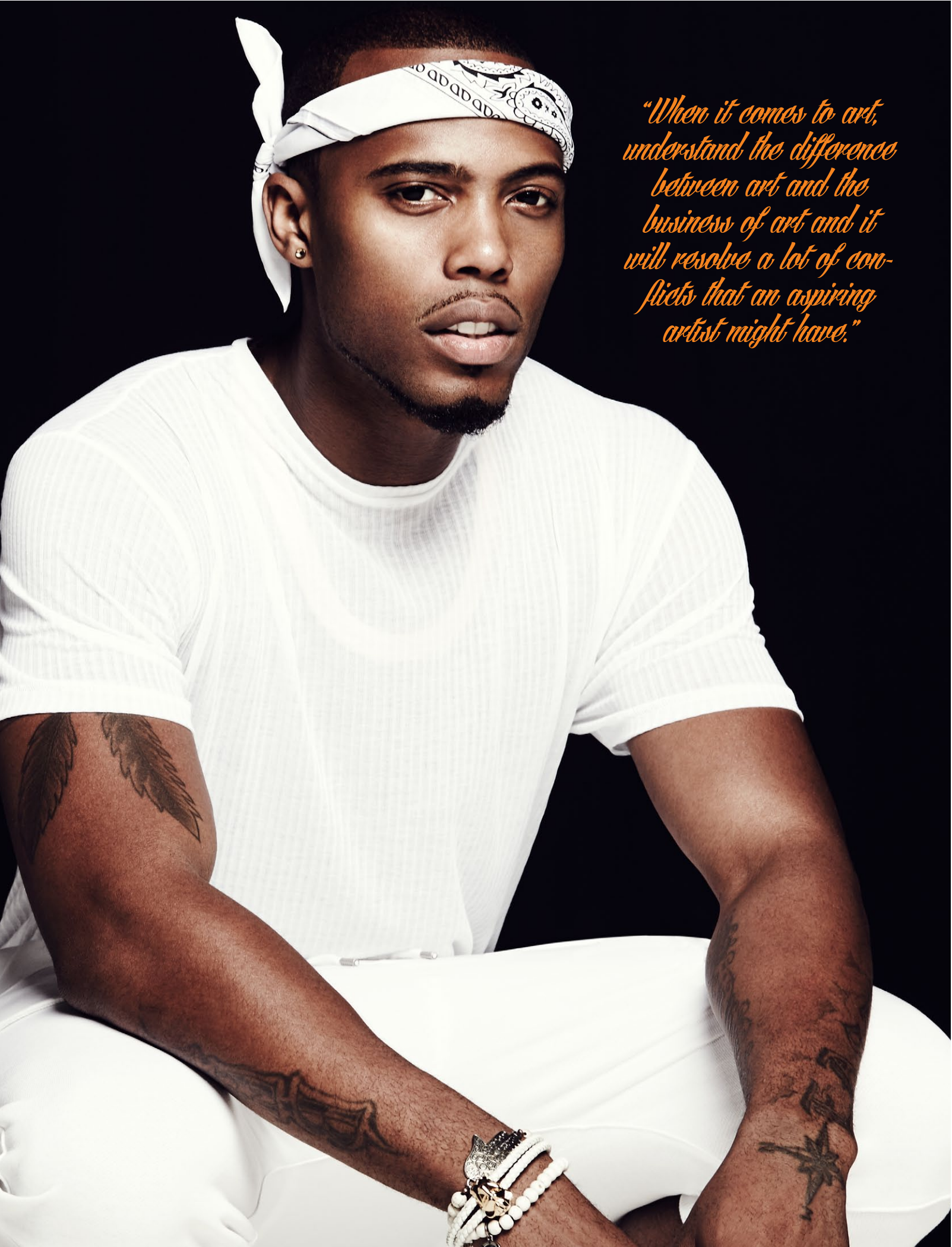
MC: You have collaborated with all kinds of artists, from Bruno Mars to 2 Chainz. What do you keep in mind in terms of maintaining your identity and integrity?
B.o.B: Both artists in collaboration have to have not just a respect but an understanding about what each other does and what they bring to the table sonically and methodically. Sometimes an artist might have a really simple idea. A lot of thoughts about music sometimes sound like a foreign language but it's very simple things we're talking about. "Instead of playing the guitar lick like this play it like that, add one kick here, in the lyrics say this part before the other part." Very simple things that can make huge differences in a song.

MC: Your music touches on and draws from so many influences; has there ever been pressure on you to streamline your approach and simplify into one genre?
B.o.B: I feel like consistency is something that's an enemy of my brand. Every time I get to the sound and think, "This is what I want to sound like," I get into a different mood. I'm the type of writer who needs to have the freedom to create whatever I want to create. It's hard for some people to accept that. Some people, when they hear something, label and compartmentalize it, and that's it—that's as far as their thought process goes.

MC: And your process extends further?
B.o.B: I'm the type of person who wants to push the envelope. I just let myself go wherever. I understand some people aren't ready to experience this. It's like a relationship, a conversation. I don't see a boundary: Whereas other people might see a closed door, I see a runway.

MC: Are the fans able to keep up?
B.o.B: Honestly, if you look at the discography of my work and how fans have responded to it, it always changes. I was putting out my mixtapes, and when I put out my first album fans were like, "Why you making all of this big pop music, man? I want Bob from the mixtape days." Then I put out *Strange Clouds* and they were like, "What are you doing with Taylor Swift and Lil Wayne and Nicki Minaj? I want the old B.o.B from 'Airplanes' and 'Nothing on You.'" Then I




"When it comes to art, understand the difference between art and the business of art and it will resolve a lot of conflicts that an aspiring artist might have."

were like, "We want *Strange Clouds*." What do they want? They don't know what they want. It's a conversation. People know I'm going to do something different, but I think a lot of people do pay attention to it. But ultimately I want to make a project where all the B.o.B fans can come out of hiding and say, "This is something I can relate to." It's a thing that everybody gets in on or can participate in in the social spectrum of music and how it collides with culture.

MC: We caught your performance a couple of Grammy seasons back at the BMI "How I Wrote That Song" panel with Evan Bogart, Busta Rhymes, Luke Laird and Snoop Dogg. What do you remember about that day?
B.o.B: You were there? That's pretty crazy. I remember talking to Busta Rhymes about how videos have evolved. Videos are so fucking crazy. He said, "Bob, they used to spend a million dollars to make a video; now you try to get it down for a thousand."

MC: You have mentioned to the press that *Psycadelik Thoughtz* is a cohesive work, correct?
B.o.B: Definitely. I had a lot of discussions with my team and the label about making sure that this project was one body of work and not a hodgepodge of different B.o.B. moments. Because of the different approaches, I felt like I was in a box but it was like, "Okay, Bob, it's cool."

As I talk myself through the projects I have to be patient and work through my own personal preferences and really concentrate on the end result and the product. I compare making music to cooking food in a restaurant. Some restaurants change their menus up every week or so, and some change seasonally and some don't change at all. This record was like a special menu, so I had to spend time with the particular sound that I was going for.

MC: Tell us about your work habits. When do you like to get busy?
B.o.B: You've got to be a vampire and work late into the night. I'm getting to a point where I work better at night. During the day I'd rather live life, do things and be active. At night the city slows down. I can reflect on my thoughts a little better.

MC: Because it is less distracting?
B.o.B: I think it's the rhythm of consciousness. Have you ever noticed how when it's daytime—even if you're in a quiet area, like a country road—it still feels like there's a lot of shit going on? For some reason, at night everything calms down. When I'm in New York, it never sleeps, so it never feels like its calm. In Atlanta I stay in the country and I want to record at night when nothing's going on and people aren't hitting me up because everyone's asleep. It's a more creative time.

MC: The new release came out with little notice and advance press. Why was this?
B.o.B: It was supposed to just be an EP. It started with "Back and Forth"; that was the main entree to speak, but we wanted some appetizers, some starters and some sides. It grew into this whole project. Then the album cover didn't start out as the album cover, it started as a painting I wanted made, but it ended up being this work of art. It gave me a chance to show other sides of it. It's all the psychedelic influences—I felt like it was the perfect combination of art, sonically and visually.

"Once I got into it and started understanding and developing a taste for rock music, I told myself, 'I can be the bridge between hip-hop and rock.'"

MC: It reminds us of the cover art for *Axis: Bold as Love* by Jimi Hendrix.
B.o.B: After we started working on the painting, the artist would do sketches and I would give notes. At one point she sent me the cover of *Axis*, and I thought it was crazy, a coincidence of synchronicity. It wasn't the reference point that I pulled, but maybe somewhere in my subconscious mind I saw it and it was like, "You should give me multiple heads and arms." I hate to say what art represents to me, because I want people to have their own interpretations, even if it's not what I intend. For me the cover is about being multifaceted and having different sides musically.

MC: Are you into Hendrix?
B.o.B: I didn't get into rock until my late teens. My brother used to try to get me to listen to Smashing Pumpkins, Nine Inch Nails, Jimi Hendrix and Nirvana. I wasn't into it because I didn't have the taste yet. When you're a kid you want



McDonalds—the Chicken McNuggets—you don't want the restaurant with the fancy napkins yet. When I got older I got into rock and started listening to the Foo Fighters and Paramore and Coldplay. It's like, once I got into it and started understanding and developing a taste for rock music, I told myself, "I can be the bridge between hip-hop and rock."

MC: Did you observe the historic cross-collateralization of the two genres?
B.o.B: I know obviously there have been collaborations between hip-hop and rock since Run-DMC and Aerosmith, Rick Rubin and Jay Z. Sampling rock records like Lil Jon's "Let's Go"—that was a sample from "Crazy Train" by Ozzy Osbourne. Obviously hip-hop and rock and the fusion of such have been played with.

But I feel like the sonics of rock music and the alternative side of rock music is the bridge between what hip-hop is. It's not always about the extreme, distorted guitars, screaming and crowd surfing. It's about enriching the song with layers and putting music in it that you typically wouldn't find in hip-hop or trap music.

So that was my thinking when I started picking up the guitar. But I had some fun first and I had to make my own rock songs, like "No Man's Land" and "Out of Time" and "Goodnight" and "Monster." "Don't Let Me Fall" was the first song on my first album, but when I perform with my band it's one of the best songs I perform.

The more I got into that I think rock music opened me up—I ended up collaborating with Hayley from Paramore, and that band's Jeremy Davis played bass on "Violet Vibrato." It opened my mind up to the fact I could do anything—meditation music if I wanted—and reveal a real evolution in my own musical preferences.

MC: The final cut on *Psycadelik Thoughtz* is "Have Nots" where you talk about how you came up. One line is, "He who doesn't love what he has will never have enough."
B.o.B: Yes, it's true. The thing that propelled my work ethic was the "less than" situation I grew up in. I felt like I needed to go and make something of myself in the world and to be successful. Really it was me wanting to not have the financial burdens that I had as a kid when I was growing up. But I had to learn to understand to be appreciative of [having nothing] as well as having something. Ultimately what you have is not what you can buy—that lesson is what that song is about.

MC: We can hear you rattling pots and pans as you talk to us. Are you making breakfast?
B.o.B: Yes. If I didn't do music I'd be a chef. My specialty go-to dishes are Mexican and Italian food. Anything spicy and anything cheesy. And I love hot food.

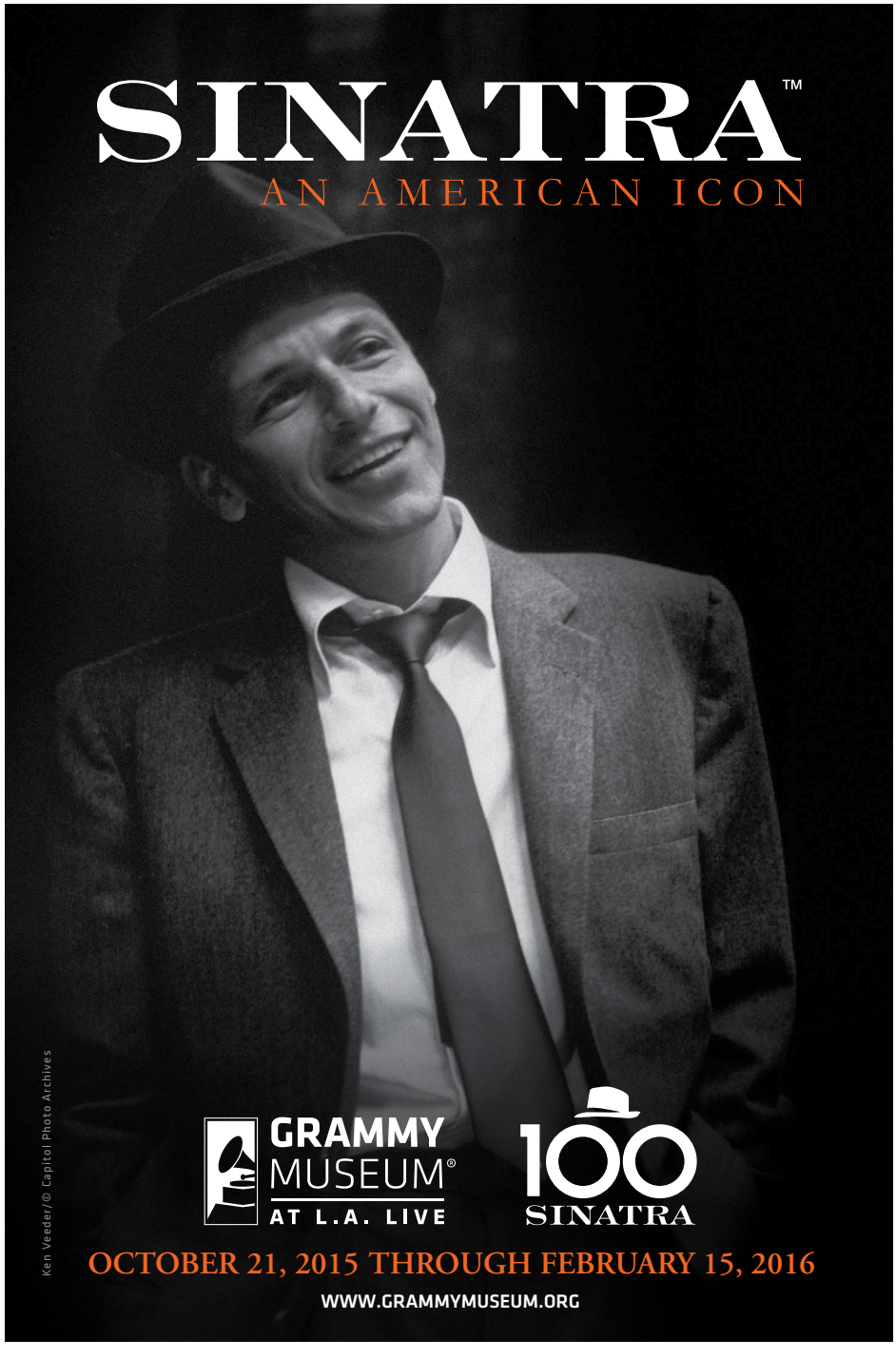
MC: What do you tell creative people who are coming up about the complex world of music?
B.o.B: Anything is possible. If you can conceive it and have the idea, then it's possible. When it comes to art, understand the difference between art and the business of art and it will resolve a lot of conflicts that an aspiring artist might have. But ultimately know what you what to do and what you want to say, and be liberated in doing so.

MC: Bobby Ray, you've been very generous with your thoughts and your time. Do you have any last words for our *Music Connection* readers?
B.o.B: Remember, don't drink and drive... smoke and fly!

Contact Tresa Sanders, Tremedia,

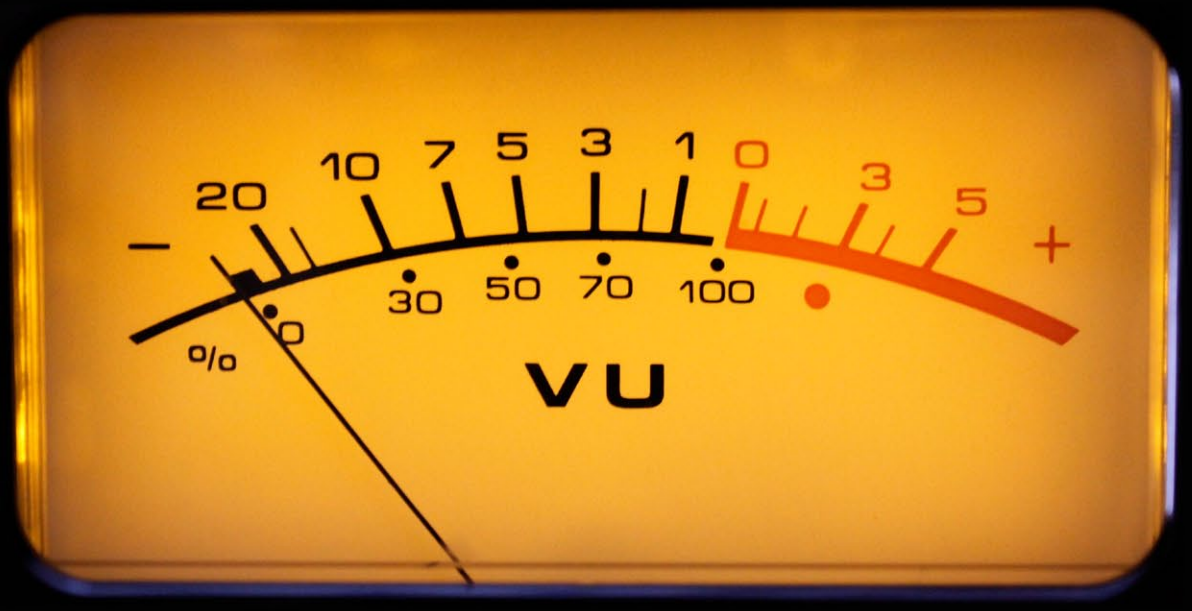
Quick Facts

- B.o.B has a record label inspired by his mixtape called No Genre.
- Among many other artists, B.o.B has collaborated with Jessie J., Kesha and the Atlanta-based rapper Future.
- B.o.B's father, Bobby Ray Simmons, Sr., is a Baptist minister.
- At nine years of age, Bobby Ray and his family moved into an unfinished house with no water, power or electricity.
- While in junior high school, B.o.B formed a group with his cousin Swag, called The Klinic.
- The two young MCs were able to buy a simple studio set-up that included the beat-making program Fruity Loops.
- B.o.B failed ninth grade, passing only two subjects: Gym, because he loves sports, and Home Economics, because he also loves to cook.
- He withdrew from high school in his senior year when he was signed to a record deal.
- B.o.B is managed by Brian "B Rich" Richardson at Defient Entertainment, who also handles Kevin Gates and Playboy Tre. See defient.com.



EXPERT MASTERING INSIGHTS 2015

By Rob Putnam



Do not even think of recording or mixing your next record until you've taken the time to digest the expert mastering advice in the following interviews. (Especially if you're thinking of mastering to vinyl!) The four experienced mastering engineers in these roundtable-style interviews will save you time and money—and avoid the headaches and frustration that can result from ignorance and poor preparation.

WARREN SOKOL

Company: Universal Mastering
Clientele: The Band Perry, Demi Lovato, Imagine Dragons
Contact: Warren.Sokol@umusic.com

Sokol began his career in Phoenix, AZ, in his small home studio. With the aim of turning out the best sounds possible, he bought a few pieces of mastering gear and found that he had a talent for it. He launched a studio proper and then six years ago relocated to Los Angeles landing a job as a tape archiver with Universal Mastering. Six months later a full-time production engineer position opened up and he leapt at it. Sokol now works alongside Pete Doell, head of mastering at Universal and featured in one of our previous mastering roundtables.



What are some of the biggest challenges facing emerging mastering engineers?

Getting a good room and monitoring is number one. When I started out, I bought an EQ and a compressor thinking it would make everything sound better. But it doesn't quite work that way. Aside from great gear and a good room, you need to be able to deal with people and find out what their vision is. Are they looking to have you make their mix bigger or to leave it alone? Sometimes the mixes are great and you don't want to mess them up. Learning where to go ahead and where not to do too much, that's something that takes time to understand.

What have been your favorite technical developments of the past few years?

There've been companies recently making digitally controlled analog equipment. The audio path is analog but it has digital control components. I have a compressor that has a digital side chain. The part of the compressor that determines what it's going to do to the audio is digital. So it can do things that regular audio compressors can't but at the same time the signal path is all analog. Nothing is ever converted to digital until I want it to be. Dave Hill Designs has a compressor called Titan, which is great.

Have you ever had a difficult relationship with a mix engineer?

Sometimes you'll have an artist who wants one thing, the producer or mix engineer is looking for something else and they're all talking through me. That can get a little hairy. But dealing with it varies from person to person.

What's the difference between cutting a vinyl version of a CD and actually mastering tracks specifically for vinyl?

I don't master for vinyl, but I have been in vinyl mastering sessions. The real difference is that vinyl has physical limitations. You can only put so much bass on it, otherwise it'll cut the groove too wide and you can't get the whole side on there.

Same goes for volume level. If it's too loud, it'll cut too deep. Not only does that increase the width of the groove, but it can cut right through the vinyl. Too much treble and the cutter head can blow up. It's all about maximizing the width and depth of the groove while trying to make it sound the same.



How can artists and labels cut costs?

If it's the first time they're doing it, it's a good idea to contact the [mastering] studio a few weeks in advance and have the engineer listen to their mixes. The other thing is organization. We sometimes spend an hour going through mixes to find the correct one. The artist could have done that at home. Time in mastering studios is expensive.

What are the advantages and limitations of working with artists online?

You can work a lot faster and get more consistent results when the client doesn't attend. Mainly because you end up talking and making minor tweaks [when they do]. The advantage for the client is that it doesn't cost them as much. The disadvantage is the personal disconnect. If I have a question, I can't just turn around and ask. I have to write an email or make a call and that can delay the project for a few hours.

Are all engineers able to master for vinyl?

No. It takes a long time to learn that art. Vinyl being a physical medium, and every piece of music being different, you have to know all the nuances of making it sound the same when you cut it into a piece of plastic.

STEVE HALL

Company: Future Disc LLC
Clientele: Barry White, Tom Petty, Madonna
Contact: via futurediscsystems.com

Hall studied electronics in college and started as second engineer with Whitney Recording Studios in Glendale, CA, at the dawn of the '70s. Early clients included Disney and Barry White. One day when the Neumann VG66 cutting amplifier went down, he was able to bring it back online. As a result, the studio decided that he should learn how to master. Steve Hall continues to learn new things daily in this constantly evolving field.

What are the biggest challenges facing emerging mastering engineers?

Competition. When I started, there were probably a couple dozen mastering engineers in the entire country. Now there are a few hundred reputable guys. There are probably thousands doing it around the world. Attracting business can be a challenge. I've got engineers who will add a plug-in at the end of their [mixing] chain and call it good enough.

What are the best ways for artists to cut costs when it comes time to master?

The biggest thing you can do is try to get your mixes right in the first place by hiring somebody who knows what they're doing. The other thing is to make sure that you deliver a mix that is ready to go and not slammed to the walls. In the worst case, send me a file—

"Make sure that you deliver and not slammed to the walls."

AIF or WAV—and I can tell what needs to be altered or tweaked.

Have you ever had a difficult relationship with a mixer? If so, how did you handle it?

That's tough, because you've got to let them go where they want to go. It's their project. I've had a few circumstances where the producer or engineer wanted the thing hammered as loud as it could be. I fought them the whole way and finally gave up and said, "Okay, here you go. It is what it is. It's against my recommendation but if that's what you want…" That's about all you can do. You can offer your best critique, your best advice, but ultimately it has to come down to the artist, engineer or producer because it's their project.

What's the difference between cutting a vinyl version of a CD and actually mastering tracks specifically for vinyl?



There are a lot of things that go into mastering vinyl. You have elliptical equalizers, which mono the bass. That makes the record more trackable on loud left or right passages where the bottom end may go hard to the left or hard right. That needs to be kept in the middle so that the stylus doesn't go up and down but from side-to-side, which keeps the record from skipping. It's important to monitor sibilance and things like that because of the curvature of the playback stylus. If you've ever listened to a record from the first cut to the last, you'll notice that there is not near the dynamic high-end information on the inside of the disc as there is on the outside.

What are the advantages and limitations of doing projects solely online?

The advantages are that I'm very efficient with my time. I don't have to explain every move. That was always one of the most frustrating things. When you do this for as long as I have, you don't even think about some of your choices. It becomes automatic. If you spend tons of time explaining them, it runs up the tab. However, the advantage of having clients in the room is that you have instant input. An artist can tell you if they don't like the sound of something.

Are all engineers able to master for vinyl?

No. Only the engineers who mastered for vinyl [originally] can do it. They're a dying breed. We lost Doug Sax this year. He was probably one of the greatest vinyl mastering engineers of all time. It's a learned process. There's no way you can stand in front of a lathe and start cutting vinyl. You have to understand the limitations of the playback stylus, bottom end, vertical stereo information with low-frequency information and how that affects the whole cut of the disc. Things are EQed for vinyl differently too, because of the loss of high-end information towards the center of the disc.

RICHARD DODD

Company: Richarddodd.com
Clientele: Tom Petty, Dixie Chicks, Bob Seger
Contact: via richarddodd.com

Originally from London, Dodd got his start mixing in 1970. He worked in London and other cities around the world before settling in Nashville in '91. Not every mastering engineer was able to transition successfully from vinyl to CD, he saw, not to mention later formats. Indeed, a number of his clients were dissatisfied with the masters they were getting so he shifted his focus to mastering, a field to which he felt he could contribute. Richard Dodd has since won five Grammys and received seven nominations.

What are some of the biggest challenges that face emerging mastering engineers?

An emerging mastering engineer today has to have their own vision. If this is going to be your job, you have to think commercially. Today that means getting all of the social media that you can get your hands on and all of the self-promotion that you can afford. There's going to be a lot of competition for the same work. Then, hopefully, every job you do will be of a high standard, which will be your best advertisement. Getting people to appreciate that what you do is a cut above [is key].

What have been your favorite technical developments of the past few years?

What I thought was going to be a wonderful development was leaving behind CD for a higher resolution. Unfortunately, it went the other way: the industry is leaving CD behind for a lower resolution. The biggest challenge for us is to do something about that.

The advent of the DAWs that we work in are starting to be a base that is usable. Sonically, they're improving. The peripheral I/Os have gotten better too.

What are the best ways for artists to cut costs?

Prepare for your session. Know what the mastering engineer will need by asking or being told. Do as much work as you can without influencing the final result. If you've got edits to do, do them. If you've got choices to make, make them. Present your mastering engineer with what you love [so that they can] make it all that it can be. If you leave the choices to your engineer, you may be disappointed.

Have you ever had a difficult relationship with a mix engineer?

Yes, I have. You can use either a stick or a carrot. I'm the sort of person that will use the carrot first and I'll end up with the stick. If I poke it in my own eye, then so be it. I can be opinionated, but I imagine that I'm not always correct. I'm prepared to hold to my principles. If I believe that I'm correct, I'll take it all the way. But I'm also smart enough to recognize that I'm not the client when it's somebody else's call. There are cases where you have to extricate yourself from a project.

What's the difference between cutting a vinyl version of a CD and actually mastering tracks specifically for vinyl?

When the processing is just to make the CDs appear to be louder, you can dial that back and release some of the natural dynamics, provided they've been given to you. However, the volume wars that people refer to for CD, there are [also] volume wars for vinyl. The difference is that with

a mix that is ready to go . . .

CDs, the war is nuclear. With vinyl, it's bows and arrows. During the vinyl era, the main quest was to get it loud. The volume wars aren't new. But the ability to trick vinyl was much less. It separated the men from the boys with respect to mastering engineers.

What are the advantages and limitations of working with artists online?

The advantage is that I don't have to suffer my own failing of judging the client based on their personality and consequently judging the project. When you don't know the person, you can treat a project for what it is. Of course that's something that you should do anyway. In most cases, I can make it more affordable by not having the client there, because I don't have to answer questions about how great it was to work with George Harrison. They're welcome to ask those questions, but the answers come at my hourly rate. While they're there, they're paying.

Are all engineers able to master for vinyl?

No. Although that's not a very generous answer. The only way to properly master vinyl is next to a lathe. You need to do tests back and forth to know that your choices are the best they can be. Mastering for vinyl does leave a little in the bank as far as guesswork. If you've got somebody who knows what they're doing, they might gamble and make an adjustment. Unless you know who's going to do the final stage, there's a lot of guesswork.

GORDON BAHARY

Company: Right Touch Mastering
Clientele: Stevie Wonder, Ramsey Lewis, Herbie Hancock
Contact: gordon@righttouchmastering.com

Bahary got his start as a producer with Vanguard Records in the '70s. It wasn't long until he found mastering inspiration in mastering stars Howie Weinberg and Greg Calbi. Indeed, Weinberg taught him the value of cheap, thin cable when doing digital transfers. Later, Sam Ash gave him one of the first Pro Tools digital editors (when it was still "Sound Tools"). It had been broken-in on the road and the dents showed. He has continued to build his digital and analog gear stash over the years and recently relocated from New York City to Marin County near San Francisco. Bahary still maintains a space in Manhattan.

What are some of the biggest challenges facing emerging mastering engineers?

The most common problem is over-processing and over-compression. Artists often hear a finished recording in their head. They're hearing what would typically be a mastered record. They're trying to do a pre-master too much. It's important to have a dialog [before submitting tracks to be mastered]. Also, to have great gear, that's hard to pay for.

What have been your favorite technical developments of the past few years?

Years ago Greg Calbi turned me on to cabling and how it can affect sound. Solid silver cables from Wireworld and other high-end copper cables have a sound and a different response in frequency and timing. They're expensive, but I can hear the difference instantly. When you have four pieces of analog gear in series, the degradation with copper wire is noticeable. With silver, it's as clean as the original signal. Also, I've discovered how critical it is to have good power cables.



"Years ago Greg Calbi turned me on to cabling and how it can affect sound. Solid silver cables from Wireworld and other high-end copper cables have a sound and a different response in frequency and timing. They're expensive, but I can hear the difference instantly."

How can artists cut costs?

Not to have to repeat a project. When a client says, "Bring up the bass," that can sometimes cause problems, which I'll explain to them. Sometimes they'll insist, and a week later they'll come back after listening on different systems. That's common. It's important to have a good monitoring system. Play a mix in a few different places before asking for things.

Have you ever had a difficult relationship with a mix engineer?

I haven't. I respect when a mixer says, "I've gotten this pretty close to what I want. Please don't go over x number of dB." Sometimes, however, a recording could use more compression than a mixer may realize. There are some purists that don't want it. But you need it sometimes.

What's the difference between cutting a vinyl version of a CD and actually mastering tracks specifically for vinyl?

I don't do vinyl mastering, but I've collaborated on it. The resolution of a CD isn't up to what it could be at 44.1 [Hz sampling rate] so I would take higher-res or an analog two-track master. I prefer two-track tape to go to vinyl rather than digital. The transients are a little smoother.

And vinyl, of course, has all kinds of different constraints in terms of phase, low-end and how much time is on the record in terms of groove widths. It's an art that I don't do but I respect it.

Are all engineers able to master for vinyl?

No. There are physical issues with the cutting lathe. It's a science and an art. I would master something even sonically different for vinyl.

What are the advantages and limitations of doing projects solely online?

I'm trying to set up a higher-quality streaming so that clients can listen while we Skype. It's nice to see the person and for them to see the gear [during mastering]. Otherwise it's kind of impersonal. The problem with online is that you can't have a quick dialog. The back and forth via email can be time-consuming. At the beginning [of an attended session], you can tell what kind of problems you might have. It's like driving and watching the behavior of other drivers. MC

How Performance Calamities Can Help You Shine

Making Lemonade from Lemons

Every performer faces challenges, but it is how you deal with them that make the difference. From an audience perspective, performing can look easy when you're skilled at it. What they don't see is what every performer knows, and that is, it's not. It takes practice, patience, training and experience to "look" like it is effortless (or for it to truly "be" effortless). Plus, a great performer develops a "can do" professional attitude to make the best of any situation and make it work in the moment.

Here are some tips that will help you make some sweet "lemonade" from any sour occurrence during a performance.



1. Be enthusiastic. Enthusiasm is contagious. Many performers and bands have a difficult time (and consequently a bad attitude) if the venue isn't full, the sound isn't great, etc. Your audience, no matter how big or small (even if it's just the bar staff), wants to be engaged and like you. Pretend you're in a huge arena (it's good practice) and give them a reason to root for you.

2. If you're the front person/lead singer, you set the tone. The front person's main job is to engage the audience (unless you're Oasis' Liam Gallagher—but that's another story), communicate the song and command the stage. Of course, there are many more tasks (like sing well or dance!), but the band takes its cues from the lead singer in terms of energy and handling situations that arise. Hint: Don't ever criticize or admonish your audience or audience members. This can go south quickly. It is better to ask someone ahead of time, like the club or a manager, to handle rude behavior or loud talking, etc.

3. Be in the moment. Remember that music, in general, and singing, in particular, are "right now" propositions. Being present in the moment is key to making "lemonade" from challenging, difficult and embarrassing situations.

4. Not perfect, but genuine and real. Audiences want to see you—not you as "perfect"—but you as an artist they can relate to. How you get to a moving performance is by letting go of having to be great and perfect. This means that your training, technique and experience holds you through it and allows you to take your performance to the highest level.

5. Stay in the song. The song is your emotional context—especially for singers. If you are truly in the song, that is your focus. Interruptions, technical difficulties, band difficulties, audience activities (coming in—going out) handled well are a passing thing. Handled badly, it only makes things worse. You are there to give your best performance, and the key to that is in the song. It is in that context only that the artist truly shines.

6. Transform the moment. I saw U2 perform at the Oakland Coliseum back during their Joshua Tree tour, and I was sitting way in the back. I remember something happened to The Edge's guitar, but Bono and the band never stopped. In fact, Bono engaged the audience by asking them to sing with him. The entire place rang with their voices. So huge, in fact, it became an experience (not just a performance). By accepting what happened and responding by embracing the audience, Bono and the band created something magical. In that moment, I knew I wanted to do that—move people through music.

7. Embrace the audience as your friend. Talk in-between songs and introduce yourself to them. Be open and share your experience. If a mishap occurs—you trip or knock something over on stage, your guitarist breaks a string, etc.—it's okay to motion or talk to the audience, crack a joke and so on. The audience is not your enemy.

8. Go with the flow. This means take the whole experience as it comes. Here's an example. My band once played a club that was having major technical difficulties as we arrived. We, and all the other acts, were delayed, having to wait for them to get it working and hope that the audience would wait, too. When we finally started setting up, our bassist told me that he needed to leave due to another gig. Talk about a curve ball! Playing without a bass player is not what I had envisioned and had no clue how to handle. I could have fought with him, insisted he stay or refused to pay him—but I didn't. I thought, "Okay, if that's the way we need to perform, so be it; we'll make it work!" I offered to pay him and let him go. Remarkably, he decided to stay, and the set went great. Lemonade!

9. Be professional and respectful. A professional attitude can make the difference between a huge scene and a small adjustment. It's okay to stand your ground on some things, if it makes a difference in your performance, but make sure you are calm and professional.

10. See performing as an adventure. Performing is a choice and a gift. It always changes. With challenges come big rewards, if you can meet them with an open attitude. For inspiration, think of Prince's performance in the pouring rain at the Super Bowl. He defied the "lemons," rose to the occasion, and gave the performance of his life!

TERI DANZ, Ed.M., is "America's Vocal Coach" and a club hit recording artist. She specializes in pop vocal technique, performance coaching and vocal producing; with a focus on vocal resonance and technique, range and presentation. Named one of the Top Vocal Coaches in Backstage magazine (6-25-15), Danz was also a Backstage 2014 Reader's Choice Finalist. Her writings include the book, *Vocal Essentials For The Pop Singer: Take Your Singing from Good to Great* (Hal Leonard Inc.), and articles for Electronic Musician, *Music Connection*, EQ, Roland and Boss Users Group Magazines, Guitar Player and many more. Danz also publishes The Singer's Newsletter (free to subscribers) with monthly tips and sponsors, Casio, Sennheiser and The Modern Vocalist World. An accomplished singer/songwriter, her act has PRO Endorsements by Sennheiser and Graph Tech. See teridanz.com.


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Environment of People Foundation

Using the Power of Music to Nurture and Heal

Finding a way to help people is always a nice idea. Occasionally that idea can even become a noble one, especially when it involves helping those who need it the most—like children who live with challenges. The Environment of People Foundation (EOPF), launched in 2000 as a non-profit charitable organization, was set up to do just that.

Founded by EOPF president Dennis Dreith and Board of Directors member Shari Hoffman, the goal of the Foundation is to help and support children with disabilities by ensuring that music is a central part of their lives and growth. Indeed, EOPF uses the power of music to nurture and heal.

Both Dreith and Hoffman are intimately familiar with music and its effect on people. They began their careers as artists, and continue to write and perform as creative talents today. They're also executives at AFM & SAG-AFTRA where they help recording artists collect royalties and funds due them. In fact, it was Dreith's work on behalf of recording artists that spawned the idea.

"I was in Japan to negotiate an agreement concerning recording musicians," Dreith recalls. "But they wanted to produce a concert for children with disabilities before we conducted business." Dreith discovered that the Japanese prefer to befriend you before doing business and that the request was culturally based. As it turned out, he says, "The experience was so profound, I wanted to do the same in the United States."

He told Hoffman about it, and together they formed a brain trust that led to the formation of the Environment of People Foundation. "I was already familiar with the power of music," Hoffman relates. "While in New York I saw how it changed lives when Roberta Guaspari founded the Opus 118 Harlem School of Music for at-risk students (the subject of a 1999 feature film *Music of the Heart* starring Meryl Streep). "I also saw how music and even simple drum rhythms affected children, who were close to a vegetative state, in a positive and inspiring way."

Accordingly, Dreith and Hoffman began looking for programs that would not only benefit from the Foundation's mission, but would also help to fulfill it. As a result, over the past 15 years EOPF has presented fundraising initiatives for programs such as the Opus 118 East Harlem Violin Program, Nordoff-Robbins (a creative music therapy innovation) and, most recently, The Music Therapy Wellness Clinic at California State University, Northridge (CSUN).



"The experience was so profound, I wanted to do the same in the United States."

The CSUN Clinic is especially close to the Foundation's heart, since it provides specially designed music activities for children and adults with disabilities and challenges (e.g. autism, developmental delay, physical, mental and emotional disorders and learning disabilities). The Clinic is dedicated to creating an environment where someone with challenges can acquire necessary life skills through the unique and enjoyable medium of music. With the help of music therapists at CSUN's Music Therapy Clinic, children who have been diagnosed with Autism, Down syndrome and other challenges begin to understand—through the medium of music—the simple act of responding to someone.

Music therapy is not new or unproven. It is an ancient method for healing. Music neutralizes negative feelings, increases stress tolerance levels and harmonizes inner peace. Indeed, it is an established form of creative art therapy that has proven beneficial in activating and supporting mental and psycho-physical recovery. Several scientific reviews have shown the positive effects of music therapy in different clinical and therapeutic settings, with recent research clearly indicating that music therapy can help to improve the quality of life for people with disabilities.

And that is exactly what EOPF intends to do. This year, the Foundation is presenting its sixth annual New York in Hollywood fundraiser on Sunday, Oct. 4, at CBS Studio Center in Studio City, CA. The event will be held on the "New York Street" back lot. This family-friendly affair, co-hosted by Laura San Giacomo (*Saving Grace, Shoot Me, Pretty Woman, Sex, Lies, and Videotape*) and James Pickens Jr. (*Grey's Anatomy, The X-Files*), will feature a celebrity red carpet, a silent auction, top musical acts and a special appearance from The Sunshine Singers, the performance group of the CSUN Music Therapy Wellness Clinic program. This fundraiser promises to be a spectacular day of activities for kids of all ages, and will offer an exciting opportunity to be connected with a most worthwhile cause.

Worthwhile, indeed… Both Dennis Dreith and Shari Hoffman have not only dedicated a significant portion of their lives to this worthy cause, they have also reaped tangible rewards by doing so. "When we hand a check over and see all the kids smile and feel the affection they give back to us," Dreith reveals, "I get way more out of it than I give." Hoffman concurs, "Working on this project is just a joy. It warms my heart."

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The Nightowls

Fame Sessions

Nine Mile Records

Producer: The Nightowls

7



This is the sophomore release for the Austin, TX horn-based soul band. Products of their environment, these youngsters cut their teeth on Stax and Motown royalty. So much so, that they actually cut principal tracks at Muscle Shoals, AL's legendary Fame studios. Tunes like "Get Up" and "Highline" will certainly inspire one to shake a tail feather. And the heartfelt sentiment of Ryan Harkrider's vocals on the melancholy "Sad Sad Song" can't be denied. But for all the band's attention to authenticity and detail, some of the production seems a tad too polished. Sometimes imperfections make all the difference. ***– Eric A. Harabadian***

Hurts

Surrender

Sony Music Entertainment

Producer: Jonas Quant

5



Fans of new wave synth-pop will comfortably gravitate toward English duo Hurts' most recent softhearted transmission, while their skyrocketing popularity will mystify everyone else. Appealing textures may shimmer throughout these sentimental, club-tailored tracks, yet nary a moment surfaces where both bleeding-heart passion and attention-grabbing soundscapes combine into something beyond weepy sentiments bolstered by a solid beat. Despite their avid following among Europe's dance-oriented scene, imagining similar levels of admiration reaching American shores could best be described as an exercise in theoretical absurdism. ***– Andy Kaufmann***

Dr. Dre

Compton: A Soundtrack by Dr. Dre

Aftermath Entertainment/Interscope

Producers: Various

9



The Grand Finale has ultimately arrived. Inspired by the N.W.A. biopic *Straight Outta Compton*, Dr. Dre releases his third and concluding solo album with guest features from rap heavyweights and emerging artists whom listeners should watch for. *Soundtrack* is ruthless, realistic and reminiscent. In 16 tracks that are consistent with the times, Dre beautifully orchestrates the good, the bad and the violent from the Hub City. From "Talk About It" to "Talking to My Diary," he leaves no stone unturned. And with a strong ensemble of musicians/producers to help deliver this concluding anthology, one can only be left feeling bittersweet. ***– Adam Seyum***

Ghost

Meliora

Loma Vista

Producer: Klas Ahlund

10



"There's no return from this excursion of possibilities." So sings Ghost singer Papa Emeritus III on "Spirit," the opening track to the hard-rock band's flawless third album, *Meloria*. In the ensuing 40 minutes, the Swedes explore hard rock from a myriad of melodic angles, proving throughout that while their Satanic presentation may be offensive, their music is undeniably accessible. Ghost's flamboyant ghoul costumes drew a litany of "gimmick band" criticisms early on. But there's no room left for that debate, thanks to an album containing 10 songs that each have hit-single potential. ***– Kurt Orzeck***

Mark Winkler

Jazz and Other Four Letter Words

Café Pacific Records

Producers: Barbara Brighton and Mark Winkler

9



One of the Los Angeles jazz scene's vocal treasures and most clever and heartfelt wordsmiths, Mark Winkler is all about staying fresh, cool and delightfully crafty and hip. This eclectic, freewheeling set centers on a stylish mix of gorgeously rendered standards (Gershwin, Rodgers & Hart) and spirited, wordplay-rich originals dedicated to all that's cool, offbeat and whimsical ("Your Cat Plays Piano"). Fronting some of the city's top jazz talents, the engaging singer includes infectious duets with Cheryl Bentyne, a horn splashed Paul Simon rarity and a nod to unabashed romance ("I Chose the Moon"). ***– Jonathan Widran***

Matt Nathanson

Show Me Your Fangs

Vanguard Records

Producers: AZEEM; Jonny Coffer; Rob Kleiner; Jake Sinclair; Alex Suarez

8



This is the 10th recording from the prolific troubadour, and it proves to be one of Nathanson's more observational albums as he shares deeper stories and songs about the complexities of life. Tracks like "Bill Murray" and the title tune explore self identity and how people choose to reveal themselves to others. To Nathanson's credit he never loses his focus despite the inclusion of multiple producers. From the '70s soul vibe of "Gold in the Summer Time" to the infectious big chorus/calypso mashup of "Giants," it all emanates from the singer/songwriter's varied and engaging kaleidoscopic vision. ***– Eric A. Harabadian***

Blitzen Trapper

All Across This Land

Vagrant Records

Producer: Gregg Williams

7



Envision something akin to Bob Dylan singing songs written and arranged by Bruce Springsteen. That's the gist of *All Across This Land*, the return to form from Portland's acclaimed experimental quintet whose repertoire spans everything from metal to country/folk, despite labeling themselves simply a conventional rock band. Eric Earley's moonlight-dappled lyrics spread mile-wide smiles, but the best material on this album is loaded up front, leaving the record's balance to slowly peter out. Still, one could do worse than soaking up this carefully crafted slice of Americana. ***– Andy Kaufmann***

Coheed & Cambria

The Color Before The Sun

Everything Evil Records/300 Entertainment

Producer: Jay Joyce

5



When a band has released seven intertwined concept albums, a certain precedence is born. *The Color Before The Sun* has an overall pop delivery—for fans of their 2003 single "Blood Red Summer"—but lacks the creative consistency to keep this Coheed apologist engaged. While hit-or-miss, standouts include "Island," "Here to Mars" and "You Got Spirit, Kid." As frontman Claudio Sanchez put it, "I kind of want people to know that Coheed can write that sort of record." Well, now that that's out of their system, here's to hoping the prog-rockers' ninth release is an epic return to form. ***– Andy Mesecher***

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Dustin Prinz

Contact: daniel@vittekpr.com
Web: dustinprinz.com
Seeking: Film/TV
Style: Indie Acoustic

Right from jump, this Houston singer/songwriter's tenor (captured and mixed in pristine, unadorned fashion) is a charmer. His organic acoustic backup, with its restrained drums/percussion, allows the solid melodic hook of "Feeling It" to really take hold, making way for an agile guitar solo—a perfect song to accompany a film in which two lovers meet for the first time. "Mr. Twiddle Thumbs" shows Prinz to be adept at injecting humor into his tunes. He seals the deal with us on "No Need to Know," a spare arrangement that demands his falsetto and guitar to carry the day—and they do, admirably so. The artist's inherent warmth and sincerity makes this love song glow. Prinz is a gifted communicator.

Production 9
Lyrics 8
Music 9
Vocals 8
Musicianship 8

SCORE: 8.4



Rabid Young

Contact: rabidyoung@gmail.com
Web: soundcloud.com/rabidyoung
Seeking: Publicity, Label, Mgmt, Booking
Style: Electro-Rock, Pop

A fascination with vintage synthesizers, a powerful vocal attack, and hooky material all add up to a well-produced, extremely promising quintet from Las Vegas. Kick-ass drum tones propel "Pieces," but never overshadow Eric Rickey's lead vocals or the backup singers who bring a gleefuly distinctive verve to the party. An edgy, keening guitar riff on the mid-tempo "Not Enough" is a showcase for the band's ability to craft not only good hooks but engaging pop lyrics. Same goes for the group's best, "Beautiful Things," which we could easily imagine hearing on alt-rock radio's playlists. We admire how this band artfully infuses its material with vintage colors, but in a way that is thoroughly modern and, heck, fun.

Production 8
Lyrics 8
Music 9
Vocals 8
Musicianship 8

SCORE: 8.2



Adrian Croom

Contact: croomer@hotmail.com
Web: adriancroom.com
Seeking: Booking, Film/TV
Style: Electronic, Soundtrack, Experimental

Composer Adrian Croom has superior skills and is able to conjure the kind of instrumentals that invigorate the mind's eye. We can't overstate how evocative his themes can be. "Lunar Adagio" exudes a forbidding interstellar beauty as it builds steadily to a booming, kettle-drummed march. "Until Now" rides a simple, tranquil piano melody, an understated beat and harmonized trumpets. We think "sci-fi fantasia" when we hear the atmospheric, digital-meets-analog, hi-tech-meets-hi-touch "Carina," which has a classic Vangelis/*Blade Runner* essence. Overall, we like how this composer deftly injects analog instruments (mandolin, trumpet, piano) into his work, which is mainly electronic. Croom deserves film or TV scoring gigs.

Production 8
Lyrics x
Music 8
Vocals x
Musicianship 8

SCORE: 8.0



Dessy di Lauro

Contact: lauropageot@gmail.com
Web: dessydilauro.com
Seeking: Film/TV, Booking Agt, Attorney, Mgmt
Style: Neo-Ragtime, Contemp. R&B

Get this act a Las Vegas residency—NOW. Already a buzz band with its theatrical, audience-wowing live presentation, these recordings show di Lauro to be an excellent singer whose daring, high concept—a fusion of classic '20s, Cab Calloway-style burlesque revue with modern R&B and hip-hop flavors—is altogether clever, tuneful and engaging. "Go Head D (Hi-D-Ho)," "Let Me Hear You...," and the torchy "His Name Is Jack" thrive on call-and-response tactics that take the vitality right into the audience. At its center is di Lauro herself, a performer whose expressive voice is gifted with the grit and tonalities to pull it all off. At the end of the day, this is an act that needs an ambitious manager and a booker with vision.

Production 8
Lyrics 7
Music 8
Vocals 9
Musicianship 9

SCORE: 8.2



Disciples of Babylon

Contact: eric@persistentmanagement.com
Web: disciplesofbabylon.com
Seeking: Label, Booking, Film/TV
Style: Rock, Hard Rock

These well-produced, radio-ready rockers not only can play, but they have a lead singer in Eric Knight who really commands the mic. "Karma" is a standard-issue, high-energy put-down song that, while familiar as hell, gets the job done, right down to its terse, searing guitar solo. We really got interested, though, upon hearing "Arrived"—its delicate, acoustic intro and crafty buildup deliver an urgent amount of emotion at the finale, showing really nice finesse in the use of echo and subtle effects. Knight really shines on "The Great Pretend," showing his skills with a battery of soaring inflections and rangey resonances.These are ideal tracks for film and TV usage, and the band seems more than capable of setting fire to a live stage.

Production 9
Lyrics 7
Music 8
Vocals 9
Musicianship 8

SCORE: 8.2



Rick Elliot

Contact: nicole@lafamospr.com
Web: rickelliotmusic.com
Seeking: Label, Booking, Film/TV
Style: Country

Such a deep, pure, mature resonance from this young artist surprises us, as does the throwback essence of his sound, which radiates the polite formality of another era. Case in point is the easygoing, waltz-timed "Lover & Liars," perfectly realized right down to the swaying steel-guitar solo and the girl backup singers. Elliot's native amiability is the right fit for the accordian-laced "Why," where he tells the story of a lovable louse. Unique by modern standards, Elliot has a lot going for himself, but on the brisk, celebratory "Let It Shine" it seems the singer is coasting when he really should be soaring. As good as his natural voice is, he'd do even better if he'd pop a shot of adrenaline into his leads to really take charge of his tight band.

Production 8
Lyrics 8
Music 8
Vocals 8
Musicianship 8

SCORE: 8.0

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



The Baltic

Contact: thebalticband@gmail.com
Web: thebalticband.com
Seeking: Label
Style: Dreampop, Dreamrock, Shoegaze

Revelling in cool guitar tones, gorgeous realms of reverb and the influence of psychedelic-pop forebears (The Beatles, Spiritualized/Spaceman 3, Rain Parade), Denver's The Baltic is uniquely captivating. While "Turquoise" pays homage to the Fabs' "Tomorrow Never Knows," it's a more daring and expansive composition with its dense, dreamy vocals and a variety of tempos. The enchanting, hypnotic "72 Hours" is almost an instrumental as its choir of voices blends into something luxurious. Very cinematic, film/TV oriented stuff. Most commercial for radio is "San Francisco," a solid pop-rocker with lead vocal. We dig this band's ambitious vision and urge them to master the production chops that can realize it.

Production ····· 7
Lyrics ····· 8
Music ····· 8
Vocals ····· 8
Musicianship ····· 8

SCORE: 7.8



Cascade Riot

Contact: cascaderiot@gmail.com
Web: cascaderiot.com
Seeking: All Inquiries
Style: Rock

These Detroiters have got the whole pop-punk trio thing down—and should go straight to the nearest Warped Tour stage. Though the songs kinda blend into a formulaic similarity, the band delivers its straight-ahead, punk-fueled fare with unerring, extremely tight performances all around. We appreciate what sounds like the sneering influence of Johnny Rotten and Jello Biafra in the lead vocals; but perhaps due to an "all-for-one/one-for-all" ethos those lead vocals are somewhat buried, enjoying no favoritism in the mix. Cascade Riot's most effective number is the brief "There's Something In There," the band's most appealing, commercial sounding song, a tune that could work very nicely in a teen flick.

Production ····· 7
Lyrics ····· 8
Music ····· 8
Vocals ····· 7
Musicianship ····· 8

SCORE: 7.6



Lucid, The DreamWaker

Contact: askiashareef@yahoo.com
Web: lucidthedreamwaker.bandcamp.com
Seeking: Label, Distribution, Film/TV
Style: Hip-Hop

An Indiana-based artist, Lucid offers an artful, higher-consciousness hip-hop where he exercises his sonic creativity in ways that we find both compelling and frustrating. "Birds Fly Like Lovers Do" has a catchy, danceable beat, an enticing trumpet, sound effects and dialogue drops to keep us interested. A sinister bassline carries "Motherless Child" and its urgent, socially conscious lyric flow. The warm, sensual "Love Always Wins" is graced by an appealing female singer who delivers the song's simple truth. Each song, however, is undermined by an overindulgence in poorly modulated sound effects. Such over-ambition seems to be this artist's downfall right now and we urge him to trim his future tracks for maximum impact.

Production ····· 7
Lyrics ····· 7
Music ····· 8
Vocals ····· 8
Musicianship ····· 8

SCORE: 7.6



Aries Deng

Contact: info@ariesdeng.com
Web: ariesdeng.com
Seeking: Label
Style: Electro/Progressive House, Electronic

Composer/producer Aries Deng presents instrumental themes as well as electronic dance songs featuring guest singers. Our favorite, and clearly representing her strength, is "April." A blend of classic piano melody and EDM dance tempos, this instrumental theme deftly segues from one motif to the other, even deploying a synthesizer-rendered classical string section as it builds to its climax and cool-down. A bit less engaging are the dance tunes, "A Midsummer Night" and "Guide Me Home." While both feature decent 4/4 hooks and generate equal amounts of poignancy and jubilation, both songs are basically by-the-numbers, with weak, hackneyed lyrics that seem like an afterthought, even for this genre.

Production ····· 8
Lyrics ····· 7
Music ····· 8
Vocals ····· 7
Musicianship ····· 8

SCORE: 7.6



Sal Filipelli

Contact: sal@salfilipelli.com
Web: manontherecord.com
Seeking: Label, Booking, Film/TV, Distr.
Style: Soul, Funk, R&B, Rock, Experimental

Musician/composer/producer Filipelli and his guest vocalists combine for tracks steeped in classic horn-fueled '60s/'70s soul/pop/funk not unlike Sly & the Family Stone, whose legendary frontman contributes vocals on two tracks here: "Role Model" and "One More Hit." The former is soulful and easygoing, with a nice female vocal and Sly's rap/chant "I'm the real model, not a role model!" The latter song is downbeat and features a liberal use of wah-effects and a group vocal that lends it a theatrical air. In fact, we advise Filipelli to consider writing a period-flavored musical, perhaps kicking it off with "New York," his short, vibrant slice of funk-pop. There are, perhaps, film/TV possibilities here as well.

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

SCORE: 7.6



Eddy Walda

Contact: eddy@eddywalda.com
Web: eddywalda.com
Seeking: Label, Film/TV
Style: Indie Pop, Solo Piano

Intriguing or insufferable—it's your choice—as Boston-based artist Eddy Walda presents a collection of stripped-down recordings whose melodies are as engaging as his voice is limited. Though some artists have made a cult career out of their pitch-deprived singing abilities, it will be harder for Walda to make the same case, as his material is not as inherently off-kilter and eccentric as his vocal delivery. Instead, his songs all possess strong melodic hooks better suited to a more conventional, commercial rendering than he opts for here. As they are now, these recordings ("Can't You See," the ukulele-fueled "Alright" and the touching piano ballad "Sunset of You") seem like songwriter demos with potential.

Production ····· 6
Lyrics ····· 7
Music ····· 8
Vocals ····· 5
Musicianship ····· 7

SCORE: 6.6

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. All submissions are randomly selected and reviewed by committee.

Cafe Fais Do Do *Los Angeles, CA*

Contact: otisroom@yahoo.com
Web: theterpsichords.com
The Players: Doug Grean, guitar, vocals; Keith Larsen, drums, vocals; John Spence, bass, vocals; Valerie Taylor, keys, vocals.



Material: Unique to the Los Angeles music scene, The Terpsichords deliver old-school, New Orleans style funk that would feel right at home on stage at Tipitina's. Fronted by veteran producer/guitarist Doug Grean, the band is made up of accomplished session and touring musicians offering up—in typical New Orleans style—a mostly instrumental performance. The first set mixed covers and original tracks from their debut album, *Burt Reynolds*, while a jam-heavy second set, featuring guitarist Dave Malone of The Radiators, closed out the night.

Musicianship: For a relatively new band on the scene, The Terpsichords seem like they've always been here, with an organic, timeless sound. Having honed his skills alongside some of the most iconic musicians in New Orleans, guitarist Grean knows how to get the most out of the electric guitar. Band co-founder and drummer Keith Larsen, along with bassist John Spence, deliver anchoring beats that propel the music forward, while keyboardist Valerie Taylor adds some serious funk and stellar vocals to the offering.

Performance: The show boasted two sets of music: the first focused on a mix of covers and original cuts; the second featured a Dave Malone guest spot. The night also marked the birthday of the late Jerry Garcia, one of Grean's early influencers, so the band briefly diverted from their usual fare to pay homage to the Grateful Dead with two deep cut covers, including "Crazy Fingers." While appreciated by some of the fans, it was clear the band weren't quite comfortable with the material and were happy to move on to their roots.

A funkified version of The Band's "Cripple Creek" got the crowd moving, and groove-inspired originals kept the energy high before Malone hit the stage for a raucous closing jam session.

Summary: The Terpsichords are a breath of fresh air in a city where music, art and culture often feel disposable and "the next big thing" is dramatically overvalued. Their collective talent and experience lends to a mature, confident sound that is rare to find in the local L.A. scene. While the music is clearly what drives the performance, connectivity with the audience was missing at times, particularly in the first set. However, the group increased the energy later in the show and the audience responded in kind. ***– Grant Stoner***

The Viper Room *West Hollywood, CA*

Web: kingsofcarnage.com
Contact: mail@kingsofcarnage.com
The Players: Micah McCullough, vocals; Nate Kotur, drums; Jason Dutton, guitar; Zach Fenimore, guitar; Aaron Mercier, bass.



Material: A modern metal band from Hollywood, Kings of Carnage comprises military veterans whose songs are a reflection of their lives in the service. Their live set is mainly limited to the songs on their recent debut album, *The Crimson Stone*, featuring the single "Broken Soul," which was created while the band members were deployed in Afghanistan.

Musicianship: Kings of Carnage are a work in progress, but have a mainstream metal style that has potential. Vocalist Micah McCullough is the band's brawn. He matches the aggressive, heavy, speedy riffs with his fluid melodic vocals. McCullough presents a patterned vocal range and timbre akin to many other metal bands, including Avenged Sevenfold.

In contrast to McCullough's exceptional vocals is drummer Nate Kotur, who's an underdeveloped musician with a stock playing style, often straying little from a basic 4/4 beat. The guitars and bass are the muscle of the band. Both guitarists Zach Fenimore and Jason Dutton share similar capabilities and often harmonize and solo together.

Bassist Aaron Mercier is the glue that holds the unit together. The most mature musician in the band, he led with groove-heavy and refined bass lines and added some flair to an otherwise generic metal band.

Performance: Considering the constraints of limited stage space, Kings of Carnage performed a lively, physical show to a packed house, near capacity for the venue. The band and audience shared each other's verve.

The musicians also interacted well with each other, moving across the stage, leaning in and head-banging together. The night came to a close when the band peformed a fun arrangement of Devo's "Whip It," a true crowd-pleaser.

Summary: Kings of Carnage have stage presence and they know how to generate performance energy—invaluable assets to any live act—but those qualities will never be able to cover up the band's Achilles heel: uneven, inept musicianship. When they can match their tenacity with tight, consistent musicianship, there's no telling how far these Kings could go.
– Macie Bennett

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Paul Vnuk Jr. – Review in *Recording* Magazine, May 2014

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Ryan Hewitt – Review in *Tape Op*, Issue #100

"It is a perfect microphone for critical vocals and female voices and compare very favorably to any U-67 I have heard. It also shines on acoustic guitars and anything that needs an open top end without over pronounced upper midrange. **I love the ADK Z-67!**"

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VICTORIA PATNEAUDE

Whisky a Go Go *West Hollywood, CA*

Contact: maelstrompr@gmail.com
Web: kirramusic.com
The Players: Jesse Williamson, lead vocals, rhythm guitar; Daxton Page, lead guitar; Ryne McNeill, bass, backing vocals; Zach Stafford, drums.

Material: Oklahoma-based band Kirra is looking to bring true rock back to the forefront with "Fly," "Tappy Girlmore" and (personal favorite), "Lay You Down." While the songs tend to blend together on the group's debut album, they take on new life when experienced live.

Most notably, "Fly" is the band's most diverse track and leaves little question as to why it was chosen as their lead single. This bit of diversity, however, may not yet be enough to make the band stand out in a crowded genre.

Musicianship: There is no denying that the band can play and sing, but it is lead guitarist Daxton Page who truly dazzles with his solos. Unfortunately, his virtuosity tends to overshadow his bandmates.

Singer Jesse Williamson is inconsistent. His talent shines through, then dims noticeably before shining through again. This may be due to nerves and will be remedied with more performances.

The live versions of their songs, however, do add a bit of charisma and an "IT" factor that is lacking in the recorded versions. Kirra would do well to harness their live energy in the studio when it comes to making their next recording.

Performance: The band has the components that, separately, make them a good rock act. They follow the formula of groups such as 8stops7, Godsmack and Seether to a T. The problem is, the pieces haven't fit together yet. Williamson has the voice, Page plays one hell of a solo, Stafford's muscle drives the music and McNeill adds a great bass layer—but there remains a certain disconnect.

Summary: Kirra is on the correct path to bringing back the rock sound of the late '90s and early '00s, but they haven't put it together yet. Currently the band lacks stage presence and vitality and they should treat their next performances as golden opportunities to hone their stagecraft. ***– Victoria Patneaude***

SAM SIMS


MARK SHIVOLICH

Red Bank RiverFest *Red Bank, NJ*

Contact: info@samsimsmusic.com
Web: samsimsmusic.com
The Players: Sam Sims, vocals, guitar, ukulele, harmonica; Dimitris Kulaga, percussion, full drum kit, backup vocals; Kyle Ward, lead guitar, backup vocals; Aaron Manzo, bass, backup vocals.

Material: Folk-rock artist Sam Sims' eclectic style blends acoustic-based songs by infusing them with rock elements, as well as Hawaiian influences, a culture that he has gravitated to after numerous visits there. (Sims also writes many of his songs on the ukulele.) As a performer, he describes himself as a musician who "encourages positivity by performing high quality music" and also one who "provides music education through performance and charitable outreach."

This is evident in his songs' subject matter and overall tone. In "It is Love," Sims espouses all the things that comprise real and true love; a tender ballad (in the style of a list song): "It's never angry, it's never sad, it's never jaded, it's always glad. It's never jealous, it's never wrong"… paying off with the tag line "It is love." In "War Become Love," Sims puts forth this message—accurately summed up in its title—in a non-preachy or judgmental way.

Musicianship: It's easy to see why Jim Croce is one of this performer's influences. Sims' vocal timbre is similar and his style easy to embrace. He doesn't over-sing or resort to stylistic vocal tricks to put across the material. Sims gets strong support from his three bandmates who connect well to their frontman, the music and above of all, each other. Kulaga on percussion and drum kit supplies the light but necessary rhythmic touches to complement Sims while Ward injects well-timed guitar fills and Manzo adeptly tows the line on bass.

Performance: The artist delivered a comprehensive and reliable set. With the audience a mixture of Sims fans and newcomers, the artist had something for everyone, balancing original material with celebrated heavy-hitting covers like Neil Young's "Heart of Gold" and The Eagles' "Hotel California," both respectable renditions.

Sims' persona is even-keeled, projecting a healthy dose of confidence without any self-indulgent fanfare. There is room, however, for more audience interaction that would give the crowd a wider window into what informs some of his songwriting or perhaps briefly digressing to share anecdotes to reveal more of what makes him tick.

Summary: Sam Sims has his musical chops down, a cohesive backing band and is a more than decent craftsman when it comes to songwriting. He could add dimension and drama to the show by stepping out and connecting more with the audience, offering insights into his life or his songs' backstory—especially since he is promoting his personal philosophy through music. His work has been licensed by CBS's *Hawaii Five-0* among others and he has new releases coming out soon. ***– Ellen Woloshin***



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Contact: rawblowma@gmail.com
Web: rawblow.biz
The Players: Adam Caires, guitar, vocals; Brian Donovan, drums; Darryl Pohas, guitar, vocals; Jake Quarrell, bass, vocals.

Material: If such a thing as pop metal exists, this Bostonian quartet embodies it, contra the supposedly bleak nature of their lyrics. Thunderous drumming and attack bass buffets twin guitars and vocal shrieks like banshees tearing organs from their hapless victims. Sudden stops and starts add momentum to their barely 25 minute set. Fast, loud and fun is the primary directive for this thrashy monstrosity.

Musicianship: Featuring members who've played for the past decade in hardcore bands such as Now Denial, Furnace, Luauo and Bravo Fucking Bravo, their skills remain up to the task of properly blasting eardrums. Yet focusing on the notes is to miss their compositions, which aim to terrorize with a smile. Barring a solitary use of feedback, little distinguishes them, in either material or performance, from other bands that feature growling and scowling as a primary attribute. While Jake Quarrell's bass doesn't vary much, Brian Donovan's romp-stomping drums really demolish the Devil's Food cake.

Performance: Besides a verbal name-check at the front of their set, Raw Blow doesn't offer any branding or self-identification. A screwy sense of humor displayed between songs (and even during mike check) hints at their potential as overall entertainers. Their vocals, meanwhile, could only be described as nigh indecipherable, which might be appropriate considering their slaughterhouse-inspired pedigree. Still, no song leaves their audience with a hook worth throwing horns over. The group's visual presentation, meanwhile, sparks intrigue without technically offering much. Awesomeness points must be awarded to guitarist Adam Caires' cascading power dreads.

Summary: Our hearts will always find room for intense, earnest rock & roll crushing minds at maximum velocity. Yet it is unlikely audiences will jump fully aboard when it's presented without a catch or groove that could potentially reach earworm status. That's the case here, and while Raw Blow have chops, stage presence and pluck, they're missing the essential ingredients that would elevate them from working band into viral sensation.

– Andy Kaufmann

Los Angeles Vegan Beer and Food Festival at the Rose Bowl *Pasadena, CA*

Contact: lucylaforge@gmail.com
Web: listentolucy.com
The Players: Lucy LaForge, vocals, baritone ukulele; Matthew Cook, percussion; Jon Lee Keenan, bass; Cathlene Pineda, keys; Adam Snider, slide guitar.

Material: Lovable Lucy LaForge leads a merry pack of throwback musicians whose relationship with folk is more than a dalliance—it's a full-on love affair. The effervescent group plays with ease and even slips in a sardonic twist with songs like "Please Don't Be Evil," and winks and nods with covers of Johnny Cash's "Walk the Line" and Soft Cell's "Tainted Love." These bubblegum renditions are sure to be addictive to fans of Feist and Inara George, and provide easy access to the group's original material.

Musicianship: LaForge's baritone ukulele and luscious-yet-campy vocals make comparisons between her and Shirli McAllen—the ukulele-wielding frontwoman of retro group Leftover Cuties—almost inevitable. But Lucy & La Mer has undeniable music cred, as Cook (he of L.A. Percussion Quartet note) has a Grammy Award under his belt. Add expert jazz bassist Keenan to the mix, and there's undeniable talent to be found in Lucy & La Mer.

Performance: Folky as their sound may be, the band actually came dressed to the vegan fest in rockabilly attire: LaForge wearing a peppermint-stick pinup dress and her backing band clad in red bowties. That presentation might have worked liked a charm—but, alas, the musicians' set started shortly after the Rose Bowl doors opened and ended before most of the masses grabbed their first beer. A few dozen onlookers seemed pleasantly satisfied, with many of them snapping their fingers at LaForge's meek request, but in a just world, there would have been hundreds of fans dancing instead.

Summary: LaForge has strengthened her sea legs in La La Land by singing backup at Moby concerts. Meanwhile, her band has found its footing through performances at various festivals and at a Sierra Club event attended by L.A. Mayor Eric Garcetti. The musicians' growing support is evidenced by a Kickstarter campaign that fully funded their first music video and slots as semifinalists at the International Songwriting Competition for newcomers. But while Lucy & La Mer seemingly have the whole package—talent, charisma, ambition—it remains to be seen whether their understated approach can click in an era overrun by social media cliques.

– Kurt Orzeck



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310-598-6038 Fax 310-598-5685
E-mail: marsh@marshmastering.com
Web: www.marshmastering.com
Contact: Stephen or Fernando
Basic Rate: Flat rates for unattended sessions, Hourly rates for attended sessions

MASTER GROOVE STUDIOS
Northridge, CA
Nashville, TN
818-830-3822, 615-799-9366
E-mail: leafcake@att.net
Web: www.mastergroovestudios.com
Contact: Dave Morse
Basic Rate: please call for info, reasonable rates.

MAURICE GAINEN PRODUCTIONS
4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
E-mail: info@mauricegainen.com
Web: www.mauricegainen.com
Basic Rate: please call for info
Credits: Alex Skolnick (Testament, Trans-Siberian), Andy McKee, Lisa Linehan, Mary Schindler, Trash Wednesday

MELROSE MASTERING
5254 Melrose Ave.
Hollywood, CA
818-216-5409
E-mail: melrosemusic@mac.com
Web: www.facebook.com/melrosemusicstudios
Basic Rate: please call for info

METRO STUDIOS
San Fernando Valley, CA
818-366-5588
E-mail: info@metrostudios.com
Web: www.metrostudios.com
Basic Rate: please call for info

MICHAEL ROMANOWSKI MASTERING
1340 Mission St.
San Francisco, CA 94103
415-500-2539
E-mail: mastering@michaelromanowski.com
Web: www.michaelromanowski.com
Basic Rate: please call for info

MIKE WELLS MASTERING
4470 W. Sunset Blvd., #147
Los Angeles, CA 90027
323-363-2339
E-mail: studio@mikewellsmastering.com
Web: www.mikewellsmastering.com, www.facebook.com/MikeWellsMastering
Contact: Mike Wells
Basic Rate: Please call for rates
Notes: Skype: mikewellsmastering

M L E STUDIOS
P.O. Box 93008
Los Angeles, CA 90093-0008
866-246-8846
E-mail: mail@majorlabelmusic.com
Web: www.majorlabelmusic.com, www.facebook.com/mlestudios
Contact: Col. Darryl Harrelson
Basic Rate: $45.00/hr or flat rate per song/album small independent multi-room studio specializing in country, Americana and alt country genres.

MR. TOAD'S MASTERING
444 Townsend St.
San Francisco, CA 94107
888-Mr.Toads (888-678-6237)
E-mail: info@mrtoads.com
Web: www.mrtoads.com
Basic Rate: please call for info

THE OC RECORDING COMPANY
3100 W. Warner Ave., Ste. 7
Santa Ana, CA, 92704
323-244-9794
E-mail: info@ocrecording.com
Web: www.ocrecording.com
Contact: Asaf Fulks
Credits: Universal Pictures, Disney, ESPN, LA Clippers, Casio, Kendrick Lamar, Platinum & Grammy Artists
Gear: Pro Tools HD 11, Neve 1073, Sony C-800G, Neumann, Aurora, Avalon, Lynx, Dangerous, Focal, SSL

OASIS MASTERING
4109 W. Burbank Blvd.
Burbank, CA 91505
818-567-0500 Fax 818-567-0599
Web: www.oasismastering.com
Basic Rate: please call for info

PEARL MUSIC
Hollywood, CA 90068
323-851-2279
E-mail: pearlmusic@sbcglobal.net
Web: www.pearlmusic.net
Contact: Richard Zeier
Basic Rate: $50/hr.

PETTING ZOO STUDIOS
Rockridge District of Oakland
415-531-4671
E-mail: pettingzoostudio@gmail.com
Web: www.benbernsteinmusic.com
Contact: Bernhard Penzias
Basic Rate: Indie packages avail.

PLANT RECORDING STUDIOS, THE
1001 Bridgeway, Ste. 144
Sausalito, CA 94965
415-332-6100 Fax 415-332-5738
E-mail: info@plantstudios.com
Web: www.plantstudios.com
Contact: John Cuniberti
Basic Rate: please call for info

PRAIRIE SUN
Box 7084
Cotati, CA 94931
707-795-7011 Fax 707-795-1259
E-mail: info@prairiesun.com
Web: www.prairiesun.com
Contact: studio manager
Basic Rate: please call for info

PRECISION MASTERING
1008 N. Cole Ave.
Hollywood, CA 90038
323-464-1008
E-mail: claudia@precisionmastering.com
Web: www.precisionmastering.com
Contact: Claudia Lagan
Basic Rate: please call for info

PRIVATE ISLAND TRAX
1882 S. Cochran Ave.
Los Angeles, CA 90019
323-856-8729
E-mail: info@privateislandtrax.com
Web: www.privateislandtrax.com
Basic Rate: $65/hour

PRODUCTION COMPANY MASTERING & RECORDING STUDIO, THE
673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477



E-mail: rockzionrecords@rockzion.com
Web: www.rockzion.com/productionco.html
Contact: Dennis
Basic Rate: analog and digital, please call for info

PROFESSIONAL MUSICIAN'S LOCAL 47
817 N. Vine St.
Hollywood, CA 90038
323-462-2161
Web: www.promusic47.org
Contact: Amie Moore
Basic Rate: please call for info

PYRAM-AXIS DIGITAL
Redondo Beach, CA
E-mail: music@pyramaxis.com
Web: www.pyramaxis.com
Contact: Jim D.
Basic Rate: please email for information

QUALITY CLONES MASTERING, CD MASTERING & DVD AUTHORING
3940 Laurel Canyon Blvd., Ste. 405
Studio City, CA 91604
323-464-5853
E-mail: info@qualityclones.com
Web: www.qualityclones.com
Basic Rate: please call for info

RACE HORSE STUDIOS
3780 Selby Ave.
Los Angeles, CA 90034
310-280-0175 Fax 310-280-0176
E-mail: duncan@racehorsestudios.com
Web: www.racehorsestudios.com
Contact: Duncan Macfarlane
Basic Rate: please call for info

RAINBO RECORDS MFG. CORP.
8960 Eton Ave.
Canoga Park, CA 91304
818-280-1100 Fax 818-280-1101
E-mail: info@rainborecords.com
Web: www.rainborecords.com
Basic Rate: please call for info

REDRUM STUDIOS
E-mail: info@redrumproductions.net
Web: www.redrumproductions.net
Contact: Simon or Boi
Basic Rate: email for info

RL AUDIO
1646 N. Curson Ave.
West Hollywood, CA 90046
323-687-8547
E-mail: rlaudio1@gmail.com
Web: www.rlaudio.net
Basic Rate: see website

RODEO PUNK MUSIC
Woodland Hills, CA
818-570-1727
E-mail: contact@rodeopunkmusic.om
Web: www.rodeopunkmusic.com
Basic Rate: Please see web or call

RPD STUDIOS
1842 Burleson Ave.
Thousand Oaks, CA 91360
805-496-2585
E-mail: rpdstudios@roadrunner.com
Web: www.rpdstudios.com
Contact: Randy
Basic Rate: please call for info

SONIC VISION MASTERING & AUDIO PRODUCTION SERVICES
818-269-7087
Web: www.sonicvisionmastering.com
Contact: Mike Milchner
Basic Rate: please call or check website for info

SONORA RECORDERS
3222 Los Feliz Blvd.
Los Angeles, CA 90039
323-663-2500
E-mail: ducktape@aol.com
Web: www.sonorarecorders.com
Contact: Richard or Chad
Basic Rate: please call for info

SOTTOVOCE STUDIO AND MASTERING
North Hollywood, CA
818-694-3052
E-mail: info@sottovocestudio.com
Web: www.sottovocestudio.com

SOUND AFFAIR
2727 S. Croddy Way, Unit G
Santa Ana, CA 92704
800-570-6656
Web: www.SoundAffairMastering.com
Contact: Ron or Andree
Basic Rate: please see web for info

SOUND BITES DOG
Los Angeles, CA
310-621-1896
E-mail: hdekline@gmail.com
Web: www.soundbitesdog.com
Contact: Hans DeKline
Basic Rate: call or check our website

SOUNDCASTLE INTERACTIVE STUDIOS
1334 3rd St. Promenade, Ste. 208
Santa Monica, CA 90401
310-394-6014
E-mail: soundcastle@earthlink.net
Web: www.soundcastle.com
Basic Rate: please see web for info

SOUND MATRIX STUDIOS
18060 New Hope St.
Fountain Valley, CA 92708
714-437-9585
E-mail: info@soundmatrix.com
Web: www.soundmatrix.com
Contact: Brandon Forrest
Basic Rate: please call or see web for info

SOUNDMOVES STUDIOS
Burbank, CA
818-848-3393
E-mail: michael@woodrumproductions.com
Web: www.woodrumproductions.com
Contact: Michael Woodrum
Basic Rate: please call for info

STUDIO 5109
1110 N. Western, Ste. 206
Hollywood, CA 90029
213-369-7094
E-mail: info@studio5109.com
Web: www.studio5109.com
Contact: Mike Wolf
Basic Rate: please call or see web

STUDIO CITY SOUND
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368
E-mail: eharrison@studiocitysound.com
Web: www.studiocitysound.com
Contact: studio manager
Basic Rate: please call for info

STUDIOWEST
11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497, 858-592-9580
E-mail: chris@studiowest.com
Web: www.studiowest.com
Basic Rate: call for more info

SULLYSTONE MUSIC
Cloverland Studios
North Hollywood, CA 91616
818-503-1157
Web: www.sullystone.com
Contact: Billy Sullivan
Basic Rate: please call for info

SUN 7 MUSIC
5303 Inadale Ave.
Los Angeles, CA 90043-1543
323-292-1052
E-mail: sun7@sun7production.com
Web: www.sun7production.com
Basic Rate: please call for info

TECHNOVOICE MASTERING
11739 Ventura Blvd.
Studio City, CA 91604
818-506-7893
E-mail: info@technovoice.com
Web: www.technovoice.com
Contact: Bob Lanzner
Basic Rate: please call or e-mail for quote

THETA SOUND STUDIO
2219 W. Olive Ave., Ste. 226
Burbank, CA 91506
818-955-5888
E-mail: randy@thetasound.com
Web: www.thetasound.com
Contact: Randy or Cyndie Tobin
Basic Rate: please call for info

THRESHOLD MASTERING
2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677
E-mail: micheleb@thresholdsound.com
Web: www.thresholdsound.com
Contact: Michelle Blankenship or Peter Barker
Basic Rate: custom rates for indies

TIME ART STUDIO
Studio City, CA
818-980-2840 Fax 818-760-4385
E-mail: info@timeart.us
Web: www.timeart.us
Contact: Darlene
Basic Rate: please call for info

TOMCAT ON THE PROWL PRODUCTIONS
Studio City, CA 91604
818-533-8669
E-mail: studio@tomcatontheprowl.com
Web: www.tomcatontheprowl.com
Contact: Thomas Hornig
Basic Rate: visit website for more info

TRU-ONE STUDIOS
2100 E. Howell Ave., Ste. 208
Anaheim, CA 92806
714-634-4678
Web: www.truonerecords.com
Basic Rate: Rooms $16 & $20 per hr.

UNITED AVG, INC.
6855 Vineland Ave.
North Hollywood, CA 91605
800-247-8606, 818-980-6700
Web: www.unitedavg.com
Contact: Steve Katz
Basic Rate: call or check website for more information

UNIVERSAL MASTERING STUDIOS
3400 Cahuenga Blvd. Building C
Hollywood, CA 90068
818-286-6233
E-mail: nick.d@umusic.com
Web: www.facebook.com/universalmasteringstudios
Contact: Nick Dofflemyer
Basic Rate: call for info

VESTMAN MASTERING
Orange County, CA
714-894-4000
E-mail: info@vestmanmastering.com
Web: www.johnvestman.com
Contact: John Vestman or office mgr.
Basic Rate: Contact us for hourly rates and package rates for sessions longer than 4 hours.

WATERBURY PRODUCTIONS
Laurel Canyon and Magnolia
Valley Village, CA
818-505-8080
E-mail: davewaterbury91607@yahoo.com
Web: www.davewaterbury.net
Contact: Dave Waterbury
Basic Rate: please call for info





WESTBOUND STUDIOS
Los Angeles, CA
310-985-5509
E-mail: gelowmusic@gmail.com
Web: www.westboundstudios.com
Contact: Angelo
Basic Rate: please call for info

WESTLAKE RECORDING
7265 Santa Monica Blvd.
West Hollywood, CA 90046
323-851-9800
E-mail: bookings@thelakestudios.com
Web: www.thelakestudios.com
Contact: Sara Clark
Basic Rate: please call for info

XTREAM AUDIO MASTERING
888-878-3292
E-mail: info@xtreamaudio.com
Web: www.xtreamaudio.com
Basic Rate: please call for info

ZENMASTERING
P.O. Box 231087
Encinitas, CA 92023
858-231-1541
Contact: Paul Abbott
Web: www.zenmastering.com

COLORADO

AIRSHOW BOULDER STUDIO
3063 Sterling Cir., Ste. 3
Boulder, CO 80301
303-247-9035
Web: www.airshowmastering.com
Basic Rate: please call for info

Additional location:

7014-C Westmoreland Ave.
P.O. Box 5692
Tacoma Park, MD 20913
301-891-9035

ASPEN LEAF RECORDING STUDIO
P.O. Box 60351
Grand Junction, CO
970-201-6166
E-mail: aspenleafrecording@gmail.com
Web: www.aspenleafrecording.com
Contact: Ken Dravis
Basic Rate: please call for info

AUDIO PARK RECORDING & MASTERING
Arvada, CO 80002
303-456-6122
E-mail: audioparkrecording@gmail.com
Web: www.facebook.com/AudioParkRecordingStudio
Basic Rate: please call for info

A/V SERVICES
2432 S. Downing St.
Denver, CO 80210
303-777-5950
E-mail: info@av-services.com
Web: www.av-services.com
Basic Rate: please call for info

CHERRY SOUND STUDIOS, LLC
1600 Downing, Ste. 120
Denver, CO 80218
303-910-5359
E-mail: info@cherrysoundrecords.com
Web: www.cherrysoundstudios.com
Basic Rate: please call for info

COLORADO SOUND STUDIOS
3100 W. 71st Ave.
Westminster, CO 80030
303-430-8811
Web: www.coloradosound.com
Basic Rate: please call or see website

GLOBALSOUND REC. STUDIO
555 Alter St., Unit 19-F
Broomfield, CO 80020
303-439-7956
E-mail: lydia@globalsoundstudio.com
Web: www.globalsoundstudio.com
Basic Rate: please call for info

QUAM AUDIO PRODUCTIONS
Lafayette, CO
720-890-0230
E-mail: info@quamaudio.com
Web: www.quamaudio.com
Contact: Michael Quam
Basic Rate: please call for info

SUMMERTOWN STUDIOS
S.W. Corner of College & Harmony
4606 S. Mason St.
Fort Collins, CO
970-377-8066
E-mail: producer@summertownstudios.com
Web: www.summertownstudios.com
Contact: Bob Buford
Basic Rate: please call for info

CONNECTICUT

BEANSTUDIO MASTERING
Bridgeport, CT
E-mail: jim@beanstudio.com
Web: www.beanstudio.com
Contact: Jim DeSalvo
Basic Rate: please call for info

ONYX SOUND LAB LLC
56 Cooper St.
Manchester, CT 06040
860-436-4581
E-mail: contact@onyxsoundlab.com
Web: www.onyxsoundlab.com
Contact: Adam Gootkin or Peter Kowalczyk
Basic Rate: please call for info

RVP STUDIOS
221 Bull Hill Ln.
West Haven, CT
203-934-7579
E-mail: gtroks@ao.com
Web: www.rvpstudios.com
Contact: Marc
Basic Rate: please call for info

SUITE AUDIO
Clinton, CT 06413
860-664-9499
E-mail: info@suiteaudio.com
Web: www.suiteaudio.com
Basic Rate: please call for info

TARQUIN STUDIOS
Bridgeport, CT 06604
203-338-0895
E-mail: tarquinstudios@hotmail.com
Web: www.tarquinrecords.com
Basic Rate: please call for info

DELAWARE

AUDIOVISIONS
7 Rockford Rd., Ste. 29B
Wilmington, DE 19806
302-651-7955
E-mail: info@audiovisionsonline.com
Web: www.audiovisionsonline.com
Basic Rate: please call for info

JAMLAND STUDIO
2326 Empire Dr.
Wilmington, DE 19810
302-475-0204
E-mail: music@jamlandstudio.com
Web: www.jamlandstudio.com

DISTRICT OF COLUMBIA (DC)
LISTEN VISION LLC
2622 Georgia Ave. NW
Washington, D.C. 20001
202-332-8494
E-mail: info@listenvision.com
Web: www.listenvision.com
Basic Rate: please call for info

FLORIDA

BIG SHOT MUSIC STUDIOS
658 Douglas Ave., Ste. 1116-1120
Altamonte Springs, FL 32714
407-788-6431
E-mail: info@bigshotmusicstudios.com
Web: www.bigshotmusicstudios.com

BLACK DOG MASTERING STUDIO
3853 Northdale Blvd., Ste. 271
Tampa, FL 33624
818-434-1483
E-mail: andy@blackdogmastering.com
Web: www.blackdogmastering.com
Basic Rate: please call for info

EMERALD CITY RECORDING, INC.
105 Dunbar Ave., Ste. A
Oldsmar, FL 34677
813-814-1062
E-mail: info@emeraldcityrecording.com
Web: www.emeraldcityrecording.com
Basic Rate: please call for rates

FULLERSOUND INC.
3551 S.W. 116th Ave.
Fort Lauderdale, FL 33330
305-556-5537 Fax 954-727-5303
E-mail: info@fullersound.com
Web: www.fullersound.com
Basic Rate: please call for rates

UPCOMING STUDIO, INC.
601 W. Oakland Park Blvd., Ste. 13
Wilton Manors, FL 33311-0913
954-530-4710
E-mail: mastering@upcomingstudios.com
Web: www.upcomingstudio.com

NOISEMATCH STUDIOS
169 N.W. 23rd St.
Miami, FL 33127
786-334-5382
E-mail: info@noisematch.com
Web: www.noisematch.com
Basic Rate: Call for info

PROGRESSIVE MEDIA & MUSIC
2116 Southview Ave.
Tampa, FL 33606





813-251-8093 Fax 813-251-6050
E-mail: info@progressivecds.com
Web: www.progressivecds.com
Basic Rate: project rates available - call for a quote

GEORGIA

GLENN SCHICK MASTERING
750 Ralph McGill Blvd., N.E.
Atlanta, GA 30312
404-351-4655 Fax 404-474-1795
E-mail: info@gsmastering.com
Web: www.gsmastering.com
Basic Rate: please call for info

ODYSSEY STUDIO, THE
198 N. 1st St.
Colbert, GA 30628
706-540-1076
E-mail: p_rives@theodysseystudio.com
Web: www.theodysseystudio.com
Basic Rate: $50/hr. see web for details

SING MASTERING
781 Wheeler St. N.W.
Studio 8
Atlanta, GA 30318
404-827-8503
E-mail: info@singmastering.com
Web: www.singmastering.com
Basic Rate: please call for info

HAWAII

ISLAND SOUND STUDIOS
377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-393-2021 Fax 808-393-2021
E-mail: info@islandsoundstudios.com
Web: www.islandsoundstudios.com
Contact: Gaylord Holomalia
Basic Rate: please call for info

LAVA TRACKS RECORDING
P.O. Box 6564
Kamuela, Big Island, HI
808-885-6558
Web: www.lavatracks.com
Contact: Charles Michael Brotman, Grammy Award winner
Basic Rate: call or check our website for contact info.

SEASIDE RECORDING
Wailuku, Maui, HI
808-242-2732
Web: www.seasiderecording.com
Contact: Joel Katz
Basic Rate: reasonable rates by the hour, week or job

IDAHO

AUDIO MASTERING STUDIO
2365 River Oaks Dr.
Nampa, ID 83686
208-965-0621
E-mail: master@audiomasteringstudio.com
Web: www.audiomasteringstudio.com
Basic Rate: $75 per song (minimum two songs) [or] project discount 7-10 songs, $500

TONIC ROOM, THE
1509 S. Robert St., Ste. 103
Boise, ID 83705
208-338-8433
E-mail: info@tonicroomstudios.com, mastering@tonicroomstudios.com
Web: www.tonicroomstudios.com
Basic Rate: see web for info

ILLINOIS

ARS STUDIOS
Homewood, IL
708-960-0499 Fax 708-960-0497
E-mail: info@arsstudios.com
Web: www.arsrecording.com
Basic Rate: please call and ask about our mastering and duplication specials

BOILER ROOM, THE
3139 N. Lincoln Ave., Ste. 214
Chicago, IL 60657
773-525-8551
E-mail: info@brmastering.com
Web: www.brmastering.com
Basic Rate: please call for info

CHICAGO MASTERING SERVICE
Chicago, IL
773-265-1733
E-mail: info@chicagomasteringservice.com
Web: www.chicagomasteringservice.com
Basic Rate: please call for info

DISC MAKERS
560 W. Washington Blvd. #410
Chicago, IL 60661
800-468-9353, 312-661-3450
E-mail: info@discmakers.com
Web: www.discmakers.com
Basic Rate: please call for info

GRAVITY STUDIOS
2250 W. North Ave.
Chicago, IL 60647
773-862-1880
E-mail: info@gravitystudios.com
Web: www.gravitystudios.com
Basic Rate: Call for more info

MASSIVE MASTERING
P.O. Box 68143
Schaumburg, IL 60168
630-237-4393
E-mail: master@massivemastering.com
Web: www.massivemastering.com
Contact: John Scrip
Basic Rate: hourly/project rates on web

PLAYGROUND RECORDING AND MASTERING STUDIO, THE
Chicago, IL
312-455-8265
E-mail: admin@playgroundstudio.com
Web: www.playgroundstudio.com
Basic Rate: $500/day recording, $65/hr. mastering

STUDIO VMR VITAL MUSIC RECORDING
9039 Monroe
Brookfield, IL 60513
780-267-2198
E-mail: don@studioVMR.com
Web: www.StudioVMR.com
Contact: Don Griffin
Basic Rate: Call for info

INDIANA

APPLEGATE AUDIO VISUAL
5609 Ensenada Ave.
Indianapolis, IN 46237
317-782-9948
E-mail: mastering@applegateaudiovisual.com
Web: www.applegateaudiovisual.com
Basic Rate: 1-10 songs $200.00

LIGHTNING STRUCK STUDIOS
2384 E. Co Rd., 800 S
Clayton, IN 46118
317-539-7476
E-mail: mperry@lightningstruck.com
Web: www.lightningstruck.com
Basic Rate: please call for info

IOWA

CATAMOUNT RECORDING, INC.
5737 Westminster Dr.
Cedar Falls, IA 50613
319-235-6517
E-mail: catamount@cfu.net



Web: www.catamountrecording.com
Contact: Kitty Tatman
Basic Rate: please see web for info

INNER LIGHT RECORDS
Iowa City, IA
319-936-1235
E-mail: innerlightrecords@gmail.com
Web: www.innerlightrecords.net
Contact: Ari
Basic Rate: please call for info

SKYLINE AUDIO PRODUCTIONS, LLC
6781 Hickman Rd.
Urbandale, IA 50322
515-252-6209
E-mail: info@skylineaudio.com
Web: www.skylineaudio.com
Basic Rate: call for rates

TRIAD PRODUCTIONS INC.
1910 Ingersoll Ave.
Des Moines, IA 50309
515-243-2125 Fax 515-243-2055
E-mail: staff-info@triadav.com
Web: www.triadav.com
Basic Rate: please call for info

KANSAS

CORNERSTONE STUDIOS
Wichita, KS
E-mail: cornerstone@cornerstonestudios.com
Web: www.cornerstonestudios.com
Contact: Steve
Basic Rate: please e-mail for info

KENTUCKY

HEAD FIRST MEDIA
729 E. St. Catherine St.
Louisville, KY 40217
502-637-1663
E-mail: info@headfirstmedia.com
Web: www.headfirstmedia.com
Basic Rate: please call for info

LOUISIANA

MASTERDIGITAL CORP.
2614 W. 15th Ave.
Covington, LA 70433
504-236-6368
Web: www.masterdigital.com
Basic Rate: please call for info

MUSIC SHED, THE
929 Euterpe St.
New Orleans, LA 70130
504-412-9995
E-mail: info@musicshedstudios.com
Web: www.musicshedstudios.com
Basic Rate: please call for info

MAINE

GATEWAY MASTERING STUDIOS
428 Cumberland Ave.
Portland, ME 04101
207-828-9400
E-mail: staff@gatewaymastering.com
Web: www.gatewaymastering.com
Basic Rate: please call for info

STUDIO, THE
45 Casco St., Ste. 200
Portland, ME 04101
207-772-1222 Fax 207-775-0448
E-mail: info@thestudioportland.com
Web: www.thestudioportland.com
Contact: Tim Tierney
Basic Rate: call for info

MARYLAND

AIRSHOW TAKOMA PARK STUDIO
7014-C Westmoreland Ave.
Takoma Park, MD 20912
301-891-9035
Web: www.airshowmastering.com
Basic Rate: see web for info

Additional location:

3063 Sterling Cir., Ste. 3
Boulder, CO 80301
303-247-9035

BACKBEAT RECORDS
16810 Federal Hill Ct.
Bowie, MD 20716
301-430-0997
E-mail: info@backbeatrecords.com
Web: www.backbeatrecords.com
Basic Rate: please call for info

DISTROPHONIX LLC
517 Cathedral St
Baltimore, MD 21201
443-763-3939
E-mail: info@distrophonix.com
Web: www.distrophonix.com
Contact: Bryan (Head Mastering Engineer)
Basic Rate: $20 a song

HIT AND RUN RECORDING
18704 Muncaster Rd.
Rockville, MD 20855
301-948-6715
E-mail: info@hitandrunrecording.com
Web: www.hitandrunrecording.com
Contact: Steve Carr
Basic Rate: please call for info

JAM HUT RECORDS
East Maryland
410-430-2707
E-mail: petebott69@jamhutrecords.com
Web: www.jamhutrecords.com
Contact: Pete
Basic Rate: $35/hr.

LION AND FOX RECORDING STUDIOS
9517 Baltimore Ave.
College Park, MD 20740
301-982-4431
E-mail: mail@lionfox.com
Web: www.lionfox.com/mastering.htm
Basic Rate: please call for info

OMEGA RECORDING STUDIOS
5609 Fishers Ln.
Rockville, MD 20852
301-230-9100
Web: www.omegastudios.com
Basic Rate: 125/hr. (does not include tax or materials)

PURE SOUND RECORDING STUDIO
Odenton, MD
443-597-8584
E-mail: info@puresoundstudio.com
Web: www.puresoundstudio.com
Basic Rate: please call for info

STUDIO 302
554 N. Frederick Ave. #218
Gaithersburg, MD 20877
Web: www.studio302.com
Contact: Jeremy Rwakaara
Basic Rate: see website for rates

MASSACHUSETTS

BOSTON RECORDING STUDIO
131 W. Concord St., Ste. 1
Boston, MA 02118
857-207-2247
E-mail: record@bostonrecordingstudio.com
Web: www.bostonrecordingstudio.com
Basic Rate: $80/hr.

JP MASTERS
Boston, MA
704-779-1043
E-mail: dave@jpmasters.com







Web: www.jpmasters.com
Contact: Dave Locke
Basic Rate: please refer to web

M WORKS MASTERING
1035 Cambridge St., Ste. 17B
Cambridge, MA 02141
617-577-0089
E-mail: studio@m-works.com
Web: www.m-works.com
Basic Rate: reasonable rates

OAK GROVE RECORDING
65 Clinton St.
Malden, MA 02148
781-321-3069
E-mail: oakgroverecording@comcast.net
Web: www.oakgroverecording.com
Basic Rate: please call for info

PEERLESS MASTERING
161 N. St.
Newtonville, MA
617-527-2200
E-mail: info@peerlessmastering.com
Web: www.peerlessmastering.com
Contact: Jeff
Basic Rate: please call for info

PILOT RECORDING STUDIOS
1073 Main St.
Housatonic, MA
413-274-1073
E-mail: info@pilotrecording.com
Web: www.pilotrecording.com
Contact: Will Schillinger
Basic Rate: please e-mail for info

REAR WINDOW RECORDING SERVICE
25 Dwight St.
Brookline, MA 02446
617-901-2441 Fax 617-730-5611
E-mail: milt4ps@aol.com
Web: www.rearwindowstudio.com
Basic Rate: please call for info

SOUNDMIRROR, INC.
76 Green St.
Boston, MA 02130-2271
617-522-1412 Fax 617-524-8377
Web: www.soundmirror.com
Basic Rate: please call for info

SPECIALIZED MASTERING
47 Mellen St.
Framingham, MA 01702
508-866-8383
E-mail: dana@specializedmastering.com
Web: www.specializedmastering.com
Basic Rate: please call for info

Additional location:

15438 S.W. 81st. Ave.
Portland, OR 97224
503-866-8383

MICHIGAN

BROADSIDE PRODUCTIONS
901 S. Westnedge
Kalamazoo, MI 49008
269-226-0948
E-mail: studio@broadsideproductions.com
Web: www.broadsideproductions.com
Basic Rate: please call for info

WATERFALL STUDIOS
11389 S. Forrest Sideroad
Dafter, MI 49724
313-674-2740
Web: www.waterfallrecordings.com
Basic Rate: please call for info

MINNESOTA

ADVANCED RECORDING STUDIOS
710 E. 11 Mile Rd.
Royal Oak, MN 48067
248-291-4029
E-mail: bill@advancedrecordingstudios.com
Web: www.advancedrecordingstudios.com

CRAZY BEAST
N.E. Minneapolis, MN
E-mail: crazybeaststudio@gmail.com
Web: www.crazybeast.com
Contact: Ben Durrant
Basic Rate: please call for info

GERRY STINSON AUDIO
3720 Cooper Ave. S.
St. Cloud, MN 56301
320-240-9292
E-mail: gsclockwork@aol.com
Web: www.gerrystinsonaudio.com
Basic Rate: please call for info

RARE FORM MASTERING
712 Ontario Ave. W.
Minneapolis, MN 55403
612-327-8750
E-mail: info@rareformmastering.com
Web: www.rareformmastering.com
Contact: Greg Reierson
Basic Rate: please contact for info

MISSISSIPPI

MALACO MUSIC GROUP
3023 W. Northside Dr.
Jackson, MS 39213
601-982-4522
E-mail: malaco@malaco.com
Web: www.malaco.com
Basic Rate: please call for info

TAPROOT AUDIO DESIGN
355 Co Rd. 102
Oxford, MS 38655
662-236-2167
E-mail: info@taprootaudiodesign.com
Web: www.taprootaudiodesign.com
Basic Rate: please call for info

MISSOURI

CD MASTERING SERVICES
P.O. Box 672
Nixa, MO 65714
417-880-2617
E-mail: info@cdmasteringservices.com
Web: www.cdmasteringservices.com
Contact: Bob Speer
Basic Rate: please call for info

FIELD FORCE MEDIA SERVICES
1280 N. Winchester St.
Olathe, Kansas, 66061
913-599-1888, 888-599-1888
E-mail: contact@fieldforceusa.com
Web: www.fieldforceusa.com
Basic Rate: please call for info

MONTANA

BOONE PRODUCTIONS
579 Belt Creek Rd.
Belt, MT 59412
406-788-0255
E-mail: aviator@3rivers.net
Web: www.booneproductions.com
Contact: Daniel Gliko
Basic Rate: please call for info

RECORDING EDGE
615 E. Cameron Bridge Rd.
Bozeman, MT 59718
406-388-5042
E-mail: information@recordingedge.com
Web: www.recordingedge.com
Contact: Edd Gryder
Basic Rate: please contact for info

NEBRASKA

FOCUS MASTERING
14910 Grover St., Ste. 100
Omaha, NE 68144-5445
402-504-9624





E-mail: doug@focusmastering.com
Web: www.focusmastering.com
Contact: Doug Van Sloun
Basic Rate: call or visit web for info

STUDIO 24
8601 N. 30th St.
Omaha, NE 68112
402-342-9090
E-mail: chuckbeckler@studio24omaha.com
Web: www.studio24omaha.com
Contact: Chuck Beckler
Basic Rate: please call for info

WAREHOUSE PRODUCTIONS
206 S. 44th St.
Omaha, NE 68131
402-553-8523
E-mail: whp@qwestoffice.net
Web: www.warehouseproductions.net

NEVADA

AUDIO MIX HOUSE
14 Sunset Way
Henderson, NV 89014
702-318-6001
Web: www.audiomixhouse.com
Basic Rate: please call for info

HGRS AUDIO
Las Vegas, NV
702-236-1485, 708-305-3975
E-mail: jeff@hgrsaudio.com, gregory@hgrsaudio.com
Web: www.hgrsaudio.com
Contact: Jeff or Greg
Basic Rate: please call for info

NEW HAMPSHIRE

ANALOG MASTERING
20 Vine St.
Peterborough, NH 03458
603-924-2277
E-mail: davidt@drtmastering.com
Web: www.analogmastering.com
Basic Rate: please call for info

NEW JERSEY

BEANSTUDIO CD & DVD MASTERING
Wayne, NJ
E-mail: jim@beanstudio.com
Web: www.beanstudio.com
Contact: Jim DeSalvo
Basic Rate: please email for info

DISC MAKERS
7905 N. Route 130
Pennsauken, NJ 08110
800-468-9353
E-mail: info@discmakers.com
Web: www.discmakers.com
Basic Rate: please call for info

ED LITTMAN MASTERING
35 Harring Ct.
North Haledon, NJ 07508
201-824-7860
Web: www.edlittmanmastering.com
Contact: Ed Littman
Basic Rate: Available on Website

KNACK MASTERING
Ringwood, NJ
973-556-5749
E-mail: kimrosen@knackmastering.com
Web: www.knackmastering.com
Contact: Kim Rosen
Services: specializes in analog audio mastering for digital & vinyl formats, audio restoration and vinyl and tape transfers

SILK CITY RECORDS
P.O. Box 1541
Parsippany, NJ 07454
973-599-0237
E-mail: silkcitycd@aol.com
Web: www.silkcitycd.com
Contact: Andy Allu
Basic Rate: call for info

STORY BOOK SOUND
Maplewood, NJ
E-mail: info@storybooksound.com
Web: www.storybooksound.com
Contact: Scott Anthony, Rebecca Turner

SUPREME SOUND STUDIO, INC.
86 Lackawanna Ave., Bldg. 2, Ste. 227
Woodland Park, NJ 07424-2642
973-890-1672
E-mail: info@supremesoundstudio.com
Web: www.supremesoundstudio.com
Contact: Brian Csencsits
Basic Rate: please call for info

NEW MEXICO

HIGH FIDELITY MASTERING
13170 Central Ave. S.E., Ste. B251
Albuquerque, NM 87123
505-459-6242
E-mail: andy@highfidelitymastering.com
Web: www.highfidelitymastering.com
Contact: Andy Rogulich
Basic Rate: please call for info

THUNDER DIGITAL
Albuquerque, NM
505-822-8273
E-mail: phil@thunderdigital.com
Web: www.thunderdigital.com
Basic Rate: please call for info

NEW YORK

BANG ZOOM MASTERING
P.O. Box 145
Orangeburg, NY 10962
845-398-0723
Web: www.masteringzone.net
Contact: Steve Vavagiakis
Services: Analog and Digital Audio Mastering

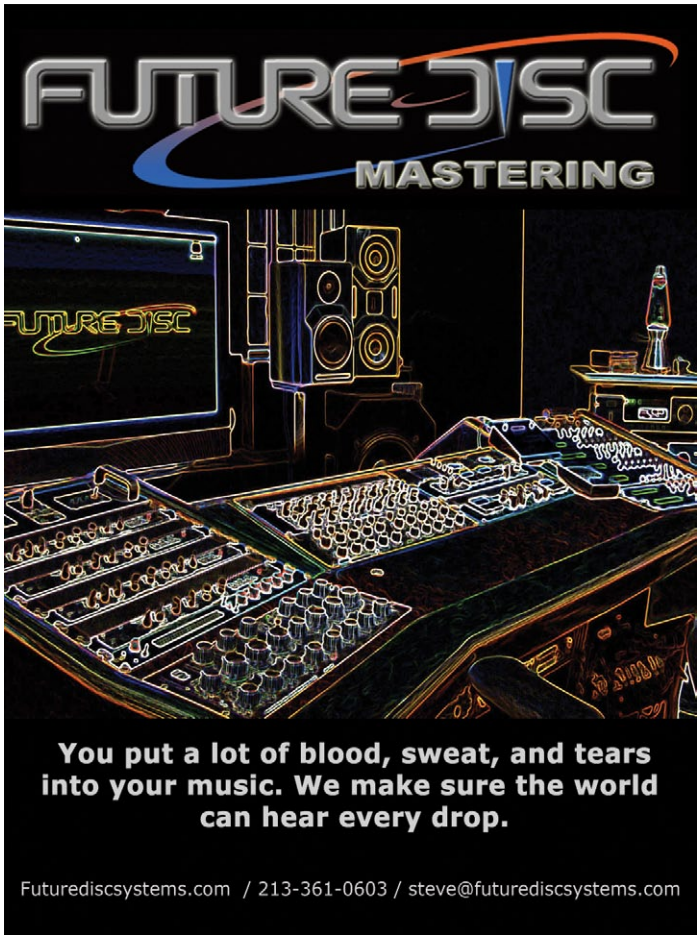
DALE PRO AUDIO
22 W. 19th St.
New York, NY 10011
888-462-7828, 212-475-1124
Web: www.daleproaudio.com
Basic Rate: call for info

DISC MAKERS
150 W. 25th St., Ste. #402
New York, NY 10001
800-468-9353
E-mail: info@discmakers.com
Web: www.discmakers.com
Basic Rate: please call for info

ENGINE ROOM AUDIO
42 Broadway, 22nd Fl.
New York, NY 10004
212-625-3467
E-mail: mark@engineroomaudio.com
Web: www.engineroomaudio.com
Basic Rate: please call for info

KEVORKIAN MASTERING
c/o Avatar Studios
441 W. 53 St.
New York, NY 10019
917-406-9147, 212-765-7500
E-mail: fkfk@aol.com
Web: www.kevorkianmastering.com
Contact: Fred Kevorkian

LODGE, THE
740 Broadway, Ste. 605
New York, NY 10003
212-353-3895 Fax 212-353-2575
E-mail: info@thelodge.com
Web: www.thelodge.com
Basic Rate: please call for info





MASTERDISK CORP.
260 W. 36 St.
New York, NY 10018
212-541-5022
E-mail: info@masterdisk.com
Web: www.masterdisk.com
Basic Rate: please call for info

MUSIC HOUSE MASTERING
543 Middle Country Rd.
Coram, NY 11727
800-692-1210
E-mail: info@musichousemastering.com
Web: www.musichousemastering.com
Contact: Michael Dominici, owner
Basic Rate: cal for rates

OASIS DISC MANUFACTURING
7905 N. Route 130
Delair, NJ 08110
888-296-2747, 856-661-3893
E-mail: info@oasiscd.com
Web: www.oasiscd.com
Basic Rate: please call for info

RIGHT TOUCH MASTERING
New York, NY
888-707-6070 Ext. 1
E-mail: info@righttouchmastering.com
Web: www.righttouchmastering.com
Contact: Gordon Bahary
Basic Rate: Call for Info

SKYELAB MUSIC PRODUCTIONS
244 5th Ave., Ste. S25
New York, NY 10001
212-789-8942
E-mail: info@skyelab.com
Web: www.skyelab.com
Basic Rate: please call for info

STERLING SOUND
88 10th Ave., 6th Fl.
New York, NY 10011
212-604-9433
E-mail: inquiries@sterling-sound.com
Web: www.sterling-sound.com
Basic Rate: please see web

THRESHOLD MUSIC
212-244-1871
E-mail: thresholdstudiosnyc@gmail.com
Web: www.thresholdmusic.com
Basic Rate: please call for info

TRUTONE MASTERING LABS INC.
119 Rockland Ctr., Ste. 306
Nanuet, NY 10954
845-680-6490
E-mail: sales@trutonemastering.com
Web: www.trutonemastering.com
Basic Rate: please call for info

VAULT MASTERING STUDIOS, THE
545 W. 45th St., Studio MD4
New York, NY 10036
212-965-0100
E-mail: info@vaultmastering.com
Web: www.vaultmastering.com
Basic Rate: contact for a quote tailored to your project.

XTREAM AUDIO
888-878-3292
E-mail: sales@xtreamaudio.com
Web: www.xtreamaudio.com
Contact: Anthony Casuccio
Basic Rate: call for customized quote

NORTH CAROLINA

BLUEFIELD MASTERING
Raleigh, NC 27606
919-859-0102
E-mail: info@bluefieldmastering.com
Web: www.bluefieldmastering.com
Contact: Jeff Carroll
Basic Rate: please call or e-mail

KITCHEN MASTERING
109 Brewer Ln., Ste. A





Carrboro, NC 27510
919-929-4494
E-mail: info@kitchenmastering.com
Web: www.kitchenmastering.com
Contact: Brent
Basic Rate: hourly and track rates available

STUDIO B MASTERING
821 Louise Ave.
Charlotte, NC 28204
704-372-9661
E-mail: dave@studiobmastering.com
Web: www.studiobmastering.com
Contact: Dave Harris
Basic Rate: please call for info

NORTH DAKOTA

BARKING DOG RECORDS
P.O. Box 1455
Fargo, ND 58105
E-mail: coates@barkingdogrecords.com
Web: www.barkingdogrecords.com
Contact: Mike and Linda Coates
Basic Rate: please e-mail for info

MAKOCHE RECORDING COMPANY
208 N. 4th St.
Bismarck, ND 58502
701-223-7316
E-mail: info@makoche.com
Web: www.makoche.com
Basic Rate: please call for info

OHIO

ACOUSTIK MUSIC, LTD.
511 W. College St.
Oberlin, OH 44074-1446
440-775-3681
E-mail: acoustikmusik@gmail.com
Web: www.acoustikmusik.com
Contact: Jimmy Pearson
Basic Rate: please call for info

COMMERCIAL RECORDING STUDIOS INC.
6001 W. Creek Rd.
Independence, OH 44131
216-642-1000
E-mail: info@commercialrecording.com
Web: www.commercialrecording.com
Basic Rate: please call for info

OKLAHOMA

HEARTLAND MASTERING STUDIO
3912 Hatterly Ln.
Norman, OK 73072
405-919-7000, 405-360-8136
E-mail: hank@heartlandmastering.com
Web: www.heartlandmastering.com
Basic Rate: please call for info

STUDIO SEVEN/LUNACY RECORDS
417 N. Virginia
Oklahoma City, OK 73106
405-236-0643
E-mail: cope@okla.net
Web: www.lunacyrecords.com
Basic Rate: please call for info

OREGON

CRAZY DAISY PRODUCTIONS
8540 S.W. Monticello St.
Beaverton, OR 97008
541-517-1458
E-mail: info@crazymastering.com
Web: www.crazymastering.com

DEAD AUNT THELMA'S STUDIO
7923 S.E. 13th Ave.
Portland, OR 97202
503-235-9693
E-mail: mikem@thelmas.com
Web: www.thelmas.com
Basic Rate: please call for info

FOSTER MASTERING
4711 S.E. 26th Ave.
Portland, OR 97202
503-222-9444
Web: www.fostermastering.com
Basic Rate: please call for info

FUTURE DISC LLC
15851 N.W. Willis Rd.
McMinnville, OR 97128
213-361-0603 Fax 503-472-1951
E-mail: steve@futurediscsystems.com
Web: www.futurediscsystems.com
Contact: Steve Hall or Laura Hall
Basic Rate: please call for rates or more info

SEPTEMBER AUDIO
N.W. Irving & 14th Ave.
Portland, OR 97209
260-456-5717
E-mail: craig@septaudio.com
Web: www.septaudio.com
Basic Rate: please call for info

PENNSYLVANIA

CREATIVE SOUND STUDIOS, LLC
5759 Kernsville Rd.
Orefield, PA 18069
610-398-9590
E-mail: sfxpost@creativesoundstudios.com
Web: www.creativesoundstudios.com
Basic Rate: please call for info

JEREE RECORDING
1469 3rd Ave.
New Brighton, PA 15066
724-847-0111
Web: www.jereerecording.com
Basic Rate: please call for info

MASTERING HOUSE INC., THE
1002 Ridge Rd.
Pottstown, PA 19465
888-876-HOUS, 610-469-1050
Web: www.masteringhouse.com
Basic Rate: please call for info

SI STUDIOS
945 S. Main St.
Old Forge, PA 18518
570-457-0147
E-mail: tom@sistudios.com
Web: www.sistudios.com
Basic Rate: please call for info

SPEARHEAD AUDIO
Pittsburgh, PA 15228
E-mail: mail@spearheadaudio.com
Web: www.spearheadaudio.com
Contact: Barak Shpiez
Basic Rate: per project basis

TREELADY STUDIOS
628 Brown Ave.
Turtle Creek, PA 15145
412-816-0300
E-mail: info@treelady.com
Web: www.treelady.com
Basic Rate: please see web

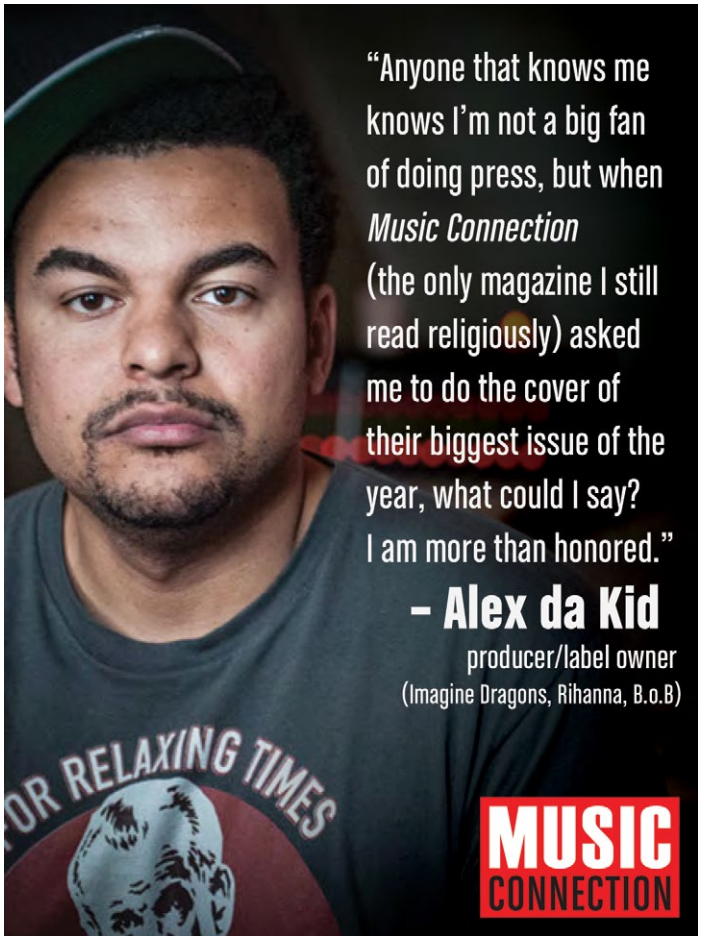
RHODE ISLAND

STATIC PRODUCTIONS
North Kingstown, RI 02852
401-267-8236
E-mail: record@staticproductions.com
Web: www.staticproductions.com
Basic Rate: please call or see web

SOUTH CAROLINA

SIT N SPIN STUDIOS
730 S. Pleasantburg Dr., Ste. 107
Greenville, SC 29607
864-414-4855
E-mail: info@sitnspinstudios.com
Web: www.sitnspinstudios.com
Contact: Matt Morgan





STRAWBERRY SKYS RECORDING STUDIOS
1706 Platt Springs Rd.
West Columbia, SC 29169
803-794-9300
E-mail: info@strawberryskys.com
Web: www.strawberryskys.com
Basic Rate: call for rates

VLADO MELLER MASTERING c/o Truphonic Studios
816 St. Andrews Blvd.
Charleston, SC 29407
818-571-2768
E-mail: info@VladoMastering.com
Web: www.vladomastering.com
Contact: Peter Cho

SOUTH DAKOTA

PRAIRIE DOG STUDIOS
P.O. Box 91016
Sioux Falls, SD 57109
605-361-0939
E-mail: topdog@prairiedogstudios.com
Web: www.prairiedogstudios.com
Basic Rate: please call for info

TENNESSEE

DAVE TOUGH PRODUCTIONS
Nashville, TN
615-554-6693
E-mail: dave@davetough.com
Web: www.davetough.com
Contact: Dave
Basic Rate: $65/hr - specializing in internet mastering

DIAMONDISC AUDIO
204 Still Water Cir.
Nashville, TN 37221
615-662-6870
E-mail: info@diamondiscaudio.com
Web: www.diamondiscaudio.com
Contact: Doug Diamond
Basic Rate: Mastering Package 'D' - $30/song

DISC MAKERS
1200 Division St., Ste. #102
Nashville, TN 37203
800-468-9353 Fax 856-661-3450
E-mail: info@discmakers.com
Web: www.discmakers.com
Basic Rate: please call for info

EUPHONIC MASTERS
Arlington, TN
901-266-6075
E-mail: info@euphonicmasters.com
Web: www.euphonicmasters.com
Basic Rate: please call for info

FOXWOOD MASTERING
108 Foxwood Ln.
Franklin, TN 37069
615-297-3929
Web: www.foxwoodmastering.com
Basic Rate: please call for info

GEORGETOWN MASTERS AUDIO, LLC
33 Music Sq. W., Ste. 108b
Nashville, TN 37203 USA
615-254-3233 Fax 615-254-3237
E-mail: info@georgetownmasters.com
Web: www.georgetownmasters.com
Contact: Shelley Anderson
Basic Rate: please call or see web

HILLTOP RECORDING STUDIOS
902 Due W. Ave.
Nashville, TN 37115
615-865-5272
Web: www.hilltopstudio.com
Contact: John Nicholson

INDEPENDENT MASTERING
1312 16th Ave. S.
Nashville,TN 37212
615-425-0739
E-mail: carter@independentmastering.com
Web: www.independentmastering.com

JAMSYNC
P.O. Box 120969
Nashville, TN 37212
615-320-5050 Fax 615-340-9559
Web: www.jamsync.com
Basic Rate: please call for info

MASTERFONICS
28 Music Sq. W.
Nashville, TN 37203
615-515-8705
E-mail: tommy@masterfonics.com
Web: www.masterfonics.com
Contact: Tommy Dorsey
Basic Rate: please call for info

MASTERING STUDIO, THE
9 Music Sq. S., Ste. 148
Nashville, TN
615-828-1877
Web: www.themasteringstudio.com
Contact: Luke
Basic Rate: please see web

MASTERMIX
1921 Division St.
Nashville, TN 37203
615-321-5970 Fax 615-321-0764
E-mail: slee@mastermix.com
Web: www.mastermix.com
Contact: Ken or Hank
Basic Rate: please call for info

MAYFIELD MASTERING
2825 Erica Pl.
Nashville, TN 37204
615-383-3708
E-mail: info@mayfieldmastering.com
Web: www.mayfieldmastering.com
Basic Rate: please call for info

NASHVILLE RECORDING STUDIO 19
821 19th Ave. S.
Nashville, TN 37202
615-327-4927
E-mail: rtl7@aol.com
Web: www.studio19nashville.com
Basic Rate: please call for info

PARLOR STUDIO, THE
1317 16th Ave. S.
Nashville, TN 37212
615-385-4466
E-mail: larry@parlorproductions.com
Web: www.parlorproductions.com
Contact: Larry Sheridan

THE PLACE...FOR MASTERING
2508 Winford Ave., 2nd Fl.
Nashville, TN 37211
615-686-1725
E-mail: alex@theplaceformastering.com
Web: www.theplaceformastering.com
Contact: Alex Rockafellar, Studio Mgr.
Basic Rate: E-mail your project info to Alex for a free quote.
Clients: Eric Clapton, John Mayer, Edwin McCain, Jeff Buckley, James Brown. Indie artists worldwide are welcome.

WOLF MASTERING
1024 16th Ave. S.
Nashville, TN 37212
615-251-9653
E-mail: erik@wolfmastering.com
Web: www.wolfmastering.com
Contact: Erik Wolf
Basic Rate: $85/hr. plus masters

YES MASTER STUDIOS
478 Craighead St., #105
Nashville, TN 37204
615-383-1964
E-mail: yesmaster@comcast.net
Web: www.yesmasterstudios.com

TEXAS

AMBIENT DIGITAL
Houston, TX
888-808-DISC
E-mail: mastering@ambientdigital.com
Web: www.ambientdigital.com
Contact: Bob Boyd
Basic Rate: please call for an estimate

ARCUBE MULTIMEDIA INC.
959 E. Collins Blvd., Ste. 123
Richardson, TX 75081
877-677-9582, 972-267-1800
E-mail: sales@arcube.com
Web: www.arcube.com
Basic Rate: please call for info

Additional locations:

Austin
877-677-9582

Houston
832-573-9444

AUDIO ARTS
817-946-7539
E-mail: audioarts@me.com
Basic Rate: please call for rates

CROWN RECORDS
402 Peoples St., Ste. 3C
Corpus Christi, TX 78401
361-882-8881
Web: www.crownrecords.com
Basic Rate: please contact for info

DES MASTERING
1409 S. Lamar St., Ste. 100
Dallas, TX 75215
214-428-8777
E-mail: george@desmastering.com
Web: www.desmastering.com
Basic Rate: see website

EAGLE AUDIO RECORDING
911 S. Main St.
Fort Worth, TX 76104
817-877-4338 Fax 817-259-1674
E-mail: info@eagleaudiorecording.com
Web: www.eagleaudiorecording.com
Basic Rate: please call for info

FORT WORTH SOUND
306 S. Main St.
Ft. Worth, TX 76104
817-922-5444
E-mail: fortworthsound@hotmail.com
Web: www.fortworthsound.com
Contact: Bart Rose
Basic Rate: please call for info

JO MUSIK
Sunnyvale, TX 75182
972-226-1265
E-mail: info@jomusik.com
Web: www.jomusik.com
Basic Rate: please call for info

MASTERPIECE MASTERING
P.O. Box 2909
South Padre Island, TX 78597-2909
956-233-5326, (Austin) 512-289-3428
E-mail: billy@legendaryaudio.com
Web: www.masterpiecemastering.com, www.legendaryaudio.com
Contact: Billy Stull
Basic Rate: call for rates

M MEDIA AUDIO
P. O. Box 201475
Austin, TX 78720
512-341-2500
E-mail: info@mmediaaudio.com
Web: www.mmediaaudio.com
Basic Rate: please call for info

NEXUS RECORDING STUDIOS
San Antonio, TX
210-639-5266
E-mail: jason@nexusrecordingstudios.com
Web: www.nexusrecordingstudios.com
Contact: Jason Hatch
Basic Rate: please call for info

OTR MASTERING
650-595-8475
E-mail: info@otrstudios.com
Web: www.otrstudios.com/mastering
Basic Rate: Please call for info





SUGARHILL STUDIOS
5626 Brock St.
Houston, TX 77023
713-926-4431
E-mail: chris.longwood@gmail.com
Web: www.sugarhillstudios.com
Contact: Chris Longwood
Basic Rate: please call for info

TERRA NOVA DIGITAL AUDIO, INC.
5446 Hwy. 290 W., Ste. 270
Austin, TX 78735
512-891-8010 Fax 512-891-8014
E-mail: info@terranovamastering.com
Web: www.terranovamastering.com
Basic Rate: please call for info

TOP HAT RECORDING
Austin, TX
512-779-8188
E-mail: mary@tophartrecording.com
Web: www.tophatrecording.com
Basic Rate: please call for info

VAULT RECORDING STUDIOS, THE
9135 Katy Fwy., Ste. 1
Houston, TX 77024
713-722-8900
E-mail: info@vaultrecording.com
Web: www.vaultrecording.com
Contact: David Williams
Basic Rate: please call for info

WEXTRAX MASTERING LABS
McKinney, TX
214-544-1554, 214-585-1692
E-mail: rob@wextrax.com
Web: www.wextrax.com
Contact: Rob Wechsler
Basic Rate: please call for info

WIRE ROAD STUDIOS
901 W. 20th St.
Houston, TX 77008
713-636-9772
E-mail: inquiries@wireroadstudios.com
Web: www.wireroadstudios.com
Contact: Bill Wade
Basic Rate: By request per project

UTAH

DAVID EVANOFF SOUND DESIGNS
2335 S. W. Temple
Salt Lake City, UT
801-815-3202
E-mail: dave@davidevanoff.com
Web: www.davidevanoff.com
Basic Rate: please call for info

VEGAS DISC MASTERING
128 W. 400 N.
Cedar City, UT 84721
800-246-5667, 702-735-4283
E-mail: info@vegasdisc.com
Web: www.vegasdisc.com
Contact: Tom Parham
Basic Rate: call for info

VICK ENTERTAINMENT
10 W. Broadway, Ste. 701
Salt Lake City, UT 84101
801-755-9966 Fax 866-599-8863
E-mail: info@vickentertainment.com
Web: www.vickentertainment.com
Basic Rate: please call for info

VERMONT

LITTLE CASTLE STUDIO
802-349-1280
E-mail: littlecastlestudio@yahoo.com
Web: www.littlecastle.com
Contact: Horace Williams, Jr.
Basic Rate: please call for info

LANE GIBSON
413 Carpenter Rd.
Charlotte, VT 05445
802-425-3508
Web: www.lanegibson.com

VIRGINIA

CUE RECORDING STUDIOS
109 Park Ave., Ste. E
Falls Church, VA 22046
703-532-9033
E-mail: info@cuerecording.com
Web: www.cuerecording.com,
www.myspace.com/cuerecordingstudio
Basic Rate: please call for info

WASHBURN MASTERING
325 E. Bay View Blvd., Ste. 205
Norfolk, VA 23503
757-480-5008
Web: www.washburnmastering.com
Contact: Todd Washburn
Basic Rate: please call for info

WASHINGTON

BIG CITY RECORDS
Seattle, WA
206-774-8884
E-mail: webmaster@bigcityrecord.com
Web: www.bigcityrecord.com
Basic Rate: please call for info

COUGAR MOUNTAIN STUDIOS
Issaquah, WA
425-391-0570
E-mail: cms@cougarmountainstudios.com
Web: www.cougarmountainstudios.com
Basic Rate: $40 per hr.

PERFECHTER PRODUCTIONS
509-242-8907
E-mail: info@perfechterproductions.com
Web: www.perfechterproductions.com
Basic Rate: please e-mail for info

SEATTLE DISC MASTERING
Shoreline, WA
206-368-9220
Web: www.seattlediscmastering.com

SYNERGY PRODUCTIONS
958 N. 127th St., Ste. B
Seattle, WA 98133
206-364-1070
E-mail: jason@synergynw.com
Web: www.synergynw.com

WEST VIRGINIA

HILLTOP RECORDING
R.R. 1 Box 334-A
LeSage, WV 25537
304-840-2675
Web: www.hilltoprecording.com
Contact: Dave Winters
Basic Rate: please call for info

ZONE 8 RECORDING
527 Main St.
Morgantown, WV
304-599-7332
E-mail: zone8recording@yahoo.com
Web: www.zone8recording.com
Contact: Mark Poole
Basic Rate: please call for info

WISCONSIN

TAYLOR STUDIOS
818 N. 109th St.
Milwaukee, WI 53226
414-771-9999
Web: www.taylorstudios.us
Basic Rate: please call for info

ULTIMATE AUDIO MASTERING
35 W. Liberty
Evansville, WI 53536
608-882-6798
E-mail: uamaster@sbcglobal.net
Web: www.ultimateaudiomastering.com
Contact: Tom Blain
Basic Rate: call for price quote

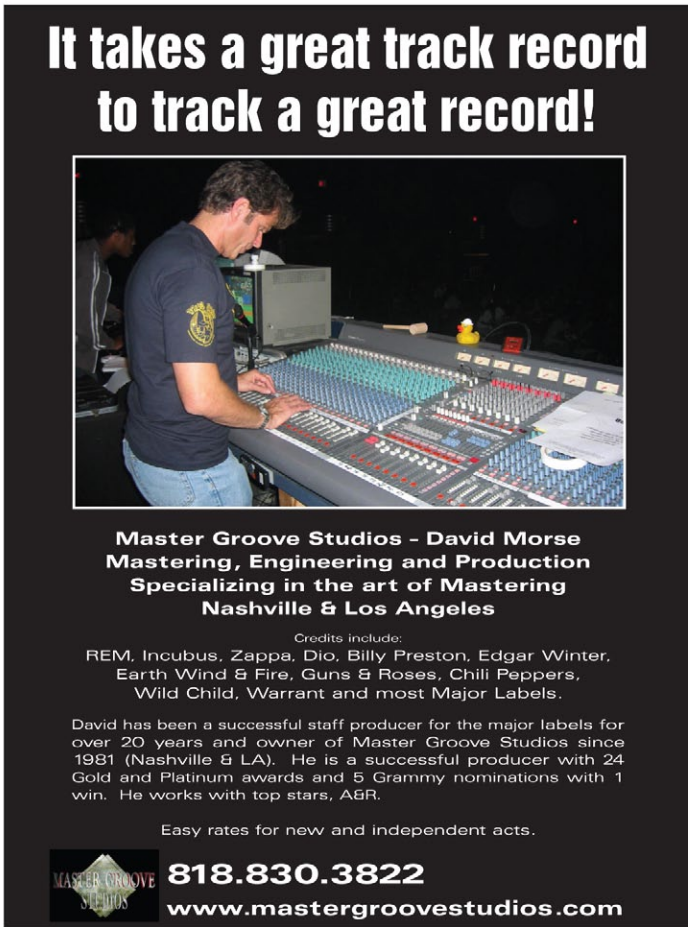
WYOMING

BALL ADVERTISING GROUP, INC.
355 N. Lincoln St.
Casper, WY 82601
307-234-3472
E-mail: info@balladv.com
Web: www.balladv.com
Services: digital editing

INTEGRATED IMAGING
1743 E. 2nd St.
Casper, WY 82601
800-780-3805, 307-266-3805
E-mail: info@iilabs.com
Web: www.iilabs.com
Services: video and audio duplication

INTERNATIONAL

XARC MASTERING
The Online CD & Vinyl
(Pre) Mastering Studio
Gompitzer St. 108
Dresden, Saxony 01557 Germany
+49 (0) 170 750 22 92
E-mail: info@xarcmastering.com
Web: www.xarcmastering.com
Contact: Lorenz Vauck
Format: digital and analog, 2 tracks







HV-32P. HV-35P. The portables*.



* 100-240VAC power supply included

Packed into rugged aluminum chassis and powered from 12-15 VDC so they can go anywhere, Millennia's new portable preamps bring you the clarity of the acclaimed HV-3 in two flavors: the dual-channel HV-32P, with two 200 Series HV-32 preamps on board, and the HV-35P, a portable version of our 500 Series HV-35 preamp.

Carry them with you, stack them horizontally or vertically, bolt three of them into a Middle Atlantic rack shelf—these preamps are designed to deliver Millennia quality from desktop to treetop.

Millennia
Music & Media Systems

www.mil-media.com

MUSIC CONNECTION Directory of College / Indie Radio

If you're looking to get your music played by college and indie radio stations, this one-of-a-kind MC directory is the ideal resource. It features not only college radio stations nationwide, but also independent radio promotion professionals.

ALABAMA

WVUA 90.7 FM
University of Alabama
Box 870170
Tuscaloosa, AL 35487
904-504-3306
E-mail: music@wvuafm.ua.edu
Web: www.wvuafm.ua.edu
Format: alt-rock

ARIZONA

KAMP 1570 AM
University of Arizona
Attn: (Genre of Music You Are Sending)
615 N. Park Ave., #101
Tucson, AZ 85721
520-626-4460
E-mail: headmusic@kamp.arizona.edu
Web: www.kamp.arizona.edu
Format: free form

KXCI 91.3 FM
220 S. 4th Ave.
Tucson, AZ 85701
520-623-1000 Ext. 16
Web: www.kxci.org
Contact: Duncan Hudson
Format: eclectic

CALIFORNIA

KALX 90.7 FM
University of California, Berkeley
26 Barrows Hall, Ste. 5650
Berkeley, CA 94720-5650
510-642-1111
E-mail: music@kalx.berkeley.edu
Web: www.kalx.berkeley.edu
Format: eclectic

KCRH 89.9 FM
Chabot College
25555 Hesperian Blvd.
Hayward, CA 94545
510-723-6954
E-mail: programdirectory@KCRHradio.com
Web: www.kcrhradio.com

KCPR 91.3 FM
Building 26, Room 301
Cal Poly State University
1 Grand Ave.
San Luis Obispo, CA 93407
805-756-5277
E-mail: kcpr.generalmanager@gmail.com
Web: www.kcpr.org
Format: eclectic

KCRW 89.9 FM
Santa Monica College
1900 Pico Blvd.
Santa Monica, CA 90405
310-450-5183
E-mail: mail@kcrw.org
Web: www.kcrw.com
Contact: Jason Bentley
Format: eclectic
Note: Submissions are all done through the website www.malcolm.kcrw.com

KCSC Internet Radio
California State University, Chico
530-898-6229
E-mail: gm@kcscradio.com
Web: www.kcscradio.com
Format: eclectic

KCSB 91.9 FM
University of California
P.O. Box 13401
Santa Barbara, CA 93107-3401
805-893-3757
E-mail: general.manager@kcsb.org
Web: www.kcsb.org
Format: eclectic

KCSN 88.5 FM
California State University, Northridge
18111 Nordhoff St.
Northridge, CA 91330-8312
818-677-3090
E-mail: Mark@kcsn.org
Web: www.kcsn.org
Contact: Mark Shovel
Format: Smart rock
Note: Weekend show "Connections" with Nic Harcourt hosts an eclectic mix of progressive and innovative pop, connecting the musical dots between Jack White and Led Zeppelin, Serge Gainsbourg and Beck, Kraftwerk and Air and plenty in between. Nic showcases new and independent talent from across the musical spectrum and features live sessions and interviews with both established and emerging artists. (nic@kcsn.org)

KDVS 90.3 FM
University of California
14 Lower Freeborn Hall
Davis, CA 95616
530-235-6014
E-mail: musicdept@kdvs.org
Web: www.kdvs.org
Contact: Kris Nguyen, Zion Congrave-Wilson
Format: eclectic/freeform

KFJC 89.7 FM
Foothill College
12345 S. El Monte Rd.
Los Altos Hills, CA 94022
650-949-7260 Fax 650-948-1085
E-mail: gm@kfjc.org
Web: www.kfjc.org
Format: eclectic

KJAZZ 88.1 FM
California State University, Long Beach
1500 Cotner Ave.
Los Angeles, CA 90025
562-985-2999
Contact: Bubba Jackson, Program Dir.
E-mail: breakfastwithbubba@kkjz.org
Web: www.jazzandblues.org
Format: jazz & blues

KLBC.ORG
Long Beach City College
4901 E. Carson St.
Long Beach, CA 90808
562-938-4800
E-mail: purpose@klbc.org
Web: www.klbc.org
Format: eclectic

KOHL 89.3 FM
Ohlone Community College
43600 Mission Blvd.
Fremont, CA 94539
510-659-6221 Fax 510-659-6001
Web: www.kohlradio.com

KSCU 103.3 FM
Santa Clara University
500 El Camino Real, Ste. 3207
Santa Clara, CA 95053
Attn: Music Department
408-554-4907
E-mail: music@kscu.org
Web: www.kscu.org
Format: eclectic

KSBR 88.5 FM
Saddleback Community College
Student Services Center, Room 223
28000 Marguerite Pkwy.
Mission Viejo, CA 92692
949-582-4228
E-mail: jazziegirl.ksbr@gmail.com
Web: www.ksbr.net
Format: Jazz, Chill, Electronica

KSJS 90.5 FM
San Jose State University
Hugh Gillis Hall, Rm. 132
San Jose, CA 95192-0094
408-924-5757
E-mail: ksjs@ksjs.org
Web: www.ksjs.org
Format: eclectic

KSPC 88.7 FM
Pomona College
Thatcher Music Building
340 N. College Ave.
Claremont, CA 91711
909-621-8157
E-mail: md@kspc.org
Web: www.kspc.org
Format: eclectic/underground music

KUCI 88.9 FM
University of California, Irvine
c/o Music Director
P.O. Box 4362
Irvine, CA 92616
949-824-4582
E-mail: musicdir@kuci.org
Web: www.kuci.org
Format: eclectic

KXLU 88.9 FM
Loyola Marymount University
One LMU Dr., Malone 402
Los Angeles, CA 90045
310-338-5958, 310-338-2866
E-mail: christophkxlu@gmail.com
Web: www.kxlu.com
Contact: Christoph Neumann
Format: eclectic

KXSC 1560
USC
3607 Trousdale Parkway -
TCC B3 MC 3109
Los Angeles, CA 90089-3109
213-740-1486
E-mail: music@kxsc.org
Web: www.kxsc.org
Format: independent eclectic

KZSC 88.1 FM
University of California, Santa Cruz
1156 High St.
Santa Cruz, CA 95064
831-459-2811, 831-459-4036
E-mail: stationmanager@kzsc.org
Web: www.kzsc.org
Format: eclectic

KZSU 90.1 FM
Stanford University
P.O. Box 20510
Stanford, CA 94309
650-725-4868
E-mail: music@kzsu.stanford.edu
Web: www.kzsu.stanford.edu
Format: eclectic

UCLAradio.com
University of California, Los Angeles
Ackerman Grand Ballroom
310-825-9105, (business line)
310-825-6955
E-mail: info.uclaradio@gmail.com
Web: www.uclaradio.com
Format: college/eclectic

COLORADO

KCSU 90.5 FM
Colorado State University
LSC Box 13
Fort Collins, CO 80523
970-491-1695
E-mail: kcsumusic@gmail.com
Web: www.kcsufm.com
Format: eclectic

KGNU 88.5 FM & 1390 AM
4700 Walnut St.
Boulder, CO 80301
303-449-4885
Web: www.kgnu.org
Format: eclectic

KRCC 91.5 FM
Colorado College
912 N. Weber St.
Colorado Springs, CO 80903
719-473-4801
Web: www.krcc.org
Format: eclectic

KVCU 1190 AM
University of Colorado
Campus Box 207
Boulder, CO 80309
303-492-7405
E-mail: dj@radio1190.org
Web: www.radio1190.org
Format: eclectic

CONNECTICUT

WESU 88.1 FM
Wesleyan University
45 Broad St., 2nd Fl.
Middletown, CT 06457
860-685-7703
E-mail: wesumd@wesufm.org
Web: www.wesufm.org
Format: free form

WHUS 91.7 FM
University of Connecticut
Student Union Building, Room 412
2110 Hillside Rd., Unit 3008R
Storrs, CT 06269-3008
860-486-4007
E-mail: info@whus.org
Web: www.whus.org,
www.facebook.com/whusradio
Format: eclectic

WNHU-88.7 FM
University of New Haven
300 Boston Post Rd.
West Haven, CT 06516
203-479-8805
E-mail: Blane@nehaven.ed
Web: www.wnhu.net
Format: eclectic

WRTC 89.3 FM
Trinity College
300 Summit St.
Hartford, CT 06106
860-297-2439
E-mail: musicdirector@wrtcfm.com
Web: www.wrtcfm.com
Format: eclectic

WWUH 91.3 FM
University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
860-768-4703
E-mail: wwuh@hartford.edu
Web: www.wwuh.org
Format: world, women's, folk, polka, jazz, alt, classical, bluegrass, news, film, opera

COMPILED BY DENISE COSO

FLORIDA

WVFS 89.7 FM
Florida State University
420 Diffenbaugh Building
Tallahassee, FL 32304-1550
850-644-3871
Web: www.wvfs.fsu.edu
Format: eclectic

WVUM 90.5 FM
University of Miami
P.O. Box 2481919
Coral Gables, FL 33124
786-309-8861
Web: www.wvum.org
Format: indie

GEORGIA

WRAS 88.5 FM
Georgia State University
P.O. Box 4048
Atlanta, GA 30302-4048
404-413-1630
E-mail: azimitravich@gmail.com
Web: www.wras.org
Format: eclectic

WREK 91.1 FM
Georgia Tech Student Radio
350 Ferst Dr. N.W., Ste. 2224
Atlanta, GA 30332-0630
404-894-2468
E-mail: music.director@wrek.org
Web: www.wrek.org
Contact: Music Director
Format: eclectic

WUOG 90.5 FM
The University of Georgia
102 Tate Student Center
Athens GA, 30602
706-542-4567
E-mail: md@wuog.org
Web: www.wuog.org
Contact: Brett Bennett, Trevor Adams
Format: eclectic

HAWAII

KTUH 90.3 FM
University of Hawai'i
2445 Campus Rd.
Hemenway Hall, Ste. 203
Honolulu, HI 96822
808-956-7261
E-mail: md@ktuh.org
Web: www.ktuh.org/music
Format: all genres

IDAHO

KUOI 89.3 FM
University of Idaho
Student Union Building, 3rd Fl.
Campus Box 444272
Moscow, ID 83844-4272
208-885-6433
E-mail: eric@kuoi.org
Web: www.kuoi.com/index.html
Contact: Eric Marsh, Music Dir.
Format: eclectic

ILLINOIS

RADIO DEPAUL
DePaul University
2250 N. Sheffield Ave., Ste. 317
Chicago, IL 60614
773-325-7341
E-mail: radiodepaulmanagment@gmail.com
Web: www.radio.depaul.edu
Format: eclectic

WESN 88.1 FM
Wesleyan University
P.O. Box 2900
Bloomington, IL 61702
309-556-2634
E-mail: wesn@iwu.edu
Web: www.wesn.org
Format: free-form

WCRX 88.1 FM
Columbia College Chicago
33 E. Congress Pkwy.
Chicago, IL 60605
312-663-3512
E-mail: WCRXDJ@colum.edu
Web: www.colum.edu/academics/radio/wcrx
Format: eclectic

WHPK 88.5 FM
Reynolds Club
5706 S. University Ave.
Chicago, IL 60637
773-702-8424
E-mail: contact@whpk.org
Web: www.whpk.org
Format: eclectic

WZND 106.1 FM
Illinois State University
007 Fell Hall
Normal, IL 61790-4481
309-438-5491
E-mail: facultyadvisor@wznd.com
Web: www.wznd.com
Format: R&B and alt. rock

INDIANA

WFHB 91.3 & 98.1 FM
108 W. Fourth St.
Bloomington, IN 47404
812-202-6397
E-mail: wfhb@wfhb.org
Web: www.wfhb.org
Format: eclectic

WGRE 91.5 FM
DePauw University
609 S. Locust St.
Greencastle, IN 46135
765-658-4643
E-mail: wgre@depauw.edu
Web: www.wgre.org
Format: eclectic

WSND 88.9 FM
Notre Dame
O'Shaughnessy Hall, 4th Fl.
University of Notre Dame
Notre Dame, IN 46556
574-631-7342, 574-631-4069
E-mail: wsnd@nd.edu
Web: www.nd.edu/~wsnd
Format: classical

IOWA

KRUI-89.7 FM
University of Iowa
379 Iowa Memorial Union
Iowa City, IA 52242
319-335-7215
E-mail: krui.dj@gmail.com
Web: www.krui.fm/about/music
Contact: Music Director
Format: various rock/electronic/hip-hop, CMJ reporting

KANSAS

KJHK-90.7 FM
University of Kansas
1301 Jayhawk Blvd.
Lawrence, KS 66045
785-864-4745
E-mail: musicr@kjhk.org
Web: www.kjhk.org
Contact: Kayci Lineberger, Music Dir.
Format: eclectic

KSDB 91.9 FM
Kansas State University
105 Kedzie Hall
Manhattan, KS 66506-4701
785-532-0919
E-mail: programming@ksdbfm.org
Web: www.ksdbfm.org
Contact: Eric Nehm, Station Mgr.
Format: alternative/hip-hop

MARYLAND

WGTS 91.9 FM
Columbia Union College
7600 Flower Ave.
Takoma Park, MD 20912
301-891-4200, 800-700-1094
Web: www.wgts919.com
Format: Christian

MASSACHUSETTS

BIRN - Internet Radio
MS-150, Berklee College of Music
1140 Boylston St.
Boston, MA 02215
617-747-8538
E-mail: info@thebirn.com
Web: www.thebirn.com
Format: eclectic

WCFM 91.9 FM
WCFM Williamstown 91.9 FM
Paresky Ctr.
Williamstown, MA 01267
413-597-2373, 413-597-2197 (DJ)
E-mail: WCFMemd@gmail.com
Web: www.wcfm.williams.edu
Format: eclectic

WERS 88.9 FM
Emerson College
120 Boylston St., 4th Fl.
Boston, MA 02116
617-824-8084
E-mail: info@wers.org
Web: www.wers.org
Format: eclectic

WHRB 95.3 FM
Harvard College
389 Harvard St.
Cambridge, MA 02138-3900
617-495-9472
E-mail: pd@whrb.org
Web: www.whrb.org
Format: eclectic

WMBR 88.1 FM
Mass. Institute of Technology
3 Ames St.
Cambridge, MA 02142
617-253-4000
E-mail: music@wmbr.org
Web: www.wmbr.org
Format: eclectic

WMFO 91.5 FM
Tufts University
P.O. Box 53065
Medford, MA 02155
617-627-3800
Web: www.wmfo.org
Format: eclectic

WMUA 91 FM
University of Massachusetts
105 Campus Center
Amherst, MA 01003
413-545-2876
E-mail: music@wmua.org
Web: www.wmua.org
Contact: Chloe Doyle, Music Dir.
Format: eclectic, college, public, non-commercial, etc.

WTBU 640 AM/89.3 FM
Boston University
640 Commonwealth Ave.
Boston, MA 02215
617-353-6400
E-mail: info@wtburadio.com
Web: www.wtburadio.org
Format: eclectic

MICHIGAN

WCBN 88.3 FM
University of Michigan
515 Thompson St.
Student Activities Bldg.
Ann Arbor, MI 48109-1316
734-763-3501
E-mail: music@wcbn.org
Web: www.wcbn.org
Format: free form

WDBM 89 FM
Michigan State University
G-4 Holden Hall
234 Wilson Rd.
East Lansing, MI 48825
517-884-8989
E-mail: manager@impact89fm.org
Web: www.impact89fm.org
Format: alt-rock

WDET 101.9 FM
Wayne State University
4600 Cass Ave.
Detroit, MI 48201
313-577-4146 Fax 313-577-1300
E-mail: wdetfm@wdet.org
Web: www.wdetfm.org
Format: eclectic

WKAR 90.5 FM
Michigan State University
Communication Arts & Sciences Bldg.
404 Wilson Rd., Room 212
East Lansing, MI 48824
517-884-6990
E-mail: CAROLopedia@wkar.org
Web: www.wkar.org
Format: new age, world, folk, classical

MISSOURI

KCOU 88.1 FM
2500 MU Student Center
Columbia, MO 65201
972-207-6715
E-mail: md@kcou.fm
Web: www.kcou.fm
Contact: Evan Campbell, Music Dir.
Format: alt. rock

KMNR 89.7 FM
University of Missouri
218 Havener Center
Rolla, MO 65409
573-341-4272
E-mail: stationmanager@kmnr.org
Web: www.kmnr.org
Format: free form

KWUR 90.3 FM
Washington University
Campus Box 1205
One Brookings Dr.
St. Louis, MO 63105
314-935-5952
E-mail: music1@kwur.com
Web: www.kwur.com
Contact: Jerik Leung, Music Dir.
Format: eclectic

NEW JERSEY

WBZC 88.9 FM
Burlington County College
601 Pemberton Brown Mills Rd.
Pemberton, NJ 08068
609-894-9311 Ext. 1784
E-mail: jvarga@bcc.edu
Web: www.z889.org
Contact: Jason Varga, Program Director
Format: indie rock

WFMU 91.1 FM
P.O. Box 2011
Jersey City, NJ 07303-2011
201-200-9368
Web: www.wfmu.org
Contact: Brian Turner, Station Director
Format: eclectic

WPRB 103.3 FM
30 Bloomberg Hall
Princeton University
Princeton, NJ 08544
609-258-1033
E-mail: program@wprb.com
Web: www.wprb.com
Contact: Harrison Waldon, Program Dir.
Format: rock, folk, jazz, blues, classical

WRSU 88.7 FM
Rutgers University
126 College Ave.
New Brunswick, NJ 08901
732-932-7802 Ext. 12
E-mail: music@wrsu.rutgers.edu
Web: www.wrsu.org
Contact: Geoff Pape, Music Dir.
Format: eclectic

WTSR 91.3 FM
The College of New Jersey

P.O. Box 7718
Ewing, NJ 08628
609-771-2420
E-mail: music@wtsr.org
Web: www.wtsr.org
Format: college, metal, folk, blues

NEW MEXICO

KUNM 89.9 FM
University of New Mexico
MSCO6 3520, Onate Hall
1 University of New Mexico
Albuquerque, NM 87131-0001
505-277-5615, 877-277-5615
E-mail: mfinch@kunm.org
Web: www.kunm.org
Format: eclectic

NEW YORK

WBAR 87.9 FM
Barnard College
3009 Broadway
New York, NY 10027-6598
212-854-4773
E-mail: collegerock@wbar.org
Web: www.wbar.org
Contact: various depending on genre
Format: free-form, non-commercial

WDWN 89.1 FM
Cayuga Community College
197 Franklin St.
Auburn, NY 13021
315-255-1743 Ext. 2282
E-mail: keeler@cayuga-cc.edu
Web: www.wdwn.fm
Format: college alternative

WFUV 90.7 FM
Fordham University
441 E. Fordham Rd.
Bronx, NY 10458-9993
718-817-4550
E-mail: musicdept@wfuv.org
Web: www.wfuv.org
Format: eclectic

WICB 91.7 FM
Ithaca College
92 WICB
118 Park Hall
Ithaca, NY 14850
607-274-3217
E-mail: music@wicb.org
Web: www.wicb.org
Format: eclectic

WNYU 89.1 FM
5-11 University Pl.
New York, NY 10003
212-998-1658
E-mail: music@wnyu.org
Web: www.wnyu.nyu.edu
Contact: Tyler Maxin
Format: eclectic

WRHU-88.7 FM
Hofstra University
111 Hofstra University
127 Dempster Hall
Hempstead, NY 11549
516-463-6773
E-mail: programming@wrhu.org
Web: www.wrhu.org
Contact: Bernie Dennier, Station Mgr.
Format: eclectic

WRPI 91.5 FM
Rensselaer Polytechnic Institute
1 WRPI Plaza
Troy, NY 12180-3590
518-276-2648
E-mail: wrpi-md@rpi.edu
Web: www.wrpi.org
Contact: Alex Gemmell, Head Music Dir.
Format: eclectic

WRUR 88.5 FM
University of Rochester
P.O. Box 30021
Rochester, NY 14614
585-275-9787
E-mail: music@wrur.org
Web: www.wrur.org
Format: AAA, eclectic

WVKR 91.3 FM
Vassar College
Box 726
124 Raymond Ave.
Poughkeepsie, NY 12604-0726
845-437-5476
E-mail: wvkrmd@vassar.edu
Web: www.wvkr.org
Contact: Brendon Kiernan, James Fast
Format: eclectic

NORTH CAROLINA

WKNC-88.1 FM
North Carolina State University
343 Witherspoon Student Center
Campus Box 8607, Ste. 343
Raleigh, NC 27695-8607
919-515-2401
E-mail: pd@wknc.org
Web: www.wknc.org
Contact: Jake Phillips
Format: eclectic

WRVS 89.9FM
Elizabeth State University
1704 Weeksville Rd.
Elizabeth City, NC 27909
252-335-3517 Ext. 3, 800-868-4491
E-mail: rmjones@ecsu.edu
Web: www.ecsu.edu/wrvs
Contact: Randy Jones, Program Dir.
Format: jazz, R&B, gospel

WXDU 88.7 FM
Duke University
P.O. Box 90689
Durham, NC 27708
919-684-2957
E-mail: music@wxdu.org
Web: www.wxdu.duke.edu
Format: eclectic

WXYC 89.3 FM
University of North Carolina
CB 5210 Carolina Union
Chapel Hill, NC 27599
919-962-8989
E-mail: info@wxyc.org
Web: www.wxyc.org
Contact: Jonathan Woollen
Format: eclectic

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WBWC 88.3 FM
275 Eastland Rd.
Berea, OH 44017
440-826-7486
Web: www.wbwc.com
Format: alt-rock

WCSB 89.3 FM
3100 Chester Ave., 4th Fl.
Cleveland, OH 44115
E-mail: director.wcsb@gmail.com
Web: www.wcsb.org
Contact: Jack Curran
Format: free form

WYSO 91.3 FM
Antioch University Midwest
150 E. S. College St.
Yellow Springs, OH 45387
937-767-1383
E-mail: niki@wyso.org
Web: www.wyso.org
Contact: Niki Dakota, Music Dir.
Format: eclectic

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503-768-7104
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Web: www.college.lclark.edu/student_life/klc_radio

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P.O. BOX 751
Portland, OR 97207
503-725-4071
E-mail: music@kpsu.org
Web: www.kpsu.org
Contact: Lanny Lieu
Format: eclectic

KWVA 88.1 FM
University of Oregon
P.O. Box 3157
Eugene, OR 97403
541-346-0645
E-mail: music@kwvaradio.org
Web: www.kwvaradio.org
Contact: Taylor Jones, Andrew Rogers
Format: eclectic

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Wilkes University
84 W. S. St.
Wilkes Barre, PA 18701
570-408-2908
E-mail: kristen.rock@wilkes.edu
Web: www.wclh.org
Contact: Kristen Rock
Format: eclectic

WERG 90.5 FM
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109 University Sq.
Erie, PA 16541
814-459-9374
E-mail: griswold002@knights.ganon.edu
Web: www.wergfm.com
Contact: Sam Griswold, Music Director
Format: eclectic

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Fighting Scots Radio
Edinboro University of Pennsylvania
Earley Hall
814-732-2889
Web: www.facebook.com/wfseradio
Format: alt-rock

WKDU 91.7 FM
Drexel University
3210 Chestnut St.
Philadelphia, PA 19104
215-895-2082
Web: www.wkdu.org
Format: free form

WPTS 92.1 FM
University of Pittsburgh
411 William Pitt Union
3959 Fifth Ave.
Pittsburgh, PA 15260
412-383-9787
E-mail: music@wptsradio.org
Web: www.wpts.pitt.edu
Contact: Max Datner
Format: eclectic

WRCT 88.3 FM
1 WRCT Plaza
5000 Forbes Ave.
Pittsburgh, PA 15213
412-621-9728
E-mail: info@wrct.org
Web: www.wrct.org
Format: eclectic

WQHS
University of Pennsylvania
Hollenback Center 504
3000 S. St.
Philadelphia PA 19104
215-898-3500
E-mail: programdirector@wqhs.org
Web: www.wqhs.org
Format: eclectic

TENNESSEE

WMTS 88.3 FM
Middle Tennessee State University
1301 E. Main St., Box 58
Murfreesboro, TN 37132
615-898-5051
E-mail: music@wmts.org
Web: www.wmts.org
Contact: David Lannom
Format: eclectic

WRVU 91.1 FM
Vanderbilt University
P.O. Box 9100, Station B
Nashville, TN 37235
615-322-7625
E-mail: wrvumd@gmail.com
Web: www.wrvu.org
Contact: Nick Kline
Format: eclectic

WUTK 90.3 FM
University of Tennessee, Knoxville
P105 Andy Holt Tower
Knoxville, TN 37996
865-974-2229
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Web: www.wutkradio.com
Format: eclectic

TEXAS

KSAU 90.1 FM
Stephen F. Austin State
P.O. Box 13048
Nacogdoches, TX 75962
936-468-4000
Web: www2.sfasu.edu/ksau
Contact: Joey Sepniewski, Station Mgr.
Format: eclectic

KTCU 88.7 FM
Box 298020
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817-257-7631
E-mail: ktcu@tcu.edu
Web: www.ktcu.tcu.edu
Format: classical, modern rock, Americana

KTRU 91.7 FM
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Houston, TX 77251-1892
Web: www.ktru.org
Format: eclectic

KVRX 91.7 FM
Student Radio c/o UT
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512-495-5879
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Web: www.kvrx.org
Contact: Corey Hill
Format: eclectic

WASHINGTON

KAOS 89.3 FM
The Evergreen State College
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360-867-5267
E-mail: kaos_music@evergreen.edu
Web: www.kaosradio.org
Contact: Nicki Thompson, Music Director

KCWU 88.1 FM
Attn: Music Department
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Web: www.indie1031.com
Contact: Penelope Wakeman, Station Mgr.

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Contact: Joel Denver
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Web: www.americanamp.com
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Contact: Paul Loggins
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615-776-2060
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Contact: Bill Wence
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1828 Broadway, 2nd Fl.
Santa Monica, CA 90404
310-998-8305
E-mail: airplay@radio-media.com
Web: www.radio-media.com
Styles/Specialties: All except classical

EVOLUTION PROMOTION
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Wilmington, MA 01887
978-658-3357
E-mail: info@evolutionpromotion.com
Web: www.evolutionpromotion.com

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Styles/Specialties: all styles and genres

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E-mail: xmruff@comcast.net
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Contact: Marko Babineau, Austin Keyes
Styles/Specialties: rock, active rock, modern rock, see website for new phone numbers
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Contact: Larry Weir

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Web: www.pinchhit.com
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Styles/Specialties: guitar-oriented rock, pop, specializing in national radio promotion, distribution and press campaigns

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Boston, MA 02205
617-517-4198

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Web: www.flanaganpromotions.com
Contact: Jon Flanagan
Styles/Specialties: AAA, modern rock, commercial & college radio and retail promotions

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Specialties: Management, Marketing and Promotion

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Temecula, CA 92592
951-303-9506
E-mail: sweeney@timsweeney.com
Web: www.tsamusic.com
Contact: Tim Sweeney
Styles/Specialties: all styles

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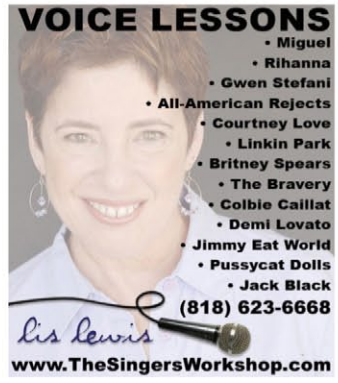
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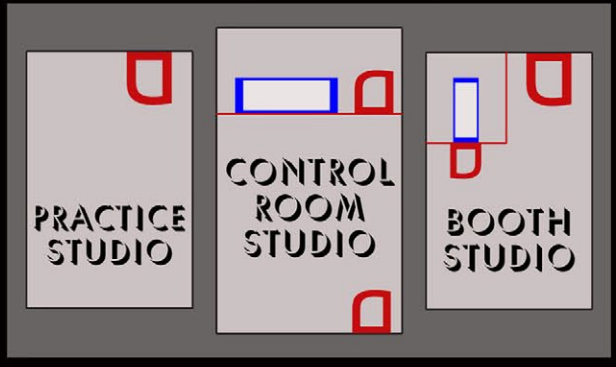
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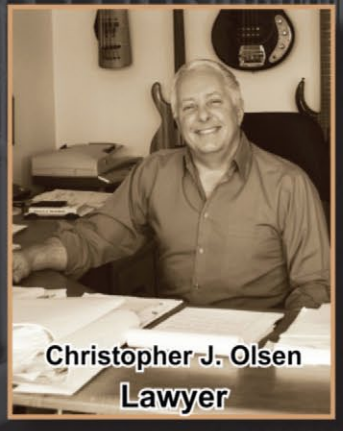
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Maximize Your Radio Promotion

Radio Promotion is the process of soliciting your music to radio stations to get airplay, to build professional relationships and to make fans. College radio stations, commercial specialty shows (the "locals only" type shows on commercial stations at the end of the week), web radio stations and satellite radio stations are all great places for independent musicians to promote their music. What follows is a dozen tips that can help you to maximize your next radio promotion campaign.

1. Create a Contact List: Create a target station list of all radio mediums by using Radio-Locator (radio-locator.com), Indie Bible (indiebible.com), Live365 (live365.com) and, of course, *Music Connection* magazine (musicconnection.com/industry-contacts). Write down the station name, show name, DJ, submission policy, "call time" (the time the DJ accepts calls) and email.

2. Prepare the Materials: Prepare the proper materials for your campaign including a broadcast quality master (CD or MP3), a "one sheet" that includes important information (such as your name, picture, brief bio and your accomplishments) and a short note or cover letter or email indicating your objectives for sending your music.



3. Follow Up: Call or email the station one week after sending your music to see if they received it and ask for feedback. Be prepared to call back or write repeatedly to reach the DJ or music director. Also be patient and be extremely nice. This is a very important step in the process.

4. Send a "Thank You" Note: If your music gets played, send the DJ a "Thank You" card for adding your music, and let him/her know that you really appreciate his/her support.

5. Ask for Testimonials: Request positive quotes from the DJ about your music to use in your promotional packets and websites. A testimonial that reads: "Jason Bentley of KCRW calls us the next big thing!" can look quite impressive in a bio posted on your website.

6. Schedule an Interview: Schedule live station interviews and station performances. I have found college radio stations particularly interested in interviewing new local bands. The promotion generated from such a visit may even lead to performing live at one of the school's upcoming events.

7. Offer Giveaways: Offer records, merchandise and concert tickets that the DJ can give away on his/her show. I have found web and college radio station DJs totally open to doing this. Giveaways can help spread the word of mouth about your band and help get a few more people to your shows.

8. Send Station IDs: Send in pre-recorded "station identifications" (e.g., "This is John Doe and you're listening to KXLU."). DJs typically get a kick out of station IDs and will often play them while on air. The more times that your name is mentioned, the greater your brand recognition.

9. Record a Station Drop: You can provide stations with pre-recorded "station drops" (where you re-mix a song to include a specific station's call letters or DJ's name). While this is an older example, I can't forget when Nelly dropped his song "Hot in Here" for Power 106 in Los Angeles, re-wording the line: "Got Off The Freeway, Exit 106 and parked it" to something like "Got Off Freeway 101, Exit Power 106 and rocked it." The DJs loved it so much, they played the song two times in a row on their morning show.

10. Invite the DJ: Invite the DJ to your shows as a guest. I remember the Los Angeles indie band Death To Anders telling me about how cool Kat Corbett of KROQ's *Locals Only* was when they approached her in a Silver Lake club and asked her to come out to their show. Hey, sometimes you just have to put yourself out there and ask.

11. Ask the DJ to MC a Show: Should you be able to get a local DJ to take you up on your offer to come out to your show, you might even pitch them one step further—to come up on stage and introduce your band. This can immediately boost your credibility.

12. Get Fans To Call: Ask your fans to listen to the station and to inquire about your music when they hear it. Just be sure that this is done organically (meaning that your fans don't call non-stop for one day requesting your single and then stop. The station will know that you put your fans up to it and may even become annoyed with you).

Overall, remember that your promotional goals for radio should be to form long-term relationships that can lead to other promotional opportunities. DJs and other radio personnel are known to refer bands to important contacts, like other radio DJs, local club bookers and owners of mom-and-pop retail stores. They also go on to work at commercial stations, and this might be an "in" for you down the road. I call this creating the "clique of the future" and sealing your fate.

As English author Samuel Butler once said, "The future is purchased by the present." Cheers and good luck.

BOBBY BORG is the author of *Music Marketing For The DIY Musician: Creating and Executing a Plan of Attack On A Low Budget* (September 2014). Full of great tips, the book is available on the Hal Leonard website under "Trade Books," bit.ly/1po5FyO (ISBN: 9781480369528); AMAZON amzn.to/X4Fwst; or Bobby Borg (bobbyborg.com).

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