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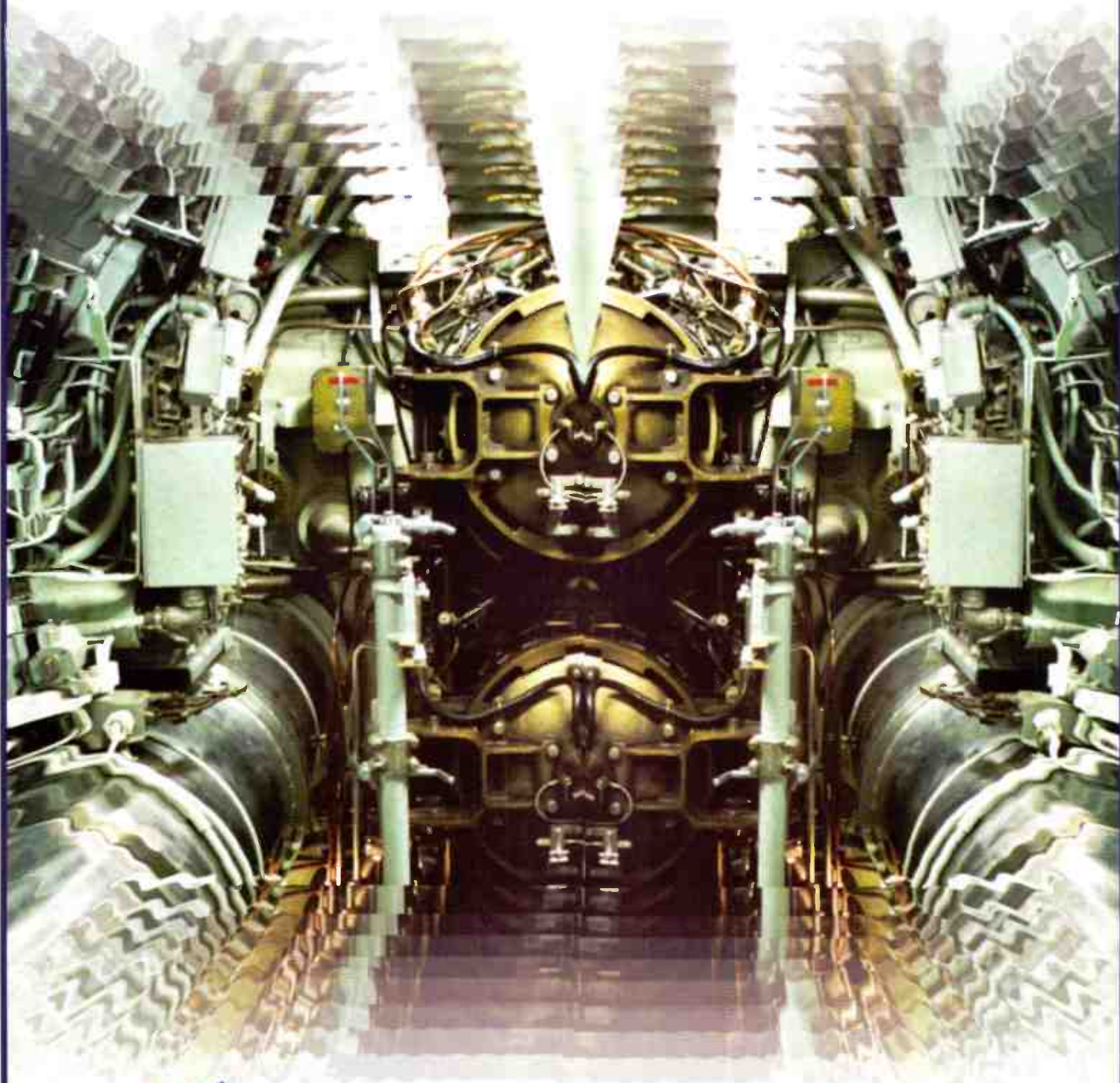
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Cover Stories



COVER PHOTO AND INSIDE BY: CINDY FREY

Mastodon

Acclaimed by the likes of *Alternative Press* and *Rolling Stone* ("Best metal band of their generation") and having just garnered their second Grammy nomination, Mastodon help us kick off 2012 with an exclusive Q&A. We discover how this unique band attained success and how they've re-imagined their music and image for the new Top 10 album, *The Hunter*.

36 By Oscar Jordan

Label Reps Sound Off!

As the music business continues to transform, so does the role of the label and its A&R staff. What kinds of acts do labels expect to sign in 2012? Will specific genres be more signable? Here's a peek into the minds of talent scouts as each reveals his work process and music preferences.

By Bernard Baur



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Directory of A&R Reps



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To begin each year, *Music Connection* delivers a directory that every ambitious musician needs—a completely updated and expanded list of label reps who sign new talent. This unique hit-list puts the names, numbers and addresses of major and indie-label talent-scouts at your fingertips.

Compiled By Denise Coso

Directory of Music Attorneys

As legal contracts get thicker, an artist must rely on an informed attorney to make smart career choices. Using *MC's* exclusive, updated directory, anyone can find and engage the best legal minds in the industry.

Compiled By Denise Coso



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Eventbrite:

This inventive tech company offers artists and bands a way to get the word out in a major way.

By Kim Mack

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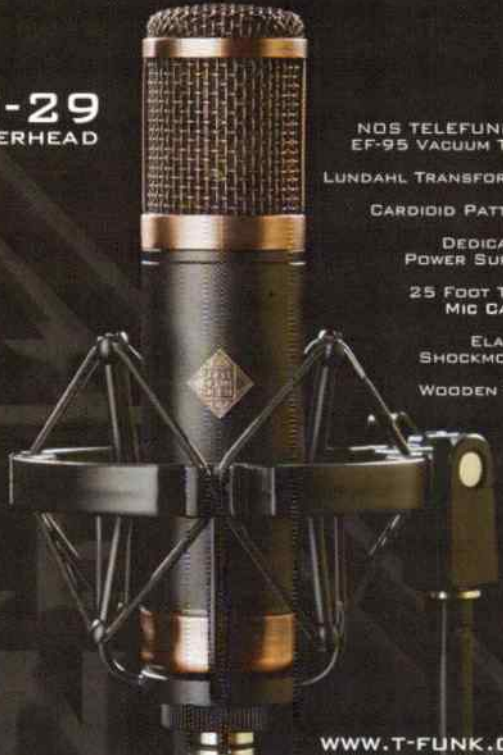
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CLOSE-UP



Los Angeles Drum Services

I-r: Bobby Boos & Chris Achzet

By Jonathan Widran

In 2008, a year before the end of his 20-year tenure as North American Artist Relations Manager for Sabian Cymbals, Bobby Boos began working toward his goal of launching a studio dedicated to rehearsal, recording and video for drummers. He reconnected later with friend Chris Achzet, 24-year touring drum-tech for everyone from Madonna to Black Sabbath.

Eager to get off the road, the two realized their contacts and experience in the drum world complemented each other's. As the project grew, Boos' concept evolved into a full drum services company with the studio being another facet of the larger services picture. Creating a professional atmosphere for drummers, they launched Burbank, CA, based Los Angeles Drum Services (<http://losangelesdrumservices.com>). Their most renowned clients include Brian Frasier Moore (Christina Aguilera, Madonna), Taku Hirano (Michael Jackson/Cirque "Immortal"), Keith Harris (Black Eyed Peas), Kevin Ricard (Tonight Show) and Ray Luzier (Korn) to name a few.

"We made clear from the start that this is a creative space dedicated to drummers," says Boos. "Our clients like the fact we offer many different services and, we keep their time and work here confidential and low key. We were thinking of waiting to launch until we had more studio rooms built, though opted to start small and grow. Our broad list of musician and manufacturer contacts was a starting point, and from there we have had strong word of mouth."

LA Drum Services (LADS) also handles endorsement issues for its clients as it pertains to equipment procurement. A client will drop their kit at LADS for service. LADS determines the scope of work required, providing a detailed report for the artist. Achzet and Boos do the work or may send it out to, say, Drum Workshop for a more detailed shell reconditioning (edges, new lugs, mounts etc). "Our relationship with the manufacturers allows us to work quickly and efficiently," says Boos. Every piece of gear is cataloged into a computerized manifest so we can track when and where it's coming/going and who is responsible. It's about responsibility so we take it one step further than anyone else has done...we call it 'Gear Management.'"

Because most touring drummers get their kits free from the manufacturer, they often don't pay attention to how their gear is handled. A key part of LADS's business is ensuring that they are taken care of and that the gear is where it's supposed to be when needed. Achzet also builds custom drum racks, including the one to be used on the 2012 Madonna tour.

LADS has two executive offices that can be used by musical instrument manufacturers as a home base as well. Drummers looking to showcase and teach can also take advantage of the facility's 8x16 ft. stage, designed for equipment demos and perfect for conducting drum clinics.

Chris Achzet and Bobby Boos have a combined 50 years in the professional drumming arena. In his time with Sabian Cymbals, Boos equipped and advised some of the world's leading recording and rehearsal studios, backline companies, collaborated with greats like Chester Thompson, Mike Portnoy, Chad Smith and scores of others. He began his career drumming, recording and touring professionally for 14 years supporting bands that included Journey, Jefferson Starship and Gregg Allman.

Achzet's 24 years of experience in drums, backline, production management and touring includes working with the proverbial who's who of legendary and contemporary artists: Rihanna, Madonna, Stevie Wonder, Christina Aguilera, Cher, Jewel, Peter Frampton, Black Sabbath, Heart, Cheap Trick, Toto, Pink Floyd, Van Halen, Rolling Stones, and Bon Jovi.

Boos says, "Because Drummers are always in the hot seat, overseeing what's happening every night, drummers naturally 'get it'. Though by nature drummers are extremely competitive, they maintain a camaraderie like that of no other group of musicians, so they become part of a community. It's very gratifying to offer our fellow musicians a place where they can store and rehearse in private and have access to our laundry list of services. To work with drummers of this caliber is always an incredibly fulfilling experience. With Chris and my combined history, it's easy for us to make our clients feel they have found their home."

Contact Los Angeles Drum Services, 800-686-3096

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Antony Bruno
Community Manager
digitalmusic.org

Music business association NARM (National Association of Recording Merchandisers) has announced the appointment of **Antony Bruno** to Community Manager of digitalmusic.org, the virtual home of NARM's digital initiatives. Bruno was previously Executive Director of Content & Programming, Digital/

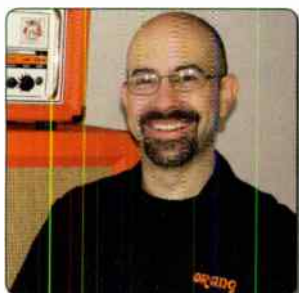
Mobile at *Billboard*, where he spent seven years reporting on the intersection of new media and music. Now, Bruno brings his extensive experience to digitalmusic.org, where he will help facilitate the complex conversations and cooperation necessary for businesses to flourish in today's rapidly changing music industry. He will continue to be based in Denver, CO. Contact Bruno directly, antony.bruno@digitalmusic.org.



Heather McBee
VP, Artist Dev./Marketing/Web
Sony Music Nashville

Sony Music Nashville has named **Heather McBee** Vice President, Artist Development/Marketing & Web Initiatives. Most recently VP, Digital Business for Sony Music Nashville, McBee began her career by interning with Sony while attending Nashville's Belmont University. After graduation,

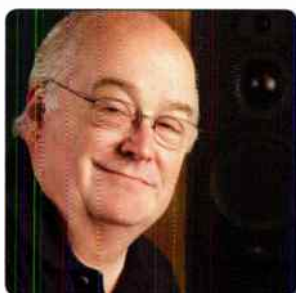
she joined BNA Records in 1993 and by '97 had been named to oversee the label's growing research and digital initiatives. As VP, Artist Development/Marketing & Web Initiatives, McBee will provide leadership in the development and execution of strategic and tactical marketing campaigns for her assigned artists in collaboration with promotion, media, creative and sales staff. Contact allen.brown@sonymusic.com for more.



Derek Carvotta
Sales Representative
Orange Amplification

Orange Amplification has expanded its U.S. sales team with the appointment of **Derek Carvotta**, following continued growth in their American sales. As an Inside Sales Representative, Carvotta will provide additional support for Orange, growing its US dealer base. Carvotta brings five years of industry

experience and has extensive retail knowledge, having previously been manager of Metro Atlanta music retailer, Atlanta Music Brokers. Managing Director Damon Waller commented on the appointment, "With a strong background in sales, marketing and project management as well as being a proficient musician, Carvotta makes a great addition to the team." Contact Carvotta directly at derek@orangeamps.com.



Glenn Meadows
Mastering Engineer
Mayfield Mastering

Acclaimed mastering engineer **Glenn Meadows** has joined Nashville, TN's **Mayfield Mastering**, bringing more than four decades of award-winning expertise to the Berry Hill neighborhood facility. As a two-time Grammy winner and former owner and chief mastering engineer of Nashville's iconic Masterfonics Studios,

Meadows' resume includes Merle Haggard, Patsy Cline, Conway Twitty, George Strait, Vince Gill, Alabama, Shania Twain, Randy Travis, Reba McEntire, Steely Dan and hundreds more. Meadows joined Mayfield Mastering owner and head engineer John Mayfield at the Berry Hill facility after nearly a decade of working in a private Nashville label environment. Contact the facility at 615-383-3708 or info@mayfieldmastering.com.



Mike Goldsmith
Director of Talent
Nederlander Concerts

Alex Hodges, CEO of **Nederlander Concerts**, the preeminent operator and programmer of several venues in California, announced that **Mike Goldsmith** has been tapped as Director of Talent for City National Grove of Anaheim, effective immediately. Goldsmith will book and promote live en-

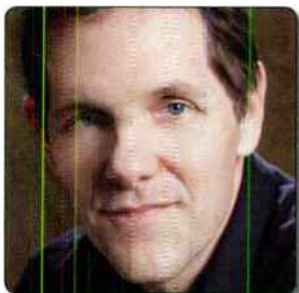
tertainment for the venue, which is exclusively managed, operated and booked by Nederlander Concerts. He will also book talent for Nederlander's roster of award-winning venues and third party venues throughout the Western United States. Goldsmith worked for Concerts West/AEG Live as Tour Director where he booked tours across North America. For more info, contact Vanessa Kromer at vkromer@nederlander.com.



David Iscove
Chair, Apps/Music/Gaming
digitalmusic.org

Digitalmusic.org, the virtual home of music business association NARM's digital initiatives, announced that **David Iscove** has been named Chair of its Apps, Music & Gaming Work Group, which engages gaming companies and app developers to create better systems to include music in their products and to

facilitate relationships for advance content licensing. Iscove is the Director of EMI North America's Works Hub Initiative, the company's archival digitization strategy for both catalog and frontline assets. He previously worked at Activision Publishing as Senior Audio Assets Specialist for the *Guitar Hero*, *DJ Hero* and *Band Hero* video game franchises. Contact laurie@jaybirdcom.com for more information.



Norbert Nix
Vice President
Columbia/BNA Promotion

Norbert Nix will assume the post of Vice President, **Columbia/BNA Promotion**, as announced by Skip Bishop, Senior Vice President, Promotion, Sony Music Nashville. Most recently Director, National Promotion, RCA Nashville, Nix joined the RCA Nashville team in July of 2006 and remains based in Nashville, where

he reports directly to Bishop. As Vice President, Nix will be responsible for the development, implementation and supervision of the strategic and tactical radio promotional plans for artists on both the Columbia Nashville and BNA Records imprints. Contact Ann Inman, 615-301-4300, ann.inman@sonymusic.com, for more information.



Thor Steingraber
Vice President, Programming
Music Center

Music Center has announced the appointment of **Thor Steingraber** to Vice President of Programming, effective immediately. Steingraber comes to the Music Center from the Kimmel Center for the Performing Arts in Philadelphia, PA, where he served as Senior Vice President, Strategy and Planning. In

his new role, Steingraber will have overall strategic and operational responsibility of the programming effort for the Music Center designed to complement the varied programs of Music Center's Resident Companies. For further details on this appointment, contact Regena Combs at rcombs@musiccenter.org.

Audio-Technica AT4081



Audio-Technica's rethinking of the design, application and the traditional "role" of ribbon microphones is fully realized with their new AT4080 and AT4081 microphones. These ruggedized mics are hand-built using a proprietary design and are usable anywhere condenser or dynamics are normally used including live sound.

The pencil-style AT4081 (pictured) and the more expensive, suspension-cradled AT4080 have figure-of-eight polar patterns and are both side-address models, creating the smooth, warm and natural sound of classic ribbon mics but adding a new level of sonic detail and clarity especially noticeable on the reproduction of percussive transients. Both mics have active electronics that require phantom powering and both have dual-ribbon elements for higher output level.

I received an AT4081 for review and it immediately went up against condenser mics I found in the mic locker. The 4081 was always true to the source I was recording—provided I accurately positioned it. Since a well-designed ribbon mic like the AT4081 is very sensitive to every nuance available to it, I did have to make a couple more trips out to the studio to tweak its final position than I might do when placing other microphones, but it was worth it.

On vocals it was great for singers who sing close to the mic, where the proximity effect DOESN'T help them. With windscreen in place, I told the singer to try and project his voice at the mic's center, which worked great. I got a natural and warm sound with a "condenser-like" top end.

The AT4081 is \$895 MSRP and includes a foam windscreen, handy mic clip and a see-through protective element sheath. See <http://audio-technica.com>.



Softube Summit Audio TLA-100A Compressor Plug-in

Softube has the *Summit Audio TLA-100A* compressor plug-in for native platforms—that's VST/VST3/AU/RTAS and in both 32 & 64-bit versions. Having used the original tube/solid-state leveling amplifier, I was wondering when it would come out as a plug-in because I never got enough of its awesome sound.

After I installed the software, I checked the way it worked in both *Pro Tools HD* (32-bit) and *Logic 9 Pro* (64-bit). I found it to sound incredible running in either platform—soft knee compression is so valuable for reigning in levels in a smooth and not overly "strict" way. The plug-in loads almost instantly and has the same kind of refined and professional "adjustability" as the hardware original.

I got right into using the *TLA-100A* on a lead vocal just as I would with the hardware unit. I arrived at using both the fastest attack and release time settings for my singer with about 3 to 6dB of compression indicated. I was able to have the vocal upfront in the mix but without sounding overpowering and too loud. I then decided on a rougher vocal tone by setting the Saturation control just past the Normal position with the yellow LED peak indicator only occasionally lighting up. I found the *TLA-100A*'s large VU meter to work realistically and the *Wet/Dray* parameter a great way to control the sound of a totally "crush" audio track by mixing back some of the dry signal to regain clarity.

The Softube *Summit Audio TLA-100A* also has a low cut side chain filter that "fools" it into compressing the low frequencies less and allowing for more compression of the rest of the frequencies—a brilliant feature.

For information, visit <http://mvproaudio.com/dealers.html>. A fully functional 20-day demo can be downloaded from <http://softube.com>.

Carl Martin Blue Ranger Texas Blues Pedal

The Blue Ranger is the latest in CM's Vintage line of mid-priced pedals. Most pedals in this line sell for well under \$200 and are built to the same high standards as CM's Pro line which cost much more. Blue Ranger was inspired by Carl's visit to Stevie Ray Vaughn's statue in Austin, TX. It has a "dual-clip" circuit to keep the sound un-muffled and clear at all settings.

We tried two amps and two different guitars. They were: a Boogie MK IIC+ and a Dumble Overdrive Special both set clean and Hamilton Deluxe (Strat style) and vintage '50s Fender Strat guitars.

The controls are Level for output level and Drive to adjust overdrive over an extremely wide range—go anywhere from a slightly dirty clean to a blues breakup crunch and then on to a super-saturated lead sound full of sustain.

The Blues Ranger's Tone control is a high cut filter and dials in the overall timbre of the sound depending on your guitar's tonality and whether you're using single coils or humbuckers. This pedal "lives" in the Tube Screamer universe with a good dose of mid-range "nose" in most settings. With Drive at maximum, the sound fills back out again with top and bottom in a better way than a typical tube screamer pedal. At these settings, you're standing at the gates of the Metal arena.

We liked this pedal because it has a Texas Blues sound and is great for Classic Rock tones—much like a Blackface Fender amp when cranked. The Blue Ranger employs a true bypass switch with no buffering stage. Blue Ranger sells for \$193 MSRP. For more information, check out http://carlmartin.com/product_blue_ranger.htm.



Equator Audio D5 Studio Monitor

It's about time Equator Audio Research offered worthwhile small powered coaxial studio monitors—they are most qualified to manufacture them based on their experience with full-size coaxial studio speaker systems. The new D5 Direct Field studio monitors are small—9.75 x 7 x 8.5-inches, yet voiced properly enough to be called reference studio monitors.

The front ported all wood cabinet has a 5.25-inch polypropylene woofer with a coaxially mounted 1-inch silk dome tweeter. Frequency response is rated at 53Hz to 20kHz and they have a Class-D digital amplifier with 100-watts of power (2 x 50w RMS). The D5's rear panel has both XLR and TRS input jacks, a variable level control, and the three-position boundary rotary switch lets you tailor the speaker's frequency response predicated upon where you place them in your listening space.

Besides the luxury of being self-powered, they are truer sounding than my small (non-powered) 4-inch cubes and don't have the mid-range honk of my antique Yamaha NS10Ms. When checking recording and mixing quality, my previous pair of small powered near fields lacked mid-range detail because the top and bottom end is emphasized. The majority of the sound in pop music mixing is in the mid frequency range and the D5s make the perfect "microscope" to inspect it.

Right now the D5s sell for under \$300 per pair online, factory direct. Visit <http://equatoraudio.com> for more information.





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All four new models in the JHAudio PRO Series feature the company's proprietary precision-balanced armatures and three-way crossovers for the lowest possible distortion. The four models are: JH10X3 PRO at \$799 with separate low, mid and high frequency drivers; at \$850 you get the JH11 PRO with dual LF drivers and a single mid-range and HF drivers; the JH13 PRO sells for \$1,099 and it's a six-driver model that features dual low, mid and high range drivers; and the JH16 PRO has double dual low frequency drivers, single dual mid and single dual high frequency drivers all channeled through three bore holes to you. These go from 10Hz to 20kHz, retail for \$1,149 and are the first eight-driver units ever made.

I received a pair of JH16 PROs for review and after I had my in-ear impressions made I was amazed at how good they sound. I've been utilizing them just like my main monitors for listening/mixing music. I find them perfect for analyzing the tonality and balance of music.

I like having a standardized listening method/system I can trust, put in my pocket and take with me anywhere. If I suspect the sonic accuracy of the monitor loudspeakers in an unfamiliar control room, out come the JH16 PROs. These in-ear monitors are available in custom colors (like the ones pictured).

For more information about the JHAudio PRO series, head over to <http://jhaudio.com/product/jh16-pro-custom-ear-monitor>.



A-Designs JM-3001 Channel Strip

There are three inputs to the very pro, single-channel A-Designs Audio JM-3001 Channel Strip: microphone, instrument and the EQ/insert input. I like being able to "split" the unit into a separate mic pre and EQ for keeping a vocal microphone and a bass guitar DI connected at all times and still use the EQ on an already recorded track. The musical three-band equalizer includes separate 12dB/octave high and low pass filter sections with individual in/out switches.

The semi-parametric equalizer has 33 frequency choices in three, overlapping frequency bands that cover 50Hz to 15kHz with +/-12 dB of boost/cut available. There are also separate 12dB/octave high and low pass filter sections with in/out switches and a three-position Q switch for each of the three EQ bands. The Q or Quality of an EQ or filter controls the exact set of frequencies affected by letting you zoom in on and surgically treat certain frequency(s) that need attention while recording or mixing music.

The single rack space JM-3001 has a built-in world power supply and I was pleased with the sound, build quality and the unit's overall utility. Other very pro things: all Class-A design and operation throughout, separate mic gain control, -20dB mic attenuator pad, +48V phantom power, phase (polarity) reverse switch, EQ in/out switch and a recessed 1/4-inch front panel DI jack with separate gain control.

A-Designs Audio JM-3001 sells for \$2,600. Visit <http://adesignsaudio.com> for more information.

Magix Samplitude Pro X

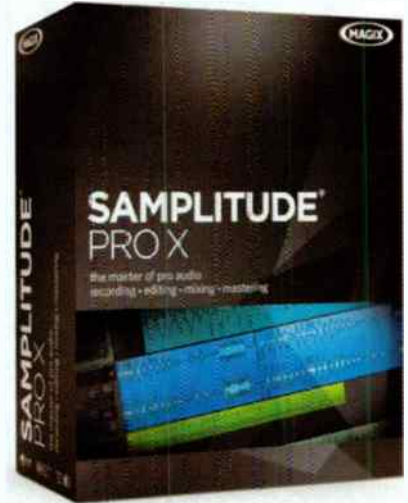
Magix's *Samplitude 11* has been a big, albeit quiet, success with audio pros around the world. *Samplitude Pro X* is its latest successor and comes in two versions: *Samplitude Pro X* (at \$499) and *Samplitude Pro X Suite* (at \$999). Both versions start with the same 64-bit (but will also run 32-bit) DAW software for recording, mixing, editing and mastering multi-track audio on PCs. The application is capable of 5.1 surround mixing, 999 tracks at up to 384kHz sample rates, up to 64 auxiliaries and 64 buses, and supports full AAF & OMF export.

Both versions feature non-destructive real-time "object" editing, fully customizable user interface and *Pro X* comes with the Independence Sampler and 12 GB of sounds. *Pro X Suite* adds more with the same Independence Sampler and 70 GBs plus there is the Analog Modeling Suite Plus—a collection of four, processor plug-ins.

They are: *amlimunition*—a complete dynamics processor—including 5.1 surround and M/S processing; *ampulse* is a kind of transient modifier; *amitrack* is an analog style compressor with VCA, FET and other compressor gain changing stages plus tape saturation; and *amphibia* is an opto-style compressor and tube channel strip.

Pro X Suite also includes *Vandal*—a guitar and bass amp simulator that models every part of those amps from the tubes to the voice coils of the speakers in the cabinets—amazing.

See <http://pro.magix.com/en/samplitude/overview.459.html>.



TASCAM iM2 Stereo Microphone for iPads/iPhones/iPod Touch

The iM2 is a pocket-sized stereo microphone that plugs right into the dock connector at the bottom of an iPad, iPhone or iPod Touch. And these are not low-end, toy-like mics either—they are the same pair of condenser microphones as in TASCAM's best-selling DR-series recorders.

By turning the iOS-device upside down (as pictured), you'll have the freedom to swivel the microphones over a range of 180-degrees to get the best possible sound pickup. And rather than depend on the iPhone's built-in mic pre-amp and surrounding circuitry, the iM2 has its own stereo mic pre and its own analog-to-digital converter for recording CD-quality digital recordings (up to 44.1kHz/16-bit linear PCM) if desired. These two important features mean (among other things) that sound levels up to 125dB SPL are easily handled, so there will be no more distortion when you try to record live shows, band rehearsals or real drum kit loops.

To assist in all recording is a built-in stereo limiter with an in/out bypass switch located on one side of the iM2. There is also a recessed microphone level control knob placed on the opposite side.

The iM2 is powered via the dock connection on the device but a convenient mini-USB jack is provided for connection to your computer. This powers the iM2 for longer recording times beyond battery life expectancy and keeps your Apple device charged up too. If no computer is available, use TASCAM's PS-P515U power adapter. The iM2 sells for \$79 and is compatible with iPhone 4, iPhone 4S, iPod Touch 4G, iPad, and iPad 2. Check out <http://tascam.com/product/iM2> for more details.



MICRO-BIO: Barry Rudolph is a recording engineer-producer/mixer with over 30 gold and platinum RIAA awards to his credit. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and Robbie Nevil. Check out <http://barryrudolph.com> for more.

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Ryan Hewitt On the New MA-300

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Ryan Hewitt

Engineer: Avett Bros., Red Hot Chili Peppers, Flogging Molly, blink-182

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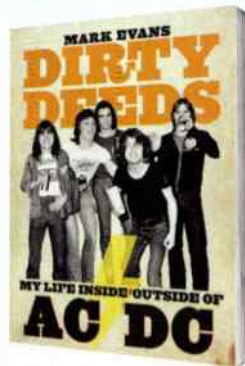
BOOK STORE

For the Coffee Table...

Unpainted Faces

By Henry Diltz (hardcover) \$49.95

Featuring over 140 black & white images that only Henry Diltz could have taken, this new expanded edition of his 1990 book captures some of pop music's most well-known faces—Chuck Berry, the Who, the Doors, the Rolling Stones, Paul McCartney, Neil Young, Stephen Stills, Michael Jackson, Joni Mitchell, Monkees, Eagles, Mamas & Papas, Harry Nilsson, Warren Zevon, James Taylor and surprise guests (Richard Pryor!). Some lesser known, but still important, figures in the classic rock and folk-rock music scenes (such as producer Erik Jacobsen, songwriter J.D. Souther) are also featured. A former musician himself, Diltz forges a unique camaraderie with his subjects and it shows in every frame. The book, originally published in 1990, is now available in a new and expanded edition exclusively at <http://morrisonhotelgallery.com>.



Dirty Deeds: My Life Inside/Outside of AC/DC

By Mark Evans (softcover) \$19.95

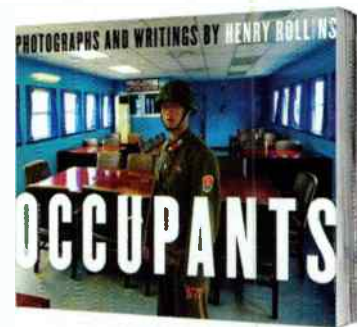
At 19, author Mark Evans joined AC/DC in 1975 when they were one of the hardest working and loudest rock bands in Australia, headlining world tours and living the life of a bona fide rock stars. His memoir is the first book written by an AC/DC insider, giving fans insight not only into the life of Evans but also that of singer Bon Scott (who died tragically in 1980) and other rock icons like George Harrison, Gene Simmons, Alice Cooper, Ronnie Wood and members of Metallica.



Music 3.0

By Bobby Owsinski (softcover) \$19.99

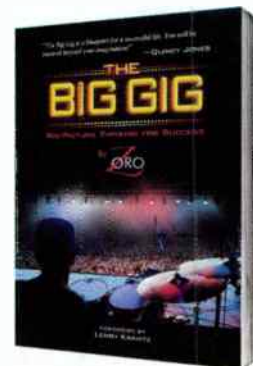
Everything you knew about the music business has completely changed. Who are the new players in the music business? Why are traditional record labels, television and radio no longer factors in an artist's success? How do you market and distribute your music in the new music world—and how do you make money? This book answers these questions and more.



Occupants


By Henry Rollins (hardcover) \$35.00

The book pairs Rollins' visceral full-color photographs—taken in Bangladesh, Burma, Cambodia, India, Indonesia, Northern Ireland, Saudi Arabia, South Africa, and elsewhere over the last few years—with writings that not only provide context and magnify the impact of the images but also lift them to the level of political commentary. Occupants can help us realize what is so easy to miss when tragedy and terror become numbing, constant forces—the quieter, stronger forces of healing, solidarity, faith, and even joy.

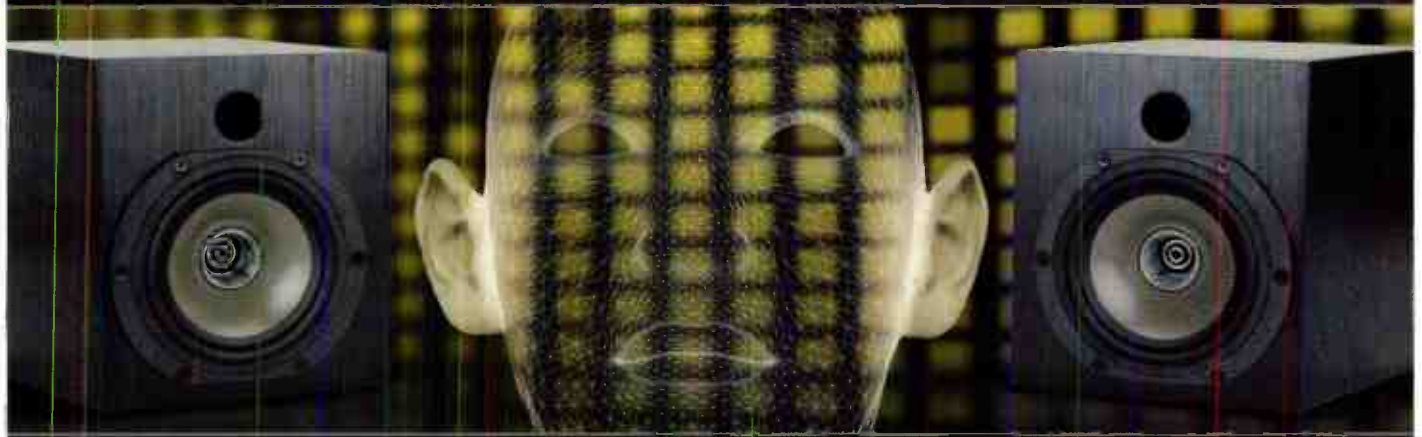


The Big Gig

By Zora (softcover) \$19.99

The Big Gig describes the inner workings of the highly competitive music industry as seen through the eyes of a world-renowned and highly successful musician. Zora has played with Lenny Kravitz, Bobby Brown and other top stars and he provides a template for success by covering the vocational, personal, and spiritual aspects of a musician's life. 

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David Chamberlin

By Jonathan Widran

If you live in another part of Los Angeles and think of the West San Fernando Valley as sleepy suburbia, let David Chamberlin, owner of DBW Productions (<http://dbwstudio.com>), open your eyes to the powerful sonic possibilities of L.A.'s premier full production recording studio.

Located in Woodland Hills, DBW, priding itself as a true one-stop shop, has worked musical magic for hundreds of satisfied clients over the past 16 years and produced thousands of demos over 70 independent CD projects, ranging from seven collections by award winning Native American flutist Golana to albums by alt rocker Chris Blake and projects featuring actor Zach Galifianakis and renowned jazz/R&B guitarist (and former American Idol bandmember) Paul Jackson, Jr. The facility was professionally designed by renowned studio architect Jack Edwards.

Drawing on his many years of expertise as a musician, engineer and producer, Chamberlin's array of services include expert guitar and bass playing, keyboard and drum programming, lead and backing vocals and even live drums; one of his specialties is creating a full band sound for artists, with his expertise on various instruments (including sax, clarinet, mandolin, dobro and harmonica) and use of all the latest digital recording technology, including *Pro Tools*, *Digital Performer* and *Logic*.

His basic pitch has always been, "If you need great production, then you've come to the right place. No project is too small and there is no such thing as 'just a demo.'" DBW also does voice over projects and demos; expert vocal production and invisible pitch correction; and custom scoring for TV, film, internet and radio projects. Chamberlin can convert *Pro Tools* projects to other DAW formats; sets lyrics to music; and create demos by mail for artists out of the area.

"Recent technological breakthroughs like *GarageBand* and the iPhone and iPad allow musicians on a budget to begin recording a basic 'demo' at home," says Chamberlin. "They come here and I help them flesh out their songs and give them a live feel. If they're not as high tech, I will just ask them to play me their song live in the studio and then come up with ways to take it from that simple acoustic presentation into a full fledged production."

DBW's studio has a large, acoustically tuned control room, large performance room, two additional iso booths (one is also available as the lobby space) and two "guitar amp" closets for even more isolation. All rooms have tall ceilings are completely wired with mic lines, speaker inputs and 2-inch pvc pipe, "so any type of amp can go anywhere." The layout allows for total eye contact between all of the rooms, which is a key element when tracking live musicians. The big room has a warm, live sound perfect for any instrument and the control room is completely silent, thanks to a separate machine room. The grounds have a secluded feeling but the studio has windows for plenty of sunlight.

Despite a constantly growing arsenal of high end equipment—he makes special mention of his array of microphones and pre-amps—Chamberlin believes "it's the ears, not the gear" that keeps clients coming back.

After a few years playing guitar in a band back home in Ohio featuring Jani Lane—Warrant's longtime lead singer who recently passed away—Chamberlin came to L.A. with typical rock star dreams. While his brother Steven eventually became Warrant's drummer, Chamberlin took a different route—graduating from Musicians Institute, launching his engineering career at Recording Star in Westwood, and becoming so proficient recording on 8-track that friends sought him out for their demo projects.

"I started building my business under the name Dave's Demos," he says. "As I became more successful, moved into a house where I built my first full-service studio. While DBW has grown over the years and the equipment has gotten more state-of-the-art, I still love working with up-and-coming bands, songwriters and artists seeking their first deal. I work differently with clients depending on their needs and budget. I might just act as engineer, but most of the time I end up co-producing the project as well. It's a great feeling knowing that I am helping them foster their own creativity and achieve their musical dreams."

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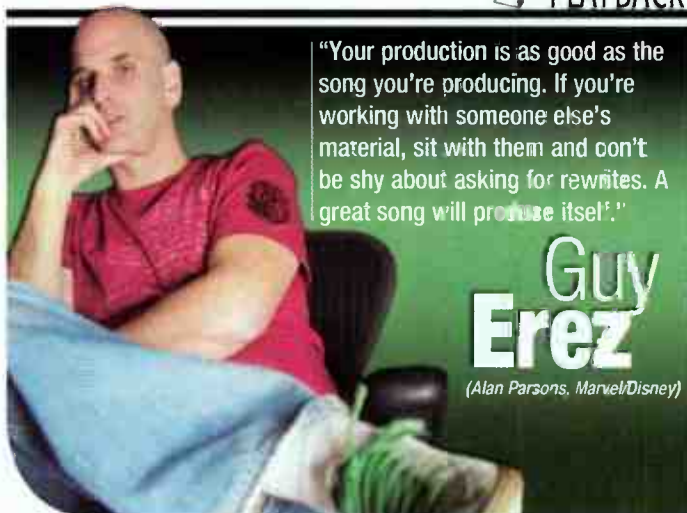
Follow the ASCAP "I Create Music" EXPO on the web on Facebook and Twitter (#ASCAPEXPO)

JUST LIKE VINYL TRACK IN WASHINGTON: Seattle, WA's Just Like Vinyl are currently in the studio tracking their new record, *Ritual*. Being recorded at Toybox Studios, the album is engineered by **Justin Cronk** and produced by the band. Just Like Vinyl are made up of Thomas Erak (brainchild of Fall of Troy), Jake Carden, Henry Batts and Jay Beaman. This yet-to-be-titled album is set for a 2012 release. For more info, see <http://fb.com/justlikevinylwa>.

PLATINUM PRODUCER RETURNS TO L.A.: Multiplatinum producer **Ryan Greene** has returned to Southern California with his new recording facility, Validus Recording Studios. Located in the NoHo art district of North Hollywood, CA, the studio features state-of-the-art digital equipment mixed with classic analog gear. The

control room uses Pro Tools HD 5 and a Digidesign D-Command console. The outboard gear includes analog preamps and mics from Neve, Millennia, Universal Audio, Groove Tube, Neumann and more. Greene is currently working on recording for the Showtime series *Shameless*. See <http://altdrums.com/validus>.

ÆGES ENTER STUDIO: Los Angeles-based rock band ÆGES, featuring members Mark Holcomb (Undertow, Shift), Larry Herweg (Pelican, Tusk), Kemble Walters (the Rise, the Blank Faces, Juliette and the Licks), and Tony Baumeister (16, Cutthroats 9) have entered the Can Shaker studio in Malibu, CA, to begin tracking a new record. Mixed and engineered by **Kemble Walters**, the album is set for an April 2012 release. Visit fb.com/aegesband for more.



"Your production is as good as the song you're producing. If you're working with someone else's material, sit with them and don't be shy about asking for rewrites. A great song will produce itself."

Guy Erez

(Alan Parsons, Marvel/Disney)

Interviewed in *MC* May 2011



Emily Mayollic

// Easley Travels To Deep Space //

Easley completed tracking *Deep Space*. The five-track EP was recorded in the band's hometown of Tyler, TX, with engineer-mixer Andy Freeman. *Deep Space* follows *The Valley*, the band's autobiographical full-length released in March 2011, which debuted at No. 75 on the *Billboard 200* albums chart and has been deemed "one of the best albums of 2011" by Amazon.com, *Alternative Press* and *AbsolutePunk.net*. Pictured is Easley vocalist-guitarist Sherri DuPree.



Tommy Bradwell

// Tennessee Studio Celebrates 45 Years //

Ardent Studios, founded by John Fry, is celebrating 45 years as a center of unforgettable music emanating from the heart of Memphis, TN. Capping off a year of celebration, friends and family of Ardent producers, engineers and musicians gathered for a gala reunion and a toast to the next era of the famed studio. Pictured is Fry surrounded by studio staff in the new Studio C with SSL Duality console.



// DiMaggio Begins Work With Bishop //

Robin DiMaggio has started production at Universal Music Group Recording Studios with the Bish (Stephen Bishop). Robin called upon his A-list team, David Paich on keyboards, Leland Sklar on bass and Ed Cherney engineering/mixing with DiMaggio producing and playing drums/percussions. Pictured (l-r): Paich, Sklar, Bishop, DiMaggio and Cherney.



// Levine Uses Orpheus On Throwback Album //

Producer Steve Levine (Motorhead, Ziggy Marley, Beach Boys) has been working on a project for music publisher Audio Network that evokes the vibe of soul music of the '60s. The recordings were made using vintage analog equipment, and then transferred into *Logic* using a Prism Sound Orpheus FireWire interface. This enabled Levine to transfer the audio exactly as it was on tape, with no further coloration. Visit <http://prismsound.com> for more.



// Rupert Neve Design Holds Class-A Demo //

Rupert Neve Design held a demonstration at Universal Mastering Studios in Hollywood, CA, showing the parameters of the Discrete Class A Rupert Neve Portico II Master Buss Processor. Pictured (l-r): Chris Constable, Student Services/Placement Director, SAE; Colin Liebich, engineer; Chris Dauray; and Pete Doell Rupert Neve Designs/sE Electronics & Universal Masterings Grammy Nominated Engineer (Lady Gaga, Adam Lambert). For more details, visit <http://rupertneve.com/products/mbp>.



Diana Wong

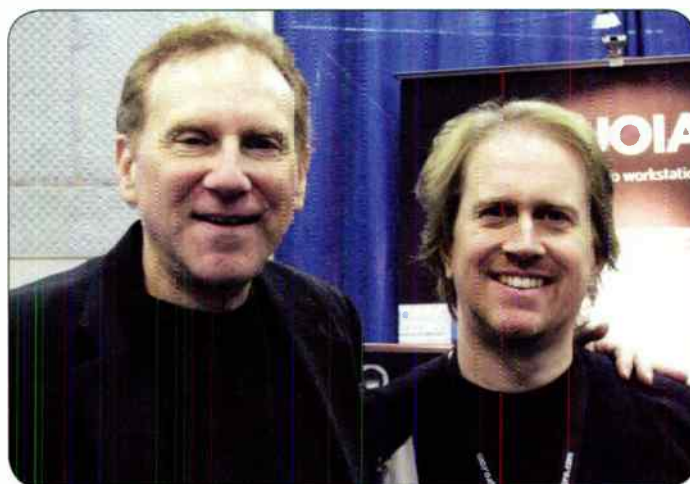
// New York's Stratosphere Throws Mixtape Party //

Stratosphere Sound, along with co-hosts Just Managing, Soundtoys and Sonic Scoop, teamed up with Fred Perry, as well as Insound.com, Blue Mics and Brooklyn Brewery, for a day-long party. The event centered around a marathon recording session by chief engineer Geoff Sanoff (assisted by Atsuo Matsumoto and Michael Nesci) and featured WATERS, Caveman, Weekend, Gauntlet Hair, 1,2,3, Widowspeak and Tall Ships. Selections from this session are available as a free mixtape at <http://insound.com>.



// RSPE Packs The Renaissance Hotel //

RSPE Audio Solutions packed The Hollywood Renaissance with a free workshop, showing the ins and outs of award winning *Pro Tools 10*. Pictured (l-r) are the RSPE reps: Ron Cheney, Mark Tipton, Brad Lieberman, Dave Szapak, Troy Manning, Chris Bolitho. For more info, go to <http://rspe.com>.



// Another Grammy-Winning Producer At AES, N.Y. //

Multi-Grammy winning producer ("Classical Album of the Year" and seven-time "Classical Producer of the Year") and *Samplitude/Sequoia* user Steven Epstein was seen at the *Samplitude* booth at the recent AES show in New York. Pictured (l-r): Epstein with *Samplitude* product specialist Tim Dolbear. Get a full recap at <http://aes.org>. MC



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SOUND ON SOUND

Sound on Sound, 01.10.2010 (UK). This press comment refers to Samplitude 11 PRO.

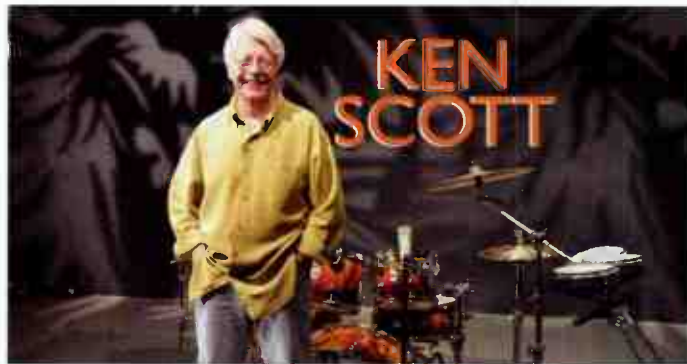
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PRODUCER CROSSTALK



Getting Great Drum Sounds

By Rob Putnam

Ken Scott started work as a tape operator at Abbey Road Studios in the early '60s when he was a mere 16. Known then as EMI Studios, it was a few years before the legendary hit house blew up. Scott is now a pedigreed producer and engineer who has worked with artists including the Beatles, David Bowie and Pink Floyd. He's had a hand in several multi-platinum records and is a two-time Grammy nominee. He also engineered the eminently memorable "I'd Like To Buy The World A Coke" jingle.

Still working, Scott is now interested in sharing some of his knowledge, which is why in October 2011 he released an educational DVD entitled *EpiK DrumS EDU*. It helps educate other engineers on how to record drums optimally and is an extension of the earlier-released *EpiK DrumS: A Ken Scott Collection*. The DVD includes five drum grooves. "EpiK DrumS got me thinking: there are a lot of engineers that have never actually worked with live drums," Scott explains. "They've only ever worked with samples. It would be a great learning experience for them to take some of these grooves and mix them themselves; learn the problems inherent to recording live drums—cymbals spilling into toms, for example.

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

- Make decisions.
- Mistakes are not necessarily bad. They can be great.
- The sound comes from the studio.

"Like many engineers, I've struggled for hours trying to find the right sound," he continues. "Should it be large snare number 15 or room snare number 22? I went into this with the idea that [the grooves have] to sound like a particular record. If someone enters the studio and says 'I want the Bowie *Ziggy Stardust* drum sound,' it's there. I was careful in the drums that I chose. Each one [is] very identifiable to the original records."

The included grooves—featuring famed drummers Bob Siebenberg (Supertramp), Billy Cobham (Miles Davis, Mahavishnu Orchestra), Terry Bozzio (Frank Zappa, Missing Persons), Rod Morgenstein (Dixie Dregs, Winger) and Woody Woodmansey (David Bowie)—can be used in any of seven DAWs including *Pro Tools*.

With respect to getting good drum sounds, Scott sticks to his proven formula of his preferred mics and EQ. "I've been doing this for 45 years so I'm kind of set in my ways," he says. "I haven't compared mics on drums in years. On the DVD I talk about the mics that I use, where I place them and the kind of EQ I use. It's very standard and always the same. You get the sound in the studio first. That makes it so much easier in the control room. You don't have to use thousands of plug-ins to make it close to decent."

Things have changed mightily since Scott entered the fold. His experience is that it hasn't all been for the best, though. "It's becoming ridiculous with the number of tracks you can use," he asserts. "No one will make a decision. It's always put off until the mix and sometimes even until mastering. Every young engineer should spend at least three months just working on 4-track so they get to learn how to make decisions. If you make a wrong one, it doesn't matter. You're not performing life-saving surgery. Mistakes can be good." He made one with the drums on the Beatles' "Glass Onion." Luckily, John Lennon liked the results.

Recently Abbey Road Studios began taking on outside mixing projects. Given the economic climate and the state of the record industry, this isn't surprising. "They're trying to make money like everyone else," Scott observes. "Now that there are less and less studios, they're working around the clock. The music business isn't dying. Only the majors are."

Scott will publish a career-spanning book in the spring entitled *Abbey Road to Ziggy Stardust (Recording The Beatles, Bowie and All That Jazz)*. Readers are reminded that he was highly critical of Geoff Emerick's 2006 Beatles memoir. He's also working with a variety of artists at Redondo Beach, CA's Total Access Recording.

Contact Gilbert Paez, gpaez@alfred.com





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and an exclusive interview with Slash) is out now via **Eagle Rock Entertainment**. To get the latest on Slash, visit <http://slashonline.com>.

• **Hawthorne Heights** has signed with **Twilight Records** in Japan. The label, which has released albums from such acts as **Attack Attack!**, **Stereo Skyline**, the **Ready Set** and more, will release the band's **Hate EP** in January with bonus alternate versions of "Hate" and "Oceans." Hawthorne Heights will be announcing dates for a Japanese tour that is tentatively scheduled for April 2012.

Additionally, *Hate* will be available on vinyl as a joint release between **American Dream Records** and **Cardboard Empire**. The vinyl version comes in five different colors and can be purchased at <http://hawthorneheightsstore.com>. To learn more and keep up with the latest news, go to <http://hawthorneheights.com>.

• **Heavy Metal Records** has signed the **Gypsy Pistoleros**. The self-proclaimed "World's Greatest Flamenco Sleaze Glam Rock & Roll Band" is back with a new album collating some of their fan favorites alongside new material. Combining their unique mix of flamenco rumba, old school punk and rock & roll riffs, the Gypsy Pistoleros' first HMR release, **Forever Wild, Beautiful and Damned! Greatest Hits Volume 1**, is slated for release in March 2012. To find out more about this crazy outfit, log on to <http://gypypistoleros.com>.

• **Severn Records** has announced the signing of legendary American roots music band the **Fabulous Thunderbirds**, and will

begin recording their label debut CD shortly at Severn's new state-of-the-art studio in Annapolis, MD, for release in early 2012. In addition to the Fabulous Thunderbirds co-founder and singer-harmonica player **Kim Wilson**, the band members are the brothers **Moeller—Johnny** (guitar) and **Jay** (drums)—as well as **Mike Keller** (guitar) and **Randy Bermudes** (bass). Severn Records also released Johnny Moeller's critically acclaimed CD, **BlooGaLoo**, in 2010. For more information, you can visit <http://fabulousthunderbirds.com>.

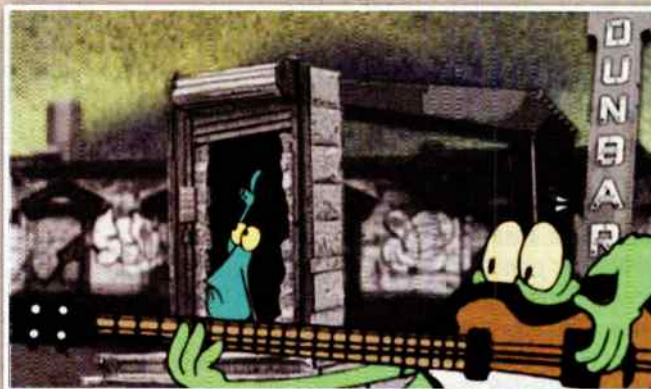
PROPS

• **Independent artists and labels continue to be recognized in the top Grammy categories.** The **American Association of Independent Music (A2IM)** happily announced that independents earned tremendous recognition—on par with last year—from the members of **The Recording Academy**. Of the 387 total non-producer nominations for the **54th Annual Grammy Awards**, indies garnered 194 nominations.

Jim Mahoney, A2IM VP, says, "For the second year in a row, independent labels and artists have scored half of the total nominations; a true sign of the continued strength, presence and importance of independent music." To learn more about A2IM, a not-for-profit trade organization serving the independent music community, go to <http://a2im.org>.

• **Concrete Blonde** made a rare concert appearance to help raise funds for the **Rock School Scholarship Fund (RSSF)**. Billed as **Johnette Napolitano**, at Sound-

DIY Spotlight: Detroit Illharmonic Symphony



• Quite an unusual indie project, the **Detroit Illharmonic Symphony** incorporate classical and rock instruments as well as hip-hop gear. Each of their albums has 12 to 15 musicians on it—but they've never played together at the same time.

• Offered gigs that were too spread out for them to rehearse and perform as an ensemble, the Illharmonic looked for another way to play for the public, and decided to create animated movies that they could "send out on tour" to film and animation festivals.

• This strategy was such a success, they began placing their animated performances in movie theaters. To date, the Illharmonic have "performed" in 16 countries—without ever leaving town.

• To learn more about this unique act, check out <http://detroitillharmonic.org>.

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

MATT BAILIE WINS OURSTAGE PANEL FINALE



Industry luminaries gathered for the **OurStage.com Panel Finale** at the Canal Room in N.Y.C. The **OurStage Panel** gives aspiring artists the opportunity to be reviewed and critiqued by top music industry professionals. The winner of the first **OurStage Panel** was **Matt Baille**, a country artist from Nashville, TN. He received \$5,000 in cash, a world-class video/EPK shot by Emmy award-winning director and producer **Mitchell Stuart** and mentoring sessions with the **OurStage** series panelists. Pictured (l-r): **Lee Dannay**, VP/A&R Warner/Chappell Music; **Jason Lenner**, manager, **Hot Chelle Rae**; **Steve Lillywhite**, five-time Grammy winning producer; **Matt Baille**, winner of **OurStage Panel**; **Sharon Dastur**, Program Director, **Z100**; **Bruce Tyler**, Exec Producer, Entertainment Consultant and Former EVP Sony Music.

bite Studios in Los Angeles, CA, she played many of her hits including "Joey," "Caroline," "God Is A Bullet" and "Everybody Knows." The **RSSF** is the first non-profit that provides scholarship funds and instruments for children ages 7 to 17 who want to attend any rock music school in the US. You can go to <http://rockschoolfund.org> to find out more.

• **Guitar virtuoso Steve Vai** was honored with the prestigious **Les Paul Award** at the **27th Annual Technical Excellence & Creativity Awards**. Established in 1991, the award honors musical artists who have had distinguished careers as innovators in the creative application of audio technology.

A student of **Joe Satriani**, Steve Vai began his professional music career working with **Frank Zappa**, with whom he toured and recorded before launching his solo career. Vai has received honorary doctorates from **Berklee College of Music** and **Musicians Institute**, and is also involved with many worthwhile organizations.

He founded his label, **Favored Nations**, for special musicians who, in his words, "have attained the highest performance level on their chosen instruments." Visit <http://vai.com> for further information.

THE BIZ

• **Manhattan Center** Expands Business Opportunities And Unveils An Upgraded Television Studio. With the re-opening of TV1, its upgraded and redesigned HD television studio, **Manhattan Center** is taking its television and media production to new heights. Talk show host, **Graham Norton**, was the first to avail of the new TV1 when he produced 13 episodes of his new show, *Would You Rather...?* for BBC America.

With the **Hammerstein Ballroom** no longer subject to any exclusive agreement for live concerts, all concert promoters, in addition to event producers, planners, production companies and vendors are invited to book events. Head over to <http://ymplp.com/zCyQL9> for more information on the **Manhattan Center** or contact **Magnum PR** at siouxz@magnumpr.net, 917-328-1593.

MC

MICRO-BIO: Voted one of the "Top Music Business Journalists" in the country, **Bernard Baur** 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’ve Stopped Snickering at These Ads... Want to Know Why?”

Keith LuBrant – TAXI Member
www.KeithLuBrant.com

I used to think TAXI was just feeding on poor artists and songwriters like me who wanted to catch their big break. Years went by, and I never thought twice about joining. Those people at TAXI weren’t going to “fool” me!

I don’t live in Nashville, L.A. or New York, so my chances of getting my music out there seemed pretty slim. I saw the TAXI ad again last year and noticed they offered a money-back guarantee. I probably never read that far in the advertisement because I was too busy feeling sorry for all those “poor” artists and songwriters “wasting” their money!

The Shocking Truth!

I figured I’d be asking for my money back at some point, but then something happened. I submitted some music that was just hanging out on my hard drive, doing absolutely nothing. TAXI sent it to a company and it was placed in a TV show. I was shocked!

Next, I wrote some music

specifically targeted at a few of TAXI’s Industry Listings, and one of *those* songs ended up being used on the TBS show, *Saving Grace*. The sync fee for that song alone would pay for my TAXI membership for many years to come. And that doesn’t even include the royalties I’m making on the back end!

Need Relationships?

TAXI has helped me build relationships with companies that keep asking for more of my music – a lot more! My songs started showing up on MTV and VH1 almost immediately.

Soon afterwards, a *Mattel Hot Wheels* commercial, then in sports training software, and most recently, my songs have been added to *American Idol*’s database for upcoming seasons.

I’ve also signed deals with several Film and TV music publishing companies. The possibilities for my music have now grown beyond my wildest imagination. Does TAXI perform miracles? No, but if your music is right for what the industry needs, TAXI can get it to the right people.

My Only Regret...

My one regret is that I didn’t join TAXI years ago! I try not to think about how much money I could have earned during the years I was still snickering at these ads. I never dreamed I could be placing so much music on so many television shows. And my wife is happy that we don’t have to move to a big city!

Stop snickering and call TAXI now. It’s real.



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World Radio History



God Forbid

Date Signed: August 2011
Label: Victory Records
Band Members: Byron Davis, lead vocals; Doc Coyle, lead guitar, vocals; John "Beeker" Outcalt, bass; Matt Wicklund, rhythm guitar; Corey Pierce, drums
Type of Music: Heavy Metal
Management: Alexander Ford and Gunter Ford/World Entertainment Inc., 732-747-2988, worldentertainment@comcast.net
Booking: Dan Devita/TKO, +44-20-300-23-776
Legal: Eric German/Mitchell Silberberg & Knupp LLP, 310-312-3214
Publicity: Haley Dorn, 312-666-8661, haley@victoryrecords.com
Web: <http://godforbidmusic.ning.com>
A&R: NA

Formed in 1996, heavy metal outfit God Forbid is no newcomer to the signing process. The band has worked with four labels to date, the most recent being Chicago-based Victory Records. While signed to Century Media—a 10 year relationship that spawned four records and a slot on the *Billboard* charts—the group learned some lessons that proved valuable when it came time to look for a new label. But having parted ways with its last manager in 2009, the band needed new representation first.

Tapping industry contacts established over the years, God Forbid put out word of its search. "That took a while," lead guitarist Doc Coyle recalls. "We had a lot of conference calls and we did plenty of research. Ultimately

"We were looking for a company that loved the band, would champion us and be passionate about what we do."

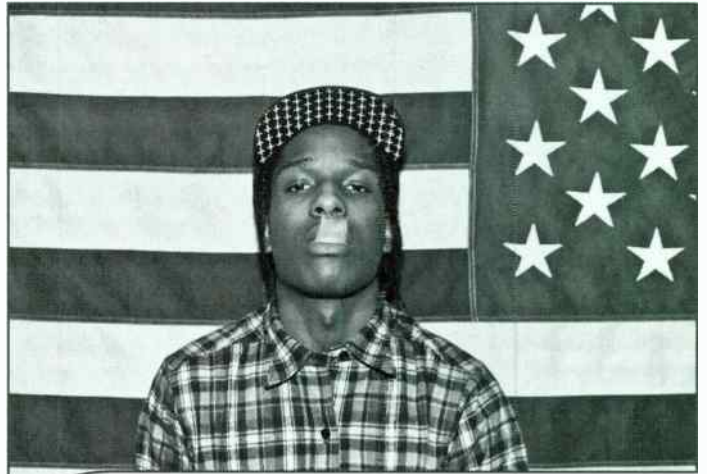
we decided on [New Jersey based] World Entertainment. Once that was in place, we continued to write and started to look for a label.

"We were looking for a company that loved the band, would champion us and be passionate about what we do," he continues. "We decided to make a demo that was representative of where the band was at the time. We could probably have landed a deal just based on our name and previous record sales. But we wanted to move forward with [a label] that knew what was going on."

With new material in hand, the band reached out to a number of labels. Including a link to an online demo allowed them to track label interest. "Victory was the most passionate about our stuff," Coyle observes. "They listened to the four songs more than a hundred times. And they came with a very aggressive offer. They promote their acts very well; they seem to have a knack for breaking bands. It looked like a great place to get a fresh start."

The band signed with Victory in August 2011. The untitled album will drop sometime in the spring of 2012. Heavy touring is planned.

—Rob Putnam



A\$AP Rocky

Date Signed: August 2011
Label: Polo Grounds Music/RCA Records
Type of Music: Hip-Hop
Management: A\$AP Worldwide
Booking: The Agency Group/Peter Schwartz
Legal: Damien Granderson/Davis & Shapiro
Publicity: Theola Borden/RCA Records, theola@sonymusic.com
Web: <http://asapmob.com>
A&R: Bryan Leach/Polo Grounds Music

In the DIY spirit of hip-hop, rapper A\$AP Rocky used the power of the Internet to become a sensation, releasing mix tapes and directing his own deftly unique videos to create unprecedented buzz.

With an entire posse of co-rappers in tow and an indie label set to take off, the young fashion-conscious performer wasn't looking for major label assistance. So when fellow Harlem denizen, RCA Chief Executive Officer Bryan Leach, met him through mutual acquaintances, he let it be known he wouldn't settle for anything less than \$1.5 million.

Amazingly enough, RCA blessed him with a whopping reported \$3 million advance. Similarly, he has full creative control, isn't bound by a 360 deal and has his own label, A\$AP Worldwide, under the Sony umbrella, perqs Rocky acquired because he made it known that he wouldn't compromise. "My advances go toward production and the company," avows the newly minted hustler. "I'm not frivolous. I don't spend money on shit acting like I'm balling. I'm not a baller yet."

"My advances go toward production and the company. I'm not frivolous. I don't spend money on shit acting like I'm balling. I'm not a baller yet."

Leach made certain never to pressure the rapper. Instead, he played the big brother role, offering advice (such as not settling for less than he really wanted) and even facilitating rides between meetings at competing labels like Atlantic, Universal and Def Jam.

"That showed he wasn't being selfish," explains the charismatic emcee. "He wanted me to make it regardless of who I went with."

The goodwill gesture put the RCA label at the top of the artist's list, but he remained unconvinced until he visited their offices. "When I went into the building, the chemistry was so good. I said, yeah, I can see myself at this place."

It also helped that Rocky admired their roster, which included such artists as D'Angelo, Dido, Jazmine Sullivan, Jamie Foxx, Jennifer Hudson, Mario, Pitbull, Foo Fighters, Alicia Keys, Yung Joc, Yo Gotti and many more. And when the staff expressed their enthusiasm for his master plan, the decision became certain.

As he awaits his label debut to be released, A\$AP Rocky continues to tour. Most recently, he appeared on the Club Paradise tour along with Drake and Kendrick Lamar.

—Andy Kaufmann



Mikey Sabatella

Date Signed: October 2011
Label: Authentik Artists
Type of Music: Singer-Songwriter
Band Members: Mikey Sabatella, vocals, guitar; Brian Eikenberry, lead guitar; Eric Ehler, percussion; Todd Robinson, bass, keyboard, vocals
Management: management@mikeysabatella.com
Booking: booking@mikeysabatella.com
Legal: management@mikeysabatella.com
Publicity: press@mikeysabatella.com
Web: http://mikeysabatella.com
A&R: Bob Bradley, bob@authentikartists.com

Mikey Sabatella may have a heart full of creativity, but he definitely has a head for business. As frontman and de facto manager of the band Limitpoint, Sabatella jumped into the music business head first at 18 years old. Between 2001 to 2007, the band put almost 300,000 miles on their tour van. "I'd book a 40-day tour, come home for a week, book another 40-day tour, and so on. I would do all the sponsorship stuff, the booking, the graphic design, the songwriting..."

Sponsorship was a big part of Limitpoint's success. "We were sponsored by Chipotle, Miller High Life, AMP drinks, Obey Clothing, Ernie Ball, Schecter Guitars... I would cross-promote the sponsors and try to hook everyone up with each other."

"I would do all the sponsorship stuff, the booking, the graphic design, the songwriting."

After years of this grueling schedule, the band reinvented themselves as the Spencer Outfit in 2008, but it was time to leave the road, and the group peacefully parted ways before 2009 rolled around. However, Sabatella's experiences served him well when he decided to once again pick up life as a musician in 2010, this time as a solo artist.

Fellow musician Jon Safley, a regular fixture at Limitpoint shows, encouraged Sabatella to record a solo album. Of Safley, Sabatella says, "he's an insane drummer, guitar player, bass player, piano player, and he played all the instruments with me on [A Life in The Day]. It was just him and me in his bedroom making and recording music for nine months."

With tons of contacts in the industry, Sabatella's debut landed in several fortuitous hands, the most influential of which was a friend who worked for NBC's *The Voice*. She encouraged him to seek out Bob Bradley at Authentik Artists. Shortly thereafter, Sabatella learned that his guitar player had ties to another Authentik group, We Are The Arsenal. After hearing good things from several sources, Sabatella and Bradley had a phone conference. "He wanted to hear what I was coming up with next, so I kind of wrote the EP [New Horizon] for Authentik."

Sabatella gathered several musicians he had played with and toured with in the past. They recorded the EP at a rented rehearsal studio, and pitched it to Authentik, who accepted and signed a distribution deal with Sabatella. Authentik handles the digital distribution and promotion, while the artist is responsible for the 1,000 CD copies that were produced.

New Horizon is available digitally now.

—Sarah Whited



Mira Black

Date Signed: May 2010
Label: Slang Recordings
Type of Music: Electronica/Emotronic/Jazz
Management: NA
Booking: NA
Legal: NA
Publicity: drew@bigmachinemediacom
Web: http://mirablack.com, http://myspace.com/mirablack
A&R: Vince Lawrence, vince@slangmusicgroup.com

Canadian chanteuse Mira Black only wanted the means to turn her artistic vision into reality when she met Vince Lawrence, one of house music's legendary originators.

A mutual friend of theirs suggested the encounter, even though neither party saw the logic in making the connection. "We did our research about each other and thought, oh, this doesn't fit," coos the former vocalist for acclaimed folk act Acoustically Inclined. "I'm a jazz musician. What am I going to do with a remixer?"

The two got together anyway and, lo and behold, they felt an instant connection.

"Within moments, we were nerding out about music and influences, goals and aspirations," recalls Black. "An hour turned into all day and my weekend turned into 10 days."

"There's a lot of 'will this person be the right fit with me?' You can only do so much investigating and have so many conversations. I feel very fortunate."

A few hours after their introduction, Lawrence asked the singer to improvise some vocals to one of his tracks. Black returned home, sold her house and all possessions except what she could fit in her VW Bug, and drove to Chicago. "The rest," she declares, "is history."

Although Slang MusicGroup is a production house rather than a label, the union has not only allowed Black to create the record of her dreams but also to take meetings with labels such as Sony. And although there's an unshakeable bond between Black and the house music maestro, the sultry siren made it a point to do her homework before signing, consulting with lawyers and using Skype to pummel Lawrence with questions before taking the plunge.

In the end, though, her decision—like those of many artists—came down to trust. "There's a lot of 'will this person be the right fit with me?' You can only do so much investigating and have so many conversations," affirms the vivacious vixen. "I feel very fortunate that my instincts plus my academic side mixed into a wonderful meeting of minds."

Black says she expects her Slang label debut, *MIRA*, to be released in early 2012.

—Andy Kaufmann

MC

BMI'S BARBARA CANE HONORED IN NEW YORK



Barbara Cane, BMI Vice President, Writer-Publisher Relations & General Manager, Los Angeles, was recognized as one of the top 40 female executives in the music industry at Billboard's 6th annual Women in Music event in New York. Cane oversees the creative activities of BMI's Writer/Publisher Relations staff in Los Angeles. Pictured (l-r) at the event are Barbara Cane; Taylor Swift, *Billboard* Women of the Year Award recipient; and Jody Williams and Alison Smith, BMI.

SCL'S IDES OF MARCH SCREENING



The Society of Composers & Lyricists (SCL) hosted an intimate screening of *The Ides of March*. Composer/SCL President Dan Foliart moderated a Q&A with director, writer, producer and actor George Clooney and composer/SACEM member Alexandre Desplat, who chooses BMI to represent him in the US. Pictured (l-r): Laura Dunn, Exec. Director, SCL; Anne Cecere, Director, Film/TV Relations, BMI; Desplat; Clooney; and Foliart.

Berklee Plugs In

Berkleemusic.com, the online school of Boston's renowned **Berklee College of Music**, is debuting the new course "Composing and Producing Electronic Music" for their upcoming winter term, beginning Jan. 9, 2012. Students will learn the necessary tools and techniques to create contemporary electronic music in a variety of styles, including drum and bass, trance, glitch, dub, electro, minimal, downtempo, house and techno.

The course lessons feature a series of videos describing musical, DAW and synthesis techniques appropriate to each style of music. For a given genre, there will also be a research and analysis component, in which students learn to listen critically and adapt to changes in technology and public musical taste. Students are then responsible for creating a complete piece of music for that style. Work can be done in any major DAW that supports AU, RTAS, or VST instruments, including *Pro Tools*, *Logic*, *Cubase* and *Live*.

As the course progresses, the musical examples become more complex as a harmonic language appropriate to the styles is developed. The course takes a similar approach with synthesis, covering the basic concepts of syntheses using a custom-built synthesizer. Students will explore Native Instruments' Massive synthesizer, which will help

them to create patches appropriate to each style. With a thorough understanding of these patches, musicians can then apply these same concepts to another synth.

To learn more, see <http://berkleemusic.com>.

Songwriting Summit in Hollywood

The **Second Annual International Songwriting Summit (ISS)** will take place on Sunday, April 29, 2012 at the **W Hotel** in Hollywood, CA. The ISS is organized in partnership with the independent artist discovery and development firm **A&R Worldwide**, leading independent European publisher **AMV-TALPA** and UK based independent publisher, **Phrased Differently**.

The event aims to be an international gathering of new and established songwriters-producers, A&R executives, publishers, music supervisors, rights societies and other creative mindsets. The summit will also provide access to exclusive briefs six weeks prior to the event allowing both established writers and unearthen creative talent to create and present the "next big global hit singles."

Over the course of one day, 150 participants (15 roundtables of 10 people) will liaise on various creative matters including the anatomy of a brief, submitting songs, the role of a publisher

and analyzing the process once a song is cut—the next steps. In addition, the ISS will present various keynotes from world-renowned A&R, publishing, synch and songwriting influencers.

Some of the A&R executives already confirmed to participate include Atlantic Records Chairman/CEO **Craig Kallman**; Chairman of Cherrytree Records **Martin Kierszenbaum**, and reps from Interscope, Warner Bros. and many other companies. Expect more details about an impressive list of writers, publishers and other creative mindsets.

To be considered to register to participate at the Summit, contact info@anworldwide.com. Delegates will be required in some cases to also be confirmed to attend MUSEXPO 2012 to be eligible to attend the event.

EMI Publishing to Sony/ATV

The protracted dismantling of **EMI Group** has apparently concluded with **Citigroup Inc.**, owner of the storied British music company, sealing deals to sell its publishing arm and recorded-music label at a price that exceeds many industry watchers' expectations. EMI's recorded-music unit will be sold to Vivendi SA's **Universal Music Group** for \$1.9 billion, the companies confirmed. A group spearheaded by Sony Corp.'s music division is slated to purchase the publishing operation for \$2.2 billion, according to a statement

OLE'S HOLLYWOOD SONG CAMP



The recent ole pop+urban songcamp in L.A. produced 23 great songs from the 20-plus world-class songwriters in attendance at Westlake Recording Studios in West Hollywood, CA. A major focus was on hit singles for a number of top recording artists including Rihanna, Christina Aguilera and Jordin Sparks. Pictured (l-r): Gilles Gédard, John Anderson, Chad Richardson, Sam McCarty, Michael McCarty, Gord Miller and Julie Moe. See <http://majorlyindie.com>.

MONTI OLSON UPPED AT UNIVERSAL



Universal Music Publishing Group has upped Monti Olson to EVP/Head of Pop & Rock Music. Olson will jointly head up the company's US creative teams, along with EVP/Head of Urban Music Ethiopia Habtemariam. He will oversee the Pop and Rock creative operations. See <http://umpg.com> for further details.

THIS BAND HAS ASCAP HUMMING



Nashville-based folk-pop band Humming House recently signed with ASCAP. Pictured (l-r): Jesse Willoughby, ASCAP; Mike Butera, Justin Wade Tam, Ben Jones and Josh Wolak, Humming House; LeAnn Phelan, ASCAP; and Amanda Fletcher, RPM. See <http://ascap.com>.

from the company. The publishing deal brings the total value to \$4.1 billion.

Per the deal, EMI Music Publishing will be overseen by the management of Sony/ATV Music Publishing, but will remain a separate entity from Sony's existing Sony/ATV Music Publishing. These agreements with Sony and Universal will need to get over regulatory hurdles that could be particularly formidable on the record side. Log on to <http://sonyatv.com> for more details.

NMPA Views YouTube

The National Music Publishers' Association (NMPA) and The Harry Fox Agency, Inc. (HFA) are offering all independent music publishers, whether or not affiliated with HFA, the opportunity to opt into a direct license agreement with YouTube by going to <http://youtubelicenseoffer.com>. Publishers can opt in to the agreement until Jan. 16, 2012.

Earlier this year the NMPA, HFA and YouTube concluded a landmark agreement whereby independent music publishers may grant the rights necessary for the synchronization of their musical works with certain videos posted by YouTube users. HFA will administer these direct license agreements between YouTube and publishers, and royalties will be based on advertising revenue collected worldwide by YouTube from ads placed alongside user-generated videos.

HFA will leverage its relationships with the publishing community and licensing expertise to administer the direct YouTube license agreements. Participation is available to all independent publishers in the US. All publishers must sign up for the YouTube direct licensing agreement to be eligible for an advance. More information about this historic and industry-changing agreement can be found at the site.

The Listening Room

The Jan. 22-28 California Listening Room International Songwriters Retreat, with special guest writer Steve Seskin, kicks off the 10th year of these annual events held in Crete, Denmark, the Faroe Islands, Ireland and Sweden.

Over 400 songwriters from 18 countries have participated in more than 50 retreats during the past decade. Many have gone on to tour, record and release songs in several countries as a direct result of the relationships established in these special weeks of "Community Through Co-Writing."

The California event is priced at \$1,075, inclusive of workshops, housing and daily-catered dinners. A maximum of 20 participants will convene at the Sequoia Retreat Center above Santa Cruz.

Long-term, no interest payment plans are available for those who need help in order to make

their participation happen after payment of the required 50 percent deposit, with payment via credit card also an option through PayPal.

Additional savings are also possible through the **Retreat Referral Program**, where writers who successfully encourage new participants to attend receive an additional \$100 off the retreat of their choice in 2012, per new attendee.

Further information is available at <http://listen ingroomretreats.com> or by writing directly to Retreat founder/leader Brett Perkins, brettperkins@hotmail.com.

The King Lives at Imagem

Imagem Music USA and Elvis Presley Music/Gladys Music announced a worldwide music publishing deal for representation of the Elvis Presley catalog, effective Jan. 1, 2012. For complete details, contact bert.fink@imagem.com.

MIC

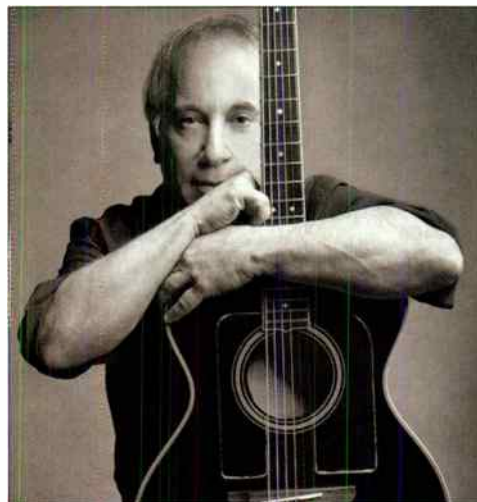
MICRO-BIO: Dan Kimpel's newest book, It All Begins with the Music, is penned with legendary A&R exec Don Grierson. Hear Dan's audio interviews worldwide on Delta Airlines.

SESAC SELECTS HILLARY SCOTT



SESAC named Hillary Scott of Lady Antebellum Songwriter of the Year at the SESAC Nashville Music Awards held at The Pinnacle at Symphony Place and hosted by SESAC's Vice President, Writer/Publisher Relations, Tim Fink. Pictured (l-r): Trevor Gale, SESAC; Scott; Pat Collins; Tim Fink; and Anthony Smith, SESAC. See <http://sesac.com>.

SIMPLY SIMON WITH SONGWRITER SET



Paul Simon personally picked the 32 songs that are heard in chronological order on the new two-CD *Songwriter set* (Columbia/Legacy). "The Sound Of Silence" written in 1964 when he was 21 to "So Beautiful Or So What," written this year when Simon is 68, bookend works of unsurpassed songwriting genius. For more details, visit <http://paulsimon.com>.

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SONG BIZ SONGWRITER PROFILE

GREG WELLS

*Cuts and Tracks with
Adele, Katy Perry,
Kelly Clarkson*



By Dan Kimpel

With a co-write, "One & Only," on Adele's massive seven million and counting *21*, co-writing and production credits with Katy Perry, and new projects with a range of artists from All American Rejects to Theophilus London, Los Angeles-based songwriter-producer Greg Wells is definitely eclectic. "I'd tried in my own naïve way to be cognizant of never painting myself into a corner stylistically, and to work with all kinds of people," he says.

A native of Peterborough, Ontario, Canada, Wells grew up far removed from a music capital. "A large part of me still feels like that kid. And that keeps me putting up with the general insanity of the music business, because my love for music is as intact as it ever was; in fact, I probably have a deeper love for it. I still get excited when I see a drum set."

First training as a classical pianist, songwriting came at the encouragement of his guitar teacher. "I was 14 years old, raging with testosterone, I wanted to play Rush on the guitar—I couldn't get my head around slowing that train down and trying to write." It was when Wells nailed a three year gig with k.d. lang that his focus shifted. "I watched her do it, and win a Grammy for Best Female Vocalist. She and I got together and wrote. We never actually finished anything, but she let me into her world."

Wells agrees that being a musician and becoming a songwriter are widely diverse avocations. "Some of the best songwriters aren't really strong musicians, and some of the best musicians aren't strong songwriters. At some point I realized I had to get away from piano. I'm not as proficient on guitar, and I thought, 'Maybe that's a good thing.' So to this day, I write mostly on guitar." But first Wells says he envisions the music. "I won't start playing anything until I hear music in my head. I wait for it. As soon as it comes I run to an instrument. And most of the time, 10 of those are the ideas everyone wants to do."

For "One & Only" Wells moved back to the piano. "We booked three days at my studio in Culver City, CA. Adele showed up with her manager. She's got a great sense of humor, very intelligent, not full of herself, really lovely. Her manager realized I wasn't a serial killer and he left. I had two ideas in my head. I had the chord progression and the slow 6/8 feel. She was pacing the room with a notepad and a pen. I looped the music and played it. Finally she said, 'I don't know if this is any good, what do you think?' She sang the entire chorus in full voice, and it starts with a high C—it was unbelievable."

That set the standard. "She has wrecked me working with other artists," laughs Wells. "She has such a voice, is so easy to work with and such a talented lyricist. It's what all of us dreams about. I'm so happy for her, and what this beautiful album she has made is doing for the music business."

At age 43, having worked on epic hits like Timbaland's "Apologize" remix, Rufus Wainwright's career-defining *Poses*, tracks on Colbie Caillat's *Breakthrough* and co-writing hits with Kelly Clarkson, Pink and Aerosmith, Wells feels like the pieces are finally falling into place. "This is one of the hardest ways to make a living, and I don't recommend that anyone do it if they have some inkling of a 'Plan B.' There's nothing wrong with making music a passionate hobby, something you don't pay your bills with. In some regards people who do are smarter than me."

"Most of my career has been a complete commercial failure," he confides. "There were spikes if something would make money for a label or a publisher, but these huge valleys of not making money would go on for years. Recently, it's been better, but I'm only as good as the artists I'm working with. It took forever, but things are starting to click. I'm chipping away at the iceberg."

Contact Carla Senft, Press Here, 212-246-2640,
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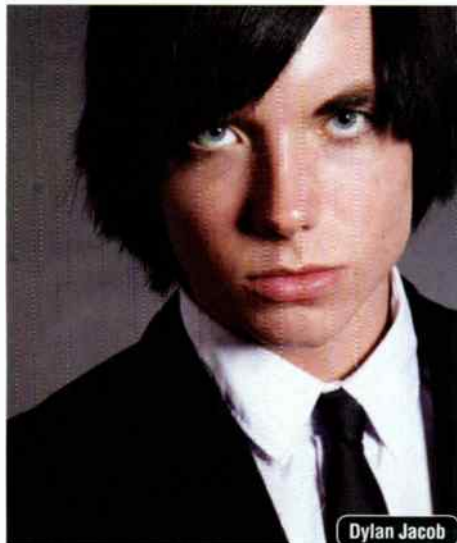


AKB48

DROPS

► **New People Entertainment**, a film division of **New People, Inc.** that focuses on the licensing and distribution of Japanese films and media, has just released **Documentary of AKB48**. The all-girl **AKB48** was conceived in 2005 by **Yasushi Akimoto**, one of Japan's most respected music producers. Beginning as a small singing group based in the Akihabara district of Tokyo—the city's bustling electronics and anime/pop culture shopping mecca—AKB48 has grown to 60 members and topped Japan's **Oricon** music charts. The new music biopic follows the Japanese pop idol group on their rise to fame. The release is available exclusively online for \$19.99 through the **NEW PEOPLE** store at <http://store.newpeopleworld.com>.

The **Doughboys'** new film **Rock n' Raw** recently premiered in New York. The group first formed in 1965 and came back together with a bang in 2000. **Little Steven Van Zandt** has chosen a slew of tunes from their two CDs, **Act Your Rage** and **Is It Now?**, as "coolest songs in the world" on his **Sirius/XM Underground Garage** show. For more information, visit <http://thedoughboysnj.com>.



Dylan Jacob

Fresh off their opening number at the **2011 Soul Train Awards**, the **Original 7ven**, the band known as the **Time** when they appeared in **Prince's Purple Rain** film, are out pumping their new album, **Condensate**. The first single, "#Trendin," was the No. 1 most-added song in the adult urban radio format in its first week out. A major force in the Minneapolis sound phenomenon, each of the seven musicians—**Morris Day**, **Jesse Johnson**, **Jimmy Jam**, **Terry Lewis**, **Jellybean Johnson**, **Monte Moir** and **Jerome Benton**—went on to successful individual careers with each scoring No. 1 chart toppers before coming back together for the first time in 21 years to record **Condensate**. For more information, contact **Shelly Mullins** at **Webster & Associates**, shelly@websterpr.com.

► **New music artist Dylan Jacob** has released his first two songs as music videos on **YouTube**. Both tunes, "Crazy" and "Dreams," have themes about a young man dealing with the issues of being a pop-rock star. Jacob also has two more videos about to be released on **YouTube**, "I Will Rescue You" and "Kiss Fix." All four videos were shot by film director **Cody Jarrett**. Jacob, who is also an actor, "does not mind giving his music away free on **YouTube**, for now," says his management team. "We have a long-term marketing strategy that includes TV, movies, touring, and maybe even a record deal. The focus is on brand building, identifying the audience for Dylan and providing that audience with the right combination of musical, vocal and visual appeal."

According to the artist, who also plays bass, drums, harmonica and guitar, "It's hard to imagine singing and writing songs and not including videos. The integrity of the music is really important, as well as playing live, but it may not matter if you don't have a large audience. I love making music and making people happy."

The videos were shot at a sound stage in Hollywood, CA, and on location in nearby **Franklin Canyon**, **North Hollywood**, **Sherman Oaks** and **Las Vegas, NV**. See <http://dylanj.com>. For more information, contact goodmanjoe@aol.com.

► On Jan. 26, 20 cinemas across 20 cities worldwide will host an exclusive advance screening offering fans the first chance to see **Don't Think**, a new film by **Adam Smith** focusing on the **Chemical Brothers**. Filmed with 20 cameras at a headline show at **Japan's Fujirock Festival**, **Don't Think** is the first time the full **Chemical**

Brothers' live experience has been captured on film. It is due to be shown on more than 500 screens in over 20 territories. For screenings in your area, visit <http://dontthinkmovie.com>. For further information, contact **Pam Workman** at **Workman Entertainment & Public Relations**, pam@workmanentertainment.com.

Renowned punk trio, **MxPx** have released the music documentary **Both Ends Burning**, featuring footage from the band's 2008 world tour all the way to the band's sold-out Seattle show in March 2011. In this brutally honest depiction of the band, **MxPx** find themselves at a crossroads in their career, struggling to find the balance between full-time jobs and the life of touring musicians. Directed by **Bryan Buchelt** of **Snaproll Studios**, the DVD is available either digitally or in a physical version, which includes over 20 minutes of deleted scenes, exclusively through the band's website <http://mxpx.com>.

LL Cool J has a new single, "No More," featuring **Ne-Yo** in release. The song written by **LL Cool J** and helmed by multiplatinum producers **Jim Jonsin** and **Rico Love** has already made its debut on the singer and actor's new hit TV show for **CBS**, **NCIS: Los Angeles**. "No More" is available now for purchase on **iTunes**.



New to DVD is **New York Dolls Lookin' Fine on Television**, a program based around **Bob Gruen's** archival footage of the legendary band. In the early '70s, **Rock** photographer **Gruen** and his wife **Nadya** purchased a portable video recorder. In a period of three years, they shot over 40 hours of **New York Dolls** footage. This material became the critically acclaimed documentary **All Dolled Up**. For **Lookin' Fine On Television**

more footage has been edited to create 15 live music video-style clips. For complete information, visit <http://bobgruen.com> or contact **Clint Weiler**, **MVD Ent. Group**, 800-888-0486 ext. 115, clint@mvd2b.com.

Presented by **iShares**, **Cirque du Soleil** is returning to the **Santa Monica Pier** near **Los Angeles, CA**, with its critically-acclaimed and family friendly touring show **OVO** opening Friday, Jan. 20, for a limited engagement under the trademark blue-and-yellow **Grand Chapiteau** (big top). Since its world-premiere in **Montreal** in 2009, **OVO** has charmed well over two million spectators in more than 15 different cities in **North America**. **Santa Monica** will be the only **Southern California** stop for a **Grand Chapiteau** (**Big Top**) production in 2012. Tickets are available online at <http://cirquedusoleil.com/ovo>.



Chemical Brothers

PROPS

Locksley has been selected to participate in the ad campaign for the NFL Play 60 initiative, the National Football League's campaign to encourage kids to be active for 60 minutes a day to help reduce the trend of childhood obesity. The 90 second advertisement, featuring the Detroit Lions, is set to Locksley's hit single "The Whip," a song that has reached Top 40 radio play in markets across the country, and also been tapped in promotions for the animated feature films *Rango* and *Puss In Boots*, and a Chevy commercial. The song is also played across the country as the goal song for numerous NHL teams including the New York Rangers, Toronto Maple Leafs and Columbus Blue Jackets. For full information, contact Chris Vinyard at Big Hassle Media, vinyard@bighassle.com or 212-619-1360.



Elbow

► The BBC has announced that Elbow is to compose a special piece of music for the organization to be used across all their coverage of the 2012 Olympics. The piece, written by the band and currently in the final stages of production, will accompany coverage related to the build up to London 2012 and the events themselves. Widely celebrated in its native UK, Elbow is currently celebrating its 20th anniversary since forming in Bury, Greater Manchester. For more information contact, Alexandra Baker at High Rise PR, 646-845-9844.

Award-winning film director Darren Aronofsky, best-known for the Oscar-nominated films *Black Swan* and *The Wrestler*, has directed a performance music video for "Iced Honey," a track from Lou Reed and Metallica's new album *Lulu*. Shot in the San Francisco Bay Area, the video is currently available for airing. For more information, contact Sam Citron at BB Gun Press, 323-904-9094 or visit <http://bbgunpr.com>.

There have been a number of placements for Semaphore Music's Jensen Reed recently, including "Do Your Thing" in the new film *I Melt With You* with Rob Lowe and Jeremy Piven, the web series *Off Season* and *House of Lies*, coming in January on Showtime. Find out more at <http://semaphoremusic.com>.

The legendary Doris Day has her first US studio album release in 17 years. The album, *My Heart*, is dedicated to her late son, Terry Melcher, who produced hits for the Byrds and the Beach Boys, and passed away of melanoma in 2004. All proceeds from the album will go to the Doris Day Animal Foundation. Day's career has spanned



more than 50 years with appearances in 39 films. Her music has spent more than 600 weeks on the Billboard charts. She will also be honored with the Los Angeles Film Critics Association 2011 Career Achievement Awards in January. For more information, contact Christine Morente at CW3PR, christine@cw3pr.com.

Reelin' In The Years Productions, the world's largest music footage library, has signed a deal to represent The Carson Entertainment Group for licensing performances and interviews from the musical guests who appeared with Johnny Carson on *The Tonight Show* from 1962 - 1992. Founded in 1992 by David Peck, RITYP has become a world leader in placing music footage clips in movies, television, digital/online media, DVDs and CDs. The Johnny Carson archive features a "who's who" of music superstars from the '60s to the '90s. Just a few of the artists who appeared on the program include Paul McCartney, James Brown, Madonna, Dolly Parton and Garth Brooks. For complete information, contact Bob Merlis/M.f.h., 323-962-6887, bobmerlis@bobmerlis.com.

► Fresh from the release of their fifth album, *Gravity the Seducer*, MTV IGGY presents electropop heroes Ladytron. The live session saw the group perform songs under bright neon lights in a Victorian theatre. After the show MTV IGGY got some exclusive shots of the English quartet making themselves at home in their posh surroundings. *MTV IGGY LIVE* films one-of-a-kind performances by the world's best up-and-coming bands. Check out the performance at mtviggy.com. For more information, contact Allison Elbl Striegel at IDPR, 323-822-4851, aelbl@id-pr.com.



Gravity the Seducer

OPPS

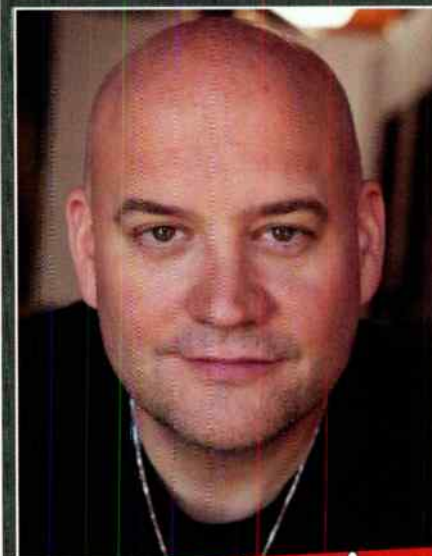
Streamdream is looking for music videos for their new web-streaming concept. The video should be well done, of good quality and must be positive in tone. Send a link to your video clip or drop a line to rtv@streamdream.cc.

An opportunity is available for short form filmmakers and long form video makers. Broke College Kids need both for their new blog. Submit video links to brokecollegekids@live.com.

A good guide for those trying to break into the film scoring community and for those seeking mostly low or unpaid work is <http://forum.youngcomposers.com>. MG

MICRO-BIO: In a 20-year career that includes extensive experience as an artist, producer and performer, Tom Kidd has promoted, marketed and developed Emmy- and Oscar-winning composers. He is President of Pres Pak Public Relations.

OutTAKE



Trevor Morris

Composer

Email: studio@trevormorris.com

Web: trevormorris.com

Most Recent: *The Immortals*

Composer Trevor Morris makes it look easy. In 2011, he took home his second Emmy for Outstanding Original Main Title Theme Music for Showtime's *The Borgias*, just 10 days after he won his second Gemini Award for Best Original Music Score for a Program or Series for Showtime's *The Tudors*.

It isn't like he came from nowhere. In addition to the recent Relativity film, *The Immortals*, that's his score you hear driving such adventures as *Pirates of the Caribbean: Dead Man's Chest* and you will hear in Universal's *The Scorpion King: Battle for Redemption*, as well as *Fire with Fire* starring Bruce Willis, Josh Duhamel and Rosario Dawson.

The man acknowledges that it has taken a good deal of work to get to this point in a celebrated career. "There are a lot of skills you need to learn," he says of his life's adventure. "So much is not taught... There is a craftsmanship you don't learn in school. It's like being a chef."

There are different ways to concoct a composer. The Canadian-born Morris, who is a graduate of Canada's most prestigious school for recording and production, Fanshawe's "Music Industry Arts" program, Morris learned through apprenticeship. After moving to Los Angeles in 1999, he worked with top composers such as James Newton Howard and Hans Zimmer.

During his apprenticeship, he amassed credits on some 25 major films along with the skills he needed to become a major player himself.

Morris lists a composer's most underrated skills as the ability to deliver on a deadline and that to be comfortable in social situations. "You can compose like Brahms, but if you can't deliver on deadline you won't succeed," he says. "Social abilities are needed to put people at ease."

MC's Photo Blog



Scott Praeger

◀ **311 FANS CASH IN AT CONNECTICUT CASINO:** Casino goers hit the jackpot when 311 brought its signature blend of rock and reggae to the Mohegan Sun Arena in Uncasville,

CT. Throughout the band's 22-year history, it has become known for producing a predominantly hit heavy show. However, 311 mixed it up this time by breaking the show up into two sets, leaving some of its most popular songs out of the mix to make way for some deeper cuts. Though some of the newer fans may have been disappointed they didn't hear "Down," die-hard fans welcomed the change with a sea of bobbing heads and a good ol' fashioned mosh pit. Pictured: Nick Hexum. See more great photos at <http://musicconnection.com>.



Bryan Rimmer

▲ **ANNUAL N.Y.C. HENDRIX TRIBUTE:** Jimi Hendrix documentary filmmaker and show producer David Kramer produced his 6th annual Jimi Hendrix Birthday Tribute at B.B. King's Blues Club & Grill in Times Square, N.Y.C., for what would have been Hendrix's 69th birthday. This year's musical tribute featured guitar legend Larry Coryell, Jimi's brother Leon, guitarist and musical director Andre Lassalle and more. Pictured (l-r): Lassalle, Coryell and Kramer.



◀ **THE BANGLES FEATURED ON KIMMEL:** The Bangles appeared on *Jimmy Kimmel Live*, recently, performing two songs, one off their new album *Sweetheart Of The Sun* (Model Music Group) titled "I'll Never Be Through With You" and, at the show's request, the band rolled out "If She Knew What She Wanted." Pictured (l-r): Debbie Peterson, Jimmy Kimmel, Vicky Peterson and Susannah Hoffs.

▶ **PINNACLE STUOENT WINS HIP HOP COMPOSER:** At a recent school-wide contest at Pinnacle College in Alhambra, CA, audio engineering student Nathan Dorsey won a copy of Goodness Gracious Productions' *Hip Hop Composer*—a Propellerhead *Reason 5* (and above) double refill. HHC has over 8 GB of basses, leads, synths, orchestral instruments, keys, pads and drums. Check out <http://pinnaclecollege.edu> for more.



◀ **ASTRO LOOKS TO BE THE X FACTOR:** National Record Promotion's Larry Weir and Masika Swain spent some time with young recording artist Astro. The young and popular rap artist was in Los Angeles, CA, for a taping of Simon Cowell's *X Factor*, where the rapper was a finalist. Pictured (l-r): Weir, Astro and Swain.



Chris Johnson

▲ **YAMAHA THROWS OPEN HOUSE PARTY:** Lee Ritenour, Phil X and Nathan East hung out at the Yamaha Artist Services open house in Burbank, CA. Yamaha's San Fernando Valley hub for Artist Support and Design & Development was the place to be to check out the latest gear, and hear live music from Yamaha endorsers. Pictured (l-r): Ritenour, Phil X and East.

Tidbits From Our Tattered Past



◀ **LUCENT GYPSIES PITCH**
L.A. TENT: The avant-garde, industrial electronic dance troupe, the Lucent Dossier Experience, visited the Palace Theater in Downtown Los Angeles' historic Broadway district for a performance that was part vaudeville, part e-vil, and all fun. The fire was burning and even the crowd showed up in full freak regalia. The night was dedicated to helping fellow dancer "Shrine" with medical expenses following a near-fatal accident. To donate, or for more info, visit <http://lucentdossier.com>.



◀ **JAPAN RELIEF PROCEEDS GET HAND DELIVERED:** The Section Quartet hosted "A Concert to Benefit School Music Revival" at Largo in West Hollywood, CA. Co-emceeing the special show were comedienne Margaret Cho and singer-songwriter Grant-Lee Phillips (pictured). Several well-known artists performed in collaboration with the Section Quartet. The next day, Eric Gorfain of the Quartet traveled to Japan to hand deliver 100 percent of the concert's proceeds to Mr. Naoyuki Seo of the School Music Revival foundation in Tokyo. Visit <http://tinyurl.com/6lj53su> for more.

▶ **CORT HONORS GARY SINISE:** In appreciation of the work Gary Sinise is doing to help support veterans and other charitable efforts through his foundation (<http://garysinisefoundation.org>), Cort Guitars presented Gary with a Cort Artisan A4 bass. The presentation occurred during a concert and fundraiser benefiting the United States Veterans Arts Program (USVAP). See <http://usavp.org> for more.



◀ **HOT CHELLE RAE GO WITH KRK:** Platinum-selling pop-rock band Hot Chelle Rae used KRK's VXT4, part of the KRK VXT Series of studio monitors, as reference monitoring for a variety of projects throughout 2011. Pictured is the band on its tour bus during its current US schedule of concert dates.



1984—Lone Justice—(Issue #4): *Music Connection's* cover story on Lone Justice explored the saga of how the band struggled to get a label deal due to its then unusual blend of country and punk. Termed "cowpunk," Lone Justice and bands such as Rank & File paved the way for so-called "alternative-country" acts that would follow. Elsewhere in this issue is a profile of NARAS president Michael Melvojn and a chat with the man who years later would replace him, Neil Portnow, then VP of Arista Records' A&R department. The issue also has a live review of Population 5, with future GNR drummer Matt Sorum.



1991—Mariah Carey—(Issue #7): Carey's debut album was just a few months on the charts when *MC* sat down for a chat with her. The new pop diva discussed her rags to riches story and her career outlook, particularly the creative dimension she sought to bring to it. "I don't aspire to be Whitney Houston," she stated. "I'm a singer-songwriter." Meanwhile, in our concert reviews area, we spotlighted shows by Slayer, the Cocteau Twins and Roseanne Cash. Finally, Metal Blade Records' Promotion VP Mike Faley is profiled. For a current Q&A with that label's president, go to page 41.





By Oscar Jordan

When Mastodon bassist Troy Sanders was asked where he fit stylistically between the band's prog, psychedelic and metal influences, he responded, "I'm the guy who shows up with a six-pack of beer and makes everyone happy." He's modest, but in truth he's the glue that holds it all together. Sanders also supplies powerful bass playing, spine tingling vocals and stellar songwriting chops. He's a key ingredient to the band's success.

The Atlanta, GA band's fifth album, titled *The Hunter*, is doing great business and continues to excite longtime fans while reeling in new ones. *The Hunter* is a departure as Mastodon leave behind their propensity for epic long-form concepts, to embrace shorter songs, stronger melodies and spacious production values. MC caught up with Sanders to get the inside story on the making of *The Hunter*, and the secret to the band's success.

Music Connection: Where do you come from as a musician?

Troy Sanders: My mother played classical music and still does, in a four-piece wind instrument band. My older brother Kyle joined a band when he was in high school. I saw him playing covers by Heart, Cheap Trick and Van Halen. At that moment I said, "That is the coolest thing in the world." I completely made a sharp left turn in my life at that young age, and decided that's what I wanted to do. I've been barreling straight ahead ever since.

MC: Did you have any bass heroes back then?

Sanders: At a young age Gene Simmons scared me and that was an excellent frightening moment. I wanted to be like Michael Anthony in Van Halen, but basically I wanted to be like my older brother. Funny thing is, Kyle is left-handed so I remember taking his Lotus bass and flipping it around and playing it backwards. That's how I got my first taste.

MC: Did you take lessons?

Sanders: No. Basically I became an introvert, locked myself in my bedroom, and just listened to Van Halen, Guns N' Roses and Kiss. I just tried to pick out the bass and follow along. It's what started my ear. I'm completely self-taught. I had a massive fire in my belly that ignited me to just want to sit there and learn this craft.

MC: Can you think of any music back then that you were trying to play that connects to what you're doing now?

Sanders: My first real accomplishment after months and months, was that I could play along to the first three Metallica records. That made me feel really good. I felt like I achieved something. That was *Kill 'Em All*, *Ride The Lightning* and *Master Of Puppets*. At eight I could play all three of those records from front to back. Obviously not as well as Cliff Burton, but I got the gist of it, and got a feeling of accomplishment at that point.

MC: In terms of ideas and concepts, we appreciate that you guys don't write about hot chicks and fast cars. Does the band seek out subject matter, or do you write about things that are already a part of your lives?



l-r: Brent Hinds, Brann Dailor, Troy Sanders, Bill Kelliher

Sanders: Each album has somewhat of a different approach. The previous three or four records that we put out before *The Hunter* were concept albums that followed a thematic line. The lyrical content would need to fit under the umbrella of our concept. This time around with *The Hunter*, it was more of a traditional rock album in that it was a collection of songs. Each song on the album had its own story but not connected into one conceptual story.

One song, called "Black Tongue," is about the tongue of a parrot. At first it seemed very childish and humorous, but we intertwined it with this heavy blend of masto-rock and it turned out unique. We'll write a song like "Curl The Burl," where it's following an actual story about this group of people that travel into the woods in the Pacific Northwest; they find these burls in trees, and, to refuel their meth habit, they cut them down to sell to wood makers.

There's also a song called "Octopus Has No Friends." Our drummer Brann was at the aquarium and he was noticing that the octopus is always in the corner. All the other starfish and everything are far away from him. He's always by himself. Do octopus enjoy being reclusive, or

do they really want friends? Or maybe they don't know how to meet friends.

This album was more therapeutic in the sense that we were able to go to the rehearsal space, write a riff and build on it until it became a song. We weren't thinking, "It wasn't heavy enough to make the record," or too silly, to slow or to crazy." None of that really mattered. It was nice to have no boundaries, no rules, no parameters and no walls. It was complete freedom.

Ultimately it was a very therapeutic record to make because it was free form and a lot of fun, which is rare for Mastodon.

MC: The new compositions are much more tuneful and concise compared to *Blood Mountain* or *Crack The Sky*. One of the best tracks is "Creature Lives" where you guys sound like an entirely different band.

Sanders: That's my current favorite track on the album. It has been for quite a while. It reminds me of a Pink Floyd, Flaming Lips type vibe. It's very different for Mastodon. In terms of lyrical content, the song is about this swamp baby who is full of moss and algae, and he comes out to the world and wonders if he's accepted or hideous. Can he

be accepted for who he is? It seems very silly, which it is, but it's a lot of wonderful fun to perform every night.

MC: We've noticed that, as your albums progress, your vocals start to get cleaner and less growly. Was that on purpose?

Sanders: Absolutely. With this record we spent more time, effort and energy on vocals than we ever have before on any previous record. As we're trying to mature as songwriters, the art of song crafting is very important to our band. What really makes a song great is melody. All our favorite songs we ever heard usually has a catchy melody that really brings you in, and winds up possibly being in your head all day and night. So we really wanted to find proper vocal passages with as much melody as possible. It was a more concentrated effort this time around than ever before. I'm very glad that we spent all that extra time and energy to really elevate the vocal performances.

MC: The band hooked up with Mike Elizondo to produce *The Hunter*, who aside from his work with a variety of artists such as Alanis

Morissette, Maroon 5, Fiona Apple and Avenged Sevenfold, is better known as a rap producer. Why him?

Sanders: He'd been wanting to work with us since the *Blood Mountain* album, but we'd never met. Back in February of this year, he flew from Los Angeles to Atlanta and took us out to lunch and bought us some delicious tacos. He said, "I know you guys are going to be working on the new record soon, and I just want to be the first one to say that I would love to work with you." He told us about a few things that he thought he could bring to the table. Everything he said was completely in line with our thoughts, so we befriended him on a personal level—and a musical level—immediately.

We started sharing some demos with him the next day, with our little bits and pieces we were doing. He was on board right away. We never searched out anybody else. He's well known for his massive hip-hop records, but what a lot of



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"We maintain 100 percent creative control, so no one is stepping in and saying, 'You need a couple of short and sweet songs for the radio.' Or, 'Hey guys, you need to clean up your image. You look like a bunch of homeless cavemen.'"

—Troy Sanders

people don't know is that he's completely talented and well versed in all styles of music, which was very important to us. We didn't want the most super famous heavy metal producer to come in and work with us. We see our band as a multi-dimensional band, and we don't want to have one strict sound, because our songs don't have the same sound. He embraced our slower songs just as much as he embraced our psychedelic songs, and our heavy songs.

He understood us from the get go. Looking back, I'm glad that he approached us. I think the main reason the record sounds so bad ass, is because he was able to please us sonically and personally—with everything we did during the recording.

MC: Did you butt heads at all?

Sanders: No. Mike was very democratic. He jumped in like the fifth member of our band. If he had an idea, the four of us were very open-minded. We'd be willing to try anything. If we don't feel it, we'd say, "No. We're not really into it." He'd say, "Okay that's fine." He had enough trust and faith in us because of what we've proven over the last five albums. So there was mutual friendship in the studio. He was very efficient with his time. He made all four of us happy with our particular tones, as well as making us completely happy as a band with the way it all sounds sonically.

MC: What did he bring to the band that you couldn't have done by yourselves?

Sanders: There were lots of small things, but the biggest thing he got out of us was the best vocal performances we've ever done on record. We were working hard on the vocals ourselves, but he really pushed us to get it even better. Listening back I'm proud of all of it, but he really brought the best out of our vocal performances.

MC: Tell us about your record label and management. Are you happy with the way things are going?

Sanders: We're extremely happy. We've been with the Warner Brothers family for six years

now, and from day one up until this very moment it's been very respectful. They've been able to help us bring our music to more people around the world, and that's what our idea was from the beginning.

As far as our craft goes, we maintain 100 percent creative control of everything we do, so no one is stepping in and saying, "Hey, you need to write a couple of short and sweet songs for the radio." Or, "Hey guys, you need to clean up your image. You look like a bunch of homeless cave-men." They're very supportive and they just let us do what we do. When we turn a record in, they just help us promote it, and get it into as many hands and as many ears as possible around the globe.

MC: You guys never got a call from the label requesting a sensitive power ballad?

Sanders: Hell no! In 2005 when we joined Warner Brothers, we had five years under our belt as a band and that's why they approached us. They appreciated the work we'd already released. They saw something in us that they believed would stem into a nice long career. Management is the same. We joined them in 2005 as well. They've been helping this thing grow on a day-to-day basis, and helping us carve our niche into the grand scheme of rock & roll.

MC: It's a wonderful thing when your representation only wants you to be you.

Sanders: It's a wonderful thing, and our band would never have it any other way. We're comfortable enough in our own skin, and have enough trust and faith in one another within our band, that we know whatever we're doing is right—whether people like it or hate it. We know what we're doing is done for the right reasons.

MC: Tell us about your favorite bass.

Sanders: It's a custom bass that the fine folks at Warwick made for me this year. It's got a warm and beautiful tone and feel. Aesthetically it's just gorgeous. It's got four different Mastodon icon logos up the fret board. We have three tunings that we use live, so I use a different bass for each tuning, so I always carry three with me at all times. I have two Warwicks, a Fender Jaguar, a

Fender P Bass and a Yamaha BB2024. When we tune down to A, which is a very low rumble, that bass handles the low A wonderfully.

I use three different amps. One is called The Blacksmith made by TC Electronics. Number two is a Mesa Boogie Titan V12, the third is an AD200 made by Orange.

MC: What effects do you use live?

Sanders: I have a Wren and Cuff Tall Font Russian distortion pedal. I also use an old green Russian Big Muff, and for a chorus pedal I have a TC Electronics Corona Chorus. I also use a Morley Wah or a Dunlop Crybaby Wah.

MC: What kinds of tones are you going for?

Sanders: Seventy-five percent of the time I'm dirty. So I'm looking for a gritty, hairy, ballsy distortion that doesn't lose low end. When I'm clean I want it to be warm, round and pretty. I use chorus here

and there on some slow, breathable parts. I want the chorus to give it that psychedelic beauty.

MC: We read a quote that said, "Mastodon is the greatest metal band of their generation." How do you react to something like that?

Sanders: The last thing that we will do is take that to heart. We have to say, "Thank you. That's a wonderful thing to say." But you can't let those wonderful words get to you and make you believe that you are the best, because if you believe that you are, you cease to become that.

We just want to make music with our friends, be better songwriters, better people and constantly improve in all aspects of life. We never felt like we were in competition with other bands. We just try to go out there, enjoy ourselves and do what we do, as best as we can.

Contact Rick Gershon, rick.gershon@wbr.com **MC**

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Quick Facts About Mastodon:

- The band was nominated for a Grammy in 2007 in the Best Metal Performance category for "Colony Of Birchmen," and now in 2012 for the Best Hard Rock/Metal Performance for "Curl Of The Burl."
- Mastodon will lend seven songs to the first-person-shooter *Resistance 3* exclusively for PlayStation 3.
- In 2007 Mastodon performed "Cut You Up With A Linoleum Knife" for the opening of *Aqua Teen Hunger Force Colon Movie Film For Theaters*.
- In late 2009 the band wrote the score for the feature film *Jonah Hex*, directed by Jimmy Hayward and starring Josh Brolin.

Label reps Sound off!

By Bernard Baur

A&R should probably be classified as an endangered species. Their numbers are shrinking and their environment is less than hospitable. Nevertheless, these label reps remain devoted to finding talent they believe can turn it all around. How they plan to do that and what artists need to do to get their attention is the focus of *Music Connection's* roundtable style discussion. This year we contacted a variety of label execs and reps from both major and indie labels. Fact is, if you're among the many acts who still covet a label deal, the following insights will help you determine if you're ready to be signed.

Benjamin Maddahi

Director of A&R, Atlantic Records;
VP of A&R, Artist Publishing Group;
Founder, Madd Music Management

Benjamin Maddahi is a triple-threat who scouts for performers, songwriters and producers in pop, hip-hop and R&B. Because of his wide-ranging interests, he has served as co-A&R for Flo-Rida, and worked with Enrique Iglesias, Chris Brown, DJ Frank E, the Black Eyed Peas, Kanye West and others. He credits Mike Caren, executive VP of A&R at Atlantic and co-president of Elektra, with teaching him "to keep a keen ear and eye out for talent" and "setting the creative bar high."

HOW DID YOU GET INTO A&R

I started working at Atlantic as an intern and found out that I had an ear for songs. The label is strong in a lot of different genres and I got my hands dirty in a few of them. I eventually focused on pop, R&B and hip-hop—they were the most exciting to me. Performers in those genres tend to need material and because of my experience in publishing I could match artists with songwriters and producers. That's what A&R reps used to do years ago, and why it's called "Artist & Repertoire."

YOU WORK WITH A VARIETY OF TALENT

That's true and that's what keeps it interesting. I get to work on both the recording side with label acts and the publishing side with producers and songwriters. Every artist is a unique individual with certain skill sets. It's my job to recognize and develop them. If I find a great performer, it could lead to a recording deal; and a producer or songwriter might be offered a publishing deal.

HOW DO YOU APPROACH DEVELOPMENT

It really depends on the artist, how old they are and what demographic their sound appeals to. Atlantic has a history of developing talent and we're encouraged to work with acts that may



need help. I decide on a case-by-case basis if I want to devote the time and effort necessary to get them where they need to be. If I think it's worth it, I'll talk to them and see if we can agree on an approach. The only thing that would stop me is if they have no direction and don't know who they are as an artist.

WHAT QUALITIES DO YOU LOOK FOR

Originality and authenticity... I look for a unique story and a fresh, creative style. I don't like copycats. I like acts and songs that are genre specific but can also cross over into the mainstream. I know it's a fine line, but something that's familiar yet new gets my attention.

Musically I listen to the sound quality and melodies. I also like artists who have a strong work ethic, and are open-minded enough to take suggestions and direction.

WHERE DO YOU LOOK FOR TALENT

For producers the Internet is a good place to start. Many producers have honed their skills on the Internet and have samples of their work on various sites. Some of them even have a YouTube channel or blog. With performers I'll

“Something that's familiar yet new gets my attention.”

get referrals from people I know, and I'll check out their live show.

HOW IMPORTANT IS A LIVE PERFORMANCE

It's very important. Ultimately, every artist needs to perform live. But that's a skill that can be developed. As long as they have some stage presence, even if they're not Michael Jackson, I would probably keep an eye on them to see how they evolve.

CONTACT INFORMATION

You can reach me through Artist Publishing Group. There's a contact link on the website with instructions for submissions.

Brian Slagel

President, Metal Blade Records

Metal Blade Records was founded by Brian Slagel in 1982. The label has offices in California, Arizona, Germany, Japan, Canada and the UK. Though primarily known as a "metal" label, a variety of acts have appeared on the label's roster, like the Goo Goo Dolls, who achieved platinum status with their alternative rock ballads. Many Metal Blade acts have also graced Billboard's Top 200 chart, such as Slayer, Metallica, As I Lay Dying, Fates Warning, King Diamond and Between the Buried and Me, to name a few.

HOW HAVE YOU SURVIVED FOR SO LONG

We chose a genre that refuses to die (laughs), and the fans are very supportive. Our music's popularity may change from time to time but it never goes away. We're also able to adapt to the marketplace very quickly. But most of all, I think it's because we only sign acts we love.

WHAT IS YOUR FORMULA FOR SUCCESS

Our formula is simple. We focus on touring, press and the Internet for exposure. Our acts are on the road as much as possible. Radio is not a big factor for us, so we allocate our resources where we can get the best results.

You just have to know your genre and market it properly.

HOW IMPORTANT IS SOCIAL MEDIA

It's a huge part of our success. We put a lot of resources and time into social media and are constantly working on social networks. In fact, we have more Twitter followers than just about any other label. We also expect our acts to do the same and work just as hard at it.

HOW DO YOU EVALUATE ARTISTS

First and foremost, it's always about the music. But, after that, we look at their work ethic. The

most successful acts are those that work the hardest. If they're not willing to sweat for their dream, we're not interested. Everyone has to work together, or you won't get anywhere.

WOULD YOU SIGN A "BABY" BAND

We used to do that. But, nowadays, not so much. You know, some of the acts that I signed years ago might not get signed today. Now, we look for acts that have accomplished something on their own. It's a different business and we don't always have the time to wait for an act to develop. I wish it was different, but that's the way it is.

"If [a band's] not willing to sweat for their dream, we're not interested."



WHAT IS YOUR MARKET APPROACH

For us, 80 percent of our sales in the USA are physical. In Europe 90 percent are physical. We don't participate in "subscription" services, or sell a lot of digital downloads. Our fans like relating to our artists on social networks, but would rather buy real CDs.

others, and I'm not sure it will be to a large degree. The one thing I do see occurring is a change in the music. A more melodic style is appearing. It was always popular in Europe, but lately it's gaining in the US as well. I like seeing that. Music should evolve and change over time.

WHAT TRENDS DO YOU SEE OCCURRING

The music industry will continue changing. But, our market has not been affected as much as

CONTACT INFORMATION

Any artists interested in submitting material can contact us through our website. We prefer digital submissions, so send us a link to your music.

Ron Burman

Sr. VP of A&R, Roadrunner

Known primarily for its hardcore rock acts, Roadrunner expanded its roster to include more radio friendly artists. And it was Ron Burman, a 14-year A&R veteran, who forged the new direction, signing acts like Nickelback, Theory of a Deadman, Airbourne, Black Stone Cherry, and many others. The label's roster also includes Black Label Society, Slipknot, Killswitch Engage and the New York Dolls. Roadrunner Records has an international presence with offices in the US, UK, Japan, Germany, France, Denmark and Australia.

WHAT'S THE SECRET TO YOUR SUCCESS

I have to believe in the music and the artist. I only sign acts that I think will be huge. I wasn't always right and I've had my share of disappointments, but it worked out more often than not.



HOW OFTEN DO YOU SIGN NEW ACTS

Not often enough. Lately, it's gotten longer between signings. I'd like to sign an act every year or year and a half, at the most. But, that's just not possible. I have to be really sure they're going to be successful. Nowadays, we do a lot of research and due diligence before we offer anybody a deal.

big hooks, memorable lyrics and commercial appeal. I know it's weird, but I want something that can get radio play, have mass public appeal and still be special and unique and doesn't sound like everything else. That aspect really hasn't changed over time.

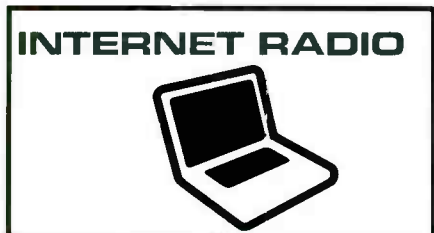
WHAT QUALITIES DO YOU LOOK FOR

Musically, I want to hear something that has

However, what an act must do has changed. Years ago I would sign a brand new band, one that hasn't really done anything. Now, I look for accomplishments, an indicator that something is going on. It's harder than ever to break an act today, so we need some indication that they are marketable and have a chance at success.

please continue on...

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HOW LONG IS YOUR COURTING PERIOD

It could be a long time. What happens is that I'll get in touch with a band but, after seeing them and listening to their music, I'll notice problems: they're not ready or I don't think their songs are evolved enough. I might stay in touch with them or, more often, they'll stay in touch with me. After awhile, if the relationship continues, I'll check them out again. Then it depends how much I think they've improved. What artists should know is that a pass is just one person's opinion. So they shouldn't get discouraged by it. If I don't want to sign them, someone else might. It's our job to be critical.

WHAT SHOULD AN ACT/REP NEVER DO

They should never be a pest. I hate it when they keep asking, "What do you think?" If I loved it, I'll tell you. I need some time to digest it all before

Harlan Lansky

President
<http://seanyrecords.com>

Seany Records is a new business model for the 21st Century. The label is composed of producers and industry professionals who care how artists feel as the creative process unfolds. Formed by Harlan Lansky four years ago, it is home to half a dozen acts, including Ruby Summer, Or The Whale and Urbalist. The inspiration for the label was Sean Robbins, a young man, who lost his life to a rare form of cancer. Lansky is an industry veteran who has produced and marketed many albums for EMI, Universal, Sony and Warner Bros. Records.

HOW IS YOUR LABEL DIFFERENT

Starting this label was like pursuing a higher calling. We wanted to honor Sean Robbins and help find a cure for pediatric cancer. In that regard, the label donates 50 percent of its profits to The Seany Foundation. Most of all, we wanted to carry on Sean's love for music. As such, the label has more than one purpose. We also think of our artists as partners instead of products.

WHAT TYPES OF ACTS DO YOU SIGN

We're pretty open-minded when it comes to genres. We like variety. As long as we believe there is a market for it, we'll pursue almost any style of music. At the moment we have pop, rock and urban artists on our roster.



“Nowadays, we do a lot of research and due diligence before we offer anybody a deal. ... Don't lie about your age.”

answering questions. And, this is important: don't lie about your age. You know, I can find your picture and birth date on the Internet.

HOW HAS THE MARKET CHANGED

It's become a global business. We're an international company and our acts tour the world. Artists should not just focus on the United States. There's a big world out there, and people in other countries like different styles of music. You should analyze your fan base and determine where your target market is.

CONTACT INFORMATION

I prefer to be contacted by someone I know. And, you should always contact me *before* sending a package. Our website makes it really easy. Just go there and follow the directions for submissions. But be patient. I can't promise anything, but you can be sure of this: If I love it I'll call you.

“As long as we believe there is a market for it, we'll pursue almost any style of music.”

WHAT QUALITIES DO YOU LOOK FOR

We look for artists that have crafted their own sound and following. We have to see some sort of momentum that we could build on. Touring is particularly significant. We like acts that have road experience. We don't expect to see big sales numbers, but we do like to see a solid tour schedule.

DO YOU ALLOW CREATIVE FREEDOM

That's a major emphasis at this label. As long as they know who they are as artists, we give our acts extraordinary freedom. If, on the other hand, they have not developed to that point, we'll help them get there.

HOW IMPORTANT IS SOCIAL MEDIA

Very important! Today, it's a large part of our promotions. In fact, we look for acts that know how to use social networks, and encourage them to contribute as much as possible. There's so much to do today, everyone has to do his or her part.

HOW LONG IS YOUR COURTING PERIOD

It can take a long time. We like to get to know our artists, so we try to spend as much time with them as possible. If they're from out of town, we encourage them to relocate to Los Angeles. That way we can work more closely with them. This label has a family atmosphere, so we like to know who's joining us.

WHAT TRENDS DO YOU SEE

There's a lot more opportunity for indie labels and acts today. The indie market is very strong. Our approach is to use as many avenues of exposure as possible, and the Internet is providing a lot of them. We're also seeing new income streams that look very promising, especially for indie acts. All in all, from our perspective, the future looks great.

CONTACT INFORMATION

We can be contacted through our website, or you can email me directly at hlansky@seanyrecords.com.



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As massive technological advances have helped disrupt traditional ways of producing, distributing and promoting music, film, TV and more, while simultaneously revolutionizing the way people engage socially with one another, inventive tech companies have rushed to join the digital fray. Eventbrite, founded in 2006 in San Francisco, CA, by Kevin & Julia Hartz and Renaud Visage, offers innovative ticketing services for events of all types, seeking to correct some of what it sees as the limitations of the traditional event ticketing model (read: Ticketmaster). According to CEO Kevin Hartz, "We don't see a lot of choice in ticketing, we don't see great services being provided, and we're really coming in to help serve and change ticketing for consumers and for event organizers from the smallest to the largest."

When Hartz says Eventbrite caters to events both big and small, he means it. Through Eventbrite, an event organizer can sell tickets for everything from a yoga retreat, to a house party, to a large concert for hundreds or even thousands. Hartz states, "We have people teaching weekly guitar lessons for a dozen people; we have music conferences that are held via our service." Eventbrite makes it possible for event planners to distribute free tickets or sell tickets for a price. The company does not charge fees for free tickets, and the fee schedule for tickets sold for a price (2.5 percent plus 99 cents per ticket; for 501c(3) organizations it's 2 percent plus 99 cents per ticket) is reasonable. Hartz explains, "We



only want to make money when our customers make money. We're not going to charge set-up fees or integration fees or all these other things. We only benefit when we help you sell a ticket."

Eventbrite also helps its clients promote events, and recognizing the potential power of social media to increase ticket sales, the company makes it easy to publish an event to Facebook. In fact, according to Hartz, "Our top driver of traffic to Eventbrite is from Facebook. Every time a ticket buyer shares on Facebook that, on average, equals \$12.00 in

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"[We're perfect for] emerging artists who want to get out on the road and set up their own tour and manage all the ticketing."
—Kevin Hartz, CEO, Eventbrite

additional ticket sales to the venue or to the organization or to the artist." Additionally, Eventbrite events are published widely on various Internet media sites. Hartz asserts, "We've been the pioneer in promoting to all different mediums. So when tickets go on sale it's not just on our own site; it's published out and syndicated out to many different media sites. We give all sorts of different tools and widgets and calendar pieces to be able to embed in one's own site or give to fans to embed." Additionally, Eventbrite offers deep analytics to those clients who want specific details about when and where (even geographically) the sales are happening, rather than broad, periodic sales updates.

Having founded Eventbrite with a sense of excitement about the possibilities of supporting the indie arts movement, Hartz sees his company as a natural fit for up-and-coming artists in the music industry who want to take control of the dissemination of their live music. Hartz states, "[We're perfect for] emerging artists who want to get out on the road and set up their own tour and manage all the ticketing. So we offer that enabling platform for indie artists to use to actually have all of the power and have all of the capabilities of the biggest artists."

So how does an event organizer get started with Eventbrite?

"The wonderful thing about our service is that an event organizer can come to our site and publish an event in a matter of minutes. While we have a sales team talking to clients and reaching out, we have organizers all around the world publishing events and selling tickets. And because we have this wide range of organizers all around the world, and because of how simple we made this service, we're able to offer this service for a fraction of the cost of other providers and still make a greater profit margin."

Hartz sees Eventbrite playing an important role in our ever changing technological landscape: "There's a sea change that's happening right now that's very exciting and it's changing the dynamics of the business and lowering the cost to customers, to promoters, to artists. All will benefit over the coming years. It's a message of optimism. I think the Internet



has been vexing for some artists as piracy destroyed the digital recording industry 10 years ago and only now is recovering, but we'll see something grow from it. Eventbrite is really at the forefront and doing it through great technology and great service."

Contact vanessa@eventbrite.com

MC

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Rise To Remain
City of Vultures
Century Media

Producers: C. Richardson, C. Bown
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Already a hit in the UK, Rise to Remain's upcoming US debut, *City of Vultures*, lives up to the hype. While some tracks are radio ready ("Talking in Whispers"), other jams give a more underground and melodic metal feel like "This Day is Mine" and "God Can Bleed." Lead axeman Ben Tovey combines catchy, fist-pumping riffs with sweeping speed-metal solos, supported by equally capable Will Homer on rhythm. Frontman Austin Dickinson—yes, son of the mighty Bruce—shows how closely the apple fell from the rock legend "tree," belting both powerhouse screams and incredibly strong, clean vocals that most metal bands beg the pagan gods for.

—**Andy Mesecher**



Maysa
Motions of Love
Shanachie
Producer: Various

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Since launching her career as a backup singer for Stevie Wonder, sensual, honey voiced singer Maysa has artfully balanced pure soul music and progressive jazz-funk with British based collective Incognito. Coming full-circle on this laid-back, supremely dreamy and occasionally thumping chronicle of the end of a long-term romance, she invites Wonder to return the favor, singing backup and playing harmonica on his easy swaying co-write "Have Sweet Dreams." Rising above the confusion and hurt, Maysa gets sexy and naughty along the way to optimistic on this thoughtful set which bares her heart and perfectly shows off her range of rich vocal gifts.

—**Jonathan Widran**



Fay Wolf
Spiders

Hermonica Music
Producer: B Mohler, J Ostrander
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Expressive vocals and acoustic piano form the centerpiece of Fay Wolf's debut CD. What could be dubbed poetically pretentious coming from other pop/alternative artists is, in Wolf's lexicon, nothing short of rapturous. "In The Way," with its underlying arpeggiated minor chords, is truly gripping. "Backstage Girl" sensitively explores the need for acknowledgment in a past relationship, while "Pull," with its memorable chorus, is the most commercial of the group. A lone clarinet makes an effective cameo appearance in "Easy." As sonically creative as the tracks can get, your ear eventually longs to return to Wolf's plaintive piano and striking vocals.

—**Ellen Woloshin**



The Internet

Purple Naked Ladies
Odd Future Records
Producer: Matt Martians

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

With Urban landscapes and tripped-out cyberspace, the duo of Syd the Kyd (on vocals) and Matt Martians (production) get down to the nitty-gritty while taking us to places out of this world. Somewhere between PPP and Digable Planets, their beats are ever changing over jazzed-out, spacey-synth-laden soul, and the vocals, while warm and present, are also off in some distant place. And if "Cocaine" wasn't the best advocate for the drug as recreational couples therapy since Tom Tom Club's "Genius of Love," you'd swear they were sipping from the same bottle of NyQuil that alternative hip-hop pioneers Basehead drank from on their debut.

—**Daniel Siwek**



Candy Dulfer
Crazy

Razor & Tie
Producer(s): U Bed, D Love
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

The Dutch contemporary jazz saxophonist has been one of the leading voices of the genre for well over two decades. Her sultry and soulful alto-induced sounds have traditionally had ubiquitous crossover appeal. And she certainly ups the ante here on her latest endeavor. Teaming with Printz Board of Black Eyed Peas and Katy Perry fame, Dulfer stretches as a vocalist and infuses many of the tracks with techno, house and hip-hop beats. There are brief moments where some of the digital whistles, buzzers and bells seem a tad forced but, overall, this is a successful blend of accessible instrumentals and—pardon the pun—"candy"-coated pop.

—**Eric A. Harabadian**



Animals As Leaders
Weightless

Prosthetic Records
Producers: Navene Koperweis
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

For fans of everyone from Dillinger Escape Plan to Primus, Animals As Leaders are defined simply as: 8-string guitar madness. Created as a solo work by guitar virtuoso Tosin Abasi in 2007, the project has since come to fruition as a full instrumental three-piece with the additions of guitarist Javier Reyes and drummer-producer Navene Koperweis. "An Infinite Regression" starts this record off with tones not often heard (low register hammer and pluck in the style of Les Claypool but on guitar) before breaking into full-metal tonality. And while "Earth Departure" shows nice signs of prog-rock, it is the brief "New Eden" that mashes European epic-metal beautifully with a clean, yet complex fade out.

—**Andy Mesecher**



Young London
Young London

Fugitive Recordings
Producer: Mark Maxwell
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

If there isn't enough commercial crack on the soundtracks of teen TV today, then Young London has something new (rather, trite and true) for you. Your tween daughter may love the Katy Perry-esque production—perfect for an afternoon of Radio Disney—but the Saccharin sweet disc is no treat for anyone seeking real electro-pop (as advertised). Nothing about the duo's debut evokes the UK; instead their eponymous disc has all the sonic watermarks of the generic licensing music you hear on *The Hills*. Oh, that show was canceled almost two years ago? Figures. Nonetheless, I can still see Young London going platinum in Hollywood, CA.

—**Daniel Siwek**



Hot Chelle Rae
Whatever

RCA Records
Producers: Various
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Pure finger-snapping pop, bubblegum and sunglasses, this album begs the listener to grab a tambourine and sing along. "Tonight Tonight," parodied by Jon Stewart, sets the standard for the rest of the selections with unrelenting hooks, deep bass and synths. Vocals are overdubbed and harmonized, the sparse acoustic guitar filtered for mids and treble only, and the weight of the arrangements lies in the fuzzed out distortion guitar patches and 808s. The record seems to be written with a single template, so minus-points for creativity. Total "fuck-it" party tunes on par with LMFAO bring the title, *Whatever*, into clear focus. Hot Chelle Rae is all about slacking off, keeping on and getting over it.

—**Sarah Whited**

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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 5 denotes an average, competent artist. For more information, see Submission Guidelines on next the page.



Shannon Labrie

Contact: Brett Vargason, 615-516-0489, zodlounge@comcast.net
Web: shannonlabrie.com
Seeking: Film/TV, Mgmt, Booking, Label
Style: Singer-Songwriter
A Username: shannonlabrie

Thick guitar tones, a rich voice and sophisticated songcraft are just the beginning for this artist, who won us over with her warm, fully realized recordings. "Some Kind of Rescue" has strong vocals in every area and an appealing Grace Potter essence, while "Headlines" offers a lighter, more mainstream vibe. It is the co-write "I Remember A Boy" that kills—thick, tube-drenched guitar tones, a soggy snare and a poignant voice deliver a message that is both devastating and beautiful. Labrie's substance and tunefulness are special.

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

SCORE: 9.0



Harris Grade

Contact: harrisgrademusic@gmail.com, 661-210-5115
Web: soundcloud.com/harrisgrade
Seeking: Mgmt, Film/TV, Label
Style: Rock/Alternative
A Username: harrisgrade

Exremely well presented arena rock—burning, churning, guitar-driven music with a soaring lead-vocal blend that emits radio-ready choruses. "Mission: Control" is the band at its best, a craftily structured song that pushes the envelope a little in terms of tempo changes. "How to Catch a Bullet" is a great title for another slice of radio-ready modern rock. The moody "Oceans," meanwhile, shows a more reflective side to the band. Yes, Harris Grade's overall sound is familiar, but they put just enough distinction into their finished product.

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

SCORE: 8.6



Dane Estok

Contact: Brett Vargason, 615-516-0489, zodlounge@comcast.net
Web: daneestok.com
Seeking: Film/TV, Mgmt, Booking, Label
Style: Singer-Songwriter
A Username: babydane

Estok proves himself a smooth, engaging storyteller with "She's Not Listening," a deftly arranged, sparklingly recorded tune that showcases his warm, familiar voice. There's a subtle irony to the song's lovelorn lyrics and the addition of (church) bells is a nice touch. "Semi-automatic Kind of Love" takes a more direct, singer-songwriter approach, the production clarity projecting his vivid profusion of images. The soul-searching "Forever Now" shows Estok in pure confessional mode. All in all, he's a polished artist with an easy appeal.

- Production..... 9
- Lyrics..... 8
- Music..... 6
- Vocals..... 6
- Musicianship..... 6

SCORE: 8.2



Thomas Neptune

Contact: amanda@lafamos.com, 323-668-9383
Web: thomasneptune.com
Seeking: TV/Film, Mgmt, Label
Style: Pop
A Username: tneptune14

A recent John Lennon Songwriting Contest winner, this smooth voiced artist's work is expertly crafted and captured with impressive clarity. The bittersweet ballad "Unbreakable" has an undeniable, if formulaic, radio-friendly thrust. "The Good Times" takes a look back at days that were leaner, yet happier, for the singer. Our favorite is the stirring "We're Beautiful," where all of Neptune's gifts shine and his humanistic message soars thanks to skillful engineering that gives the song dynamic range. The result is his richest, most affecting piece of work.

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

SCORE: 8.0



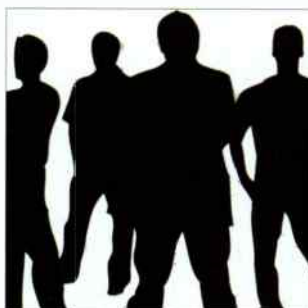
Danielle Barbe

Contact: lukeebbin@mac.com
Web: daniellebarbe.com
Seeking: NA
Style: Rock
A Username: danibarbe

Barbe's team-up with Luke Ebbin yields a product that's way polished, if a tad formulaic. The galloping pop-rock "Ghost Town" is as radio and TV ready as they come, with a self-reliance message that could grace any motivational montage. The drum tone is superb on "Self-destructive," which rides an edgy bassline and downstroked guitars as the music's tension builds. "Wango Tango" veers off the charts; it's an abrasive, atonal outing whose sexy, swaggering vocal is recorded perfectly. This performer's look and sound hold plenty of promise.

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

SCORE: 8.0



The Ethers

Contact: 818-560-6114, edwin.camacho@disney.com
Web: ethersmusic.com
Seeking: Film/TV
Style: Pop, Alternative
A Username: justchachi

Female-fronted alt-garage foursome really love to soup up their songs with a battery of vocal and guitar effects that add a dark mystery and mood to each recording. "Noviembre" is propelled by a snarling guitar energy and a husky female lead vocal. A Stevie Nicks aura pervades the self pitying "Selfishness." Oozing with regret, "David, Darling" really resonated with us due to its haunted, soulful lead vocal and dark, beefy bass line. Ultimately, the Ethers have an intriguing vision that can only get better with more work.

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

SCORE: 7.8



Natalie Duque

Contact: duque217@gmail.com
Web: reverbnation.com/natalied
Seeking: Film/TV, Publishing
Style: Indie, Pop, Soul, Singer-Songwriter
A Username: natalieduque

With an exceptional voice, warm arrangements and material that avoids formula, Duque's "Show & Tell" generates waves of sophisticated melody that rewards the patient listener, despite vocal miking that is tinny and sub-par. The quality of the vocal recording improves significantly on "The Professional," a yearning tune that explores the heartbreak of loving a womanizer. Everything comes together on "Maybe," a soulful, intelligent, diva song with odd tones that really resonate. Duque is an artist for fans of real music.

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

SCORE: 7.8



Jonathan Jeter & the Revelators

Contact: sm@jonathanjetermusic.com
Web: jonathanjetermusic.com
Seeking: Film/TV, Label
Style: Alt/Country/Americana
A Username: jonathanjeter

Jonathan Jeter digs hard to excavate the grit, spit and desperation of everyday life, delivering a stark "Come On" with just his gravelly voice and a lonely guitar. The song sounds half-realized, though, coming off like an extended intro for a full-band outing. On "Voodoo Woman," the singer's affected, world-weary rasp comes dangerously close to parody. Jeter and his band strike paydirt, though, with the rich, mournful "Barfly," his portrait of a pathetic whiskey-drinkin' woman where the artist shows remarkable empathy for his subject.

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

SCORE: 7.4



Barry Gremillion

Contact: 818-439-1003
Web: barrygremillion.com
Seeking: Mgmt, Film/TV, Label, PR Firm
Style: Modern Classical
A Username: magasin

This composer's *The Obama Trilogy* sets to music the President's words of inspiration and reflection in unconventional ways. "Help Me Believe" has an a cappella choir voicing Obama's prose. "Relentless, Pt. 1" laces the president's voice-clips into a fabric of orchestral instruments in semi-rehearsal, and achieves an occasional vintage jazz/Americana vibe. "Selmiyya" adds fluttering flutes, jazzy bass, and arabic voices—a Babel of east vs. west that evokes 20th Century composers. A challenging project for the serious listener.

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

SCORE: 7.3



Altered Symmetry

Contact: info@altered-symmetry.com
Web: reverbnation.com/altered-symmetry
Seeking: Film/TV
Style: Progressive Metal
A Username: altered-symmetry

Progressive metal with an operatic, Scandinavian overtone comes, surprisingly, from a Colombian trio, who emit shades of Rush, Dream Theater, Kamelot and Metallica. "A Justified Crime" signifies their sound, all desperation and melodrama conveyed with Viking tenacity and non-rhyming lyrics. "Life Sentence" skews to the prog-rock side, though its muddy recording quality relegates it to the demo realm. The guitar soloing is impressive, but we'd like to hear richer riffs throughout. Biggest drawback? A puzzling lack of muscle on drums.

- Production..... 6
- Lyrics..... 7
- Music..... 7
- Vocals..... 7
- Musicianship..... 8

SCORE: 7.0



D-Dukes

Contact: mr.indeed23@gmail.com
Web: soundcloud.com/ice-studios/blue-sky-feat-d-dukes
Seeking: Label, Mgmt, Film/TV, Promo
Style: Rap/Hip-Hop
A Username: ddukes27

Darius "D-Dukes" Thompkins manages moments of style and substance on his recordings. "Blue Sky" is a rapid-fire flow set to a '70s sample on which the artist recounts his path to salvation. The track gets tired, though, and needs a little change-up. "Can't Keep Up" is a typical boast rap, but has a cool echoing track. We like "You Only Knew," where he explores identity, misperception and the confidence needed to be oneself. No question that D-Dukes has chops he can build upon. We'd like to see his tracks meld more naturally with his lyrics.

- Production..... 7
- Lyrics..... 7
- Music..... 7
- Vocals..... 8
- Musicianship..... 6

SCORE: 7.0



Safe From Exposure

Contact: ken@safefromexposure.com
Web: safefromexposure.com
Seeking: Label, Mgmt, PR Firm, TV/Film,
Style: Rock/Alt/Pop
A Username: safefromexposure

Duo of Ken Grzegorzcyk and Jeff Lees conjure a melodic psych-pop cocktail with their "Secret" and "Alive"; both follow a romantic love song formula carried aloft by a poppy double-tracked vocal blend and a keening, succinct guitar solo. The results are a little sappy, but nice. The duo inject a heavier groove, novel riffs and an Alce In Chains vocal influence into "Runnin' Away" which allows the guitars to snarl and distort. SFE's spacy-pop recordings would be much improved if they'd take the time to rein in the dominating bass tones.

- Production..... 7
- Lyrics..... 6
- Music..... 6
- Vocals..... 7
- 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 <http://musicconnection.com> and click an "Get Reviewed." All submissions are randomly selected and reviewed by a committee at the magazine.

Lady Lamb the Beekeeper

T.T. the Bear's
Cambridge, MA

Contact: ladylambthebeekeeper@gmail.com; US Booking Ryan Craven, ryan@windshagency.com

Web: <http://ladylambthebeekeeper.com>

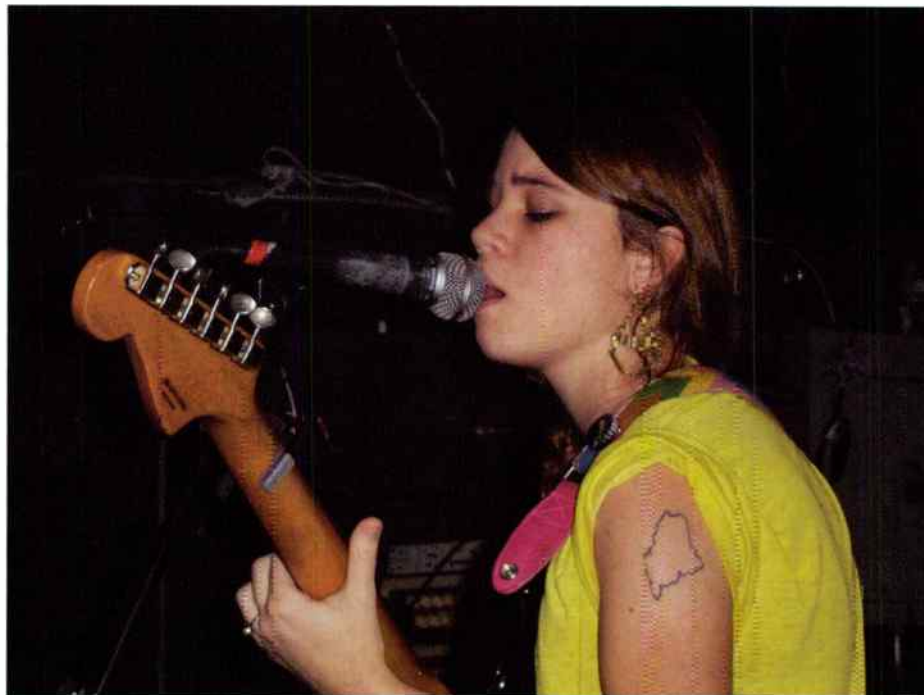
The Players: Aly Spaltro, guitar, banjo.

Username: ladylamb

Material: A singer-songwriter in the truest sense of the word, Lady Lamb (aka Aly Spaltro) stuns listeners with sheer force of personality. Standing alone, her confessional, drifting tales of love and its multitudinous shades strikes a familiar chord, but the pure power and intrinsic honesty in her voice provides the reason behind her rising star.

Musicianship: At just 22 years old, Spaltro can accomplish what most musicians would never dream of attempting—enrapturing an audience for a full hour and 40 minutes with no support whatsoever. Yet while her guitar plucking is above average for an indie folk singer at the dawn of a career, it's her voice that provides the main draw, incorporating breathy hiccups and primal screams as a counterpoint to her dreamy, romanticist lyrics.

Performance: The evening began dramatically with the lights turned low, her back to the crowd, wailing a cappella before finally turning round. Despite her self-confessed shyness, Spaltro appeared comfortable offering relatable tidbits between numbers. The unstructured, free-flowing nature of the performance was both a strength and a weakness. For one number, she spontaneously switched to banjo. Conversely, her familiar attitude caused several moments



Lady Lamb the Beekeeper: Confessional, drifting tales of love and its multitudinous shades.

where her rabid fans felt comfortable interrupting the set's flow by shouting personal questions and song requests.

Summary: Lady Lamb is a miniscule bundle of high-test potential. Her ability to carry an entire evening on nothing more than raw charisma is utterly remarkable. Even more amazing is

her willingness to risk looking foolish, nakedly exposing raw emotions with an honesty rarely seen. To reach a larger stage, she'll need to either acquire some extraordinary guitar plucking skills or augment her vision with backing players. Given her youth, it's a safe bet that time will shape her compositions to greater heights.

—Andy Kaufmann

Moksha

House of Blues
West Hollywood, CA

Contact: manager@mokshatime.com

Web: <http://mokshatime.com>

The Players: Sam Lemos, lead vocals; Jeremy Parks, guitar; Brian Triola, organ, keyboard, vocals; John Heishman, bass, vocals; Pat Gray, drums.

Username: mokshatime

Material: Crucial to any jam band's repertoire are non-repetitive songs that resonate and leave a lasting vibe. Moksha succeed in doing this but just barely. Their material is fun and easy on the ears but lacks a distinguishing, unique sound that would ultimately separate them from the rest of the pack. The band's music is somewhat akin to string and jam bands such as One-Eyed Jack, bursting with improvisations but including familiar rhythmic grooves and chord patterns.

Musicianship: Moksha have a crew of musicians, some who can play a variety of instruments. Guitars galore, keyboards cranked and a horn section that mingles once in a while, there's not much left out of this act when it comes to mainstream sounds. Their lyrics are more prevalent than in other jam bands, which serves to vary the songs and set list.

Performance: A host of musicians blanketed the stage; some came and went, but the main core gave a dynamic edge to Moksha's performance.



Moksha: Delivering jam band music from the heart and soul.

The interchanging artists made the show flow a bit more smoothly and helped to grab attention. Full of spirit and funk, they played to entertain and have fun. However, a little more movement on stage would have added a lot more jam to this band's performance.

Summary: A candle that burns bright and fast but fades just as quickly best describes Moksha.

There is no lack of talent or creativity here, rather a shortage of a core characteristic that would otherwise set them apart from similar bands. The kind of band that would play their fingers to the bone if given enough time.

Moksha deliver music from the heart and soul, a current musical rarity.

—Tom Laurie

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Ms Drama Ganza

The Pig N' Whistle
Hollywood, CA

Contact: bookmsdramanow@gmail.com

Web: http://msdramaganza.com

The Players: Ms Drama Ganza, vocals, femcee; Redemption, guitar; Richie Reckless, DJ.

A Username: dramaganza

Material: A transplant from Atlanta, GA, Ms Drama Ganza delivers a tasty brew of R&B and hip-hop seasoned with soul. Reminiscent of Lauryn Hill, her material is sensitive but strong, sweet yet spicy, and thoroughly appealing. Her lyrical eloquence brings a sense of class and thoughtfulness to a genre that generally prefers its female artists to have... well, more drama and flash. In fact, it's a distinction that sets this artist apart, and could very well be the key to her future success. Her backing tracks, however, could use an upgrade. A bit old school, they're not as contemporary or as sophisticated as they should be.

Musicianship: Ganza sings and rhymes equally well. But most notable is her commitment to her material. So much so, it's easy to believe that this soulstress has lived every word in her lyrics. Her genuine authenticity engages and effortlessly brings listeners into her world.

Performance: You may recall this artist from BET's, *Welcome to Dreamland*. She may not have won that competition, but she won hearts on this night. Her performance moved the audience to such an extent they swayed with arms raised, shouting encouragements and proclamations of love. Accompanied by DJ Richie Reckless and guitarist Redemption, the group put on a show-stopping display of virtuosity that held the



BERNARD BAUR

Ms Drama Ganza: A tasty brew of R&B and hip-hop seasoned with soul.

crowd spellbound. The only disconnect was a videographer who stood, much too often, between Ms Drama Ganza and her adoring fans. Other than that, the show was memorable for its warmth, sassiness and sincerity.

Summary: Ms Drama Ganza is a prodigious talent with five projects under her belt, which have

collectively sold over 40,000 copies. She also received an "Honorable Mention" from *Billboard* as a notable songwriter. But that trade magazine overlooked this artist's real strengths—her personality and charm. Along with her inspiring and intelligent material, those characteristics could take this artist to the real Dreamland.

—Bernard Baur

Abby Holden

Caffe Vivaldi
New York, NY

Contact: Tiffany Youhanna, tiffany@lafamos.com, 323-668-9383

Web: http://abbyholden.com

The Players: Abby Holden, vocals, guitar, piano.

A Username: abbyholdenmusic

Material: UK based singer-songwriter Abby Holden describes herself as an indie pop artist, true to an extent but it somewhat limits the scope of her music. Hooky and accessible, her material could easily be considered mainstream pop with touches of pop/country, folk/rock and several other sub-genres. "The Flipside," the title cut from her current CD, is a sort of pop/rock rant showcasing some great guitar work and revealing Holden's scrappier side. The diametrically opposed "Believe in Me" is a straight-ahead power pop ballad, generic in subject matter but extremely well written and well sung.

Musicianship: Holden is fluent on both piano and guitar which she alternates throughout the show. She is a classically trained pianist which gives her a strong foundation to fall back on. Equally at ease when she switches to guitar, Holden jockeys effortlessly between styles and rhythms. As a singer, she has a warm sound, well-balanced with excellent pitch and vocal control.

Performance: In town for a 10-day tour, one of Holden's gigs included a stop at this popular West Village watering hole and eatery. It was obvious that playing music comes naturally to this New Zealand native who has been performing since she was a child. She had tremendous focus in



MARK SHWOLUCH

Abby Holden: A warm, well-balanced singer-songwriter with excellent vocal control.

addition to her musical skills. But even with all this in her favor and an appreciative audience to boot, any artist would have found this venue challenging. Between the clanking of glassware, the rumble of the cappuccino machine and some unavoidable incidental talking, Holden had her work cut out for her. She managed to transcend all these distractions like a true pro delivering a worthy performance.

She closed her set with an energetic acoustic guitar version of Michael Jackson's "I Want You Back" which gave the show a strong finish and a point of reference for the audience.

Summary: Versatility and solid musicianship is Abby Holden's ace in the hole. She can write and perform in a multitude of styles while maintaining her own center. Holden is at ease on stage and in a less hectic setting she would have had a better chance at reaching out to the audience and more of an opportunity for us to get to know her. In spite of these obstacles, Holden sailed through the set and rose to the occasion. It is no wonder that she is making headway on the London music scene and with repeat visits to New York will very likely do the same here.

—Ellen Woloshin

The Couch

Mohawk
Austin, TX

Contact: melissa@musicboxmedia.com;

thecouchmusic@gmail.com

Web: http://thecouch.bandcamp.com;

The Players: Taylor Wilkins, lead guitar, vocals; Jud Johnson, drums; Kyle Robarge, bass, vocals; Sara Houser, keyboard, vocals.

Username: thecouchatx

Material: The Couch's earnest energetic theme-rock songs are a study in variety. Selections range from the Black Crowes-ish "Milk Thistle" to punk romance to the folksy indie "Indian Doctor." The eclectic vocal lines test the limits of Wilkins' voice, from full-blown screaming to sweet falsetto crooning. The kick drum is compressed, hitting audience members deep in the chest, and the bass sticks to rolling dominant changes; a powerful backbone combo impossible to ignore. Sunny organ patches give depth and ambience to the raw boyish distortion lead. Choruses feature 2- and 3-part harmonies with simple, catchy hooks. Despite rarely changing the effects or patches on each instrument, each song has its own character.

Musicianship: The Couch's strength lies in their ability to create songs with individuality and personality while sticking to traditional rock structures and changes. Breaks, drops and solos are placed at appropriate times and showcase Wilkins' well-played guitar solos, occasionally bouncing the solo to Houser's organ. The band's timing is remarkably tight, performing as if they were recording each song in one pass; Johnson and Robarge seem to both hear the same internal metronome, laying down a rock-solid foundation.



The Couch: Hooky, bright, in-your-face college rock.

Harmonies are natural and flow easily, sticking to comfortable mid-range for the backup vocalists. Wilkins' vocals are strongly supported and on-pitch, even during screams. Wilkins also manages to retain complete control over his guitar solos and feedback effects, despite his wild performance theatrics.

Performance: In keeping with the high-energy, sunny hooks and lusty emotion of the selections, the Couch gave an emotional in-your-face performance. Wilkins thrashed and arched, radiating a barely restrained persona. Robarge supported the lead's performance with his own

bass-thumping theatrics. Johnson seemed to enjoy baiting the audience, and the smattering of mic banter from all three dialed up the energy in the room.

Summary: The easily sung, repetitive choruses of the Couch make every person sing along, whether a hardcore fan or a first-time listener. Hooky and bright, the four-piece are college rock at its finest. A tight, high-energy group with highly varied selection of distinct, eclectic songs.

—Sarah Whited

INXSIVE

Saint Roche
Hermosa Beach, CA

Contact: Julie, inxtributeband@gmail.com

Web: http://inxtributeband.com

The Players: Brett Creswell lead vocals; Don E. Sachs, guitar, vocals; Julie Dolan, keyboards, vocals, percussion; Tom Rojo, bass; Edward Concialdi, drums, percussion samples; Jeff Dellisante, saxophone, percussion.

Username: undercovergirls

Material: INXS music defines an era, makes people think fondly of the '80s, and serves as a platform for one of the 20th century's most brilliant and tragic pop stars. INXSIVE captures all of that almost in an instant with the intro to "Suicide Blonde," and continues to take the audience on a pleasure ride through all of the great songs that serve as immediate portals to the past. The almost giddy excitement first created by INXS is recreated and shared with the packed bar of people of an immense demographic range. The music immediately transports much of the audience to their more youthful selves, while many people experiencing this for the first time prove how timeless the music of INXS is when presented as professionally as done by INXSIVE.

Musicianship: In this setting, every musician on stage must be nearly flawless, or the illusion is destroyed. INXSIVE is able to keep that illusion alive from beginning to end due to the musical ability of every member. Lead singer Brett Caswell has a special voice, capturing the unique sound of Michael Hutchence, though not as rich on the lower part of his massive vocal range on songs like "Devil Inside" and "Need You Tonight." The back-up vocals of guitarist Don E. Sachs and



INXSIVE: Pro musicians who allow local audiences to access the joy, excitement and nostalgia of INXS.

keyboardist Julie Dolan are particularly impressive throughout the set in addition to their instrumental work, which defines the sound. Drummer Edward Concialdi and substitute bassist Tom Rojo do their jobs well by capturing the unique brand of funk/rock. The sax work of Jeff Dellisante has a warmth and strength that is yet another reminder of why the music of INXS is so special.

Performance: If the objective of a tribute band is to help people experience the magical brilliance of the world's best pop music, INXSIVE achieved that goal with its performance. The Australian frontman was magnetic and nearly impossible not to watch. His charisma seemed genuinely his own, while clearly capturing the style and

mannerisms of Michael Hutchence. Creswell also did an incredible job of communicating with the audience, who were eager to sing along. Drummer Concialdi, guitarist Sachs and keyboardist Dolan were also magnetic personalities throughout, helping the stage glow with positive energy and an attitude of fun.

Summary: INXSIVE is a group of pros who clearly love the music of INXS and allow local audiences to access that joy, excitement and nostalgia. Creswell and the whole band serve to give the people a glimpse at why the world was and is so captivated by the music of INXS and the special gift of Michael Hutchence.

—Tim Reid, Jr.

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Annual Directory of A&R Reps



Download This Directory From Our Website: www.musicconnection.com/digital

Compiled By Denise Coso

For over 20 years, *Music Connection* has published an essential directory of record label talent scouts. The following list has been expanded and updated for 2012. Please respect the wishes of any label that has posted the warning "no unsolicited material."

00:02:59 RECORDS (Sony)
PO Box 1251
Culver City, CA 90232
718-636-0259
Web: www.2minutes59.com
E-mail: street@2minutes59.com
Abraham, Bradshaw, Owner

1-2-3-4 GO! RECORDS
420 40th St.
Oakland, CA 94609
510-985-0325
E-mail: store@1234gorecords.com
Web: www.1234gorecords.com
Styles/Specialties: rock, punk

4AD RECORDS
2035 Hyperion Ave.
Los Angeles, CA 90027
E-mail: mediaenquiries@4AD.com
Web: www.4ad.com
Roster: The National, Blonde Redhead, Deerhunter, Efterklang, St. Vincent, Bon Iver, The Big Pink, Camera Obscura.
Styles/Specialties: rock/indie

Additional Locations:

304 Hudson St.
New York, NY 10012

17-19 Alma Road, SW18 1AA, UK

**18TH & VINE RECORDS
ALLEGRO MEDIA GROUP**
20048 N.E. San Rafael St.
Portland, OR 97230
Web: www.allegro-music.com
Styles/Specialties: jazz, bebop, soul-jazz

21ST CENTURY STUDIO
Silver Lake, CA
323-661-3130
E-mail: 21stcenturystudio@earthlink.net
Web: www.21stcenturystudio.com
Styles/Specialties: rock, folk, ethnic, acoustic groups, books on tape, actor voice presentations
Burt Levine, A&R

A389 RECORDINGS
P.O. Box 12058
Baltimore, MD 21281
E-mail: dom@a389records.com
Web: www.a389records.com
Styles/Specialties: hard rock, metal

AARON RECORDS
P.O. Box 428
Portland, TN 37148
615-325-3340
E-mail: aaronrecords@aol.com
Web: www.aaronrecords.com
Jim Case, A&R

ABET MUSIC
411 E. Huntington Dr., Ste. 107-372
Arcadia, CA 91006
866-574-0275
Web: www.abetmusic.com
Styles/Specialties: electronica, acoustic, ambient, chill, rock, alternative, world and classical

ABSOLUTE RECORDS
P.O. Box 681853
Franklin, TN 37068
E-mail: info@absoluterecords.com
Web: www.absoluterecords.com
Styles/Specialties: All styles

ACCIDENTAL MUZIK, INC
1312 N. Ave. 45
Los Angeles, CA 90041
323-316-4932 Fax. 323-257-2118
E-mail: accmuz@mac.com
Web: www.accidentalmuzik.com, www.myspace.com/accidentalmuzik
Styles: alternative, latin, rock, acoustic

*Accepts unsolicited material
Adam Moseley, A&R

ACQUISITIONS/KOSMIC MUSIC
9100 Wilshire Blvd., Ste. 706 W.
Beverly Hills, CA 90212
310-777-0222 Fax 310-777-0278
E-mail: info@kosmicmusic.com
Web: www.kosmicmusic.com
Styles/Specialties: new age, meditation

ACTIVATE ENTERTAINMENT
11054 Ventura Blvd., Ste. 333
Studio City, CA 91604
818-505-0669
E-mail: jay@2activate.com
Styles/Specialties: urban, hip-hop, rock, soundtracks, electronics
Bryan Marquez, A&R

A-F RECORDS
P.O. Box 71266
Pittsburgh, PA 15213
E-mail: press@a-frecords.com
Web: www.a-frecords.com
Styles/Specialties: punk rock
*Accepts unsolicited material

**Pat Thetic, A&R
Chris Head, A&R
Justin Sane, A&R**

**AFTERMATH ENTERTAINMENT
(Interscope Records)**
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-7642 Fax 310-865-7068
Web: www.aftermathmusic.com
E-mail: kirdis@aol.com, alicia.graham@umusic.com

Styles/Specialties: hip-hop, rap, urban, contemporary r&b
*No unsolicited material
**Andre Young (Dr Dre), President
Kirdis Postelle, VP/GM
Alicia Graham, A&R Admin**

ALIAS RECORDS
10153 1/2 Riverside Dr., Ste. #115
Toluca Lake, CA 91602
818-566-1034

E-mail: accounts@aliasrecords.com, delight@aliasrecords.com
Web: www.aliasrecords.com
Styles/Specialties: indie-rock, singer/songwriters, electronica
Distribution: Morphius, Carrot Top, iTunes, IODA
*No unsolicited material
Delight Jenkins, Owner

ALLIGATOR RECORDS
P.O. Box 60234
Chicago, IL 60660-0234
773-973-7736 Fax 773-973-2088
E-mail: info@allig.com
Web: www.alligator.com
Styles/Specialties: blues, roots, contemporary blues
*Unsolicited material accepted. Maximum four songs per demo, seven-month backup in replying. Will not accept inquiries or phone calls regarding the receipt or status of submissions.
Bruce Iglauer, President

ALTERNATIVE TENTACLES
P.O. Box 419092
San Francisco, CA 94141
510-596-8981 Fax 510-596-8982
E-mail: jello@alternativetentacles.com
Web: www.alternativetentacles.com
Styles/Specialties: punk rock, spoken-word, underground
*ONLY accept physical demos-audio CD, vinyl, DVD, or cassette. No electronic demos or links to websites.
Jello Biafra, A&R

ALULA RECORDS
20048 N.E. San Rafael St.

Portland, OR 97230
855-go-alula
E-mail: customerservice@alula.com
Web: www.alula.com
Styles/Specialties: world music

A&M (UMG)
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-1000
E-mail: a.ferguson@umusic.com
Web: www.interscope.com
Styles/Specialties: pop, rock, alternative, metal
*No unsolicited material

A&M/OCTONE RECORDS
113 University Pl. 11th Fl.
New York, NY 10003
646-845-1700
E-mail: info@octanerecords.com
Web: www.amoctone.com
Unsolicited material accepted.
Please e-mail a link to your web or Myspace to demosubmission1@gmail.com (no attachments)
**James Diener, CEO/President
Ben Berkman, Exec. VP
David Boxenbaum, GM
A.J. Benson, Head of Label Operations**

AMATHUS MUSIC
P.O. Box 95
Hewlett, NY 11557
E-mail: amathusmusic@aol.com
Web: www.amathusmusic.com, www.myspace.com/amathusmusic
Styles/Specialties: DanceMusic/Electronic/Pop
Chris Panaghi, A&R

AMERICAN EAGLE RECORDINGS
13001 Dieterle Ln.
St. Louis, MO 63127
888-521-8146, 314-965-5648
E-mail: info@americaneaglerecordings.com
Web: www.americaneaglerecordings.com
Styles/Specialties: Country

AMERICAN LAUNDROMAT RECORDS
P.O. Box 85
Mystic, CT 06355
860-460-8903 Fax 860-245-3669
E-mail: indie@americanlaundromat.com
Web: www.alr-music.com
Styles/Specialties: Indie Rock, Tribute Compilations
*We do not accept unsolicited materials
Joseph H. Spadaro, Founder & President

AMERICAN RECORDINGS (SONY)
9830 Wilshire Blvd.
Beverly Hills, CA 90212-1804
310-272-2100
E-mail: rico@americanrecordings.com, antony.bland@americanrecordings.com
Web: www.americanrecordings.com
Styles/Specialties: all genres
*No unsolicited material
**Rick Rubin, President
Dino Paredes, GM
Antony Bland, Director A&R
Richard Csabai, A&R
Rod Kukla, A&R Scout**

ANTI-
2798 Sunset Blvd.
Los Angeles, CA 90026
213-355-5000
E-mail: hilary@epitaph.com
Web: www.anti.com
Styles/Specialties: indie rock
**Brett Gurewitz, A&R
Andy Kaulkin, President**

API RECORDS
P.O. Box 7041
Watchung, NJ 07069
E-mail: apirecords@verizon.net
Web: www.apirecords.com
Styles/Specialties: Classical, Pop-Rock

APPLESEED RECORDINGS
P.O. Box 2593
West Chester, PA 19380
610-701-5755
E-mail: jim@appleseedmusic.com
Web: www.appleseedmusic.com
Styles/Specialties: AC

ARISTA NASHVILLE
(See Sony Music Nashville)

ASTRALWERKS
A&R Department
150 5th Ave.

New York, NY 10011
E-mail: feedback@astralwerks.net, glenn@astralwerks.com
Web: www.astralwerks.com
Styles/Specialties: electronic, dance, alternative, techno
*No Unsolicited material accepted.
Glenn Mendlinger, GM

ATLANTIC RECORDS
(parent company Warner Bros. Records)
3400 W. Olive Ave., 2nd Fl.
Burbank, CA 91505
818-238-6800
E-mail: sam.riback@atlanticrecords.com
Web: www.atlanticrecords.com
*No unsolicited material
**Sam Riback, SR Director A&R
Shawn Barron, Manager A&R - Urban
Aaron Bay-Schuck, Director A&R - Urban
Mollie Moore, Manager A&R
Chris Morris, A&R**

ATLANTIC RECORDS GROUP
1290 Ave. of the Americas
New York, NY 10104
212-707-2312
E-mail: craig.kallman@atlanticrecords.com, julie.greenwald@atlanticrecords.com
Web: www.atlanticrecords.com
*No unsolicited material

**Craig Kallman, Chairman/CEO
Julie Greenwald, Chairman/COO
Michael Kyser, President - Black Music
Pete Ganbarg, Exec. VP A&R
Darralle Jones, VP A&R - Urban
Zvi Edelman, VP A&R
Leslie Dweck, Sr. Dir. A&R Operations
Gregg Nadel, SR Director A&R
Benjamin Maddahi, Dir. A&R
Jeff Levin, A&R Consultant
Gina Tucci, A&R
Andrew Luftman, A&R Scout
Anne De Clemente, Manager A&R Admin
Lanre Gaba, Manager A&R Admin**

ATO RECORDS
44 Wall St. 23rd
New York, NY 10005
E-mail: info@atorecords.com, will.botwin@redlightmanagement.com
Web: www.atorecords.com
Styles/Specialties: All Genres: pop, rock, acoustic rock, indie
*Demo Submissions will only be accepted by mail
Will Botwin, President/CEO

AUTHENTIK ARTISTS
818-841-3300
Web: www.authentikartists.com
E-mail: spa@authentikartists.com
**Scott Austin, CEO/Creative Director
Bob Bradley, VP Arist Relations**

AWARE RECORDS
1316 Sherman Ave., #215
Evanston, IL 60201-4419
847-424-2000
E-mail: awareinfo@awaremusic.com
Web: www.awarerecords.com
Styles/Specialties: Rock
*No unsolicited material
Steve Smith, VP A&R

BA DA BING! RECORDS
181 Clermont Ave., Apt. 403
Brooklyn, NY 11205
718-360-5561
E-mail: hello@badabingrecords.com
Web: www.badabingrecords.com
Styles/Specialties: Really weird stuff that can still make you cry

BAD BOY RECORDS
subsidiary of Warner Music Group
Bad Boy World Entertainment Group
1710 Broadway, 6th Fl.
New York, NY 10019
E-mail: scombs@badboyworldwide.com, hfelizor@badboyworldwide.com
Web: www.facebook.com/badboyrecords
*No unsolicited material
**Sean Combs, CEO
Harve Pierre, President
Hughes Skid Felizor, A&R
Gwen Niles, VP A&R Admin**

BAR-NONE RECORDS
P.O. Box 1704
Hoboken, NJ 07030
201-770-9090 Fax 201-770-9920
E-mail: emmy@bar-none.com
Web: www.bar-none.com
Styles/Specialties: indie rock

*Unsolicited material accepted
Glenn Morrow, Owner,
Emmy Black, A&R
Mark Lipsitz, GM

BARSAK RECORDS
 P.O. Box 22546
 Seattle, WA 98122
 E-mail: questions@barsuk.com
 Web: www.barsuk.com
Distribution: ADA/WEA
Styles/Specialties: Indie Rock
 *No unsolicited material
Josh Rosenfeld, President

BEGGARS GROUP
 (Also XL Recordings, Wiiiija, Too Pure, Mo'Wax, Mantra, Beggars Banquet, 4AD)
 304 Hudson St. 7th Fl.
 New York, NY, 10013-1012
 212-995-5882 Fax 212-995-5883
 E-mail: banquet@beggars.com
 Web: www.beggarsgroupusa.com
Styles/Specialties: indie-rock, pop, electronic and many more
Roster: Badly Drawn Boy, Tindersticks, Mojave 3, the National, Electrelane, Peaches, Natacha Atlas and more
Distribution: ADA
Matt Harmon, President
Kris Chen, SR VP AR/XL

BIELER BROS. RECORDS
 4100 N. Powerline Rd., #U5
 Pompano Beach, FL 33073
 954-979-4781 Fax 954-979-9709
 E-mail: info@bielerbros.com
 Web: www.bielerbros.com
Styles/Specialties: hard rock, metal
 *Accepts unsolicited material
Jason Bieler, Owner
Aaron Bieler, Owner

BIG DEAL RECORDS
 4658 Wortser Ave.
 Sherman Oaks, CA 91423
 818-789-4483
 E-mail: info@bigdealrecords.com
 Web: www.bigdealrecords.com,
 www.myspace.com/bdrecords
Styles/Specialties: rock, pop, AC
Distribution: Ryko
 *No unsolicited material
Henry Marx, President/CEO
Bill Dern, GM/Head of Business Affairs

BIG NOISE
 11 S. Angell St., Ste. 336
 Providence, RI 02906
 401-274-4770
 E-mail: al@bignoisenorow.com
 Web: www.bignoisenorow.com
Styles/Specialties: artists have included Christina Aguilera, Katharine McPhee, Jim Brickman, Paul Doucette (Matchbox 20), Little Anthony & the Imperials, Beia Fleck, Patti Rothberg
 *Currently accepting demo submissions.
 Please call or e-mail first.
Al Gomes, A&R

BLACKHEART RECORDS
 636 Broadway
 New York, NY 10012
 212-353-9600 Fax 212-353-8300
 E-mail: blackheart@blackheart.com
 Web: www.blackheart.com
Styles/Specialties: all styles
 *Unsolicited material accepted, attn: A&R Dept.
Zander Wolff, A&R

BLIND PIG RECORDS
 P.O. Box 2344
 San Francisco, CA 94126
 415-550-6484 Fax 415-550-6485
 E-mail: info@blindpigrecords.com
 Web: www.blindpigrecords.com
Styles/Specialties: blues
Ed Chmielewski, A&R

BLOODSHOT RECORDS
 3039 W. Irving Park Rd.
 Chicago, IL 60618
 773-604-5300
 E-mail: bshq@bloodshotrecords.com
 Web: www.bloodshotrecords.com
Styles/Specialties: punk, country, soul, pop, bluegrass, blues and rock
Rob Miller, Owner
Nan Warsaw, Owner

BLUE LADY RECORDS
 5042 Wilshire Blvd., Ste. 537
 Los Angeles, CA 90036
 323-296-2272
 E-mail: bmorrblues@aol.com
Styles/Specialties: blues, jazz
Roster: Barbara Morrison, Thurman Green, Buster Cooper, Al McKibbon, Phil Wright Tommy Gryca
Barbara Morrison, A&R

BLUE NOTE (EMI)
 150 5th Ave., 6th Fl.
 New York, NY 10011
 212-786-8600 Fax 212-786-8666
 E-mail: info@bluenote.com
 Web: www.bluenote.com
Styles/Specialties: Jazz/Pop

Ian Raffini, President
Ryan Delvecchio, A&R Coor.

BNA RECORDS (SONY MUSIC)
 1400 18th Ave. St.
 Nashville, TN 37212
 615-301-4300 Fax 615-301-4347
 E-mail: jim.catino@sonymusic.com
 Web: www.bnarecords.com
Styles/Specialties: Country
 *no unsolicited material
Jim Catino, Sr. Director A&R

BOMP/ALIVE NATURALSOUND RECORDS
 919 Isabel, Unit G
 Burbank, CA 91506
 E-mail: naturalsound@aliveness.com
 Web: www.bomp.com,
 www.alive-totalenergy.com
Roster: the Black Keys, Two Gallants, Buffalo Killers, Brian Jonestown Massacre and more
Distribution: Lumberjack Mordam Music Grp.
 *Unsolicited material accepted. Do not contact us, we will contact you if we dig what we hear!
Patrick Boisse, A&R

BURNSIDE RECORDS
 20048 N.E. San Rafael St.
 Portland, OR 97203
 800-288-2007 ext 2049
 E-mail: info@burnsiderecords.com
 Web: www.burnsiderecords.com
Styles/Specialties: Blues, Americana, Folk

CAPITOL MUSIC GROUP
 (EMI parent company)
 1750 N. Vine St., 9th Fl.
 Hollywood, CA 90028
 323-462 6252
 Web: www.capitolrecords.com
 *No unsolicited material
Alex Luke, Exec VP A&R
Michael Howe, VP A&R
Steve Prudhomme, Director A&R

CAPITOL MUSIC GROUP - NEW YORK
 (EMI parent company)
 150 5th Ave., 3rd Fl.
 New York, NY 10011
 212-786-8200
 Web: www.capitolrecords.com
 *No unsolicited material
Dan McCarroll, President
Alex Shenitsky, Director A&R
Ronette Bowi, Dir. A&R Admin.

CAPITOL RECORDS NASHVILLE
 (EMI parent company)
 3322 W. End Ave., 11th Fl.
 Nashville, TN 37203
 615-269-2000
 E-mail: a&r@emicap.com
 Web: www.capitolrecords.com
Mike Dungan, President
Autumn House, VP A&R
Melissa Spilman, A&R Coor.
Betsy Morley, Sr. Dir. A&R Admin.

CASTLE RECORDS
 19 Music Sq. W., Ste. U-V-W
 Button Floor Rear of Building
 Nashville TN 37203
 615-401-7111 615-942-5408
 E-mail: castlerecords@castlerecords.com
 Web: www.castlerecords.com
Styles/Specialties: Country
 *We accept unsolicited material. See website for demo submission
Ed Russell, President
Kevin Waugh, A&R Analyst
Joe Khoury, A&R
Ben Wright, A&R

CENTURY MEDIA RECORDS
 2323 W. El Segundo Blvd.
 Hawthorne, CA 90250
 323-418-1400 Fax 323-418-0118
 E-mail: mail@centurymedia.com, hugo@centurymedia.com
 Web: www.centurymedia.com
Styles/Specialties: heavy metal, hard rock
 *Unsolicited material accepted, see web for details.
Hugo, A&R

CEXTON RECORDS
 P.O. Box 80187
 Rancho Santa Margarita, CA 92688
 949-766-1384, 917-570-6664
 Offices in CA and NYC
 E-mail: johnceyton@aol.com
 Web: www.ceyton.com, www.johannelo.com
Styles/Specialties: jazz, big band, swing and Italian-American artists
Distribution: Indie, point of purchase, Internet, specialty stores
John Anello, Jr., A&R

CHASE MUSIC GROUP
 P.O. Box 11178
 Glendale, CA 91226
 818-507-4240 Fax 818-230-9876
 E-mail: cmgrec@earthlink.net
 Contact: Bill Stifffield
Styles/Specialties: jazz
Distribution: City Hall Records, Traditions Alive
 *No unsolicited material

CLEOPATRA RECORDS
 11041 Santa Monica Blvd., PMB 703
 Los Angeles, CA 90025
 310-477-4000 Fax 310-312-5653
 Web: www.cleopatrarecords.com
Styles/Specialties: gothic, rock, metal, rap, R&B, dance, classics, soundtracks
Brian Perera, President
Tim Yasul, VP/GM

CLICKPOP RECORDS
 P.O. Box 5765
 Bellingham, WA 98227
 E-mail: dave@clickpoprecords.com
 Web: www.clickpoprecords.com
Styles/Specialties: folk, metal, pop, punk, electronic, ambient, noise, and more
Dave Richards, A&R

CLUBSTREAM LABEL GROUP
 Gothenburg Sweden
 +46-733 101 808
 Web: www.clubstream.se
Style/Specialties: techno, all types of electronic dance music
 *Accepts unsolicited material. Do not send rock music, reaggae or psy-trance. See website for instructions

CMH RECORDS
 2898 Rowena Ave.
 Los Angeles, CA 90039
 323-663-8073
 Web: www.cmhrecords.com
Styles/Specialties: country, bluegrass, electric, children's, Christmas

COAST RECORDS
 2530 Atlantic Ave., Ste. C
 Long Beach, CA 90806
 310-325-2800
 E-mail: coast@logginpromotion.com
 Web: www.logginpromotion.com,
 www.myspace.com/paulloggins
Styles/Specialties: all styles
 *Accepts unsolicited material
Paul Loggins, A&R

COLUMBIA RECORDS - LOS ANGELES
 (parent company Sony Music)
 9830 Wilshire Blvd.
 Beverly Hills, CA 90212
 310-272-2783
 E-mail: andy.villaalpando.sme@sonymusic.com
 Web: www.columbiarecords.com
 *No unsolicited material
Rick Rubin, Creative Exec., Producer
Ashley Newton, Pres. A&R
Mark Williams, VP A&R
Maria Egan, Dir. A&R
JR Lindsey, Dir. A&R
Andy Villaalpando, Talent Scout/Consultant

COLUMBIA RECORDS - NEW YORK
 550 Madison Ave., 24th Fl.
 New York, NY 10022
 E-mail: john.doelp@sonymusic.com
 Web: www.columbiarecords.com
 *No unsolicited material
John Doelp, Sr. V.P., A&R Operations
Haley Wetheimer, A&R Manager

COMPASS RECORDS
 916 19th Ave. S.
 Nashville, TN 37212
 615-320-7672 Fax 615-320-7378
 E-mail: info@compassrecords.com
 Web: www.compassrecords.com
Styles/Specialties: celtic, roots
Alison Brown, A&R
Gary West, A&R

CONCORD MUSIC GROUP
 100 N. Crescent Dr.
 Beverly Hills, CA 90210
 310-365-4455
 E-mail: info@concordrecords.com
 Web: www.concordmusicgroup.com
Styles/Specialties: jazz
John Burk, Executive VP, A&R
Nick Phillips, VP, Jazz & Catalog A&R
Chris Dunn, Senior Director, A&R
Joe McEwen, Vice President, A&R

CRANK! A RECORD COMPANY
 1223 Wilshire Blvd., Ste. 823
 Santa Monica, CA 90403
 E-mail: fan@crankthis.com
 Web: www.crankthis.com
Styles/Specialties: "melodic-indie hard-pop-rock"
Distribution: Nail
 *Not accepting any new demos at this point
Jeff Matlow, A&R

CURB RECORDS
 48 Music Sq. E.
 Nashville, TN 37203
 615-321-5080 Fax 615-327-1964
 E-mail: jozlier@curb.com
 Web: www.curb.com
Styles/Specialties: Country, Pop, Gospel
 *No unsolicited material
John Ozler, VP, A&R
Bryan Stewart, VP A&R

DANGERBIRD RECORDS
 3801 Sunset Blvd.

Los Angeles, CA 90026
 323-665-1144
 E-mail: info@dangerbirdrecords.com
 Web: www.dangerbirdrecords.com
Roster: Silversun Pickups, Sea Wolf, The Dears, Eric Avery, Darker My Love, the One AM Radio, Eulogies, Division Day, Bad Yells, Dappled Cities
 *We do not accept unsolicited demos
Jeff Castelaz, Founder
Piero Giramonti, President

DECAYDANCE MUSIC
 Tampa, FL 33601
 E-mail: info@decaydance.com
 Web: www.decaydance.com
 See website about demo submission

DEEP ELM RECORDS
 210 N. Church St., Ste. 2502
 Charlotte, NC 28202
 702-502-5599
 E-mail: info@deepelm.com
 Web: www.deepelm.com
Styles/Specialties: indie rock, emo, emotronic, punk, pop, atmospheric, slowcore, alt-country, instrumental
John Szuch, A&R

DEEP SOUTH ENTERTAINMENT
 P.O. Box 17737
 Raleigh, NC 27619
 E-mail: info@deepsouthernentertainment.com
 Web: www.deepsouthernentertainment.com
Styles/Specialties: rock
 See website for demo submission policy
Andy Martin, Co-owner
Dave Rose, Co-owner

DELICIOUS VINYL RECORDS
 6607 Sunset Blvd.
 Los Angeles, CA 90028
 323-465-2700 Fax 323-465-8926
 E-mail: contact@deliciousvinyl.com
 Web: www.deliciousvinyl.com
 *No unsolicited material
Michael Ross, A&R/Owner
Rick Ross, A&R

DELMARK RECORDS
 4121 N. Rockwell
 Chicago, IL 60618
 773-539-5001 Fax 773-539-5004
 E-mail: delmark@delmark.com
 Web: www.delmark.com
Styles/Specialties: Blues and Jazz
Bob Koester, Sr., A&R
Steve Wagner, A&R

DISCHORD RECORDS
 3819 Beecher St. N.W.
 Washington, DC 20007
 703-351-7507
 E-mail: dischord@dischord.com
 Web: dischord.com
Styles/Specialties: punk rock

DOMO MUSIC GROUP
 11340 W. Olympic Blvd., Ste. 270
 Los Angeles, 90064
 800-899-1000, 310-966-4414
 Web: www.domo.com
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
Elihai Naito, CEO/President
Dino Malito, VP

D'MAR ENTERTAINMENT, INC.
 7723 Tylers Place Blvd., Ste. 275
 West Chester, OH 45069
 513-617-2392
 E-mail: dmarentertainment@fuse.net
 Web: www.dmarentertainment.com
Styles/Specialties: smooth jazz, R&B, gospel
 *Accepts unsolicited material
Sheila A. Jordan, A&R

DRAG CITY RECORDS
 P. O. Box 476867
 Chicago, IL 60647
 312-455-1015 Fax 312-455-1057
 E-mail: press@dragcity.com
 Web: www.dragcity.com
Styles/Specialties: rock, hard rock, experimental

DUAL TONE RECORDS
 203 N 11th St., Ste. B
 Nashville, TN 37206
 615-320-0620 Fax 615-320-0692
 E-mail: info@dualtone.com
 Web: www.dualtone.com
Styles/Specialties: country, rock

E1 MUSIC GROUP
 22 Harbor Park Dr.
 Port Washington, NY 11050
 New York, NY 10003
 212-353-8800
 E-mail: Irosemond@e1ent.com, scott.givens@kochent.com, chuck.mitchell@kochent.com
 Web: www.eonemusic.com
Lionel 'KK' Rosemond, VP A&R - Urban
Scott Givens, VP Hard Rock / Metal
Chuck Mitchell, GM - Jazz & Adult

Additional location:

740 Broadway, 7th Fl.
New York, NY, 10003
E-mail: agrunblatt@e1ent.com
Web: kochentertainment.com
Alan Grunblatt, President

EARTH MUSIC PRODUCTIONS, LLC

P.O. Box 72
Litchfield, CT 06759
860-567 8796
E-mail: info@livingmusic.com
Web: www.livingmusic.com
Styles/Specialties: new age

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3400 West Olive Ave.
Burbank, CA 91505
818-238-2200
E-mail: ben@benmadd.com
Web: www.elektra.com
Benjamin Maddahl, Director A&R

EMI CHRISTIAN MUSIC GROUP

P.O. BOX 5084
Brentwood, TN 37024
615-371-4300
Web: www.emicmgroup.com
*No unsolicited material
Chris York, Dir. A&R

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New York, NY 10011
212-786-8000
Web: www.emigroup.com
*No unsolicited material

EMPEROR JONES RECORDS

P.O. Box 4730
Austin, TX 78765
E-mail: brutus@emperorjones.com
Web: www.emperorjones.com
Styles/Specialties: folk, indie, alt.

EPIC RECORDS

9830 Wilshire Blvd.
Beverly Hills, CA 90212
Web: www.epicrecords.com,
www.sonymusic.com/labels
*No unsolicited material
Mike Flynn, Sr. Dir. A&R

EPIC RECORDS GROUP

550 Madison Ave. 22nd Fl.

New York, NY 10022
212-833-8000
E-mail: shani.gonzales@sonymusic.com
Web: www.epicrecords.com
*No unsolicited material
Shani Gonzales, Dir. A&R

EPITAPH /ASYLYM (WMG)

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
E-mail: sue@epitaph.com, faq@epitaph.com
Web: www.epitaph.com
Styles/Specialties: alternative rock, post-hardcore, punk rock, hip hop, metalcore
*Accepts unsolicited material. See website for instructions
Brett Gurewitz, Owner

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P.O. Box 38202
Albany, NY 12203-8202
E-mail: steve@equalvision.com,
dan@equalvision.com
Web: www.equalvision.com
Steve Reddy, President
Dan Sandshaw, GM/A&R

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404-617-9285
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Web: www.evenflowrecords.com
*Accepts unsolicited material
Eli Watts

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Beverly Hills, CA 90210
310-385-4455 Fax 310-385-4466
E-mail: rsaslow@concordrecords.com
Web: www.concordmusicgroup.com
*No unsolicited material
Rob Saslow, VP A&R Development

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P.O. Box 1923
Oxford, MS 38655
662-234-2828 Fax 662-234-2899
E-mail: matthew@fatpossum.com
Web: www.fatpossum.com
Styles/Specialties: indie
*Accepts unsolicited material
Mathew Johnson, President

FAT WRECK CHORDS

P.O. Box 193690

San Francisco, CA 94119
E-mail: mailbag@fatwreck.com
Web: www.fatwreck.com
Styles/Specialties: punk
*Send demos to: Asian Man Records ATTN:
Mike, PO Box 35585, Monte Soreno, CA 95030

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Hollywood, CA 90078
Web: www.favorednations.com
Styles/Specialties: all styles welcome

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Huntington Beach, CA 92683
562-592-3438
E-mail: ar@fearlessrecords.com,
info@fearlessrecords.com
Web: www.fearlessrecords.com
Styles/Specialties: pop punk, punk rock, emo,
alternative rock, post-hardcore
*Accepts unsolicited material. See website for
mailing instructions
Bob Becker, President/A&R

FERRET MUSIC

1290 Ave of the Americas 24th Fl.
New York, NY 10104
E-mail: ferretstyle@ferretstyle.com
Web: www.ferretstyle.com
Carl Severson, President/A&R

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1810 W. Northern Ave., Ste. A-9
Box 186
Phoenix, AZ 85021
602-595-3582 Fax 602-595-3590
E-mail: jeff_freundlich@gmail.com
Web: www.fervor-records.com
Styles/Specialties: vintage, new indie
Jeff Freundlich, President

FLOYD ENTERTAINMENT

Floyd Records
1621 W. 25th St., Ste. 115
San Pedro, CA 90732
E-mail: floyd@floydrecordsinc.com
Web: www.floydrecordsinc.com
Style/Specialties: country, pop, rock
Floyd Bocox, CEO & President

FONOVISA

8200 N.W. 52nd Terr., 2nd Fl.
Miami, FL 33166
Web: www.universalmusica.com/tonovisa
*Accepts unsolicited material

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Hollywood, CA 90028
323-957-7900 Fax 323-957-7911
E-mail: info@foodchainrecords.com
Web: www.foodchainrecords.com
Roster: Supagroup, Minibar, Coyote Shivers,
Betty Blowtorch, Dear John Letters, and more
Style/Specialties: hard rock, punk
*Please submit demos by mail only
Scott Milano, Owner
Kelly Spencer, VP A&R

FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-759-8279
E-mail: info@frontierrecords.com
Web: www.frontierrecords.com
Styles/Specialties: hardcore punk, OC punk,
punk-pop, alternative rock
*No unsolicited material.

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New York, NY 10104
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Web: www.fueledbyramen.com
John Janick, President

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530-750-7900
E-mail: info@gearheadrecords.com
Web: www.gearheadrecords.com
Styles/Specialties: rock n' roll, outlaw country,
punk, garage, rockabilly and sleaze metal.
Michelle Haunold, A&R
*No unsolicited material

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Web: www.glassnotemusic.com
Daniel Glass, President

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D.A. Sebastian, A&R

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 Nashville, TN 37212
 615-320-7672 Fax 615-320-7378
 E-mail: info@greenlinnet.com
 Web: www.greenlinnet.com
Styles/Specialties: celtic, world music
Gary West, A&R

HACIENDA RECORDS
 1236 S. Staple
 Corpus Christi, TX 78404
 361-882-7066
 E-mail: annie.garcia@haciendarecords.com
 Web: www.haciendarecords.com
Styles/Specialties: Mexicana, Ranchito, gospel

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 Web: www.hollywoodrecords.com
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Jon Lind, Sr. VP A&R

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 718-832-0868
 E-mail: jason.a.jordan@disney.com
Jason Jordan, VP A&R

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 Lobby B, 3rd Fl., Ste. 390 PMB 18
 Cincinnati, OH 45203
 E-mail: info@holographicrecords.com
 Web: www.holographicrecords.com
Styles/Specialties: fusion, jazz
Richard Waring, A&R

HOPELESS/SUB CITY
 P.O. Box 7495
 Van Nuys, CA 91409
 E-mail: info@hopelessrecords.com
 Web: www.hopelessrecords.com
Louis Posen, Owner

HYDRAHEAD RECORDS
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 Los Angeles, CA 90029
 E-mail: info@hydrahead.com
 Web: www.hydrahead.com/v3
Styles/Specialties: hard rock, metal, experimental
 *No unsolicited material.

IAMSOUND RECORDS
 183 N. Martel Ave., Ste. 270
 Los Angeles, CA 90036
 E-mail: niki@iamsoundrecords.com
 Web: www.iamsoundrecords.com
Roster: Nico Vega, Telepathe, Florence and the Machine
Contact: Niki Robertson, Founder
Styles/Specialties: indie rock, electro

ICEHOUSE RECORDS
 Memphis, TN 38133
 800-346-0723
 E-mail: jwphillips@selectohits.com
 Web: www.icehouserecords.com
Styles/Specialties: roots, jazz, blues

INO RECORDS
 210 Jamestown Pkwy., Ste. 100
 Brentwood, TN 37027
 E-mail: info@inorecords.com
 Web: http://www.inorecords.com/v2/contact.php
Styles/Specialties: Christian
 *Accepts unsolicited material. See website for submission

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 2220 Colorado Ave., 5th Fl.
 Santa Monica, CA 90404
 310-865-1000 Fax 310-865-7908
 E-mail: ben.gordon@lmusic.com
 Web: www.interscoperecords.com
 *No unsolicited material
Ben Gordon, A&R
Jeff Sosnow, A&R

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 3319 South Litanica Ave.
 Chicago, IL 60608
 773-523-8316
 E-mail: info@invisible-records.com
 Web: www.invisiblerecords.com
Styles/Specialties: goth, metal, rock

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 E-mail: info@ipecac.com
 Web: www.ipecac.com
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Roster: Fantomas, Melvins, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio
A&R Contact: Greg Werckman

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 18653 Ventura Blvd. #724
 Ventura, CA 91356
 E-mail: jenn.johnson@ironworksmusic.com
 Web: www.ironworksmusic.com
Styles/Specialties: a full facility entertainment company
Jenn Johnson, A&R
 *No unsolicited material

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 Santa Monica, CA 90404
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 *No unsolicited material
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Karen Kwak, Exec. VP of A&R

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Steve Bartels, President
Karen Kwak, Exec. VP of A&R

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Web: www.jcurverecords.com
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Glendale, CA 91203
818-247-6219, 800-259-6004
E-mail: chuck@jonkey.com
Web: www.sonicsafarimusic.com
Styles/Specialties: environmental, world, traditional, ethnic
Distribution: Indies
Chuck Jonkey, A&R

K RECORDS
P.O. Box 7154
Olympia, WA 98507
360-786-1594 360-786-5024
E-mail: info@krecs.com
Web: www.krecs.com
Roster: Kimya Dawson, the Curious Mystery, the Blackouts
Calvin Johnson, Owner

KEMADO RECORDS
87 Guernsey St.
Brooklyn, NY 11222
E-mail: info@kemado.com
Web: www.kemado.com
Styles/Specialties: hard rock, metal
*Accepts unsolicited material

KILL ROCK STARS
107 S.E. Washington St. Ste. 155
Portland, OR 97214
E-mail: krs@killrockstars.com
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Styles/Specialties: punk, indie

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E-mail: cliff.cultreri@kochent.com
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Cliff Cultreri, Sr. VP A&R

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E-mail: Frank@roynet.com
Web: www.krianmusicgroup.com
Frank Blasucci, GM

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818-557-1595
Web: www.littledogrecords.com
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Roster: Curt Kirkwood, Moot Davis, Pete Anderson, Chris Jones, the Blazers, Adam Hood

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Cleveland, OH 44119
216-481-1634
E-mail: info@littlefishrecords.com
Web: www.littlefishrecords.com
Styles/Specialties: roots reggae, jam band, smooth jazz, pop
Benjamin Boyle, A&R
*Accepts unsolicited material

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San Pedro, CA 90732
310-548-8500, Fax 310-548-6042
Contacts: Floyd Bocox, President
E-mail: floyd@locoentertainment.com
Web: www.lizardsunentertainment.com, www.cliffmorrisonandthelizardsunband.com
Roster: Jayo Felony
Style/Specialties: Hip Hop Rap
A&R Contact: Loco Entertainment
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615-524-7500
E-mail: kim.buie@umusic.com
Web: www.losthighwayrecords.com
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*No unsolicited material accepted
Luke Lewis, Chairman

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Fax 646-304-7391
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Web: www.lovecatmusic.com
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*Accepts unsolicited material

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347-469-0627
E-mail: info@lovepumpunit.com
Web: www.jpurerecords.com/v1/index.php
Roster: Glitter Pals, Genghis Tron
Distribution: Secretly Canadian Distro
Styles/Specialties: indie, electro

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New York, NY 10002
212-624-1469
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Web: www.luakabop.com
Styles/Specialties: pop, world
*No unsolicited materials.

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East Rochester, NY 14445
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E-mail: info@magnacarta.net
Web: www.magnacarta.net
Styles/Specialties: progressive metal
*See website for Demo Submission
Peter Morticelli, A&R

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Web: www.majorlabelscout.com
Ken Krongard, Owner

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*No unsolicited material
Tommy Couch, Jr., Pres./R&B A&R
Wolf Stephenson, VP of A&R
DA Johnson, Dir. - Gospel
Larry Jones, R&B Promotions Director

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Web: www.manifesto.com
Contact: Evan Cohen (Business Affairs)
Styles/Specialties: rock, indie, Brit-pop, punk
Roster: Dead Kennedys, Wedding Present, Cinerama, Tom Waits, Tim Buckley, Lullys, Cranes
Distribution: Navarre, Carrot Top, Choke, Darla, Sound of California, Scorpio, Cobraside, Morpheus, Get Hip, F.A.B., Scratch
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Styles/Specialties: alternative, punk
Doug Hill, A&R

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Styles/Specialties: alt-rock
Roster: Arcade Fire, others

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Web: www.metalblade.com
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*See website for Demo Submission
Brian Slagel, President

Additional location:
Metal Blade Records GMBH
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Distribution: City Hall Records, Traditions Alive
Bill Stiffield, A&R

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Web: www.mintrecs.com
Roster: The Organ, Neko Case, The New Pornographers, cub, Lou Barlow, The Sadies, Piano, The Buttless Chaps, Pansy Division, The Smugglers
Styles/Specialties: indie
*Send demos via mail

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E-mail: info@morphius.com
Web: www.morphius.com
Styles/Specialties: rock, punk, hip-hop, experimental
Simoon Walunusa, Press/PR

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Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Brc, Drag, Wendy Bucklew
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 Glendale, CA 91221
 818-548-7989
 E-mail: info@motorizedmusic.com
 Web: www.motorizedmusic.com
Styles/Specialties: all
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Laure Dunham, A&R (818-548-7984)

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Styles/Specialties: traditional & contemporary
 Hawaiian

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 Nashville, TN 37221
 615-673-7215
 E-mail: themole@artistsunderground.com
 Web: www.nashville-underground.com
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 Web: www.newwestrecords.com
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Mike Ruthig, A&R

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 Web: www.nonesuch.com
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Styles/Specialties: classical, contemporary, jazz
Andi Howard, President

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 Web: www.pinchhit.com
Styles/Specialties: all styles
A&R Contact: Mike Naylor

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 310-371-2652
 E-mail: info@posi-tone.com
 Web: www.posi-tone.com
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Roster: Jim Rotondi, Spike Wilner, Ralph Bowen, Orrin Evans, Steve Davis, Jared Gold, Brandon Wright, Ken Fowser
Marc Free, A&R

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Distribution: E-1
Patrick Rains, A&R

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Distribution: Indies
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 Web: www.redhouserecords.com
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 Web: www.relapse.com
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Roster: Baroness, Origin, Brutal Truth, Obscure, Revocation, Red Fang, Toxic Holocaust
Matt Jacobson, President

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Contact: Mike Nadolson
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 Web: www.volcoment.com
 Styles/Specialties: punk, indie, rock
 Roster: Valient Thorr, Riverboat Gamblers, Year Long Disaster, ASG
Ryan Immegart, A&R
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 20 Music Square E.
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 615-748-8000
 E-mail: nashville.ar@wbr.com
 Web: www.wbmashville.com
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Scott Hendricks, Sr. VP A&R
Cris Lacy, Director A&R
Rebekah Sterk, Manager A&R

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Kevin Kusatsu, A&R
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Alaska Gedeon, Director A&R - Urban
Shari Reich, Director A&R

Additional location:

817 W. Peachtree St. #300
 Atlanta, GA 30308
 Web: www.warnerbrosrecords.com
Dallas Martin, A&R Consultant

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 212-275-2000
 Web: www.wmg.com
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Gabriella Martinez, GM

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 201 South Santa Fe Ave., Ste. 100
 Los Angeles, CA 90012
 213-687-9563
 E-mail: info@waxploitation.com
 Web: www.waxploitation.com
 Styles/Specialties: hip-hop

WICKED COOL RECORDS
 434 6th Ave., Ste. 6R
 New York, NY 10011

212-8689000 Fax 212-868-9003
 E-mail: info@wickedcoolrecords.com, scott@wickedcoolrecords.com
 Web: www.wickedcoolrecords.com
 Styles/Specialties: garage rock
Scott Hueston, Label Manager

WILD RECORDS
 Web: www.wildrecordsusa.com
 Styles: rockabilly, blues, surf, garage and soul
Reb Kennedy, Pres.

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Mike Kahn, VP A&R

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 25 Music Sq. W.
 Nashville, TN 37203
 615-251-0600 Fax 615-726-7888
 Web: www.wordlabelgroup.com
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 Styles: Christian
Rod Railey, President
Josh Bailey, Sr. VP A&R
Susan Railey, A&R Consultant
Monique Benjamin, A&R Admin

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Compiled By Denise Coso

It is essential that artists engage professional legal assistance when forging a career in today's music industry. To better serve these artists, the following national directory has been carefully updated and expanded for 2012.

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Specialty: contracts

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E-mail: efjelstad@perkinscoie.com
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Tucson, AZ 85701
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Additional Specialty: Studio and Performance Bass Player. I share musicians' concerns because I am one.

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Specialty: Representation of musicians and entertainment companies. Recording agreements; publishing/administration/songwriting agreements; touring agreements; band; producer; production; licensing; publishing administration; copyright and trademark registration; copyright infringement; entertainment and business litigation.
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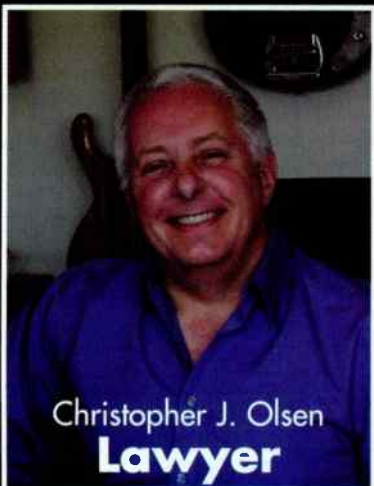
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How to Get Your Digital Partner to Push Your Music

Every indie band, artist and label needs a network of support when releasing a new album. In today's crowded music marketplace, getting noticed by fans is one thing, but there's also the challenge of getting noticed by your label, digital distributor and the digital music stores. So how do you stay on their radar and make them an advocate of your music? Heather Badower knows how. An exec at BFM Digital, a digital distribution, marketing and PR music company, her insightful tips can help you maximize your relationships, further your career and **GET NOTICED!**

1. Be Professional

Whether it's your label or digital distribution partner, remember that whomever you're working with is on a tight schedule and is probably working with dozens (if not hundreds) of new releases. When you reach out, always ask if it's a good time to talk and outline the points you want to address. The same goes for email—be concise and use a specific subject. Proper email etiquette and consideration for others' time goes a long way!

2. Know the Industry

Music Connection readers know this, but it's always worth mentioning again: If you're in the music business (and that goes for artists too), you need to educate yourself on the industry. Know the basics—how labels, managers and agents work, what a sync placement is, the ins and outs of publishing, etc. You don't have to be an expert on everything (like mechanical licenses or copyright law) but you should at least have a good understanding. This knowledge will make your job easier and will protect you as an artist when negotiating deals.

You should also read your music trades weekly, if not daily. (Such as *Music Connection* magazine!) The music business has changed dramatically over the last two decades and continues to evolve at an astounding rate. Stay on top of changes, new technologies, new deals and the major players in the industry.

Knowing the industry will help you navigate your way and will show your label/distribution partner that you're serious.

3. Do Your Homework

Your label/distribution partner should send you guidelines and templates to help you submit your music quickly and accurately. Read through everything to make sure that when you send in your cover, audio files, metadata, etc. that it's to spec and fulfills all the requirements they've outlined. No one likes chasing down files here or there, or to receive an album cover that's 100 x 100 jpg when they've asked for 1400 x 1400 (this is the size required for a digital cover on iTunes). Do they want a link or are you supposed to upload everything to an FTP? Find out! When you do your homework, it helps them and it helps you.

4. Create a Release and Marketing/Promo Schedule

When releasing a new album, you should choose an official release date and build a marketing/promotions schedule around it (even when

doing a digital-only release). This is especially true when working with your distributor. Often they work one-on-one with iTunes, Amazon, et al. to promote upcoming releases, and these services require a minimum of a month notice prior to the release date to consider the album/single for promotions. Let them know the date you're releasing the album and deliver all assets to them in time to maximize this opportunity.

Also, the more information sent to your label/distributor the better. Create a one-sheet, press package and professional band biography for your release. If you've lined up a CD release, booked a string of tour dates, are promoting to local radio or have review coming out in a magazine, let them know.

5. Have a Great Website

Your website is the most important part of your online presence. Facebook, Twitter, Myspace, etc. are great tools for expanding your network and engaging with fans, but social networks come and go (and along with them all the fans you've gathered). Social networks, then, should be used to drive traffic to your website. For example, post a teaser video or song clip on Facebook that drives fans back to the website where they can sign up for your mailing list to receive the full track.

Main content included on your website can include merchandise or bundles that fans can't get anywhere else, a mailing list sign-up, tour dates and more. Most importantly, you own all the content on your website and have control over how you use it.

There are plenty of websites out there today that are cheap or even free that offer great templates for a band website (check out bandzoogle.com). Most don't require coding and can be set up in just a few hours.

6. Engage Your Fans

Anyone in the music business today will tell you that fan engagement is one of the most important pieces of the puzzle. Your fans are essential advocates, and mingling at shows, interacting online and developing relationships with them is one of the most important things you can do to grow your career. It's also something that your label, distributor, or promoter can't do for you. Fans want to hear from the artist, not someone marketing the release.

7. Keep Creating New Music

It may be cliché, but content is king in music. Once you've released a new single, album or EP, keep the new music coming. It doesn't always have to be new material—live and acoustic recordings, remixes, etc. work just as well. What's important is that your fans always have something to look forward to and that your label/distributor has new content to keep promoting.

Above all, never forget that the biggest advocate for your music should be yourself.

MC

miniBIO: Heather Badower is Director of Marketing at BFM Digital where she works with BFM's 500+ partners to create marketing strategies for new releases, promote their content to the digital music services (such as iTunes, Amazon, etc.) and create partnerships with new technology companies to benefit BFM's clients.

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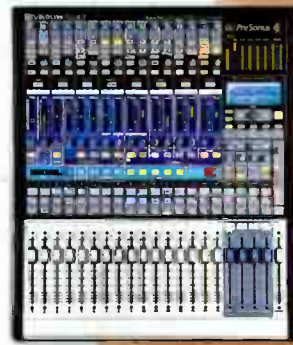
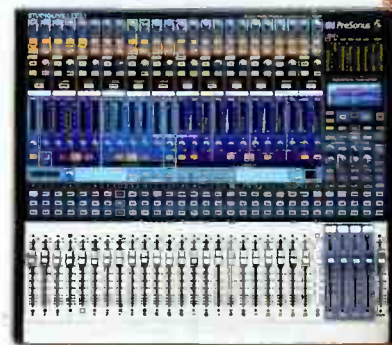
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