

# MUSIC CONNECTION

Informing Music People Since 19

EXCLUSIVE **National**  
• Film/TV Music Supervisors  
• Music Publishers  
**DIRECTORIES**

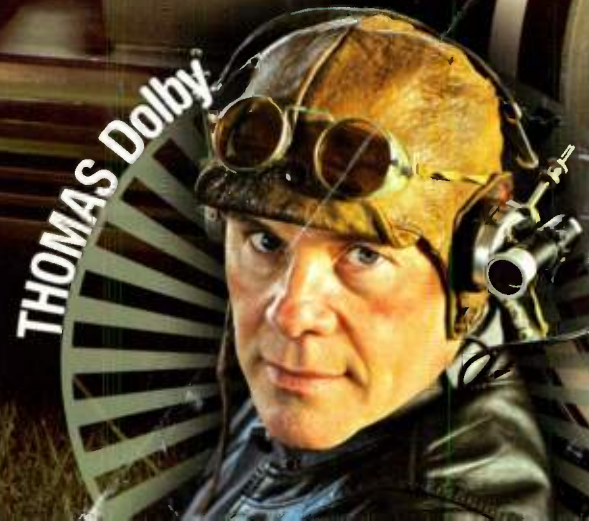
**We Asked The  
Film/TV Experts:**  
What Do They Really Want  
& Need from YOU?

## JASON DERULO

*From Hit Songwriter to Multiplatinum Performer*

**6** Traits of a BADLY  
Written Song

FRANK Liwall  
DAVID J





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[A. H. H.](#)

#### LATEST VIDEOS

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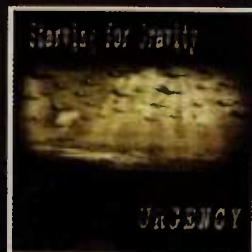
["Sincerely I'm Sorry" - Gary Gary Gary](#)

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#### FEATURED EVENTS



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\*Join today, and share your talent with the world! [www.iBand.me](http://www.iBand.me)



Photo By: Ashley Zimmerman

iBand.me makes it so easy to broadcast live! Here you can see we are only equipped with just a laptop, camera, mixer, and an internet connection.

Any user / artist can use our service to promote, market, and interact with fans!



# TAYA RAYDEN

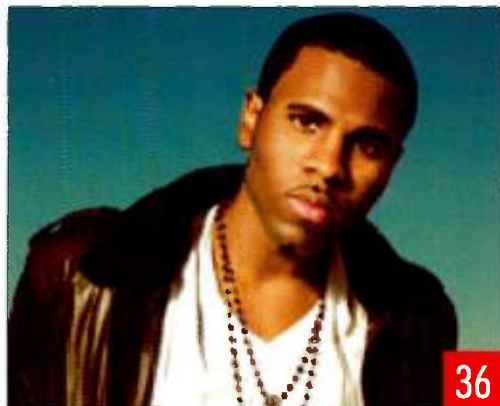
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## Cover Stories



### Jason Derulo

*Music Connection* presents an exclusive interview with this R&B/pop prince. Six years after Derulo began writing songs in his mid-teens for Sean "Diddy" Combs, Danity Kane, Sean Kingston and Lil Wayne, he is a budding superstar in his own right, a *Billboard* No. 1 ranked hit machine with no pause button in sight.

36

By Jonathan Widran

COVER PHOTO AND INSIDE BY: NICK SPANOS

## The New Parameters of Film & TV Music

According to insiders, many music-makers are in the dark or behind the curve when it comes to understanding what Film/TV people really want and need from them. For this exclusive article, *Music Connection* went directly to these film/TV folks to find out exactly how artists can deliver.

By Dan Kimpel



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## Directory of Music Publishers

Music publishing and song copyrights are always hot topics among artist-songwriters who are keen to connect with an influential publisher. Using *MC's* exclusive, updated directory of contact information, anyone will be able to do just that.

58

Compiled By Denise Coso

## Directory of Film/TV Music Supervisors and Post-Production Services

A music supervisor can be the key connection that helps you land a high-profile slot in a film, TV show or video game soundtrack. Using *MC's* one-of-a-kind directory, anyone can make all-important contacts.

Compiled By Denise Coso



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## 46. Artist Profile

### Thomas Dolby:

The tech innovator and five-time Grammy-nominated Dolby releases his first album in 20 years.

By Tom Kidd

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DECIBEL CREATIVE PRESENTS

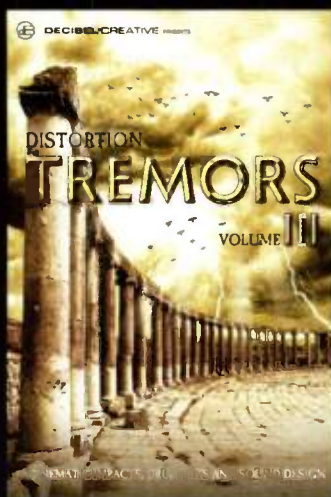
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### ATMOSPHERE

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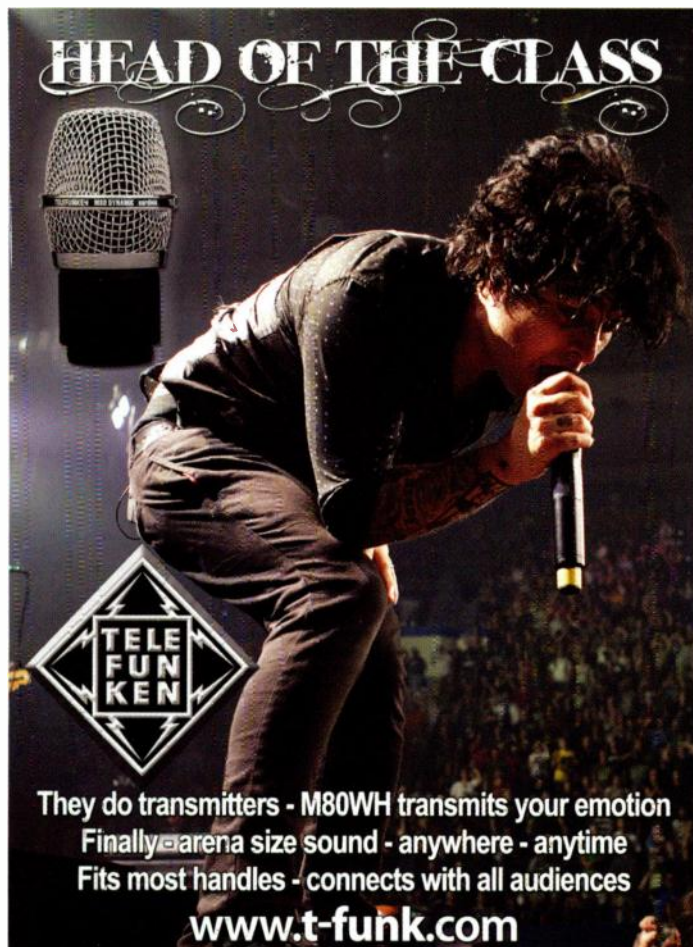
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## CLOSE-UP



Jason Upright

By Jonathan Widran

**F**irehouse Recording Studios ([firehouserecordingstudios.com](http://firehouserecordingstudios.com)), located in Old Town Pasadena, CA, has been cranking on all cylinders for just over 10 years. The studio is built to meet a wide array of client's needs, including live tracking, score to picture and post production. With a skilled team prepared to cater to the technical, logistic and creative needs of each client, the studio provides a unique level of service.

Beyond these essentials, Jason Upright, Firehouse's Managing Director, believes there are other important factors responsible for the studio's ability to thrive in an economic environment that has seen comparable rooms close these past few years.

The first is technology; when Firehouse opened, it was considered the largest all-digital facility in the country. "When Firehouse was built, the concept was to have the best of both worlds: vintage analog preamps on the front end and a modern digital board with *Pro Tools* on the back end—a perfect marriage of old school and new school. It's this unique combination that sets us apart from the other studios. Most studios boast about their vintage consoles like Neve or SSL, but our board in our main room, Studio A, is an Icon by DigiDesign. This has kept us on the cutting edge."

The old real estate cry "Location, Location, Location" applies to Firehouse's other unique advantage, being in the middle of Old Town Pasadena, a trendy area with cool shops and restaurants that has become an "in crowd" destination over the past 10 years. Firehouse owner Tena Clark's parent company DMI resides next door in the original Pasadena Firehouse Building (constructed in the 1800s); the studio is in a spot that housed the livery stables for horses that pulled the fire carts.

"Our facility's design and aesthetic are modern," Upright says, "but the original bones of the old building, including the open beams, are still very much a part of the experience. It's a cool juxtaposition. Another factor is intimacy. We only have two rooms, the enormous tracking room Studio A featuring two bedroom sized iso booths, and the smaller Studio B, a 9x9 tracking space designed for single instrument and vocal overdubs. Clients experience an intimate feeling right away, and also appreciate our clean kitchen and warmly designed lounge and patio areas."

Firehouse has a long-standing, industry-wide reputation as a unique, creative environment with a long list of world-renowned recording artists. While the studio boasts clients from every musical genre and the worlds of film and TV, it's a testament to the high standards and perfect sonic environment that it's been the studio of choice for numerous jazz legends—including Bob James, Chick Corea, Lee Ritenour and Herbie Hancock. Bassist Nathan East of jazz supergroup Fourplay is such a fan that he wrote a tune called "Firehouse Chill" for a project his group recorded there.

Other clients have included Aretha Franklin, Dave Matthews, Randy Newman and Brian McKnight. Firehouse has also hosted tracking sessions for *Dancing With The Stars* and *Pirates of the Caribbean*.

In addition to a wide array of vintage mics and preamps like Neve, API and Calrec, Upright adds that one of the facility's most unique assets is the 7 ft. 4-inch Bösendorfer piano.

"Jazz, classical, and film and TV clients adore it," he says. "Numerous big name producers, engineers and artists who otherwise work at home facilities often come here just to record using that piano. It sets us apart from the studios who usually default to Steinway or Yamaha."

The three suites include tie lines connecting all control rooms. Studio A (24 ft. deep by 22 ft. wide), the largest room, can be used for major productions and can accommodate up to a 30-piece orchestra. The control room adjoins three isolation booths that lead into the main tracking room. Studios B and C can be used for isolated instrument recordings or vocal/voiceover sessions. All three rooms are ideal for mixing, mastering and scoring to picture, plus Studio A is equipped for 5.1 to 7.1 mixing. Firehouse also provides ISDN and Source Connect Recording for worldwide commercials, films and TV shows—it's the ideal set-up for recorded interviews and voice overs.

Contact Firehouse Recording Studios, 626-405-0411

MC





## Caryl Healey

V.P., Sales  
Sony Music Nashville

**Caryl Healey** has been named Vice President, Sales, **Sony Music Nashville**. Healey will be based in Nashville, TN, and oversee all aspects of sales for the Sony Music Nashville labels. In this role, she will spearhead Sony Nashville's initiatives in sales, catalog exploitation, and expanding non-traditional and new

business initiatives, as well as manage its relationships with retail in conjunction with Sony's distribution arm. A Chicago native, Healey most recently was Associate Director of Sales for Sony Music Nashville. She first joined the Sales department as Coordinator in 1999. Prior to that, she was employed by PolyGram Distribution and Island Records. Contact Allen Brown, allen.brown@sonymusic.com.



## Paul Bauman

Sr. Manager, Tour Sound  
JBL Professional

**JBL Professional** has appointed **Paul Bauman** to the position of Senior Manager, Tour Sound. In his new position, Bauman will lead product development efforts for JBL's world-class Vertec line array systems and oversee the continuing integration of JBL's tour sound products with other brands within

the Harman family. Bauman has been a member of the JBL team for the past five years, holding the position of Director, Tour Sound Product and Application Engineering until taking over as Senior Manager, Product Development, Tour Sound in March 2011. Bauman has over 27 years of professional audio and global touring industry experience. For additional info, contact Travis McGee, travis.mcgee@definitionbam.com.



## Fred Beteille

Sr. V.P., Operations & Technology  
RightsFlow

**RightsFlow**, a provider of licensing and royalty services, has appointed **Fred Beteille** as Senior Vice President of Operations & Technology based in the company's headquarters. With over a decade of domain experience in licensing, technology and music publishing, Beteille assumes

responsibility for the company's licensing, royalty accounting, reporting, and administration departments, systems and initiatives. Prior to joining RightsFlow, Beteille was the Senior Director of Strategic Technology at the Harry Fox Agency, Inc., where he held various roles within the company in Business Affairs, Digital and New Media Licensing. Contact info@rightsflow.com for additional information.



## Al Breunig

Sales Manager  
Full Compass

**Full Compass** has announced the promotion of **Al Breunig** to the position of Sales Manager. Breunig previously held the title of Assistant Sales Manager, a role where he provided support and guidance to the National Sales and CompassXpress teams, as well as management of Full Compass' retail

operations. In his new position, Breunig will continue to manage these groups and also contribute to the development and implementation of Full Compass' overall Sales strategy. Prior to joining Full Compass, Breunig worked in Management and Sales & Marketing for several companies in the building industry. For more information on this promotion, contact Laurie Andres at laurie@fullcompass.com.



## Kevin Carroll

V.P., Bus. Dev., Ent. and Music  
Creative Allies

**Creative Allies**, the online community for visual artists, has tapped long-time music industry executive **Kevin Carroll** as Vice President of Business Development for Entertainment and Music. Carroll brings years of major-label experience to the table, including five years as Senior Vice President of

EMI Music and five years as Vice President Promotions at Sony Music/Relativity Entertainment. Now, he will put his expertise to work bringing in big-name bands, film companies and other media outlets to create stimulating new challenges for Creative Allies' community of visual artists. Carroll will continue to be based in the New York City area. For more information, contact Laurie Jakobsen, laurie@jaybirdcom.com.



## Scott Leslie

Director of Engineering  
JBL Professional

**Scott Leslie** has been appointed to Director of Engineering for the Harman Professional Loudspeaker Business Unit, **JBL Professional**. Leslie brings an extensive background in acoustics and technology, having held positions with companies such as Fender, Altec Lansing, Tektronix and Sun Micro-

systems. Most recently, he served as CEO of Evidant Corporation, a software company he founded, which specializes in business analytics and management consulting. Leslie holds an MSEE degree in Acoustics from Georgia Tech University, and an MBA from the University of California, Irvine. For more information, contact Travis McGee at travis.mcgee@definitionbam.com.



## David Scheirman

Director, Knowledge Resources  
Harman Professional

**David Scheirman** has been promoted to Director, Knowledge Resources at **Harman Professional**. In this position, Scheirman has responsibility for establishing and managing new training and instructional programs and activities for the company on a worldwide scale. Scheirman joins the Harman staff from

JBL after having responsibility for its tour sound market segment since 1997. Scheirman has previously participated in instructional programs for industry trade and educational organizations such as Synergetic Audio Concepts, NAMM, NSCA and ICIA. For further information on this promotion, please contact daniel.oconnell@definitionbam.com.



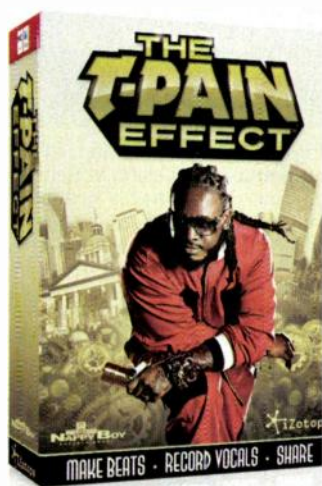
## Karen Kane

Dir., Artist Dev./Marketing  
Sony Music Nashville

**Karen Kane** is the newest addition to the **Sony Music Nashville** team. Joining as the Director, Artist Development/Marketing, Kane 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. Most recently Kane was the Director of Music Business for Murray State University where she managed the Music Business degree program and taught advanced courses in Music Marketing, Artist Development, Live Performance and Copyrights. For more info, contact Ann Inman at ann.inm@sonymusic.com.





## iZotope's The T-Pain Effect

I have to say I looked forward to going through iZotope's *The T-Pain Effect* software. *The T-Pain Effect* has two parts: a standalone music-making system called *The T-Pain Engine* and the T-Pain plug-in.

*The T-Pain Engine* is for beat-making and vocal recording on either a PC or Mac. There are over 50 professionally crafted song templates made of hundreds of T-Pain-approved beats. You can do "on the fly" beat drops and mix the relationship between the beat and two vocal tracks.

After I arranged a backing track in the *T-Pain Engine*, I hooked up a cheap mic and did my rap right there in front of my Mac. I used the Mac's built-in sound capabilities (no DAW hardware required) and there is a short tutorial for setting up. You can record, punch in and edit vocal tracks and, of course, drop in the built-in *T-Pain Effect* module. Lastly, when you're finished with your recorded masterpiece, export it to your friends over the web.

The T-Pain plug-in is a highly stylized pitch correction plug-in that comes in VST, AU or RTAS formats to run in any DAW. It includes real-time monitoring, scale and chromatic operation—where pitch is quantized to the nearest half step. You can also set the "hardness and softness" to control how strict the retuning action is and advanced users can specify note pitches and create their own scale presets using the built-in keyboard or an external MIDI controller.

Thoughtfully, iZotope kicked in the iDrum T-Pain Edition, a special version of their popular iDrum virtual drum machine that includes hundreds of custom beats inspired by over 50 new T-Pain iDrum kits that work standalone or "pops up" for use in *The T-Pain Engine*. Users can arrange beats into songs, create new kits and patterns, import and/or edit their own samples. *The T-Pain Effect* is available for \$99 MSRP. For more, visit [izotope.com/tpaineffect](http://izotope.com/tpaineffect).



## Cerwin-Vega! XD3 Powered Desktop Speakers

Cerwin-Vega! is part of the Stanton Group and has introduced the XD3 powered desktop speakers; stereo speakers that will fill your small studio or office

space with a big, fat sound that belies their 8 x 5.5 x 6.5-inch size.

I connected a pair of XD3s to my Mac G5 office computer and was blown away with how warm and toasty they sounded. These don't sound shrill, over-bright and tinny like most small computer speakers. With the speaker's base being covered with a rubberized, non-skid surface, I was able to place them on either side of my monitor screen—about two feet apart right on my desktop.

The XD3s come with all the cables you'll need to connect them to your computer, iPhone, iPad or iAnything. I liked that they do not use a pesky wall-wart power supply—the system's power supply, along with the dual, low-noise 15-watt/channel power amps, are contained within the left speaker cabinet. Simply connect the right speaker using an included length of 20-gauge zip cord wire.

Both cabinets have rear-firing bass ports and are made from matte black vinyl covered wood, dressed up with a gloss black front sporting the Cerwin-Vega logo in silver. The 3-inch woofer and 3/4-inch tweeter drivers are magnetically shielded for non-interference operation around computer monitors or television screens. The drivers use a passive crossover and there is a rear-panel Vega-Bass Selector switch that "turbo boosts" the low frequencies.

Another feature is the front panel auxiliary input jack to hear music mixed in while directly patched from an iPhone using an included stereo patch cable. I like the lit up volume control knob and that any stereo headphones, when plugged in, the speakers automatically mute.

Cerwin-Vega XD3 speakers are \$99.99 MSRP. See [cerwin-vega.com](http://cerwin-vega.com).

## Hosa Pro Speaker Cables

Hosa Pro Speaker Cables provide enhanced signal transmission and audio quality by using high-grade cable stock and REAN® professional loudspeaker connectors by Neutrik AG. But they sell at a mid-line price point. All the cables use 14-gauge oxygen-free copper conductors covered with a black PVC jacket said to provide durability, flexibility and low visibility on stage.

You can buy these new cables with either standard 1/4-inch TS or tip-sleeve plugs (tested here) or the aforementioned REAN loudspeaker connectors—ready to use anywhere.

The 1/4-inch plugs have nickel-plated contacts for efficient signal transfer, a zinc die-cast housing for good reliability and a "crimp" strain relief is used for the larger-diameter cables. The REAN loudspeaker connectors have silver-plated contacts, a glass-reinforced housing, twist-lock mating system (similar to Neutrik's speakON® brand) and a chuck-type strain relief for maximum cable retention.

I received a 10-foot; 1/4-inch to 1/4-inch cable and it immediately went to work connecting my 200-watt guitar head to the remote speaker cabinet across the room. As hard as I tried, I could not break it or cause it to fail for the short time I used it. The plugs have the jumbo covers made out of metal—not plastic—and they plug in and feel solid in the amp head and cab jacks. This is a heavy-duty cable but it is supple-feeling, coils up easily and doesn't kink, twist or "misbehave" by being stiff and overly rigid while in use.

Hosa Pro Speaker Cables are available in 3, 5, 10, 25, 50, and 100-foot lengths and you can get them configured as: a loudspeaker-to-loudspeaker with REANs, loudspeaker to 1/4-inch TS, and 1/4-inch TS to 1/4-inch TS. Pricing ranges from about \$14 to \$169 MSRP. Visit [hosatech.com](http://hosatech.com) for more details.



## BackBeat Books *Flying V, Explorer, Firebird* by Tony Bacon

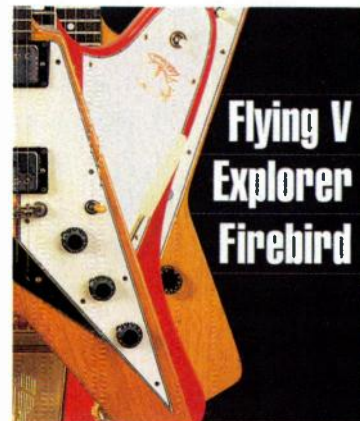
Author Tony Bacon makes reading what might, at first, seem arcane into riveting in his *Flying V, Explorer, Firebird* book from BackBeat Books. Bacon explains how the instrument's commercial failure eventually led to inspiring a new generation of guitar-makers and players. I liked reading the checkered history of these three, seemingly impractical and strange-looking guitars. Nowadays their odd shapes have become the "look" for modern metal guitar-players with the original guitars now rare collectables. Only 81 Flying Vs were made in 1958, 17 in 1959 and only 19 Explorers were made in 1958, with just three produced in 1959.

As I learned, the design of the 1958 Flying V and Explorer electrics was based on the "panic" reaction and the "chagrin" Gibson felt when the Fender Stratocaster first appeared—suddenly guitars no longer looked like guitars. Add to that the era's space race fever, the '50s and '60s modernistic feelings expressed in the design of everyday objects, and the "futuristic" guitar was born.

*Flying V, Explorer, Firebird* tells of those early, oddball instruments and goes on to describe Gibson's later attempts at further "reinventions" with the introduction of the Firebird in the early '60s. Even though most of these guitars were flops, they influenced the designs of guitar-makers such as Hamer, Jackson, Dean, Ibanez, and BC Rich, plus piqued interest and inspired famous guitarists Zakk Wylde, Edge and Rick Nielsen.

The book features interviews with Billy Gibbons, Michael Schenker, Johnny Winter and others who tell of their special relationship with these instruments. The book also contains specially commissioned images of every key model, a vast collection of guitar memorabilia and a gallery of leading guitarists photographed in action with their instruments.

With complete index and source reference with dates and serials, *Flying V, Explorer, Firebird* by Tony Bacon sells for \$24.99 and is available from BackBeat Books at [backbeatbooks.com](http://backbeatbooks.com).



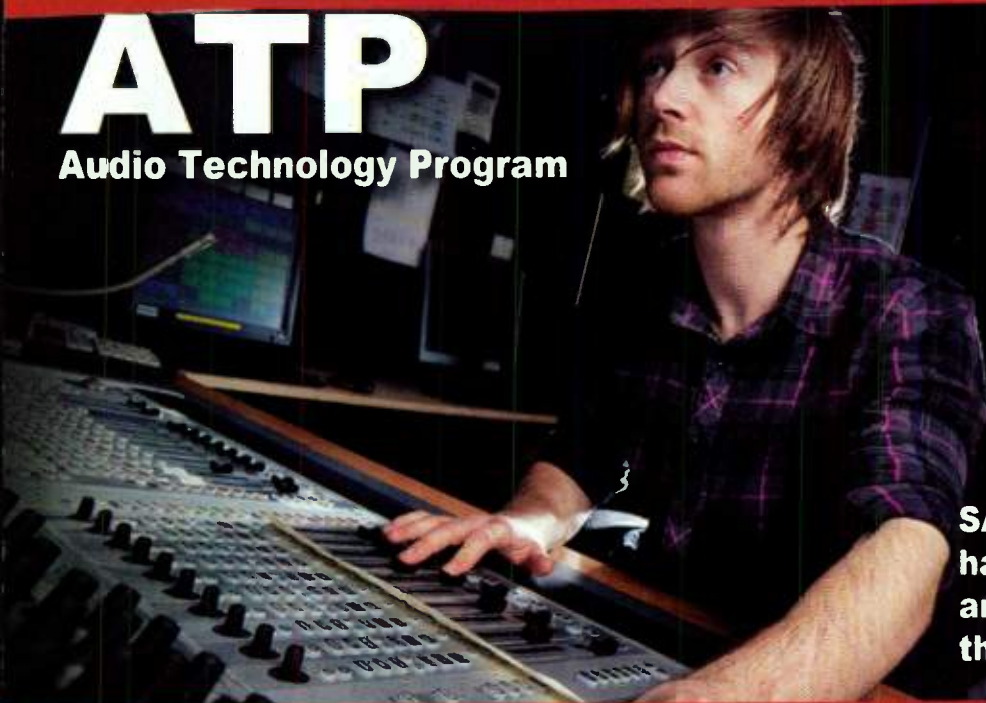




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## TASCAM iXZ Mic/Instrument Interface for iPad/iPhone/iPod Touch

The pocket sized iXZ Mic/Instrument Interface turns an iPad, iPhone or iPod Touch into a recording studio in your hand. Plug in a microphone, guitar or bass and use any of dozens of apps already out there—such as: TASCAM's Portastudio app, IK Multimedia's Amplitube guitar amp and effect system, Sonoma Wire Work's *FourTrack* recorder software, or even the iPhone's *VoiceMemo* app that comes with the phone.

It seems that TASCAM thought of everything—even supplying phantom power for condenser microphones and an easy to use interface with an adjustable gain control to set input record level. Lastly, the iXZ has an output headphone jack that will drive any ear or headphones easily and loud.

Other features: switchable mic (XLR Combi jack) or line input for recording either microphones or synths; high-impedance guitar input; powered by just two AA batteries (runs about 15-hours when using the microphone input); weighs only 3 oz; and has a low profile design that fits easily in your backpack. Visit [tascam.com/product/ixz](http://tascam.com/product/ixz) for more.

## TC Electronic Shaker Vibrato Featuring TonePrint Technology

Shaker Vibrato is one of seven new pedals in TC's TonePrint pedal line and, like all the TonePrint pedals, it has a lot of easy-to-use high technology crammed into a sturdy standard-size stomp box. Shaker Vibrato provides some of the most natural sounding and "human-like" pitch modulation I've heard in a guitar pedal and the powerful controls let you get the sound just the way you want.

The TonePrint technology offers a way to download and store a single, customized pedal setup right into the pedal via a mini-USB cable (included). Well-known guitarists have developed these "patches" and there are nascent collections building for five of the seven TonePrint-enabled pedals—which are available at [tcelectronic.com/toneprint-the-concept.asp](http://tcelectronic.com/toneprint-the-concept.asp).

Shaker has four, smooth-working controls: Speed or the rate of the Vibrato, Depth, and Tone—to emphasize the high and low frequencies. The Rise Time knob controls how long the vibrato effect takes to reach a preset depth. Rise Time works in conjunction with the Latch mode. Latch is where vibrato happens only when you step on the bypass switch—otherwise the pedal is in bypass. Latch mode is for adding vibrato to the end of sustaining notes; phrases or chord chimes just as you would with a vibrato bar—making it now possible to add "whammy bar" touches using a guitar without a vibrato tailpiece.

I found Shaker Vibrato to sound and work perfectly and it fulfilled a yearning I've had for a Boss VB-2 Vibrato pedal that's been long out of print since the '80s. The Shaker Vibrato sounds better, has a long battery life and smart internal programming for configuring the bypass switch for true bypass or buffered bypass for long cable runs to your amp.

TC Electronic's Shaker Vibrato sells for \$177 MSRP. Check out the Chorus, FlashBack Delay, Hall Of Fame Reverb, and Vortex pedals that are all TonePrint-enabled plus MojoMojo Overdrive and distortion that are not. Head over to [tcelectronic.com/pedals](http://tcelectronic.com/pedals) for details.



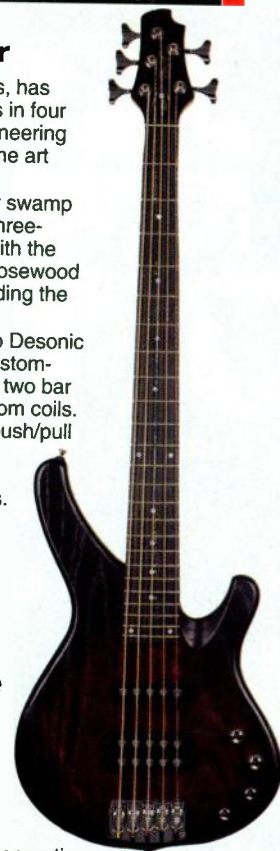
## Cort Arona Bass Guitar

German bass manufacturer, Sandberg Guitars, has collaborated with Cort to produce the Arona bass in four and five string models. Sandberg's German engineering and design is fully realized using Cort's state of the art production facilities.

The Arona basses have bodies made of either swamp ash or alder depending on the final finish and a three-piece, bolt-on maple neck. The neck is shaped with the famed Sandberg "C" shape and adorned with a rosewood fingerboard. All hardware is chrome plated, including the Sandberg designed bridge.

Cort is the first manufacturer to use the Delano Desonic pickup system that's found on very expensive, custom-built European basses. The Desonic pickups use two bar magnet pickups with 9.5-mm pole slugs and custom coils. The pickups drive active electronics that have a push/pull volume control and separate balance, treble and bass controls. The basses finish with a graphite nut, zero fret and great D'Addario EXP165 strings.

The Arona 4 is \$795 MSRP and the Arona 5 is \$850 MSRP. For more information, please visit [cortguitars.com](http://cortguitars.com).



## GoFlex Satellite™ Mobile Wireless Storage from Seagate

The GoFlex Satellite™ is the first battery-powered, external hard drive that provides additional storage capacity wirelessly to any WiFi enabled mobile device such as an iPad, iPod Touch or iPhone.

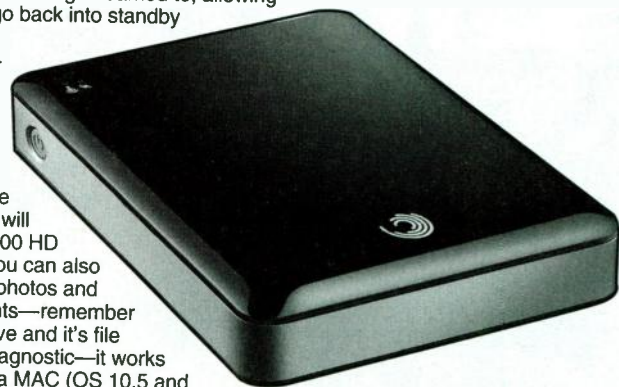
This is a 500GB hard drive with WiFi access, a Lithium-Ion rechargeable battery and the simplest operation you could imagine. It solves the "iffy" downloading or streaming of large files from the internet these days mainly because you're using not using the net at all.

Satellite emits its own network signal so no internet or cable is required. The Wi-Fi signal has a range of approximately 150-feet with a battery life of five continuous hours for video streaming and a stand-by battery life of up to 25 hours. The drive also includes a power supply/charger that will allow it to run continuously while charging at the same time. To help with extending battery life, the free *GoFlex Media* app provides a progressive download feature which temporarily loads the video on to the computer or iOS device it is being streamed to, allowing the drive to go back into standby mode.

The sleek-looking Satellite (that was sent to me) has 500GB of actual storage capacity and will store about 300 HD movies but you can also store music, photos and any documents—remember it's a hard drive and it's file and platform agnostic—it works the same on a MAC (OS 10.5 and above) or a PC. Connect it to your computer via a USB 3.0 cable and simply drag files and folders on to its icon on your desktop.

My iPhone connects wirelessly to watch streaming movies, listen to music from a library 50 times the size my phone is capable of holding and/or video files way too large to keep all the time on the phone.

I think the GoFlex Satellite is a tremendous product for musicians, songwriters, studios, and film/TV buffs—anyone who regularly works with large files and needs the easiest possible access remotely. It sells for \$199.99 MSRP. For more information, check [seagate.com/goflexsatellite](http://seagate.com/goflexsatellite).



**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 [barryrudolph.com](http://barryrudolph.com) for more.





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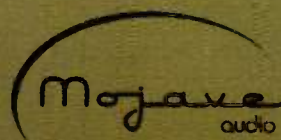


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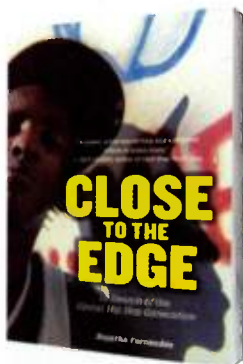
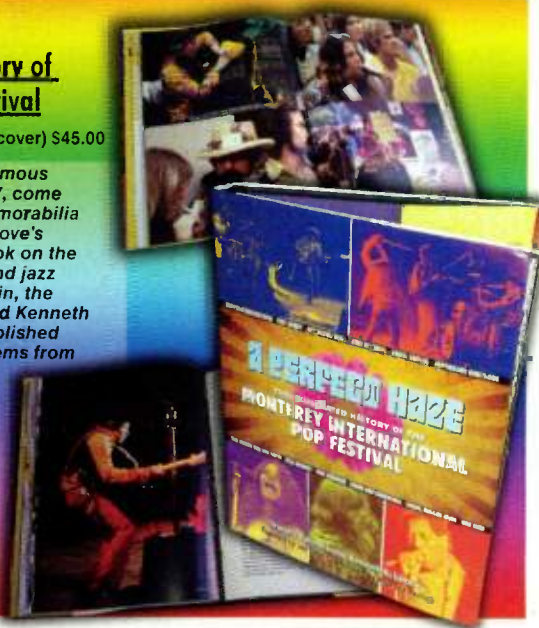
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## BOOK STORE

### For the Coffee Table... A Perfect Haze: The Illustrated History of the International Monterey Pop Festival

By Harvey Kubernik and Kenneth Kubernik (hardcover) \$45.00

The sights and sounds of one of the most famous music festivals in history, held in June of 1967, come to life in this compilation of photography, memorabilia and firsthand accounts from the Summer of Love's biggest event. This could be the definitive book on the unprecedented gathering of folk, pop, soul and jazz music icons, such as Jimi Hendrix, Janis Joplin, the Who and Otis Redding. Co-authors Harvey and Kenneth Kubernik feature a wealth of previously unpublished material from the producer's archives, rare items from collectors, personal photographs from concert-goers and dozens of new interviews with musicians involved, including Pete Townshend, Roger Daltrey, Ravi Shankar and Canned Heat. Through hundreds of photographs from notable artists alongside ephemera and memorabilia, such as programs, posters and album covers, the book evokes the magic moment of the festival as the epicenter of a groundbreaking movement, showcasing it in all its kaleidoscopic glory.



### Close to the Edge: In Search of the Global Hip Hop Generation

By Sujatha Fernandes (softcover) \$19.95  
From the south side of Chicago to the barrios of Caracas and Havana and the sprawling periphery of Sydney, the author grapples with questions of global voices and local critiques, and the rage that underlies both. Both an engrossing read and an exhilarating travelogue, this punchy book also asks hard questions about dispossession, racism, poverty and the quest for change through a microphone.



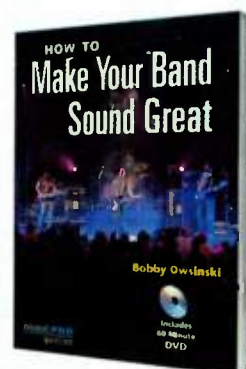
### You Are Not Alone Michael: Through a Brother's Eyes

By Jermaine Jackson (hardcover) \$26.00  
Jermaine Jackson—older than Michael by four years—offers a candid memoir tracing his brother's life starting from their shared childhood and extending through the Jackson 5 years. Michael's phenomenal solo career, his loves, his suffering and his tragic end. It is a sophisticated, no-holds-barred examination of the man, aimed at fostering a true and final understanding of who he was, why he was and what shaped him. He reveals Michael the private person, not Michael "the King of Pop."



### It's So Easy: and other lies

By Duff McKagan (hardcover) \$26.00  
A founding member of Guns N' Roses shares the story of his rise to the pinnacle of fame and fortune with the band, his struggles with alcoholism and drug addiction, his unusual path to sobriety; his newfound love of books; his hard-won path to the dean's list at Seattle University; and the formation of Velvet Revolver.



### How To Make Your Band Sound Great

By Bobby Owsinski (softcover) \$29.99  
Producer-engineer Bobby Owsinski's book unravels the mysteries of building a great sound by exploring every aspect of playing in a band, including how best to use the equipment, hardware and software available to today's musicians, as well as the principles of sound that every player needs to know to work at the level of a pro touring act. **MC**



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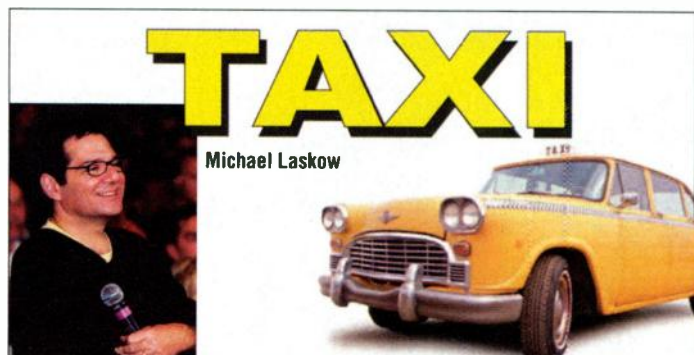


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## UP-CLOSE



Michael Laskow

By Jonathan Widran

Celebrating its 20th anniversary in January 2012, TAXI (taxi.com) is renowned throughout the music industry as "the world's leading independent A&R company." With nearly 10,000 members in more than 100 countries, Michael Laskow's dynamic organization has helped connect countless artists and songwriters to the powers that be at every major and hundreds of indie labels, including A&M, Arista, Atlantic, BMG, Capitol, Columbia, EMI, Epic, Geffen, Island Def Jam, Jive, Interscope and Warner Bros.

Thousands of TAXI members have also signed contracts to license their music to virtually all the major TV and cable networks and many of the top movie studios. The irony is that TAXI developed a reputation for film/TV placements long before independent singer-songwriters were regularly heard on the soundtrack to so many TV shows and films.

"We started that trend way before it was cool," says Laskow. "And even though we were active placing songs and artists on major labels, many in the industry thought we only did the TV and film stuff at a time when that wasn't popular. When we placed Sixpence None The Richer on *Dawson's Creek*, that was a breakthrough. Ever since the early 2000s, music supervisors have used indie artists' songs as score replacement. But we've been getting TV and film placements for our artists, composers and songwriters dating back to 1992. Before then, this could only happen if you had a direct contact on a show or at a film studio, and even then only sporadically."

The last time *MC* profiled Taxi in 2008, one of the company's most recent success stories was the songwriting team of Andy Dodd and Adam Watts, who hooked up their song "Beautiful Soul" with Jesse McCartney, who turned it into a hit. They began working on music for *Hannah Montana*, *High School Musical* and other Disney franchises. Currently, the duo's songs have contributed to album sales of over 50 million units—all as the result of just one TAXI connection.

Over the past year, TAXI has received an increasing number of requests from top advertising agencies in New York, who, according to Laskow, are now more than ever seeking fresh music from cool singer-songwriters and indie bands. Five TAXI members have had their music placed on commercials so far, for companies like Playtex, DKNY Pure and Taco Time.

"The truth is, many up-and-coming artists and writers lack the connections to get their material to the top A&R execs, publishers, music supervisors and ad agencies," says Laskow. "So much worthy material wasn't getting heard. The idea of TAXI was to set up an efficient way to cast a wider net and to provide a high-quality filter for the industry. With the glut of music out there, the fees to artists and songwriters for licensed product has been dropping. What's revolutionary about us is that when supervisors find songs directly through us, the artist or composer gets to keep 100 percent of the income."

Laskow imposes a Steve Jobs-like secrecy on the details of TAXI 2.0, an enterprise level system and new website for the company that is two-and-a-half years in the making and expected to debut in January. "It's a complete retooling of TAXI's front and back end which will make submitting music to and finding music on TAXI much easier and more streamlined. Traditionally we deliver music to the industry on CDs and digital files. 2.0 will revolutionize our system and add speed and ease to the process."

The fee to join TAXI has remained the same for years: \$299 for the first year, with an annual renewal fee of \$199. Every two weeks, members receive a genre specific list of song and artist requests from labels, A&R departments, producers, publishers and music supervisors. The companies and executives making the requests are anonymous to prevent the possibility of musicians bombarding the companies with direct, unfiltered submissions. Over the years, Laskow has spoken at most of the top music industry conventions. Realizing that many were poorly organized, uninformative and gave musicians few opportunities to meet industry people, he created The Road Rally, an annual three-day, members-only convention that solves those problems; the 15th annual event takes place this month.

Admission to the Road Rally comes free with membership, and allows those who attend to interact with numerous high-level movers and shakers.

Contact TAXI, 818-222-2464

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## FLAMING LIPS RECORD 6 HOUR SONG:

The Flaming Lips have recorded a brand new song titled, "Found A Star On The Ground," which is the longest single piece of music ever recorded—a running time of 360 minutes. That's six hours of continuous music. One hundred percent of the proceeds are to benefit The Central Oklahoma Humane Society and The Academy of Contemporary Music at The University of Central Oklahoma. For a donation of \$100, fans had their name appear somewhere in the song. The track itself will be contained within a newly developed mesmerizing toy, The Strobe Trip. Visit [flaminglips.com](http://flaminglips.com) for more.

## LOU REED, METALLICA TEAM UP:

Lou Reed has teamed up with Metallica to record a brand-new album entitled *Lulu*, which will be released by Warner Bros. Records

on Nov. 1st. The album was co-produced by Reed, Metallica, **Gref Fidelman** and **Hal Willner**, who has produced albums for Reed, Marianne Faithfull and Laurie Anderson, among others. Fidelman was also lead mixer. Check out [loureedmetallica.com](http://loureedmetallica.com).

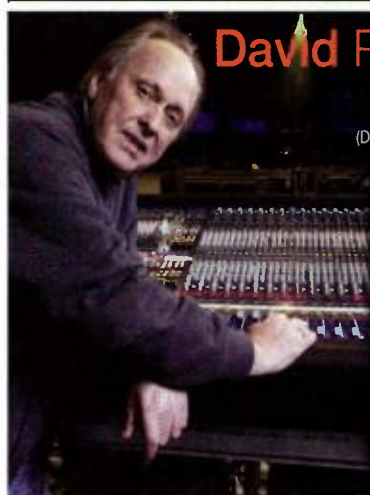
## ABBEY LAUNCHES ONLINE SERVICE:

Abbey Road Studios has announced its Online Mixing service. Launched in August, the service offers the opportunity to have music mixed at the world's most famous recording studios, by award winning engineers. The idea offers a more accessible alternative to working physically at Abbey Road. Clients are now able to upload their music to the dedicated online mixing website, and the studio takes care of the rest. For more information and pricing on the online mixing service, see [abbeyroadonlinemixing.com](http://abbeyroadonlinemixing.com). **MC**

## David Perry Kirkwood

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"For the past 20+ years I have had the sincere pleasure of having Davy as a dear friend. His wit, kind demeanor, life knowledge and ability to mix any type music was equal to no one I have ever met in my life. He will be greatly missed."  
—Joey Allen of Warrant

"I only knew Davy briefly, but, I have to say, from the crowd reaction, he was the best front of house man I ever had. What a great guy."  
—Daryl Hall

## VICARI MIXES SAMMY NESTICO AT LAFX



Premier engineer Tommy Vicari has been putting the final touches on renowned composer-arranger Sanny Nestico's new record. Vicari's credits include everyone from Bing Crosby, Paul Anka and Frank Sinatra to Quincy Jones, Sarah Vaughn and Patti Austin. Pictured at North Hollywood, CA's LAFX (l-r): Bill Smith, Nestico and Vicari.

## SNEAKY NY STUDIO MAKES DANGEROUS UPGRADE



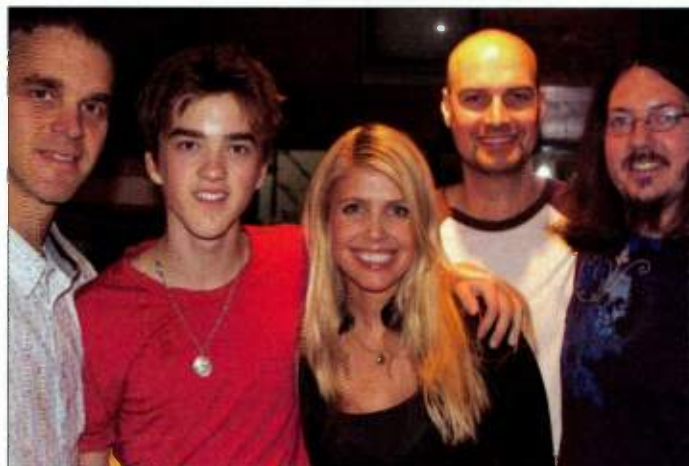
Recording artist and composer Duncan Sheik has outfitted his Sneaky Studios—located in Upstate N.Y.—with the Dangerous 2-Bus, Monitor ST and DAC ST. Most recently Sheik released *Covers 80s* with acoustic rearrangements of Sheik's favorite synth-oriented hits from the 1980s. He has also produced albums for Holly Brook (aka Skylar Grey), Samantha Ronson, Chris Garneau, as well as many of his own records. Visit [DuncanSheik.com](http://DuncanSheik.com) and [duncansheik.com/sneakystudios](http://duncansheik.com/sneakystudios) for more.

## PENSADO'S PLACE RELIES ON NEW DESIGN



Grammy Award-winning mix engineer Dave Pensado (Pussycat Dolls, Lionel Richie, P!nk) host of the weekly web show *Pensado's Place* ([youtube.com/show/pensadosplace](http://youtube.com/show/pensadosplace)), has been relying on an A-Designs EM-PEQ equalizer and Pete's Place BAC-500 compressor lately in Larrabee's Studio 3, located in North Hollywood, CA.

## STAGG STREET SHOWS SOME FAMILY LOVE



Singer-songwriter Jessarae Robitaille recently stopped by the Stagg Street Studio in Van Nuys, CA. Pictured (l-r): NHL Hall-of-famer Luc Robitaille, Jessarae Robitaille, Stacia Robitaille, sound engineer Danny Kalb and assistant engineer Jason Mott. Visit [staggstreetstudio.com](http://staggstreetstudio.com) for more on Stagg Street.



## DILANA ROCKS EARDISH WITH PERRY



Former *Rock Star: Supernova* and current LA Guns singer Dilana has been recording a new single at Ear Dish. The track was written by Mitch Perry and features Gov't Mule's rhythm section with Jorgen Carlssen and Matt Abts. Pictured (l-r): Abts, Perry, Dilana and Carlssen. See [dilanarocks.com](http://dilanarocks.com).

## LONDON STUDIO GOES WITH PRISM



Sphere Studios in London has added a Prism Sound/Maselec MEA-2 analog equalizer and a Prism Sound/Maselec MLA-2 analog compressor to its extensive range of equipment. "Prism Sound's MEA-2 and MLA-2 were the natural choice for ultra clean, powerful processing," says Sphere's owner Franc Cameli (pictured).

## CUPS SAVES PLATTERS



Los Angeles, CA's Cups 'n Strings studios are physically restoring and creating HD archival transfers for re-releases of selected artists from the Buck Ram catalog. The catalog contains a large collection of 1/2-inch 3 and 4 track recordings including artists such as the Platters, Ike and Tina Turner and Arthur Lee. Pictured is studio owner Bruce Maddocks during a session.

## CANADA COMPLETES SAGA



Located in East Vancouver, British Columbia, Saga Recording recently completed a new facility for tracking music. Saga is known for providing a cost-effective haven for singer-songwriters and groups to fine tune their craft. The facility features a 22 x 13 ft. control room, a 15 x 10 ft. live tracking room and a foyer with glass panel doors that's wired for use as an iso booth, when needed. For more information on Saga Recording, visit [sagarecording.com](http://sagarecording.com).

## MARSH MASTERS LOVE TO U...LIKE U WANT HIM TO



Boyz II Men have mastered their new 20th Anniversary collection at Marsh Mastering in Hollywood, CA. Stephen Marsh finalized *Twenty*, which contains 12 new songs and eight re-recorded and updated versions of the group's famous hits, including "End of the Road" and "I'll Make Love to You." Pictured at Marsh Mastering are (l-r): Marsh, Wanya Morris and executive producer Rex Rideout.

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## PRODUCER CROSSTALK



Engineer-Producer at  
Mix Dream Studios

By Rob Putnam

Nashville-based country producer and engineer Brian Kolb got into the field in his mid-teens and went on to earn an undergraduate minor in audio engineering. He moved to Nashville in the late '90s and now works at studio Mix Dream with producer and studio owner Dave Brainard. Together they produced and mixed Sea Gale-signed artist Jerrod Niemann's album *Judge Jerrod & the Hung Jury*. It included the hits "Lover, Lover" and "What Do You Want." Kolb also works with rising country star Clayton Anderson. Much of what he knows about engineering is self taught.

Kolb and Brainard maintain a symbiotic relationship with respect to the studio. "There are two control rooms here," Kolb explains. "I have mine and Dave has his. I pay the studio bills by doing a lot of songwriter demos and billing out studio time for my own clients."

Like most modern-day producers and engineers, Kolb was brought up on *Pro Tools*. So it's rather surprising that he only started using analog tape recently. This late adoption can be ascribed to Endless Analog's CLASP (Closed Loop Analog Signal Processor). Essentially, it allows him to use analog tape in conjunction with *Pro Tools* while preserving the desired tape artifacts. "Once we got it in here there was no looking back," he says. "We hit tape and come off the repro head. It gives us the same sound as analog tape but it allows us to get it into *Pro Tools* and have it all synched up. You get the tape compression and it's smooth and warm. It gives you that classic sound but then you're in the digital world."

It seems that in the age of the plug-in, someone would have devised something to mimic the sound that CLASP brings. "That's impossible," Kolb insists. "There's something magical when the signal smacks that tape. You can't make a digital plug-in duplicate that."

Occasionally Kolb writes with the artists that he engineers. But he's careful to avoid a conflict of interest. "It's not a goal of mine to write songs with artists and get them on their record," he explains. "That can be dangerous because you want to pick the best material."

As much as he enjoys his work, he doesn't pretend that being successful has been easy. "This is such a brutal business," he asserts. "The odds of succeeding as a self-employed engineer are low. The biggest struggle is with the business and the odds against breaking through. At the same time you keep your head up and go to work every day without dwelling on the reality of what we're trying to do."

Kolb finds that humor is an excellent tool to employ when artists are having trouble in the studio. "I just try to keep things light and fun," he says. "If an artist sees me cutting up, they'll think that things can't be that bad. If that doesn't work, you come back and try to capture the magic another day."

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

- Find people with which you work well. There are so many people in this town. Why not find the ones that you click with?
- The learning curve of breaking into tracking sessions and learning everything is difficult but happens so quickly. We record five songs in three hours with a seven-piece band. Getting all of that set up is a challenge.
- Learn how to pull the magic out of people by keeping the energy positive. Know how to crack a joke when it's necessary.

Oddly, Mix Dream doesn't maintain a website. "We've always worked through word of mouth on Music Row," Kolb explains. "We want our clients to be people that are directly involved in the music business so we don't reach out to people beyond Nashville." That approach notwithstanding, he's open to unsigned artists contacting him.

Kolb's current and upcoming work includes mixing Jerrod Niemann's follow-up record, working with songwriter Brandy Clark and engineering various Nashville songwriter demos.

Contact Brian Kolb / Mix Dream, [brian\\_kolb@hotmail.com](mailto:brian_kolb@hotmail.com)

MC

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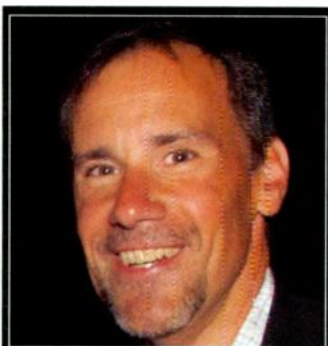


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World Radio History





## Frank Liwall

### President

Royalty Network Publishing /  
Krian Music Group

**Years with Company:** 17  
**Address:** 224 W. 30th St.  
#1007, New York, NY 10001-  
1077; 12650 Riverside Dr., Ste.  
203, Valley Village, CA 91607  
**Phone:** Royalty Network:  
212-967-4300; 818-762-0775;  
Krian: 212-967-3548  
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212-967-3477, 818-762-1652  
**Web:** roynet.com,  
krianmusicgroup.com  
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frank@roynet.com; Krian:  
pr@krianmusicgroup.com  
**Clients:** Richie Loop, the Ettes,  
VHS or Beta, Buck\$

**BACKGROUND:** Originally a music industry auditor, Frank Liwall segued into publishing in '94 when he saw the need for someone to educate songwriters about their business. Thus was born Royalty Network Publishing, a uniquely structured company with an enviable sync pitch track record that explains their platinum roster of tunesmiths, including everyone from Kelly Clarkson and Black Eyed Peas to Lil Wayne, Pete Seeger and beyond. Last year, Liwall founded an adjunct label, Krian Music Group, and MC finds out why in the following interview.

### A Royal Lesson:

There seemed to be a huge disconnect, especially when R&B, hip-hop and reggae were starting to build and become a pop influence. There was a tremendous amount of writers who were being left behind in terms of being educated about the market. I wanted to offer an administration deal without writers giving up any of their own assets, so they could have longevity and a continuing publishing revenue stream. It seemed like most writers were signing away their rights without understanding what they were signing.

### Creative Deals:

Originally, we were an administrator only, but we were an administration company which combined creative in our deals, so we were offering sync and song pitching where there was no transfer of ownership. Today, we do all types of deals. We

do, co-publishing and administration deals, but our administration deals still include creative, which is kind of unique. Under both deals, we include the creative pitching process.

### Finding Songs and Making Hits:

We have dedicated A&R who work closely with our clients. We have a couple of urban specialists who only deal with hip-hop, R&B and reggae. Then we have creative that only deal with the sync world in terms of film, TV, video games and ads. We also have general A&R who work all the other genres—pop, country, any kind of jazz.

We're really connected to our writers. We're in touch with them on a steady basis, know their music, know the appropriate places to pitch their material. We do songwriter workshops a couple of times a year, both in the U.S. and abroad. We'll gather 10 or 15 of our writers, have A&R give them pitches on certain projects and give them a week to work with people they haven't worked with and write for some specific opportunities.

### Art of the Pitch:

It all comes down to the song. No matter what the pitch, the song has to be strong enough to stand up against everything else that's out there. The competition is fierce and we know the projects where there is a legitimate possibility to get songs played, where either the A&R or manager has come to us. We have a very close relationship with them, so we know what they're looking for and know we're going to get our songs heard. The bottom line is we need the strongest material. It's an art of gathering the best material, reviewing it and pitching the strongest songs we receive.

### Reciprocal Confidence:

Our admin deals are generally full-catalog. We want to deal with writers who are entrusting us to help further their careers. By them having that confidence in us, we can feel confident about spending our time and resources to pitch their material. We want our clients to be with us on a long-term basis. Even though our administration deals are based on a few years, our retention and renewal rate is extremely high. That's only because of our efforts. And that's the beauty of administration—not only does it build more assets in the songwriter's name, but it also forces us to work hard to show that we're

going above and beyond what we have to do to make them want to continue with us after the term is up.

### Attainable Goals:

The co-publishing deals tend to have release requirements tied into them. We like to pride ourselves on having very short release requirements, so they're attainable. We don't want to have an unrealistic number that ties somebody into a contract for an extremely long term.

### A Natural Progression:

People have always told me we should have a record label and I've shied away from it. Last year, I decided to take the plunge. The idea was to start with existing clients we've already been successful with, knowing we have a track record with the client. It opens up doors for us on the creative side, because now we're able to pitch a particular song and clear both sides, where in the past we were only clearing the publishing side and would have to turn to a label to clear the master. Knowing we have an existing fan base built up for current clients, it was natural to move toward handling their masters and promoting releases.

### Diversity:

If I'd started my business 10 or 15 years sooner, the whole thing would have been based on mechanical income and how much we were going to sell. That was pretty much how publishers survived. Starting a bit later, I always had to diversify. I was always a fan of creating additional revenue streams beyond what record labels were selling and that's the way I view the label today.

We're not looking at a release just based on how many units we can sell—we're looking at the overall picture. How successful will this artist be in the advertising world? How well will they do in their touring? How will their merchandise [sell]? We look at the entire picture and all the dots have to be able to connect for us to commit to a project.

### The Right Choice:

Everything is a team effort, so everybody has to agree. Of course, our creative team has to review the material and know we're going to have some success in the sync side. Then we like to have a product that's not strictly limited to a U.S. fan base, because we have strong international relationships as well. There's a lot

that goes into choosing which artists we're going to get behind.

### Synergy:

We want an artist that has strong material, but we're not genre specific. We're just looking for the best product and artists that want to work with us. We're an independent company, so we're not going to be able to throw the largest amount of money at an artist and win them over that way. This is a very active, hands-on approach. It's very much about being in steady contact with the artists, getting their feedback and respecting their feelings, but ultimately leading the product to something that can be successful on all fronts.

### The Necessity of Marketing:

A new artist can put their songs on iTunes and have them be available, but how do people know it's available? There's still a need to properly market and promote releases. Somebody has to be actively working to spread the material and you have to have a plan. You need some resources behind you to ultimately make that plan work. I don't think it's as simple as people originally thought it was when the whole iTunes explosion was happening and people thought we don't need record labels anymore.

### Winning the Race:

We plan to grow slow and steady. That's always been my motto, even in the publishing world. Ideally, I'd like to put out six full-length albums a year, with numerous singles in between. In the pop, hip-hop and dance worlds, it's more singles-oriented, but other artists are kind of based on the product as a whole and would do better focusing on an album rather than just one particular single.

### Write What's in Your Heart:

Don't be a follower—be a leader. Create the material that comes from within. People ask, "what kind of song should I write?" I always tell them to write the song that's in your heart, the song you feel most passionate about. Then we'll figure out a way to sell it, because at that point it'll be real. If you write something just because it sounds like someone else, oftentimes it comes across as fake. People who are passionate about music see that very clearly. To me, it's always about being original, being who you are and not copying someone else.

MC



**M**usic Connection's *Business Affairs* delivers up-to-date information about the signings of new artists, significant developments at major and indie labels, as well as news of managers and attorneys who are active in the A&R aspect of the music business. So that MC can provide the most current information possible, please send any industry news, buzz or rumors that need to be verified to **BBatMC@aol.com**.

## OPPS

• **The West L.A. Music Expo Returns Nov. 12-13th.** Taking place at West L.A. Music's Santa Monica Boulevard location in Los Angeles, CA, this year's expo will present exhibits by leading recording equipment manufacturers and expert advice from seasoned veterans.

Notable speaker/seminar leaders include Grammy-winning producer **Francis Buckley**, *Quantum Leap* creator **Nick Phoenix**, *Dirty Dancing* producer **Michael Lloyd**, songwriter **Holly Knight**, Emmy and Academy Award winning composer **Charles Bernstein**, rapper and producer **DJ Quik**, film score engineer, producer and re-recording mixer **John Ross** and many more.

The latest recording hardware and software will be presented with special exhibits and presentations, featuring the *Pro Tools* recording platform and 3rd party applications

and plug-ins. An Apple classroom will also offer hands on training sessions for *Logic* and *GarageBand*.

For more info, check out [westla.music.com/recordingexpo.html](http://westla.music.com/recordingexpo.html).

• **Independent Label Distribution (ILD)** has announced the formation of a new indie record label-run company for physical and digital distribution. ILD sprang from a need for solid distribution for independent labels and artists, who have been stifled by other distribution companies. ILD's goal is to provide quick, efficient service to their customers and offer retailers and fans top-sounding records at a fair price. With a solid back catalog and a diverse, new roster of current artists and titles expected each month, ILD promises to provide chains, one-stops and independent stores with superior product. To find out more, go to [ildistro.com](http://ildistro.com).

• **Taylor Guitars and Guitar Center** have announced an artist discovery program that aims to find the nation's best, unsigned singer-songwriter. The "Guitar Center Singer-Songwriter" competition will award one career-altering prize package to the top singer-songwriter, which includes a three-song EP with Grammy Award-winning producer **John Shanks**, worldwide distribution through **TuneCore**, \$10,000 cash, and gear from participating companies. The contest, which is part of the companies' shared mission to support emerging artists, runs through Nov. 30th. Go to [guitarcenter.com/songwriter](http://guitarcenter.com/songwriter) for further details and to sign up.

• **RockStar Motel** has opened its music social network, allowing both fans and artists unprecedented access to the music industry. The

## THE BAND PERRY TAKE NASHVILLE BY STORM



The Band Perry blew the roof off the International Entertainment Buyers Association Conference in Nashville, TN last month. The country siblings' performance was a highlight of the event, and it's no wonder. The trio received five CMA Award nominations this year and sold out their first headlining show at the Ryman Auditorium on Feb. 20, 2012 in 20 minutes—all 2,300 seats. While TBP previously graced the Ryman stage during the Grand Ole Opry, the February show will be their debut as headliners on the revered stage. Pictured backstage after their IEBA conference showcase are (l-r): Reid Perry, Kimberly Perry and Neil Perry with Wynonna Judd. For more information concerning this hot country act, go to [thebandperry.com](http://thebandperry.com).

company's mission is to level the playing field for artists by combining social media, game mechanics and direct artist/fan interaction under one roof. Music fans even get to sign and represent their favorite artists, essentially creating their own record labels. Artists, meanwhile, get to connect directly with their fans through RSM's Artist's Assistant and find out where their biggest fans are located and what they like. If interested, see [rockstarmotel.com](http://rockstarmotel.com).

• Award-winning songwriter, author, producer and vocal coach, **Jan Linder-Koda** is offering *Music Connection* readers a 10 percent discount for her upcoming "Singers Bootcamp." Held at **Angel Diva Studios**, she puts singers through their paces and teaches them how to connect with the emotional content of their songs. Linder-Koda has worked with many well-known artists, including **Tim Fagan**, **Lauren Wood**, **Lou Rawls** and even **David Hasselhoff**, as well as countless up-and-coming artists. All participants will receive a videotape of the workshop and their performance. This offer is good until February 2012. See [angeldivamusic.com](http://angeldivamusic.com).

• *Music Connection* is looking for artists who are DIY proficient... or not. A new feature called "DIY Spotlight" will debut in these pages, highlighting both DIY successes and failures (hey, at least you tried). Artists with an interesting story that could help other artists advance their careers are encouraged to contact the *Business Affairs* column at [bbatmc@aol.com](mailto:bbatmc@aol.com). Please include a brief synopsis of your efforts, website links, a photo and, of course, contact information. Be sure to title the subject line: "DIY Spotlight" to be viewed.

## LABELS ~ RELEASES ~ SIGNINGS

• **Stew & the Negro Problem** have completed their first new album since the Tony-winning play turned film, *Passing Strange*. The record, scheduled for release in January 2012, is the first collection of new songs by the collaborative partnership that is **Stew and Heidi Rodewald**. It is reported that the album weeps and sings, as its makers (once coupled, now apart) deliver in equal measure, a male, female, yin and yang story of love and art, in all its colors and parts. To learn more about the project log on to [stewsongs.com](http://stewsongs.com).

• **R.E.M.** is capping their 31-year career with a first-ever, definitive "Greatest Hits" album. The album is set to drop via **Warner Bros Records** on Nov. 15th. After R.E.M. ignited the blogosphere with the news that they had decided to "call it a day as a band," they announced that they would release one final album, *R.E.M., Part Lies, Part Heart, Part Truth, Part Garbage, 1982 - 2011*. The record is a 40-song career-spanning retrospective that includes the band's entire back catalog, from their years on both the **IRS** label (1982 to 1987) and **Warner Bros.** (1988 to 2011). Over the course of their career, R.E.M. released 15 studio albums and sold more than 85 million albums worldwide. For more details, go to [remhq.com](http://remhq.com).

• **Victory Records** has announced the signing of **Fargo, ND's These Hearts** to its roster. After making waves with a self-released EP, *Mistakes and Second Takes*, as well as touring the country and play-

## RISE RECORDS INKS HOT WATER MUSIC



**Rise Records** has announced the signing of **Hot Water Music**. The band is in the studio recording a new full-length which will be released worldwide on Rise with a targeted spring 2012 release date. In the meantime, HWM have self released a two-song 7" record in support of their European headlining tour with **Make Do And Mend**. HWM also headlined **Riot Fest** in Philadelphia and will be playing **The Fest** in late October in their hometown of **Gainesville, FL**. Having already reached legacy band status, HWM has released countless albums and toured the world relentlessly over the last 15 years. Go to [myspace.com/hotwatermusic](http://myspace.com/hotwatermusic) for additional details and tour itinerary.



ing alongside such notable acts as **MXPX**, **Bouncing Souls**, the **Devil Wears Prada** and **Silverstein**, the band nabbed the attention of Victory. For more information, visit [victoryrecords.com/thesehearts](http://victoryrecords.com/thesehearts) and [facebook.com/thesehearts](http://facebook.com/thesehearts).

• **PEN Music Group** has signed a worldwide deal with superstar **Olivia Newton-John** and her **Zargon Music**. The deal encompasses all works written by Newton-John and gives PEN rights to all masters owned by **ONJ Productions**, which includes the majority of her classic catalog. For the latest news and information, check out [olivianewtonjohn.com](http://olivianewtonjohn.com).

• **Korn** has announced that they plan to release their 10th studio album, **The Path of Totality**, on Dec. 6th. But, they warn, it's unlike any previous record. *The Path of Totality* is an experimental album, which finds Korn shifting gears and exploring new territory. That should hardly come as a shock to the band's diehard fans. For the album, the band collaborated with some of the leading dubstep and electronic producers in the world, including **Skrillex**, **Excision**, **Datsik**, **Noisia**, **Kill the Noise** and **12th Planet**. The result is something completely new, yet utterly and definitively Korn. Additional information, as well as tickets for upcoming shows and brand new VIP packages, is available at [korn.com](http://korn.com).

• **Alien Ant Farm** have announced a new deal with **Executive Music Group** via **Fontana/Universal**. The original line-up of **Dryden Mitchell** (lead vocals), **Mike Cosgrove** (drums), **Terry Corso** (guitar), and

**Tye Zamora** (bass) are currently working on their fourth album and are looking to release it in Spring 2012. It'll be their first release since 2006's *Up in the Attic*, which spawned the hit single "Forgive And Forget." The Southern California band started their music career in 2001 with **ANTHology**, which was released on **Papa Roach's New Noise** imprint via **DreamWorks Records**. Thanks to the No. 1 single, "Smooth Criminal," the album reached double-platinum status. To find out more, go to [alienantfarm.com](http://alienantfarm.com).

• The legendary **Kate Bush** will release a brand new studio album **50 Words For Snow** on **Anti-Records** Nov. 21st. The album features seven new tracks set against a background of falling snow, with a total running time of 65 minutes. It also features special guest musicians, such as **Elton John**. Bush has been cited as a huge influence on a range of artists from newcomers like **Florence and the Machine** and **Feist** to established artists like **Tori Amos** and **Bjork**. To learn more about Bush's resurgence, check out [katebush.com](http://katebush.com).

• Renowned filmmaker and multi-artistic talent, **David Lynch** has released the title track from his first-ever solo album **Crazy Clown Time**. The full album will be released internationally on Nov. 7 and in North America on Nov. 8th. Head over to [davidlynch.com](http://davidlynch.com) for more.

## PROPS

• One of **Jan Linder-Koda's** vocal students, 14-year-old **Caylie Gregorio** made it to the **Boot Camp** on *The X Factor*. All four judges put the

## MYSPACE STARTS COMEBACK TOUR



Struggling social network site **Myspace** has kicked off what its new owners hope will be its comeback tour. The site's senior executives joined with creative partner **Justin Timberlake** and are outlining plans to return **Myspace** to its musical roots. A splashy promotional affair at **Radio City Music Hall** in **New York** came three months after **Irvine** advertising firm **Specific Media** bought **Myspace** for \$35 million and touted **Timberlake's** ability to lend cachet to the once-dominant social network. **Tim Vanderhook**, pictured on the left—who founded **Specific Media** with his brothers **Chris**, on the right, and **Russell**—said the company has taken stock of **Myspace's** assets and examined ways to repair a user experience that he termed "terrible."

young country-pop artist through. **Simon Cowell** was so impressed he compared her to **Leann Rimes**. You can go to [myspace.com/cayliegregorio](http://myspace.com/cayliegregorio) to find out more about this emerging talent.

• **Tori Amos** has made music history with her new **Deutsche Grammophon** album **Night of Hunters**, becoming the first woman ever to simultaneously land on **Billboard's Classical**, **Alternative** and **Rock Charts**, all in the Top 10. To hear the latest from this intriguing chanteuse, visit [toriamos.com](http://toriamos.com).

• Legendary pop singer **Tony Bennett** achieved his first No. 1 album on the **Billboard 200** with **Duets II**, making the 85-year-old the oldest living act to reach No. 1. His all-star collaborations album bows in the top slot with 179,000 sold in its first week according to **Nielsen SoundScan**. Until now, the oldest living artist to top the **Billboard 200** was **Bob Dylan**, whose *Together Through Life* debuted at No. 1 in 2009 when he was 67 years old. *Duets II* features 17 pairings with such stars as **Lady Gaga**, **Mariah Carey**, **Carrie Underwood** and the late **Amy Winehouse**. To catch up with the iconic crooner, go to [tonybennett.com](http://tonybennett.com).

## THE BIZ

• **Rdio** has launched its free tier, but limits are unclear. **Rdio.com** has launched a free tier for its streaming music service in the U.S. Offered through **Rdio's** website and desktop apps, the free tier gives users a customized meter that indicates how much free music they get each month. You can also upgrade to a subscription plan for unlimited music streams and **Rdio's**

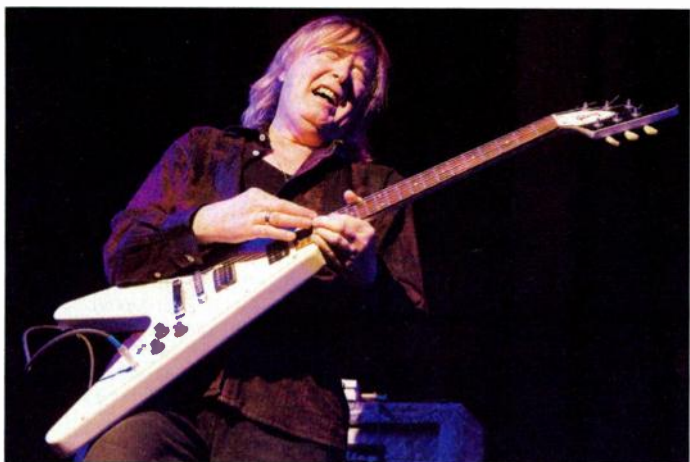
mobile apps. What the company hasn't made clear, yet, is what formula it's using for that customized meter, and how much free music people will actually get. The launch is mainly capitalizing on **Rdio's** integration with **Facebook**, which allows users to click on songs their friends are playing from **FB's** news ticker.

• **Sean Parker** wants **Spotify** to become the next **Napster**. **Napster** co-founder **Sean Parker** was one of the driving forces that brought **Facebook** and **Spotify** together. Infamous for revolutionizing the music industry in the late 1990s with **P2P** file sharing, **Parker** has worked as **Facebook's** president (he owns 4 percent of the company) and is now a major investor in **Spotify**.

It was the free legal music sharing aspect of **Spotify Open** that got **Parker** excited. He wrote a really long e-mail to **Spotify** exec **Daniel Ek** about everything that was wrong with the service, which led to an extended dialog between the two visionaries. **Ek** told *Forbes* magazine, "I thought it was very thoughtful. And before I knew it we were having this e-mail dialog about things I've been thinking about for years. It was the first time someone had spent more time thinking about this than I had myself." **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**.

## RUF SIGNS LEGENDARY SAVOY BROWN



**Ruf Records** has announced the signing of legendary blues band **Savoy Brown**. The label scheduled the release of the CD and vinyl album, **Voodoo Moon**, for Nov. 8th. Led by founding member and lead guitarist **Kim Simmonds**, **Savoy Brown** celebrated its 45th anniversary with a special concert at **B.B. King Blues Club** in **New York City**. **Savoy Brown** occupies a special place in **British** music history, having supported **Cream** at their very first **London** gig in 1967, and backing **John Lee Hooker** for his U.K. tour that same year. The new album was initially tracked at **White Cottage Studio** and finished and mastered at **SubCat Studio** near **Simmonds' adopted hometown** in upstate **New York**. For more information, visit [savoybrown.com](http://savoybrown.com).





# “I'm a Full-Time Film & TV Music Composer Because of TAXI”

*Dave Walton – TAXI Member*

**M**y name is Dave Walton and I live in Cape Girardeau, Missouri - 2,042 very long miles from Hollywood.

I became a computer programmer in 1986 and thought my career in music was finished, over, kaput! 18 years later I decided to *return* to my first love and take my shot at becoming a Film and TV music composer.

## **Music Industry Contacts... *Not!***

If your town is anything like mine, there aren't a lot of movies or TV shows getting produced there. Actually.... none! I had no idea how to make music industry contacts or place my music in films or TV shows until I searched the Internet and found TAXI.

## **They Show You What Hollywood Needs**

Rather than trying to cold call music supervisors and producers in Hollywood, TAXI reverses the process and tells *me* what they currently need. I get tons of Film and TV opportunities for my music and the experts on TAXI's A&R

team also give me helpful, detailed feedback. Finally, a way to make sure my music *gets* competitive and *stays* that way.

## **You've Got to Have Friends...**

TAXI's Forum and online community is second to none. I've made life-long friends who've helped me make my music contemporary and helped me with the business side of the music *business* as well. By building an incredible network of fellow members, I've collaborated, met publishers, signed more deals and learned the skills I needed to branch out and make my own music industry contacts.

I recently finished scoring my 15th Independent Film!



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### **Getting Paid for My Music**

Today, I'm a full-time Film and Television Music composer because of deals, placements and relationships I've made through TAXI. My music has been on ABC, CBS, NBC, ABC Family, Spike TV, the Inspiration Channel, the Hallmark Channel and BET. In 2008 *alone* I had 161 placements on Network Television and my royalties are coming in from the U.S., Canada, the United Kingdom, Ireland, Finland, Sweden, South Africa, Australia and New Zealand. I love mailbox money!

TAXI was the *first* tool I found to build my career in the music business, and it's the one I'd *never* give up. Without TAXI, I'd still be working at my day job.

If you've been reading these ads year after year but waiting to join when your music is *ready*, wait no more! Join TAXI now and let them help you *make* it ready.





## Himalayan Bear

**Date Signed:** August 2010  
**Label:** Absolutely Kosher  
**Type of Music:** Hawaiian/Indie

### —CONTACTS—

**Management:** Ryan Beattie  
**Booking:** Ryan Beattie  
**Legal:** NA  
**Publicity:** Howard Wuelfing / Howlin' Wuelf Media, 215-428-9119, howlingwuelf@aol.com  
**Web:** myspace.com/himalayanbear  
**A&R:** Cory Brown

Sometimes getting signed to a record label can be the result of having a previous relationship with one. That was the case for Ryan Beattie, whose band, Canuck indie darlings Frog Eyes, was already signed to California's Absolutely Kosher label.

Naturally, Beattie knew the label's founder, Cory Brown. "I ended up opening one of the shows solo," divulges the guitarist. "I think Cory had no idea I sang and wrote songs and he liked the set." Beattie gave Brown a record and within a few months the label honcho called to ask if he wanted to put out an album with his other group, Chet.

Fortunately for Beattie, the contract is flexibly open-ended. Brown knew Beattie had multiple ready-to-go projects, so the company simply signed Beattie as the primary artist, knowing that any of his creations could comfortably fall within the deal's parameters. One of those creations is Himalayan Bear.

As to why the label signed Beattie, we're told it was a decision borne out of passion as opposed to logic.

"I think Cory trusted me," notes the Victoria, Canada native. "He must have; he only heard what was finished. The label expressed a love for my voice and I guess that's fundamentally what they were signing."

Beattie claims the negotiations were "quick and painless," chalking up the ease of it all to being friends with the Kosher staff. Beattie never carried favor from the major labels, only because he thought they wouldn't find interest in his idiosyncratic vision.

Beattie tells *Music Connection* that he did consider pursuing a deal with larger Canadian labels, but ultimately his relationship with Brown and company was most important.

"I had loved Kosher for a long time," Beattie confesses, "and when they offered me a spot I was really happy to sign."

The new *Hard Times*, Himalayan Bear's first North American / European release, dropped on Oct. 11th.

—Andy Kaufmann



## Man Made Machine

**Date Signed:** March 2011  
**Label:** Razor & Tie Records  
**Type of Music:** Rock  
**Band Members:** Joe Cotela, lead vocals; Justyn Sena, bass; Matt Reinhard, drums; Marc Hernandez, guitar; Steve Siminski, guitar.

### —CONTACTS—

**Management:** FM Management/ Split Media LLC  
**Booking:** Andrew Goodfriend and Mike Monterulo / TKO  
**Legal:** NA  
**Publicity:** Jenna Rosen, jrosen@razorandtie.com  
**Web:** facebook.com/manmademachine  
**A&R:** NA

For this Phoenix, AZ modern rock outfit, their career turning point had an air of Hollywood happenstance to it. Man Made Machine bassist Justyn Sena was working in a Phoenix area restaurant when fate intervened during closing time. He overheard a conversation between music executive Steve Kidd and his wife. The three got talking and they exchanged contact information.

Fast forward to the present where Kidd and Split Media LLC partner and CEO Izzy Zivkovic took a shine to Sena's band and agreed to co-manage them.

"For probably a year and a half we were writing and recording songs and we got enough together to start shopping," explains lead singer Joe Cotela. "Steve and Izzy have a lot of friends and acquaintances in the industry and just slipped our CD to a bunch of different people. They just did their thing and found Razor & Tie the way to go."

Although their management shopped the demo to other labels, traditional methods did not necessarily play a role. "We actually didn't showcase," says Cotela. "I guess Razor & Tie believed in the songs that much as well as us having such solid management. There were also a bunch of videos online that were shared. And, Chad and Greg from Mudvayne were on board to produce our new disc so there was a lot happening with us."

While Man Made Machine as an entity is a brand new project Cotela and company are no overnight sensations. The frontman, in particular, had experienced the machinations and misfires of the music industry and approached the Razor and Tie deal with cautious optimism. "Just getting signed isn't as much as having a really solid group of management, producers and your band behind you," concludes Cotela. "You can be signed to a label and not have the people to really utilize what that label can do for you. We are very grateful to have that."

Man Made Machine's new CD, *Become*, is available now.

—Eric A. Harabadian



## Dance Hall Pimps

**Date Signed:** Feb. 21, 2011  
**Label:** Lakeshore Records  
**Type of Music:** Swamp Rock, Garage, Jazz & Blues  
**Band Members:** RJ "See" Comer, Jeff Jourard, Eddie Fish, Vic "Baron" Migene, Bruce Mann, Steve Carr

### —CONTACTS—

**Management:** R.J. Comer, Entered Apprentice Music, LLC 323-252-0731, enteredapprenticemusic@gmail.com  
**Booking:** R.J. Comer, 323-252-0731  
**Legal:** Joshua P. Binder, 310-855-1223, josh@joshbinder.com  
**Publicity:** Kelli Jones, Mona Loring PR, 323-462-8080, kelli@monaloring.com  
**Web:** dancehallpimps.com  
**A&R:** NA

This is the new record business, where getting signed doesn't mean you quit your day job." That's RJ "See" Comer taking time from his day job to talk to *Music Connection*. Like any new signing in the new record business, Comer and the rest of Dance Hall Pimps are all very hands-on when it comes to pursuing their own careers.

They always have been. The Pimps received two offers after playing only a handful of live performances in Los Angeles, CA, last year. The first came from Chris Joseph at indie upstart label Mystery Street Records. Joseph made the offer after hearing "Beast for Love" from DHP's self-produced demo.

Lead singer Comer, a former musical theater kid who had never negotiated a record deal in his career, needed advice. He turned to Brian McNelis at Lakeshore Records, who he had worked with previously on a short film that McNelis had scored.

Having seen the band perform two of their handful of shows and listened to their demos, McNelis said, "My advice is don't sign with them until Lakeshore can make you an offer."

This is how things work in the new record business and none of it catches Comer and crew by surprise. "No one knows how to make money these days," he says. "The money really doesn't come from record sales anymore. It comes from licensing and publishing." Since Lakeshore specializes in soundtracks, the label was a perfect fit with DHP's goals.

It's not that they wouldn't like to have a hit record. It's more like they are realistic about how things work now. The average age of the band members is 51, so they have collectively learned something about how the music business functions.

"I matured and recognized the wisdom of going through doors when they were open," says Comer. "It happens when it happens."

—Tom Kidd





## The Cash Box Kings

**Date Signed:** July 2011

**Label:** Blind Pig Records

**Type of Music:** Blues

**Band Members:** Joe Nosek, harmonica, vocals; Oscar Wilson, vocals; Joel Paterson, guitar, backup vocals; Jimmy Sutton, bass, backup vocals; Kenny Smith, drums.

### —CONTACTS—

**Management:** Joe Nosek

**Booking:** Joe Nosek, cashboxkings@yahoo.com

**Legal:** Joseph J. Madonna & Associates

**Publicity:** Debra Regur, pigpress@blindpigrecords.com

**Web:** cashboxkings.com

**A&R:** Jerry DelGuidice

All the members of the Cash Box Kings are seasoned blues pros that have played the Chicago, IL, club scene for years. When frontman Joe Nosek had the notion to start the band a decade ago it was with the intention of doing something sonically fresh by stepping back into the past.

"I wanted to put together a Chicago blues band that was rooted in the post-war traditional Chess Records era," says Nosek. "A lot of blues in Chicago has a modern bent to it. I wanted to partner with some younger people my age and put our own take on this kind of music. What we are doing is very much based on an ensemble approach where no one tries to outplay anyone and less is more."

The band were performing numerous dates throughout the Midwest and at festivals in Europe. They released four independent CDs on their own label, with, prior to Blind Pig, their last one being picked up by esteemed Chicago-based Blue Bella Records.

"We were happy with Blue Bella," explains Nosek. "But when Blind Pig approached us it was an offer that we knew would take us to another level in terms of visibility and publicity. And they have an incredible roster of artists." The label handles the likes of Luther Allison, Pee Wee Crayton, Buddy Guy, Tommy Castro, Nick Curran and a host of other top genre talents.

Blind Pig Records co-owner and founder Jerry DelGuidice had been clandestinely scouting the Cash Box Kings at many of their gigs, specifically in the Chicago area. About a year ago he called Nosek and inquired about them joining his label family and the signing became official this past summer.

The Cash Box Kings will continue to perform throughout the Midwest, with plans to expand play dates across the United States and back to Europe as well. Their new album, *Holler and Stomp*, is now available everywhere.

—Eric A. Harabadian



## Zs

**Date Signed:** July 26, 2011

**Label:** Northern Spy

**Type of Music:** Experimental

**Band Members:** Sam Hillmer, tenor saxophone; Ben Greenberg, electric guitar; Ian Antonio, drums.

### —CONTACTS—

**Management:** Duncan Rich / The Bounce Group, Duncan@thebouncegroup.com

**Booking:** Jesse Hodges, jesse@pancherock.com

**Legal:** NA

**Publicity:** derek@solidpr.com, 908-230-8371

**Web:** zzzsss.com, myspace.com/zstheband

**A&R:** Tom Abbs / Northern Spy

When the Northern Spy company first approached experimental trio Zs, the band weren't ready to make a deal. The Brooklyn-based indie founded by former ESP-Disk staffers had been enticed by the respect the group could bring, but the underground notables weren't hoping to leave their label, The Social Registry.

After recording their latest LP, though, they found themselves with a surplus of material and signing with a separate entity began to make sense. As the band's guitarist Ben Greenberg explains, "It was perfect timing for someone to come along."

Greenberg believes their sizable audience was a major part of their appeal. "We're a band that sells records," he claims. "The Northern Spy guys know that when they put out something by us it'll go out the door."

The label sees itself as a farm, ready to take over every angle of marketing and promotion, and that is what fit the band's needs. And, having The Social Registry in the mix blessed the start-up with a chance to unite forces and work toward a common goal.

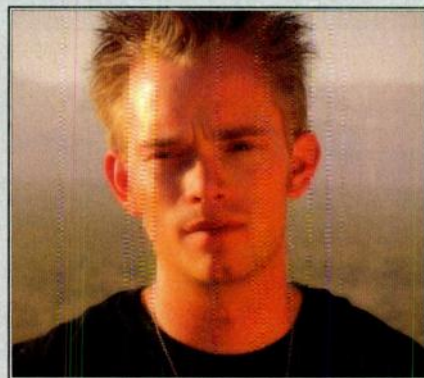
Under the two-page agreement that was signed, Zs are set to produce six or seven albums of varying stripes, from a double 7" to a 4-CD boxed set of their early work and a number of solo projects, including one by Greenberg. They're even going to release a USB thumb drive that will contain 100 remixes.

"It's convenient to split between two labels," says Greenberg. "That way, we're not diluting the support from our home base."

Most critically, the group appreciates Northern Spy's artist-friendly perspective. "They're a label that's used to dealing with musicians' musicians," declares the strummer.

In the meantime, according to Greenberg, Zs are looking forward to putting together the material their next full-length album of songs and anticipate another creative overflow that will set off a second wave of gems.

—Andy Kaufmann



## Nate Larson

**Date Signed:** September 2011

**Label:** NLM/NIA/eOne

**Type of Music:** Pop/R&B

### —CONTACTS—

**Management:** Terry Larson / Nate Larson Media, Fernando Gibson / New City Entertainment, 917-455-2528

**Booking:** Fernando Gibson

**Legal:** Steve Sidman

**Publicity:** Sasha Brookner / Helio PR, 310-645-4246

**Web:** natelarsonmusic.com

**A&R:** Terry Larson, Fernando Gibson

Orlando, FL singer-songwriter Nate Larson has demonstrated a proactive approach to his musical career.

Having begun singing in a gospel group at age 15, Larson chose to strike out on his own and follow his interest in R&B and pop. In 2007, the then 18-year-old established his company, Nate Larson Media, with the help of his mother, Terry Larson, in order to independently promote and distribute his own music.

"My team decided from the start that the way to move forward in the current music industry was to take control of my own career and get my music out, instead of waiting for things to settle down or waiting to be discovered," says Larson.

Employing additional help in the form of manager, Fernando Gibson, Larson recorded a self-titled debut EP in 2010 and released it digitally via TuneCore. To promote his initial offering, Larson and his team went about utilizing various forms of viral marketing and radio publicity. In the process, they were keeping their eyes open for a label to partner with.

"I felt it would be ideal to form a joint venture project that would give me the ability to have a greater role in the business and creative process," says Larson. "The old-school way of leaving your career in someone else's hands isn't the way to go and, maybe, never was."

Larson eventually crossed paths with independent music and video distributor, eOne. While Larson had discussed possibilities with other labels prior, it was ultimately eOne that the 22-year-old felt was the best option for his vision.

"[eOne's] track record and willingness to try new ideas made it a great fit for this project. I can't see any other way but to find a capable partner who does what they do at a high level, but also allows you to dictate your own path. I think eOne does that well."

With Larson's single, "Close To Love," available now, look for his debut EP on eOne, *Never Be The Same*, to be released in the first quarter of 2012.

—Albert Vega



## REIMAGINING HANK



An all-star cast of artists have put country music legend Hank Williams' unfinished lyrics to music for *The Last Notebooks of Hank Williams*. Williams' grand daughter, Holly Williams, is joined by her father, Hank Jr., on her contribution "Blue is My Heart." Bob Dylan, his son Jakob, Alan Jackson, Merle Haggard, Norah Jones, Jack White, Vince Gill and Rodney Crowell, Lucinda Williams and Sheryl Crow also cut songs for the long-simmering project. Dylan released the album this month on his Columbia Records imprint, Egyptian Records, in association with the Country Music Hall of Fame.

## Taylor and Guitar Center Announce Competition

Taylor Guitars and Guitar Center have combined to launch **Guitar Center Singer-Songwriter**, an artist discovery program which aims to find the nation's best unsigned singer-songwriter. Along with other leading musical instrument and accessory manufacturers, Taylor Guitars will join Guitar Center to award one career-altering prize package to the top singer-songwriter, which includes a three-song EP with Grammy-winning producer John Shanks, worldwide distribution through TuneCore, \$10,000 cash, and gear from participating companies, including a Taylor 814ce for the grand prize winner and GS Minis for the semi-finalists.

The contest, which is part of the companies' shared mission to support emerging artists, runs through Nov. 30th.

Additional details are at [guitarcenter.com/songwriter](http://guitarcenter.com/songwriter).

## peer/BMI Latin Scholarship

The Ninth Annual **peermusic Latin Scholarship** competition has recently been announced by the BMI Foundation, Inc. Established by music publisher Ralph Peer II and funded by

peermusic, the competition for young songwriters and composers awards a \$5,000 scholarship for the best song or instrumental composition submission in a Latin genre.

Latin pop superstar Chayanne stands behind the contest, which supports and encourages young Latin musical talent. "Music is a vital part of education," he said. "It's truly an honor for me to be a part of peermusic and the BMI Foundation's program that gives students the opportunity to win a cash prize for showcasing their talents."

According to **Porfirio Piña**, Director of the competition, the program is open to students between the ages of 16 and 24 who are enrolled in any college or university located in the United States and Puerto Rico. All words and music must be original. The postmark deadline for entries is Feb. 10, 2012.

Competition rules and applications are available online at [bmifoundation.org](http://bmifoundation.org).

## TuneSat Signs New Users

TuneSat, a prominent audio monitoring service aiding music copyright holders in recovering royalties and tracking unauthorized use, is extending its TV monitoring services to all music rights holders with its new online portal that enables immediate sign-up for new users. The company has also extended its reach to include

## UMPG FINDS HAPPINESS WITH JOY DIVISION



Universal Music Publishing has announced the extension of its worldwide administration deal with Joy Division. This will cover the iconic band's entire back catalog on a global basis and has been added to the original deal agreed in 2007. Formed in Manchester in the '70s, Joy Division recorded two studio albums, *Unknown Pleasures* and *Closer*, and are well known for the breakthrough "Love Will Tear Us Apart." Umpg.com has complete details.

TV broadcasts in eight new European territories: Austria, Denmark, Finland, The Netherlands, Norway, Spain, Sweden and Switzerland, in addition to over 200 channels in the U.S., U.K., France, Germany and Italy.

Now audio rights holders can go to [tunesat.com](http://tunesat.com) and immediately sign up for exactly the monitoring services they need in the territories they choose, whether they want to monitor 10 songs or a thousand titles.

For more information, visit [tunesat.com](http://tunesat.com). Contact Laurie Jakobsen, Jaybird Communications, 646-484-6764 [laurie@jaybird.com](mailto:laurie@jaybird.com).

## Court Declines Songwriters

The Supreme Court declined to hear an appeal in a case that could have resulted in increased royalties for digital music. The decision let stand a lower court's ruling that downloading a song does not constitute a "public performance" of it, clarifying a technical but important distinction about the way songwriters and music publishers are paid.

The case, originally filed by ASCAP in 2007, concerns the two types of royalties paid to publishers for the music and lyrics that underlies any recording. Most forms of online streaming are considered a form of public performance, which allows publishers to be paid a royalty

## GRAVITT TO RAZOR & TIE



SESAC songwriter Catt Gravitt has signed with Razor & Tie Publishing for representation. Gravitt, a native of Coal Valley, PA, has written songs that have been cut by Martina McBride, Rascal Flatts, Kelly Clarkson, Adam Lambert and Kenny Rogers and is currently on the country airwaves with Eden's Edge single "Amen" and Jake Owen's "Alone With You." Gravitt is also a successful songwriter in the Christian Music genre having written "In Better Hands," which reached the No. 1 spot for Natalie Grant. Pictured seated (l-r): Beka Tischker, Razor & Tie; and Catt Gravitt. Standing (l-r): Ross Asher and Lisa Johnson, Razor & Tie; and SESAC's Tim Fink.

## BACHARACH AND DAVID HONORED IN D.C.



Grammy and Academy Award-winning songwriters Burt Bacharach and Hal David have been announced as the 2012 recipients of the Library of Congress Gershwin Prize for Popular Song. Bacharach and David will receive the Library's Gershwin Medal in the spring at an all-star tribute in Washington, D.C. Bacharach and David are the first songwriting team to be awarded the honor and will join previous recipients Paul Simon, Stevie Wonder and Paul McCartney.



## WHITE ON THE DOTTED LINE AT ASCAP



ASCAP celebrated the signing of recording artist-songwriter Drake White to Universal Records, along with his producer Jeremy Stover, Drake's management team at Vector and his publishing team at EMI. Pictured (l-r): Tom Luteran, EMI; Brian Wright, Universal; Ross Schilling, Vector Mgmt.; Stover; Laura Wright, EMI; Drake White; LeAnn Phelan, ASCAP; Ben Vaughn, EMI; and Randy Grimm, ASCAP.

based on the "performance right" of copyright holders. A download incurs a different royalty as a "mechanical reproduction" of a song in a fixed format—a term coined in the days of sheet music that has since been applied to records and permanent downloads. (The case concerned only the composition of a song, which is controlled by publishers, not the separate royalties paid for the recording itself.) ASCAP argued that the digital transmission of a download was a public performance, in addition to its being a permanent reproduction.

Paul Williams, ASCAP's president and chairman, said in a statement: "ASCAP, on behalf of our 420,000 songwriter, composer and music publisher members, is disappointed that the United States Supreme Court has chosen not to consider whether a copyrighted musical work is being publicly performed when it is transmitted to a member of the public through an internet download."

Log on to [ascap.com](http://ascap.com) for additional information on the ruling.

## BMI's Record Revenues

Broadcast Music, Inc. (BMI) has announced revenues in excess of \$931 million for its 2011 fiscal year ended June 30th. This historic high in revenues continues an unbroken record of year-

over-year increases stretching back more than 20 years. For the recently closed fiscal year, BMI announced distributable royalties of \$796 million for the songwriters, composers and copyright owners it represents. The company serves more than 650,000 licensed businesses and more than 500,000 songwriter, composer and music publisher members, making it the world's largest music rights organization.

BMI continues to operate with an overhead that it says is among the lowest of any music rights organization in the world, an achievement made possible by the company's long-term dedication to technology leadership. In 2010, BMI processed almost 100 billion copyright transactions on behalf of its music creators, copyright owners and licensees. The company continually invests in its industry-leading infrastructure to facilitate ever-widening uses of its repertoire in both digital and traditional media.

For complete details, see [bmi.com](http://bmi.com).

## Kobalt Aligns with Casa-D

Kobalt Music Group has concluded an agreement with Markus Dravs' new production and publishing company, Casa-D Limited (Casa-D) which will allow Dravs to develop projects and new talent.

As part of the new deal Kobalt will also globally

## SONGWRITERS SOW NEW BLUEGRASS



Joined by newly signed affiliate Mary Francis, SESAC executives Tim Fink and Amy Beth Hale celebrated the release of *So Much In Between* by Mountain Home recording artists, Darin & Brooke Aldridge, during the International Bluegrass Music Association (IBMA) Conference. The project was produced by acclaimed SESAC songwriter-musician Jerry Salley and features songs by some of Nashville's most exciting writers including SESAC affiliates, Salley, Francis, singer-songwriter Karyn Williams and Bernie Nelson. Pictured (l-r): Jerry Salley; Amy Beth Hale, SESAC; Karyn Williams; Bernie Nelson; Darin Aldridge; Brooke Aldridge; Tim Fink, SESAC; and Mary Francis.

represent Dravs, winner of this year's Brit Award for Producer of the Year, and provide copyright administration and other creative and synch services.

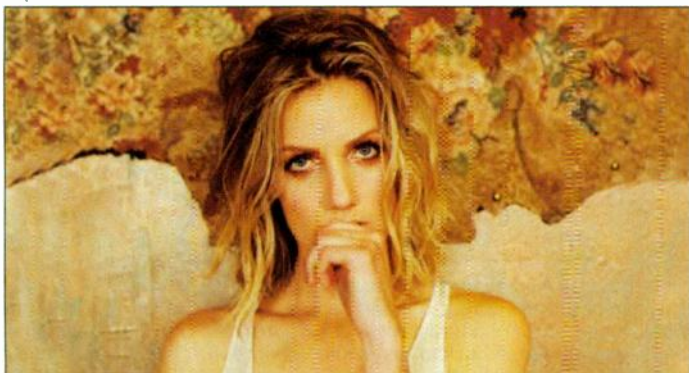
Dravs' newest major production project is Coldplay's fifth studio album *Mylo Xyloto*, just released via Parlophone Records/EMI. It follows his work on their Grammy-winning album *Viva La Vida or Death and All His Friends*.

Among other projects, Dravs is currently in the studio working with Grammy-winning act Mumford & Sons for their sophomore album, which is due for release in 2012. In 2011 Dravs received the rightful acclaim for producing Mumford & Sons' debut album, *Sigh No More*, and Arcade Fire's *The Suburbs*, two of the biggest and most successful albums in recent years.

Marc Picken at West Management represents Dravs. Log on to [marcusdravs.com](http://marcusdravs.com) to get further information. **MC**

**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.

## HERZIG NABS ASCAP'S CAHN AWARD



The ASCAP Foundation has announced that ASCAP member Katie Herzig is the recipient of this year's Sammy Cahn Award for her song "Closest I Get" (lyrics by Katie Herzig, music by Katie Herzig and Cason Jay Cooley). The award, created in 1995, commemorates the life and career of the great lyricist and ASCAP Board member, Sammy Cahn. Contact Kelly MacGaunn, Bobbi Marcus PR & Events, 310-889-9200.

## BENTLEY CHARTS NO. 1 HIT



Eight years to the day after his first single, "What Was I Thinkin'," claimed the No. 1 spot on the *Billboard* Country Singles chart, Dierks Bentley and fellow songwriters Jim Beavers and Jon Randall (who also produced) were feted by ASCAP and BMI for the success of their chart-topping single "Am I The Only One." Pictured (l-r): Terry Wakefield, Sony/ATV Publishing; co-writer Jim Beavers, Dierks Bentley, Ree Guyer Buchanan, Wrensong Music; Jon Randall, co-writer and producer; Mike Sistad, ASCAP; and Clay Bradley, BMI.



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## SONG BIZ SONGWRITER PROFILE

# David J

*Songs Beyond the Grave*

by Dan Kimpel

First coming to prominence as the bassist-vocalist in the bands Bauhaus and Love and Rockets, David J has spun successive webs of artistic intrigue as a musician, lyricist, producer and vocalist with contributions to over 25 albums. His latest solo release, *Not Long For This World*, is a suite of songs with death as its central theme. But it is not depressing music but jaunty cabaret-style reflections on the earthly finale.

"The concept of the album crept up on me," says David J. "I did two nights at the Cavern Club Theatre in L.A. I wanted to do something with a theme, so I thought of a show in three sections: *Bouquets*, *Wreaths and Laurels*. A bouquet section would be love songs; wreaths would represent death songs, and laurels the glory songs. I kept more of the 'wreath songs' than anything else. As I got the session together, I realized I had a little concept album going here."

David J covers "Gloomy Sunday," a 1933 song allegedly banned from radio when it inspired a string of suicides. Indeed, even the song's Hungarian creator, Rezső Seress, took his own life. David J first heard the song in a version recorded by Elvis Costello, and then investigated other covers, especially Billie Holiday's, into which her record company forced inclusion of a final verse indicating that it "was all just a dream," presumably to keep listeners alive. "The record came out, and people were throwing themselves off cliffs because it was unbearable," chuckles David J.

In the extended epic, "Eulogy for Jeff Buckley," David J recalls initially declining to go see the late singer, but fortunately having another opportunity to witness the young songwriter's transcendent performance. "I think he was a vessel, a clear channel for the divine. There was something really angelic coming through him."

Another artist referenced in song is the legendary Hank Williams who appears in "Hank Williams to the Angel of Death." Says David J, "The concept was Hank dying in the back of the car, delirious on booze and pills." He says that Williams, only 29 at the time, was "... young but very old."

Doomed troubadour Elliott Smith is the subject of "Dagger in the Well," as David J recalls the singer-songwriter, nominated for a song from *Good Will Hunting*, at the Academy Awards with the lines, "The young man in the bright white suit/Uncomfortable at the Oscars/Singing about 'Miss Misery.'" When Smith died, David J paid his respects by lighting a candle at an improvised shrine and saying a prayer on Sunset Boulevard, in the Los Angeles neighborhood of Silver Lake, near where Smith passed from this life.

On Nov. 12, David J's musical *The Chanteuse and the Devil's Muse* will be staged at the Million Dollar Theatre in downtown Los Angeles, CA. It is about the murdered actress Elizabeth Short, known as "The Black Dahlia." David J recalls visiting her grave in Oakland, CA. "I wanted to commune with Miss Short and to get a feeling it was okay for me to do this play, and investigate her life. I brought her a bunch of dahlias. I put my hand of the grave and felt this shock of energy. It was chaotic, a maelstrom of different emotions sucking me in. Then I heard a still voice in the center of the hurricane saying, 'Make the light bright.' I had to pull away with some effort. I leaned against a tree to ground myself." Heeding Short's ghostly directive, David J says a blazing white light is a key climactic moment in the musical. "That became more than stage direction, it was a motif for me."

Cigarette packs, gum wrappers, napkins: David J jots down ideas on whatever is handy, and he retains these original markers. "It's a mnemonic device that takes me back to the moment of inception," he says. "I have a very close relationship with the muse. She visits when I least expect it. I've learned if you try to conjure her, she's not interested. She often appears when you are least interested and it's bloody inconvenient. But there is work to be done. Once you enter into that collaboration, it's beautiful."

Contact Alexandra Greenberg, MSO, [agreenberg@msopr.com](mailto:agreenberg@msopr.com), 818-380-0400 ext. 223

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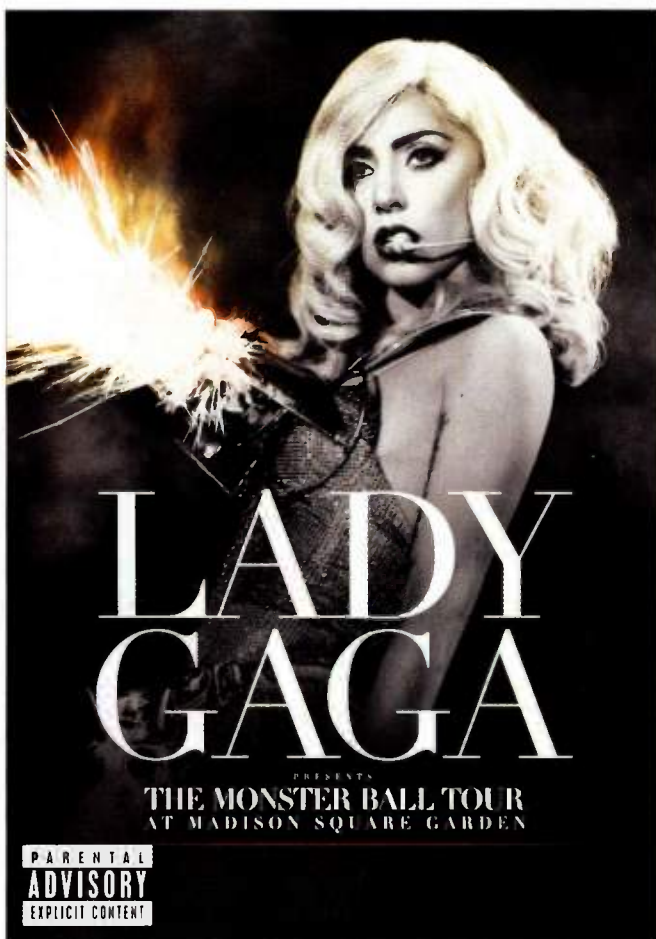


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21, the same day that the much anticipated Lady Gaga and Terry Richardson book will be released from Grand Central Publishing. For additional information, contact kelly.byke@42west.net.

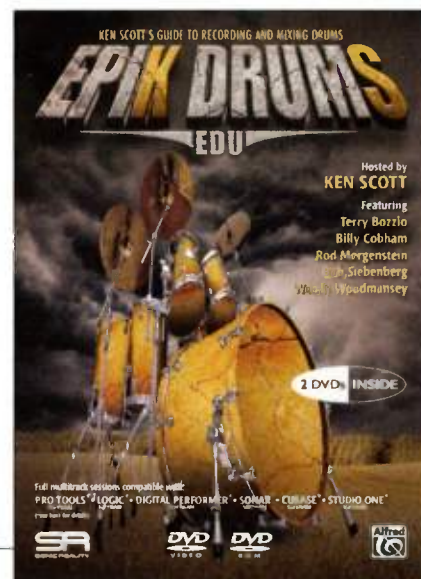
The athletics-loving ESPN Films Presents has premiered seven fresh sports documentaries for the network with a compelling new musical theme courtesy of music for media and sonic branding company, Man Made Music.

ESPN Films Presents, creators of the Emmy-nominated and Peabody award-winning *30 for 30* film series, will be aired Tuesday nights throughout the fall. Films include *Catching Hell*, *Renée*, *The Dotted Line*, *Unguarded* and *The Real Rocky*. "We were thrilled to be asked back to work with ESPN Films in evolving the theme to develop a 'sound' for this important documentary series. They continue to set the standard for great sports storytelling, and we are honored to be part of its evolution," says Man Made Music's Joel Beckerman. To get complete information, contact Pam Workman at WE+PR, 917-749-8048.

► In release now is Alfred Music Publishing's *EpiK Drums EDU*, an educational DVD on how to record and mix real drum kits, by legendary Grammy nominated producer and engineer, Ken Scott. World renowned drummers on the project include: Terry Bozzio, Billy Cobham, Rod Morgenstein, Bob Siebenberg and Woody Woodmansey. The instructional resource guide is produced in association with Lawson Music Media and is available at retail or at [alfred.com/epikdrumsedu](http://alfred.com/epikdrumsedu). For further information, contact Gilbert Paez at Alfred Music, 818-891-5999 ext. 282.

inquiries, contact Kelly Hargrave at First Run Features, 323-662-1930.

Nettwerk Records has the release of the *Original Motion Picture Soundtrack for Janie Jones* (Tribeca Film). The soundtrack to the music-based film features 11 songs, eight of which were performed by the film's lead actors, Oscar nominee Abigail Breslin (*Little Miss Sunshine*, *My Sister's Keeper*) and Alessandro Nivola (*Laurel Canyon*, *Coco Before Chanel*), in addition to tracks from recording artists William Fitzsimmons, Gemma Hayes and Patrick Watson. The film tells the story of an on-the-road musician who is forced to take responsibility for the daughter he never knew he had. For more information, contact Danielle Romeo, 212-760-1540 or [romeo@netwerk.com](mailto:romeo@netwerk.com).



## DROPS

► Multiplatinum and Grammy-winning artist Lady Gaga will release a Blu-ray & DVD copy of the critically acclaimed, Emmy-winning HBO special *Lady Gaga Presents The Monster Ball Tour at Madison Square Garden* that includes exclusive, never before seen footage.

Also being released is the album *Born This Way The Remix*, a 14-track collection of remixes by some of today's most prominent artists, DJs and producers, including Foster the People, Michael Woods and the Weeknd. The new products are also available in a special package called *Born This Way, The Collection*, that will include the acclaimed multiplatinum 17-track record *Born This Way*, the brand new *Born This Way The Remix* album and the *Monster Ball Tour* DVD. All items are available beginning Nov.

► Iconic musician and Grammy-winning producer Tim Armstrong has launched a new original series entitled *Tim Timebomb's RockNRoll Theater* exclusively on VEVO. An homage to the classic American musicals, *Tim Timebomb's RockNRoll Theater* will center on Armstrong as today's punk rock Rod Serling, leading and narrating suspenseful episodes with a variety of special guest actors and musicians. "Doing a show centered on musical theatre isn't really a stretch for me," says Armstrong. "For 25 years I've been making music and collaborating with friends, been involved in hundreds of videos, and it's really just a direct extension of my world."

For more information, contact Brian Bumbery or Sam Citron at BB Gun Press, 323-904-9094.

Seth MacFarlane is the creative force behind *Family Guy*, *American Dad!*, *The Cleveland Show* and the upcoming *The Flintstones* and *Cosmos: A Space-Time Odyssey*. MacFarlane recently completed his directorial feature film debut, *TED*, which stars Mark Wahlberg, Mila Kunis and MacFarlane as the voice of Ted. His debut orchestral/big band album, *Music is Better than Words*, has just been released, accompanied by a video of the recording sessions, called *Swingin' in Concert*, which is available exclusively on [epixhd.com](http://epixhd.com), a joint venture between Viacom, its Paramount Pictures unit, Metro-Goldwyn-Mayer Studios Inc. and Lionsgate. For complete information contact Frank Publicity, 646-851-0843.



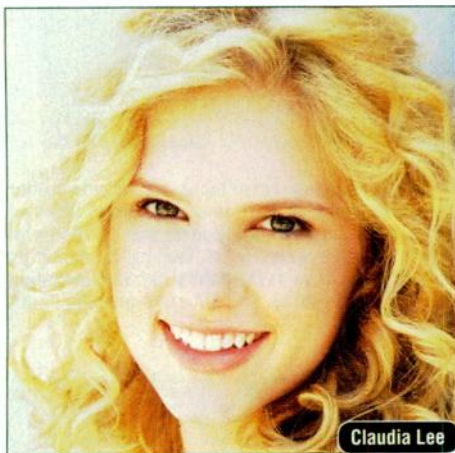
► A smash in Europe and winner of the Golden Gate Award for Best Feature Documentary at the San Francisco International Film Festival, *Pianomania* has come at last to the United States. As *Steinway & Sons'* chief technician and Master Tuner in Vienna, Austria, Stefan Knüpfe is dedicated to the unusual task of pairing world-class instruments with world-famous pianists. Tensions run high as the pianists adamantly demand that pianos be tuned and re-tuned endlessly. Knüpfer is everywhere, helping the masters while somehow maintaining a sense of good humor. *Pianomania* is currently playing in New York at the Film Society of Lincoln Center's Elinor Bunin Munroe Film Center and in Los Angeles at Laemmle's Royal. For film





## PROPS

**Andy Scott Harris** currently stars as young Norton in the musical comedy *South Street*, a story set in a colorful section of Philadelphia, PA, with music and lyrics by **Richard Addrisi**, book by **Craig Carlisle** and directed by **Roger Castellano** at **The Pasadena Playhouse**. Harris has been appearing in commercials since he was four. He recently appeared in *House M.D.* and stars in the feature film *The Boarder* coming out soon. For more information about Harris, contact Alicia Dahl at [pr4thestars](mailto:pr4thestars), 818-983-6102.



Claudia Lee

► **Actress-singer Claudia Lee**, best known for her role on the Disney XD show *Zeke and Luther*, and soon to be seen on the new CW show *Hart of Dixie*, has just released the first single ("Hollywood Sunset") from her forthcoming country music album. In the weekly series *Hart of Dixie*, Lee plays Magnolia Breeland, the younger sister of Lemon Breeland, who is played by **Jaime King**. Lee's music video can be seen at [youtube.com/claudialeeive](http://youtube.com/claudialeeive).

For more information, contact Fred Anderson, 513-607-7026.

► **British Airways** is now launching its biggest brand advertising campaign in more than a decade and it is featuring **Helen Jane Long's** original music. The Britain-based composer-multi-instrumentalist has created the music for the 90-second commercial, which will run on primetime television, in newspapers and online. The only female composer in **London's Classic FM Hall of Fame**, Long released her second original CD *Porcelain* in the U.S. this year and is expected to release her third, *Intervention*, in spring 2012. For more information visit [facebook.com/helenjanelongmusic](http://facebook.com/helenjanelongmusic) or contact [kleee@evolutionpromotion.com](mailto:kleee@evolutionpromotion.com).

**Elias Arts LLC** introduces its new division, **The Elias Music Library**. Elias Arts is taking its unique repertoire of creative audio beyond the realm of custom productions. This game changing collection of over 4,000 tracks is now available in catalog form as *The Elias Music Library* ([eliasmusiclibrary.com](http://eliasmusiclibrary.com)). The Elias sound will be available for licensing on a non-exclusive basis at library pricing. To browse the new *Elias Music Library*, visit [eliasmusiclibrary.com](http://eliasmusiclibrary.com) or call 310-581-6500 to speak with a sales concierge. For further information, contact Mitch Rabin, [mrb@eliasarts.com](mailto:mrb@eliasarts.com).

## OPPS

**Mosquito Music** in the U.K. has a massive need for instrumental tracks, so if you have some great music and can send copies with and without

vocals it would be appreciated. Before any piece of music is exploited a Single Song Assignment will be executed in order to safeguard composer's rights. Submit at [mosquito-media.co.uk](mailto:mosquito-media.co.uk).

The **Film Music Network** has an extensive and constantly updated listing of projects seeking composers and songs. Membership is required. Visit [filmmusic.net](http://filmmusic.net).

**High Mercy Variety Talent Showcase** in Chicago is holding auditions for gospel singers for a talent showcase competition modeled after *America's Got Talent*. To audition e-mail picture with phone number and e-mail address to [hmvts@yahoo.com](mailto:hmvts@yahoo.com).

Songwriters are invited to submit links to be considered for a cast slot on *The Scene...L.E.S.* which is being produced by **Jimmy Lloyd Productions**. This is a new reality show about life as a songwriter and what it takes to be successful today. New York's Jimmy Lloyd Productions ([jimmylloyd.com](http://jimmylloyd.com)) currently produces *The Jimmy Lloyd Songwriter Showcase* which is nationally syndicated on NBC. For more info and to view a trailer, visit [thesceneles.com](http://thesceneles.com).

**SoSerious Live Showcase**, sponsored by **Slowbucks.tv**, is seeking talented performers in the New York area. All styles of music are being considered. To sign up for their live showcase, contact Choo Biggz at 347-316-6191. To view footage from previous episodes, head over to [soserioustv.com](http://soserioustv.com).

**Welcome2caliTv** is producing a reality mini-series in which contestants will compete to become the next red carpet video host for the network. Models, musicians and extras are needed to comment on what they love about California. **Welcomecali.com** is known for their celebrity red carpet interviews and powerful web community for actors, musicians, models and athletes. Celebrity judges are lined up for the show. To sign up or for more information, visit [welcome2cali.com](http://welcome2cali.com).

Helen Jane Long



MC

**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



## Jonathan Zalben

### Composer

Phone: No phone calls

E-mail: [jonathanzalben@gmail.com](mailto:jonathanzalben@gmail.com)

Web: [jonathanzalben.com](http://jonathanzalben.com)

Breakthrough: *The Greatest Movie Ever Sold*  
Most Recent: *There's Something Wrong with Aunt Diane*

Composer Jonathan Zalben broke into Hollywood the old fashioned way; he made connections. Having studied violin and composition at the legendary Juilliard School of Music before getting his BA at Yale and MA and New York University, the bi-coastal composer originally made a name for himself on the New York art scene. His multimedia work has been shown at locations including the Boston Public Library during Boston Cyberarts and Art Without Walls in Central Park.

With credentials like that, it wasn't long before people began asking him for music for commercials and underscores. Eventually, he met a few documentary filmmakers and those led him to those who make feature films. Those filmmakers liked Zalben. They hire the people they like.

"It's a very social business," Zalben points out. "With film, you are constantly in touch with different people. You have to speak two languages: film and music."

Bilingual as well as bi-coastal, this year Zalben had one of his biggest successes. Through his own First Frame Music, a company for music supervision, licensing and score, his tones helped drive the action in the telefilm *There's Something Wrong with Aunt Diane*, HBO's most watched film of the last five years. His work also includes original music for *Son of Morning*, *Gods of Circumstance*, *Snoop Dogg's Hood of Horror* and *Kissing Cousins*.

Zalben keeps a strong hand in the documentary film world, following the trajectory that he set for himself when he provided the score to *The Greatest Movie Ever Sold*, by director Morgan Spurlock (*Super Size Me*).

The composer continues to do well, choosing to work with people he likes because in doing that he finds there's "more of a motivation." Despite his connections, though, the climb up the industry ladder hasn't been easy. "If I had to do this over again," he says, "I'd first go to work for a bigger composer."



► **PORTISHEAD RETURNS:**

It has been a long 10 years since Portishead has toured and the wait has finally ended for fans of the trip-hop trio. The band released an album, *Third*, in 2008, but aside from a few notable performances, including the Coachella Valley Music and Arts Festival in 2008, Portishead had not officially toured. To make up for lost time, the band launched a 12-date North American tour and, at the Los Angeles stop, took over the Shrine Auditorium's Expo Center to perform fan favorites and popular hits, including "Glory Box" and "Sour Times." Visit [portishead.co.uk](http://portishead.co.uk) for more info.



PAUL A. MONTAGNA



JAMES DAVENPORT

◄ **INCUBUS PACKS A BOWL:** Brandon Boyd and the rest of Incubus gave yet another signature performance to a hometown crowd at the famed Hollywood Bowl on their current *If Not Now, When?* Tour. It was an electrifying performance filled with exciting backdrops, light displays, and an especially "stellar" performance by Brandon Boyd. The set-list covered a wide range of the band's catalog, including tracks from their newest release. For more photos, see *MC's* eye-popping Photo Blog at [musicconnection.com](http://musicconnection.com).



▲ **LAMA SELLS OUT WHISKY WITH SABASTIAN:** LA Music Awards' final showcase, held at The Whisky a Go Go in Hollywood, CA, was a sold-out event with six-time nominee Sebastian Roberts headlining. Pictured (l-r): Homage Records President Greg Rasinski; Sebastian Roberts; David Harrison Levie; and LAMA founder Al Bowman.



DANIEL SIEGA

▲ **MUSICIANS 'R' ARTISTS TOO:** Boots/P-Funk drummer Frankie "Kash" Waddy attended Scene Four's art opening at the Andrew Weiss Gallery in Beverly Hills, CA. The event showcased art by Boots Collins, Chuck D, Shavo (System of a Down), George Lynch, and the RZA, but the drummers got the special treatment as The Art of Drums Project utilized a special infrared camera to translate their movements to canvas, as seen here. See [scenefour.com](http://scenefour.com) and [andrewweiss.com](http://andrewweiss.com) for more details.



▲ **BANDS AND BRANDS EXPERT PANEL:** Music experts shared how artists and advertisers can partner to create online/social media campaigns to increase awareness, grow fans and increase product sales at the "Digital LA - Bands and Brands" panel and Planet LA Artist Showcase at the Rolling Stone LA in Hollywood, CA. Pictured (l-r): Lance Dashoff, [loudie.com](http://loudie.com); Kim Taylor, Bell Management; Michael Smith, The Playlist Generation; Hillorie McLarty, *Music Connection*; and Ben Reiss, Planet L.A. Records. Visit [http://digitalla.net/bands\\_brands.htm](http://digitalla.net/bands_brands.htm) for more.





▲ **BOUTIQUE AMPS DISPLAYED AT SOCAL AMP SHOW:** Gabriel Currie of Echopark Guitars and Adam Grimm of Satellite Amps unleashed the fury at the 2011 L.A. Amp Show. The Airtel Plaza Hotel in Van Nuys, CA, was the setting as guitar amp manufacturers from all over the world met with top-tier professional musicians and guitar enthusiasts to try out the latest in boutique amplifiers and guitar accessories. Pictured (l-r): Currie and Grimm. For more information, visit [ampshow.com](http://ampshow.com).



▲ **BACKSTAGE ARTIST LOUNGE IN BOSTON:** The Backstage Artist Lounge's Christina Martin checked out a recent issue of *Music Connection* while hanging out backstage with Art of Dying guitarist, Travis Stanley, at the Rockstar Energy Drink Uprow Festival in Boston, MA. Along with Art of Dying, the tour featured Avenged Sevenfold, Three Days Grace, Seether, Bullet For My Valentine, Escape the Fate, Black Tide and more. See [backstageartistlounge.com](http://backstageartistlounge.com) for details.



▲ **NEDERLANDER TRICKED BY DREAM POLICE:** More than 30 years after the release of *Dream Police*, Cheap Trick staged a show featuring songs from the platinum record at The Greek Theatre, L.A., and were welcomed backstage by Nederlander. The Bombastic Symphonic Philharmonic with Rhythmic Noise Mind Choir in 4D helped provide a dazzling experience. Pictured (l-r): Tom Petersson; Paola Palazzo, VP of Talent, Nederlander Concerts; Robin Zander; Vanessa Kromer, Senior Director of Publicity, Nederlander Concerts; Rick Nielsen; and Dave Frey, Red Light Management.



▲ **GAMBALE RETURNS FOREVER:** Guitar legend Frank Gambale has joined jazz-rock's venerable pioneering outfit, Return to Forever IV. The lineup for this year's world tour includes Chick Corea on keyboard, Stanley Clarke on bass, Lenny White on drums, Jean-luc Ponty on violin and Gambale on guitar. Visit <http://return2forever.com> for more details.



**N.Y. IN HOLLYWOOD:** The New York in Hollywood autism benefit in Studio City, CA, brought out music biz figures and actress Laura San Giacomo who spoke to the capacity crowd. Left photo (l-r): MC's Eric Bettelli, Rainbo Records' Steve Sheldon and AFM & AFTRA Director Dennis Dreith. Right photo (l-r): San Giacomo and EOPF's Shari Hoffman.



**Tidbits From Our Tattered Past**



**1982—The Plugz—(Issue: #7):**

In *Music Connection*'s special Songwriting issue, we dispensed great information about the mechanics of the writing process, an analysis of hit songs, and an exploration of the legal language found in typical publishing contracts. Meanwhile, in our Showcase area, *Music Connection* spotlighted the Plugz, led by singer-guitarist Tito Larriva. Elsewhere in the issue are club reviews of Red Wedding, the Droogs and Dream Syndicate, while our concert reviews area spotlighted Dan Fogelberg, the Cars and folk artist Robin Williamson.



**1993—Led Zeppelin—(Iss. #19):**

Is Led Zeppelin truly "The All-Time, Ultimate Heavy Metal Band"? That question was the concern of our cover feature, which dropped the factoids that the band's debut album cost just \$3,000 to make and that Jimmy Page wrote "The Rain Song" after Beatle George Harrison lamented the lack of ballads on Zeppelin albums. Elsewhere in the issue is a recap of Lollapalooza '93 as well as club reviews of up-and-coming bands the Cranberries, 311, Supreme Love Gods and the Hellecasters.

The above issues, and most back issues since '77, are available for purchase. Call 818-995-0101.



QUESTIONS & ANSWERS with

# JERU



**S**ix years after he began writing songs in his mid-teens for Sean “Diddy” Combs, Danity Kane, Sean Kingston and Lil Wayne, Jason Derulo is a budding superstar in his own right, a hit machine with no pause button in sight. The Miami, FL, native was a smash out of the box in August 2009 with “Whatcha Say,” which hit No. 1 on the *Billboard* Hot 100 and sold 3.6 million copies. That and his follow-up single “In My Head” (which reached No. 5) set the stage for the release of his 2010 self-titled debut album, which peaked at No. 11 on the *Billboard* 200 and spawned another Top 10 hit (“Ridin’ Solo”). Generating a total of 9.6 million in singles sales, and scoring a No. 2 hit as a co-writer of Iyaz’s No. 2 hit “Replay,” Derulo won two BMI Pop Music Awards earlier this year: Songwriter of the Year and one of the 50 Most Performed Songs of the Year for “Replay.”

Released at the end of September, six days after his 22nd birthday, Derulo’s new sophomore set *Future History* includes the singer’s two current singles, “Don’t Wanna Go Home” (which spent five consecutive weeks in the Top 10 at pop radio) and “It Girl,” which also achieved Top 5 on the U.K. singles chart. The video for “Don’t Wanna Go Home” racked up more than 26 million views on YouTube; the artist’s dedicated channel on the site has streamed more than 395 million total views, ranking it in the Top 100 All-Time Most Viewed Channels.

Derulo was discovered by producer J.R. Rotem, who signed him to his Beluga Heights Records, which later became part of the Warner Music Group. Rotem produced his debut and contributes production on *Future History* along with hit makers Claude Kelly, Emanuel “Eman” Kriakou and RedOne. Derulo’s live performance history includes a six-week stint with Lady Gaga on her Monster Ball tour of North America and a jaunt in support of the Black Eyed Peas in Canada.

**Music Connection:** You had three massive hit singles from your debut album right out of the gate. Did that create any pressure for you when it came time to start work on *Future History*?

**Jason Derulo:** No it didn’t. I was more excited about doing the follow-up than anything. It was great to finally have this huge platform to share my music. I worked on getting to that point for a long time. Music is my whole life. I love to be in the studio, love writing, love performing. I’m loving life based on having that platform.

**MC:** Your manager Frank Harris says your first hits came so fast that no one got to know who the real Jason is, beyond just being a great hitmaker.

**Derulo:** I agree with that. On the first album, I was only 19 when I wrote and recorded it. It was me just making these great songs and sharing what was on my mind then. They came off super fast and I got caught up in the whirlwind where people knew the songs but not the artist. *Future History* is more of an open book. I’m not afraid to say anything. I’m speaking on my life experiences and letting them out. It’s not just good songs but songs that are a representation of who I am and how I deal with my life. My thinking goes, I’m going to have to perform these songs for the rest of my life, so it’s best that each holds a piece of my life and history in it. It will never be work to bring them back and sing them no matter how much time passes. They will always be fresh.

**MC:** We heard that when you were recording at Serenity Studio in Los Angeles, you created a vibe to inspire the writing process. Something about dimly lit candles. What kind of difference did it make?

**Derulo:** My vibe is all about music that’s sexy, like when you walk into room somebody is about to have a date in here. I wanted to create a vibe that would get me in the mood and make me comfortable. Certainly, I can work in other conditions, but if you have the means to make a comfortable place, like a sanctuary, you can create a vibe for yourself. I learned about this from 7 Aurelius (now known as Channel 7), who apparently got it from Prince. It’s a super vibe thing that allows the artist to have a dedicated space and a clear mind, which leads to a better creative environment.

**MC:** What is the biggest difference between your first album and this one, and where do you see yourself going in the future?

**Derulo:** The biggest difference is my growth as an artist and writer and man—most importantly as a man. The music is more edgy, and that’s a

reflection of my emotional side, the grown-up and sexual side of me. All of these things are due to my growth as a person over the past few years.

I will always be first and foremost a songwriter. Even when I bring in other great writers to work with me, the songs I record and perform will always represent me and my life. I love all kinds of music and there are many different influences on the album, from R&B to rock and Euro-dance. If you love a lot of different kinds of music, chances are you will like *Future History*.

**MC:** How do you decide which writers and producers to work with?

**Derulo:** Being a fan of their previous work is the first thing. Then they’ll come into the studio and within the first 20 minutes I’ll know if it’s going to be a fruitful and long lasting relationship.

There have been instances where there’s an ego clash and things don’t work out, but I can’t let those encounters drag me down or ruin my vibe. I prefer to work with the writers and producers I enjoy being with. The process has to be fun and not feel like hard work. Making music isn’t just about a business relationship, but about joyful connections. Sometimes it’s magic, and sometimes it just doesn’t click.

**MC:** The song “Don’t Wanna Go Home” includes snippets of “Day-O (The Banana Boat Song)” and “Fight For You” draws on Toto’s “Africa.” How and why did you pick those classic songs as foundations for these new tracks?

**Derulo:** It’s all about loving the original song and starting an experiment with it. I think with “Day-O,” I wanted to create something that would feel like an escape for people from all the troubles in the world. If you’re having problems at home, “Don’t Wanna Go Home” can make you forget them. I think “Africa” is one of the most brilliantly written songs of all time. The melody is incredible and was fun to work with. These were just two songs that inspired me to build on them.

**MC:** The last song, “Dumb,” is one of the strongest tracks both lyrically and vocally on the new album. It’s also kind of somber. Was it inspired by any significant event?

**Derulo:** It was inspired by a breakup. When you go through a traumatic experience, you go through different phases. Sometimes, you laugh at it when it’s not funny, or you are in disbelief or there’s the feeling of blaming yourself.

I remember saying to myself that it was my fault, and I used that feeling to write the song. I remember telling J.R., who co-produced the track, not to put any drums on it. I wanted to let the lyric and vocal breathe and let the emotion just fly rather than dilute it.



# QUICK FACTS

## about **DERULO**

Jason Derulo was born to Haitian parents. His birth name is Desrouleaux, but he changed the spelling for his stage name to make it easier to pronounce.

He has been performing since the age of five. He wrote his first song, "Crush on You," at age eight and sang part of the song on a Galaxy FM interview. Derulo spent his youth studying opera, theater and ballet.

Attended Dillard Center for the Arts in Fort Lauderdale, FL, and graduated from the American Musical and Dramatic Academy in New York City.

After attending performing arts schools and honing his talents as a singer and dancer (plus acting in theatre productions like *Ragtime* and *Smokey Joe's Café*), Derulo won the grand prize on the 2006 season finale of the TV show *Showtime at the Apollo*.

Has made guest appearances on tracks by Birdman ("Bossy," the singer's first ever appearance on a commercial recording), Pitbull ("My Life") and Demi Lovato ("Together" from her new album *Unbroken*).

His accolades include three nominations at the 2010 Teen Choice Awards (including a win for Choice R&B Album); two nominations at the 2010 MTV Video Music Awards (Best Male Video and Best New Artist for "In My Head"); two nominations at the MTV Europe Music Awards; a nomination for Outstanding New Artist at the NAACP Image Awards; and three nominations at the 2011 Teen Choice Awards.

stage, and when you open for people it's almost like training wheels or a stepping stone before you can have your own tour. Artists do it for the exposure because we're not getting paid crazy amounts of money. If I did club dates I'd have made more money. But playing on a huge tour prepares you for what comes next. Gaga once opened for New Kids on the Block, remember?

You have to take the proper steps. I got to watch how a huge tour works, including how the crew builds a set and puts up and works the lights. As I was watching all these things, I had a vision of what my show would be like someday. It became more of a physical and tangible reality for me.

**MC:** Warner Bros.' marketing strategy for *Future History* includes a lot of fan-focused live events, including a concert at JFK Airport in New York and a flash mob with the New York Knicks. Were you a part of creating those events?

**Derulo:** Yes. I never do things unless I think the situation is cool. A whole team of us were part of the planning of these events, which was based on fun things we thought my fans would enjoy as part of the launch of the album.

**MC:** Although many compare you to Usher or Chris Brown, one major difference is that you're a songwriter first and foremost. You won BMI's Pop Music Awards Songwriter of the Year. What is your songwriting process? Is it harder for you to write now?

**Derulo:** Actually it's easier now! Songwriting is a muscle. If you continue to work it, it becomes more of a part of you. I'm always working that part of me. The writing process is pretty basic and starts with me going into a booth by myself and having the engineer push "record." I go off on emotion. There's nothing else, just me speaking into the mic based on what I'm feeling or was feeling at one point, and let 'er rip. It's almost like an actor getting into character, getting in touch with myself on a deeper level.

**MC:** You started your career writing with Southern rapper Birdman and then artists like Sean Kingston, Lil Wayne, Cassie and Danity Kane. Did you like working behind the scenes or was

the plan to evolve into a solo artist? How did you make the transition?

**Derulo:** It just kind of happened. There was no grand design except for the fact that my goal was to become an artist from the beginning. I made a demo for myself to try to get a deal, but none of the producers who had made a name for themselves wanted to work with me. They were all trying to get with major artists. I didn't have the money for them to produce songs for my demo, so I told them I was also a songwriter and I would be willing to write for different people. I made a demo of my songs myself and they started getting placed. Success as a songwriter happened almost by mistake.

**MC:** You were part of Lady Gaga's Monster Ball Tour in 2009-2010. What were the best and most challenging aspects of being part of something that big?

**Derulo:** The best part of it was the opportunity to perform on a huge tour. You have this massive

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**MC:** Everyone talks about your amazing work ethic. What instilled it and how do you stay focused?

**Derulo:** I think I was just blessed with a desire to succeed at this, and that's the bottom line. What drives me is my desire to achieve great things that are based on helping cheer up someone's day and making them forget their problems. If there's something I can do, why not do it? I've been working at this a long time, and I've reached a special point in my career I call a new beginning. I think my work ethic is my best quality as an artist.

**MC:** Do you have someone who you rely on to help you get a perspective on your career decisions?

**Derulo:** My manager Frank Harris. We're a team and we decide everything together. I've known him since I was 12. He was a law student at the time who was helping me improve my basketball skills.

**MC:** How do you classify yourself musically? It seems like on *Future History* you have expanded

**Derulo:** My publishing company, called Future History, is affiliated with Rondor Music. The Flip-tones are signed with my company as well. Yes, the company seeks out licenses for placements. A lot of it lately has been aimed at dance shows and reality TV.

**MC:** Do you feel competitive with other artists in your genre? And does the label exert any pressure on you to sound like what's selling now?

**Derulo:** Record labels always want to go with what is working on the charts, because they want their artists to be successful. And I understand that they are investing a lot in us artists.

As for me, personally I just want to make music that my heart desires. If I start worrying about sales and chart positions and try to fit myself into a specific mold, that's when this would stop being fun. I might lose that passion I have for making music and I seriously never want that to happen. It's my life.

**MC:** Is it tough for a young artist to be himself when trying to stay creative and true?

**Derulo:** At the beginning of making this album, the A&R guys were trying to put their hands on it, but I just asked them to let me do my thing. I'm proud of that. I've heard stories about artists who let their labels take too much control and it messed up their vision. I wanted people to trust me and I am happy they did.

**MC:** How do you feel about the direction of pop music today? Should artists follow the trends?

**Derulo:** The direction of music is ever changing. I love turning on the radio because there's a lot of good stuff from great artists out there right now. It's always exciting to hear new music. Artists should be aware of what's out there, but I think songwriting is a personal thing that should come from the heart. That's where it all starts for me.

Contact [jill.augusto@wbr.com](mailto:jill.augusto@wbr.com)

MC

"SONGWRITING  
IS A MUSCLE.  
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TO WORK IT  
IT BECOMES  
MORE  
OF A PART OF  
YOU."

more into the upbeat dance-pop sound and are trying to get away from being a strictly R&B singer or balladeer.

**Derulo:** I don't classify myself. I just like different types of music and say that I'm an entertainer and a musician. I studied classical music for a long time and I also love jazz. I read music, too. There are a lot of different genres on this album. It's hard to place it into one genre. Pop just means popular, so I guess we can call it that.

**MC:** Is there any kind of music or artist you're into that many of your fans would find surprising?

**Derulo:** I don't think they'd find it strange that I love Madonna and Prince. Maybe Elvis and Ella Fitzgerald. Those icons are my biggest influences.

**MC:** Is there something on the album that you're especially proud of, something subtle that you worked hard to achieve?

**Derulo:** One of the production details I really like on the album is the African chant we added to "Fight For You."

**MC:** Do you have your own publishing company? Does it seek opportunities for your music—licensing, placements in movies?



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### Production Secrets from DJ Quik

Legendary Producer, Platinum Recording Artist, Rapper, MC, and Beat-maker extraordinaire **DJ Quik**, will discuss producing, engineering and succeeding in the new music industry, and why Vinyl outsells CD's in Europe 37 to 1. DJ Quik has written, produced, and remixed music for Jay-Z, Tupac, Shaquille O'Neal, Nate Dogg, Snoop Dogg, Janet Jackson and many more.

### Recording and Engineering Grammy Winning Hits

Grammy winning Producer/Engineer **Francis Buckley**, has worked with Quincy Jones, Alanis Morissette, Paula Abdul, The Pointer Sisters, Black Flag, Ray Charles, Bono, BB King, Aerosmith, Queen Latifa, Herbie Hancock, LL Cool J, and more. Francis will discuss tips and techniques for producing and engineering professional quality recordings, including selecting the right mics and speakers.

### Writing Hit Songs

Mega-hit songwriter **Holly Knight** will discuss writing Grammy winning hit songs for Tina Turner, Pat Benatar, Kiss, Aerosmith, Rod Stewart and many others. Holly, who was named Best Songwriter in Rolling Stone's 11th Annual Poll, will also discuss how to get your music heard and distributed in today's digital world.

### The World of Film and Post Production

Film Score Engineer, Producer and Re-Recording Mixer **John Ross** is the founder of Digital Sound & Picture, and owner of 424 Inc., one of the world's leading post facilities. His credits include sound for *American History X*, *Sex and The City*, *The Butterfly Effect*, *Austin Powers: The Spy Who Shagged Me*, *The Fighter* and *The RumDiaries*. John will explain his work-flow, equipment preferences, and studio setup, and discuss current trends & key drivers for success in the post-production world.

### Sound Libraries for Music and Post Production

**Nick Phoenix**, Quantum Leap creator, and producer of Hollywood Strings, Hollywood Brass, Storm Drums, and Voices of Passion, will discuss how to use sound libraries to improve your recordings for music, post, television & film.

### The Art of Film Scoring

Emmy and Academy Award winning composer **Charles Bernstein**, who has scored over 100 films including *Kill Bill*, *Inglorious Bastards*, and *A Nightmare on Elm Street*, will share his secrets and techniques for creating and composing music for major motion pictures.

### Producing Hit Records

Grammy winning Producer/Engineer **Val Garay** will discuss how he has recorded number-one albums and top hits for The Motels, Bonnie Raitt, Neil Diamond, Dolly Parton, Jackson Browne, Linda Ronstadt, James Taylor and Record of the Year for Kim Carnes' "*Bette Davis Eyes*."

### Everything You'd Better Know About the Record Industry

**Kashif**, Grammy nominated Producer, best selling author and keyboard player for the funk group B.T. Express, will present his road map for developing a lucrative and successful career, while navigating the challenges of today's music industry.



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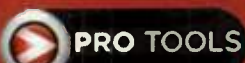
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FEATURE

# THE NEW PARAMETERS OF FILM & TELEVISION MUSIC



BY DAN KIMPEL



Can you visualize your music in a film or on a television show? For an independent artist, a new band or a rising songwriter, contributing music to a show is entrée to new audiences and industry credibility, and in a universe of evaporating record sales, a lucrative pursuit in its own right. Indeed: many working musicians attest that they can potentially earn more from one strategic placement than they might realize after months of grinding gigs.

That said, there are parameters governing what makes music work for a show—and what does not. For independent and feature films, these demands are even more specific and exacting because the musical choices made by a music supervisor must mirror the plot and the characters, and also match the director's vision.

While the playing field has become increasingly level in terms of affordable digital technology and internet outreach, the competition has become much greater for placements. Now, music can be pitched from anywhere in the world. Music publishers, record labels and companies who can anticipate the trends and maneuver accordingly have the inside track. In this exclusive feature, *MC* speaks with a cross section of industry sources about what the film and television industries know about using music that those who create it often do not.



## LYRICAL LITANIES

"A good lyric for film and TV is universal enough to allow the song to be used in a variety of scenes while still maintaining integrity, originality and focus," writes author and songwriter **Robin Frederick** in her indispensable book, *Shortcuts to Songwriting for Film & TV*. "Of course, no song will work for every scene, but some themes and situations occur more frequently than others—falling in love, breaking up or overcoming adversity, for example. If you choose one of these, you're more likely to be successful. Imagery, emotional detail and a fresh approach to your theme will all add muscle to a universal lyric, making it more appealing to film and TV. On the other hand, too many specific physical details, like place names, proper names and dates, will limit the uses."

Frederick also advises that while music supervisors often seek out tracks that sound like the current charts, all genres of music are welcome. "Songs are very effective at evoking a time period or location. From delta blues to big band jazz to Seattle grunge, films and TV shows use them all. And yes, a flashback to Studio 54 will require a really hot disco track to set the scene. If you've got it, they need it."

**David Scheffler**, whose company **Drama King** works with a variety of shows and productions for Fox, ABC, CNN, Discovery Channel, Animal Planet, Hallmark and Court TV, adds a musical counterpoint to this information. "Harmonic simplicity is very important; no linear melodies unless it's a theme or there's no dialogue; don't even think about noodling or soloing; it's all about supporting the visual with a vibe, feeling and emotion. Less is more." But, he adds, "You can break every rule I just laid out, depending on the individual situation."

## EMPATHIC ENVOYS

**Mason Cooper** founded **Songrunner Entertainment, LLC**, a music supervision and music rights firm that serves as the independent music department and music solutions specialist for film producers and directors. Songrunner client network includes production companies Ten/Four Pictures, Mythic Films, Vitamin A Films, Sunset Pictures and other projects. Cooper has worked on television shows that have aired on Showtime, MTV Networks, and features for Sony and MGM.

A music supervisor and soundtrack consultant, Cooper is adamant that he is not in the music business, but the film business. "Just like someone who is pitching to me has to answer to someone internally—a boss, a department head—I answer to a director or producer. Most often, what goes into a decision isn't just, 'I like your song.' We're not here to find the best song or the most gorgeous melody. We are here to find what fits the scene and the film as a whole: action, emotional storyline and personality."

Cooper advises that someone pitching to a film would do well to consider the film's overall dramatic arc, and to use their resources to find out what scenes, settings and emotions will be revealed within the drama. "Read between the lines and the subtext. For example, if a film is about two racecar drivers who grew up in competition and one of them wins in the end, we don't need songs about that. The rest of the movie is the dinner party, the night club, picking up girls, a flash back—30 out of 33 scenes will not be racing scenes."

# "Don't even think about noodling or soloing; it's all about supporting the visual with a vibe, feeling and emotion. Less is more."

—David Scheffler • Drama King

"Source" refers to a song used in the background, i.e. a party, dinner or club scene, or maybe playing on the radio, and this is often where an independent song will find a home. "Is that piece of music in there going to make more people buy tickets to the theater?" asks Cooper. "No. Will it sell more DVD's? No. Someone already bought the ticket, or the DVD. Now it has to work creatively for the scene. Famous songs are more expensive, so why spend money on a song that isn't economically helping the film? Also, if a famous song is playing, it date-stamps the film, and it also might pull the viewer's attention away. I prefer to use unknown songs in source uses; they can become part of the atmosphere. The lyrics should be general."

Refrain from saying a song is perfect if you haven't seen the film, and remember that timing is of the essence. "Don't pitch songs to a busy music supervisor that are not targeted to his or her exact needs," Cooper cautions. "Ask permission."

## HEAVY HITTER HEAD CINDY BADELL-SLAUGHTER

A quick perusal of **Heavy Hitters'** comprehensive website reveals musical styles from rock to reggaeton, sensitive songwriters to "stripper rock," and virtually every style in between. **Cindy Badell-Slaughter**, who heads up the company along with husband and co-owner **Bill Slaughter**, was Director of Music Operations for CBS Broadcasting Inc. for 10 years. Prior to that, she worked as Director of Music Clearance for EMG Inc., Warner Bros.

Television and Lorimar Productions. Over the years, Cindy handled music administration and/or music clearance for soundtrack albums, movies and mini-series, countless highly rated television shows such as *CSI*, *CSI NY* and *CSI Miami*, plus on-air promotion for three networks, FOX, CBS and UPN.

"One of the fundamental things I learned was that what you hear performed live, what you enjoy in your car or at home, and what moves picture are three different things," says Badell-Slaughter. "When hear a CD from your favorite indie band, out of 12 songs there might be two songs that work to picture. Each song has to have a great intro; the music has to have movement in it because scenes are not static. There needs to be a building and ebbing of intensity, and it has to transition. Film and TV requires the music to have a hook, a message or the drive to move someone else's picture."

Multiple versions, vocal and instrumental, can increase chances of usage, says Badell-Slaughter. She also references what she calls "vocal down" versions; with the lead vocal mixed slightly lower in the track so as to not interfere with on-screen dialogue. And the song has to be intriguing from the onset. She references the crucial first on screen seconds of a crime drama like *NCSI*. "There's so much movement in the opening song: attitude, sass, badness, joy. The music is establishing the mood in five to 10 seconds."

Her body's responses to the rhythms of music often are often the most accurate barometer of the music's applicability for a scene, she says. "When you listen to a song and your body moves to the beat, it has entered your chemistry. If you're just sitting there, you are not going to

# "When we select material, we talk about titles. If a song is called 'I Love Cocaine,' it's only going to be used very occasionally. The more upbeat the lyrical concept, the easier it will be to use."

—Russell Emanuel  
• Hype Music,  
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listen to it again. Someone gave me a song I thought was bland, with repetitive lyrics. But I was bobbing. It was 130 beats per minute. I played it to a scene where models were walking down a runway, and it totally changed the whole thing. Music supervisors can hear in the first seconds."

When Heavy Hitters Music was founded in the '90s by Barbara Jordan, who subsequently sold the catalog to its current owners, there were far fewer companies representing independent artists. Back then, it was a business of physical compilation CDs delivered by mail to music supervisors. Today, with immediate online access to quality song files, Badall-Slaughter notes that the process is much less time-intensive, but much more competitive.

"It's international: there are no borders. Everyone has to pull out his or her best game. Back in the '90s, I was so happy when I would get demos, and a CD would say 'female rock,' that the quality didn't matter. Now, with high definition, the quality of everything has to be really well mastered. And there's so much to choose from. There might be 20-30 other songs waiting to fill that one spot."

### WHAT IS THE HYPE ABOUT

In a recent Industry Profile in *MC*, **Extreme Music's Russell Emanuel** discussed Extreme's immense roster of talent, a list that includes composers and artists like Quincy Jones, Timbaland, Snoop Dogg and Hans Zimmer.

While Extreme, the production music library arm of Sony/ATV Music Publishing, deals mainly with major hitmakers, another Emanuel-run company, **Hype Music**, operating in conjunction with MTV, creates opportunities for emerging artists and bands with placements, including shows created by the network. "A remarkable talent-incubating, hybrid, music licensing company fueled by some of the world's hottest, emerging, independent artists," touts the company's website.

Among the Hype artists is Wallpaper, whose "#STUPIDFACEDD" was heard over the end credits on the recent MTV Video Music Awards. Wallpaper's next capitalized single, "F\*CKING BEST SONG EVERRR," aired immediately following a new episode of MTV's *Jersey Shore* and was again shown partially during this show's credits. An animated music video of the song, created by Christy Karacas (*Super Jail*, *Cartoon Sushi*), is the first content to be commissioned by MTVX for the animation showcase *Liquid Television*, and is available on [liquidtelevision.com](http://liquidtelevision.com). The music video will go into rotation across MTV's channels, including AMTV, AMTV2, MTV2, mtvU and MTV Hits, and be featured on MTV.com and MTV Mobile.

"We're not here to find the best song or the most gorgeous melody. We're here to find what fits the scene and the film as a whole: action, emotional storyline and personality."

—Mason Cooper

• Songrunner Entertainment, LLC

## SIDEBAR



## PLACEMENTS: Do's & Don'ts

For independent artists and songwriters aspiring to network placements, **David Quan, Director, Music Services, NBC/Universal**, offers these quick tips:

- "I don't care how great your song is; if it doesn't fit the show it's not going in. Maybe you think your song is the best ever; we're not going to write a show around your song."
- Doing research, essential. "I work on weekly series with 22 episodes per season: you should at least watch one. There's no excuse for not doing your homework."
- Realize the dramatic needs of the show, and how a song might work. "The music must play a character; you need to know which one."
- Wild pitches are highly ineffective and off-putting. "For example, if the show is high action intensity, don't send me some melancholy female singer-songwriter."



**“What you hear performed live, what you enjoy in your car or at home, and what moves picture are three different things,”**

– **Cindy Badell-Slaughter**  
• **Heavy Hitters Music**

“Great talent is great talent,” says Emanuel. “We always look for music that shines. Wallpaper has such a unique sound—he’s a hall of famer in my opinion. We’re in a good situation: a lot of great artists cross our desks. We’re seen as the crossover music library. Also, our partnership with MTV puts us in the sights of the high-end managers. With talent like that in the room, it’s a no-brainer.”

While music libraries in the past relied on bland, non-descript sounds, Extreme prides itself on featuring the artistry of real music creators. “It depends on the creativity of the editor of the show,” says Emanuel. “There are types of shows that still need music that blends into the background. If shows are a little more adventurous, then the more adventurous the music. Consider a show like *Jersey Shore*, where the background music isn’t featured, but it becomes a part of the show.”

Emmanuel agrees that specific titles are limiting. “When we select material or we’re talking to an artist, we talk about titles. If a song is called ‘I Love Cocaine,’ it’s only going to be used very occasionally. The more upbeat the lyrical concept, the easier it will be to use.”

The Special K’s, the Nick Tree Band, Reachback, Theft, Heavy Young Heathens: not household names yet, but Emanuel is optimistic about their futures. “With all of those Hype Music artists, what we bring is a way for them to accelerate their careers. We have 40 - 50 thousand music supervisors worldwide: TV shows, films, internet and advertising campaigns. Russia is an emerging market, and always the U.K., France, Italy—everywhere is active at the moment.”

Emanuel says that a dedicated staff helps discover the music. “In most territories we have representatives. The job of that team is to know what’s going on in the marketplace, and aggressively pitch people. Our role is to place great music in as many places as possible.”

He understands that the cycles of music continue to drive the need. “Pop music and solid, atmospheric orchestral cues are generally always needed. It’s pretty obvious; it mirrors what is on the commercial charts.” And don’t dump that Syndrum track from the late ‘70s quite yet. “It probably worked then, it probably works 30 years later, and it will work again in the 2030s,” says

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**David Quan:** NBC/Universal, [nbcuni.com](http://nbcuni.com)

**David Scheffler:** [dramaking.com](http://dramaking.com)

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Emanuel. “But everyone wants the ‘80s. I have no idea why. They want the Prophet 5, the Moog sounds, the Linn Drum, particularly.”

Emanuel observes that the trend-setting *Glee* can dictate musical trends. “When a show like that comes out, it breaks the mold and redefines everything. It’s not unusual that pop culture follows it. It’s not rocket science here—we’ll all go where the money is.”

**Valuable resources:** *Music Connection’s* Annual Directory of Film/TV Music Supervisors (in this issue); the ASCAP “I Create Music” EXPO ([ascap.com](http://ascap.com)); The Music Business Registry *Film & Television Music Guide* ([musicregistry.com](http://musicregistry.com)) and the *Hollywood Reporter: Film & TV Music Special Issue*. Meet music supervisors at: the monthly Hunnypot events in Hollywood, CA; The Taxi Road Rally (for Taxi members only, [taxi.com](http://taxi.com)); and The Billboard/Hollywood Film and Television Music Conference ([billboardevents.com/billboardevents/filmtv/index.jsp](http://billboardevents.com/billboardevents/filmtv/index.jsp)). MC



Photo: Tomas Musconico Costume: Marie-Chantal Vaillancourt  
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## CIRQUE DU SOLEIL



# THOMAS DOLBY

**Thomas Dolby** is known as much for his role in technological innovation as for his string of radio and video offerings that began in 1983 with his first hit "She Blinded Me With Science."

Anyone who knows Dolby only from that quirky yet ground-breaking sing-along will be surprised at the organic feel of *A Map of the Floating City*, the artist's first full-length release in 20 years. "I've been away for too long," Dolby reflects. "I never expected to stay away from music. It's my first love."

The five-time Grammy-nominated British artist quit the music business in the early '90s and spent many years in Silicon Valley, CA, where his tech company Beatnik Inc. created the ringtone synthesizer embedded in more than three billion mobile phones shipped by Nokia, Motorola, Sony Ericsson and others.

Dolby may have left music in the early '90s, but the music never left him. As one of keyboard's most influential players and technicians, by the time the hits stopped coming he had already worked extensively behind the scenes as a producer for artists such as Lena Lovich and Joni Mitchell; as a sideman for bands including Foreigner and Def Leppard; and as a soundtrack composer for both video games and films ranging from *The Gate To The Mind's Eye* to *Howard The Duck*.

decades away from the recording business. "I am basically a storyteller," he admits. "I've always been envious of novelists who deal with different scenarios and different characters."

Thomas Dolby has never been one to shy away from exploration. The best example is *Map Of The Floating City*, a multiplayer online game he launched in June 2011. He describes the game as "set against a dystopian vision of the 1940s that might have existed had WWII turned out a lot differently." In the game which was available for a short three months, survivors explored a fictional Google map, formed tribes and traded relics in a sea-going barter society.

"I love exploring new things," he says. "Once something becomes mature, it loses interest for me."

Exploration is in Dolby's blood. The artist has been a recognized leader in the field of new technology ever since his early '80s breakthrough. *Floating City* came as the result of his exploring and exploiting the relationship between interactivity, video games and social networking. It was, in his mind,

**"I love exploring new things. Once something becomes mature, it loses interest for me."**

"My fans have been very loyal and know to expect the unexpected," says Dolby. "I don't want to be stuck in one genre and most people have very divergent tastes."

Keeping both himself and his fans on their toes, Dolby divides *A Map of the Floating City* into three parts. He considers the work to be a travelogue across three imaginary continents: *Amerikana* represents the years he lived in the U.S. and his fascination with American roots music; the darker *Urbanoia* shows Dolby's unease with city life; and in *Oceanea* he returns to his origins on the windswept coastline.

These scene changes can be a bit sudden, yet all three sections have in common Dolby's obvious love for experimentation and a demand for quality, both of himself and guest artists Mark Knopfler, Regina Spektor, Natalie MacMaster, Bruce Woolley, Imogen Heap and Eddi Reader.

The various styles reflect the stories that have been running through his head during his two

a necessary study. Like many, he recognized that album sales were down. Today's audiences take their musical cues from video games and from social networks. By offering downloads of songs from the new album as prizes on the video game, Dolby used the *Floating City* to build an audience for his up coming *Map Of The Floating City* CD and tour.

As with any exploration of uncharted territory, it remains to be seen if the journey will pay off. *A Map of the Floating City* has only just been released on Lost Toy People Records through Redeye Distribution. The seven-city North American tour, which included a stop at L.A.'s Grammy Museum, was as much lecture as performance, with each stop including a 60-minute lecture by Dolby about the game. Dedicated fans could not have been surprised by Dolby's turn at edification as his last release, *Sole Inhabitant Tour 2006*, contained not only a live CD but a DVD that included a 30-minute interview, and a lecture by Dolby delivered at the Berklee College Of Music that year.

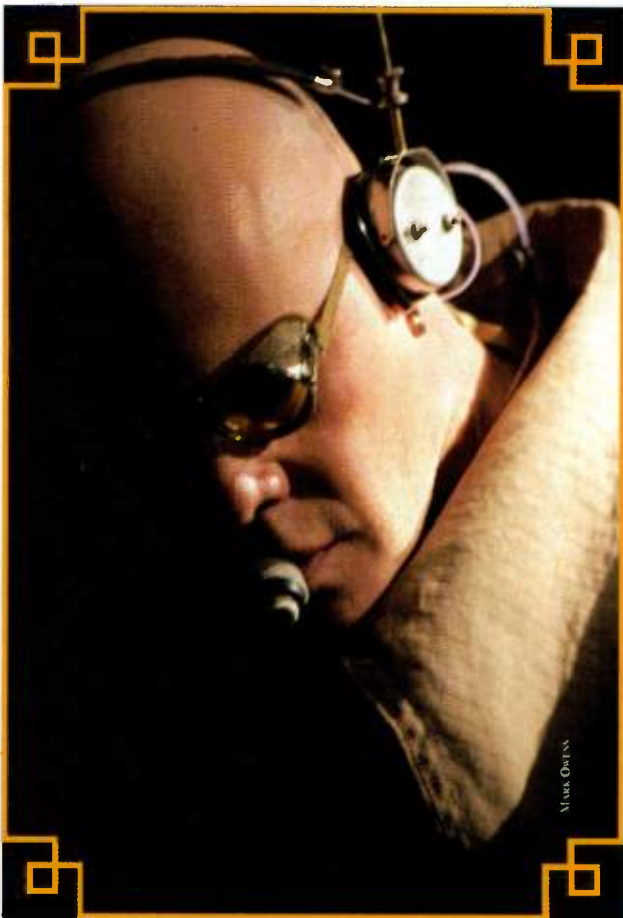
Learning is fundamental in the worlds Dolby creates. Since 2001 he has acted as Musical Director of The TED Conference, an annual event in Long Beach, CA, that attracts some of the world's foremost thinkers, inventors and speakers. "The conference is so intent intellectually. Put up a singer-songwriter and it's like you've given them an aspirin," he says of the experience. "People tear up their notes and go with the flow."

More than just an enjoyable if heady experience, Dolby's participation in TED has influenced his own creative output. "It has made me realize people have fun learning," he says. "The mass media has become so manicured and the internet is so focused on short attention spans. People would rather have their attention taken for 20 minutes."

Whether the intellectualization of his career has its intended effect remains to be seen. Whatever happens isn't likely to surprise Thomas Dolby. After all, "She Blinded Me with Science" wasn't even originally on his debut CD and the song was ignored by radio programmers until MTV started airing the video. No one can plan for the unexpected. The best anyone can do is to continue exploring life's learning curve.

Contact [cary@conqueroo.com](mailto:cary@conqueroo.com)

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# JAN SMITH

## *Her Bridge Music Foundation Funds Career Dreams*

Atlanta, GA, native Jan Smith and her generous foundation co-founder, Jim Ramsey, recently created a unique opportunity for ambitious artists who have more passion than money. Their Bridge Music Foundation ([bridgemusicfoundation.org](http://bridgemusicfoundation.org)) was created in part as a reaction to what Smith has seen in over two decades as a vocal coach and studio owner, what she describes as artists being "raped and pillaged" by unscrupulous managers and other opportunists.

Any "legitimate" band or individual may apply to the not-for-profit foundation on the BMF website ([bridgemusicfoundation.org](http://bridgemusicfoundation.org)). There are a few basic requirements, such as the applicant must be a U.S. citizen without any felony convictions. Pop, country, alternative, hip-hop/urban and rock performers are encouraged to apply. "We are definitely non-genre-specific," Smith states. "Depending on the artists' goals, and specific needs, the foundation will consider providing them with equipment, coaching, instruction, tour support, whatever is needed to advance their career."

While the foundation provides a number of development resources for musicians and artists, what Smith is most emphatic about is the relationship with Joel A. Katz Music & Entertainment Business Program at Kennesaw State University in the state of Georgia. This partnership enables enrollees to study the business and finance necessities of surviving and thriving in the music industry. "It is unfortunate that so many artists declare bankruptcy," she says. "So many artists are taken advantage of, or simply run dry of financial support."

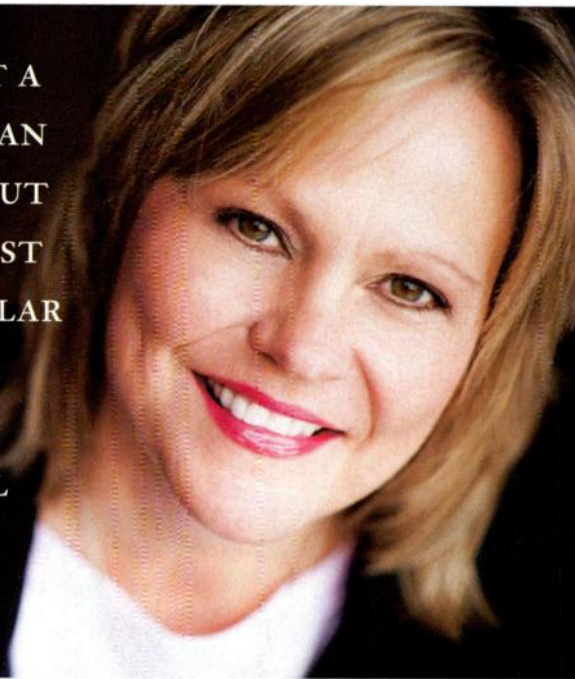
Her carefully chosen board of directors includes musicians and industry professionals. The board selects the recipients, while Smith stays out of that process. "I work with the artists directly, and we don't want there to be any conflict of interest." She adds that the board is composed of "people who genuinely love music and have resources. This gives them a meaningful way to support the music."

Recipients have no obligation to repay their benefactors or sign any deal with any individual or label. "What we hope and encourage is that those who benefit from the foundation will pay it forward. The music industry is a big bank, and hopefully some of our artists will have that opportunity."

BMF co-founder Jim Ramsey is a philanthropist and music lover who has been very successful in commercial real estate in Atlanta. Smith describes the event that inspired Ramsey for the foundation: "Jim was on a goose hunt in North Dakota with pals a few years back and the hunting guide's fiancé was performing at the lodge. She had a dream of going to Nashville to pursue her career, and Jim recognized how many more people there must be out there with a similar dream, but not the resources."

Not long after, the aspiring entertainer showed up at Smith's office, and brainstorming began. Smith describes the initial fundraising gala, held earlier this year at the St. Regis Hotel in Atlanta, as a "tremendously successful, big upscale event." With enthusiastic attendance from Atlanta's growing ranks of "music industry and corporate big-wigs" lending their substantial support, financially and with the offer of goods and services to be donated to applicants, the ball was rolling. Corporate sponsors have also been recruited.

"THIS IS NOT JUST A SITUATION WHERE AN ARTIST IS SIMPLY CUT A CHECK. THEY MUST EXPRESS A PARTICULAR NEED AND HOW [FUNDS FROM OUR FOUNDATION] WILL LIKELY ADVANCE THEIR CAREER."



Because the program was so recently created, the board of directors is still soliciting applicants and working out the deals. While its hub is clearly Atlanta and the Southeast currently, Smith hopes to see artists worldwide benefiting eventually. "We are getting requests from China, New Zealand, all over the place." Currently, the foundation is able to provide services such as coaching, equipment and other goods and services to basically anyone in the U.S.

While much of BMF's intent may sound too good to be true, "This is not just a situation where an artist is simply cut a check. They must express a particular need and how [funds from our foundation] will likely advance their career," Smith explains. While the application process does not judge talent in a traditional sense, there must be evidence of a legitimate attempt at a career in the music industry—in other words, hobbyists need not apply.

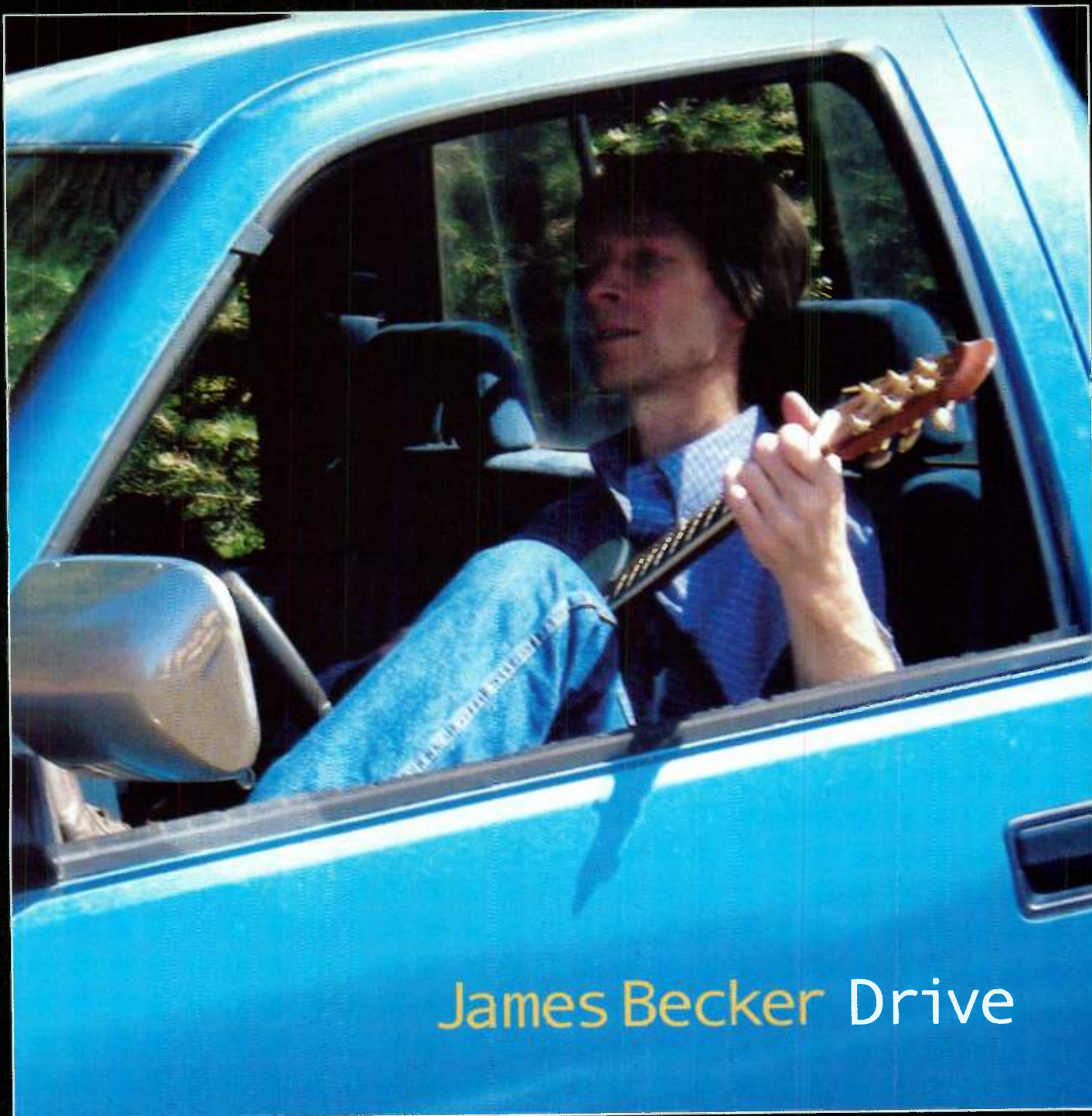
"In my studio and with coaching, I was concerned that business might fall off in this time of recession and I might have to let some staff go, which I hated to think about," says Smith. "But our business has grown. In this time of need, artists and entertainment are a basic necessity. People need hope. And they need to create, especially if they don't have anything else."

Smith, who has worked with Justin Bieber, Usher, Rob Thomas and TLC, among others, was inducted into the Georgia Music Hall of Fame last month. She is a former president of the Atlanta chapter of the National Association of Recording Arts and Sciences.

Contact Bobbie Cowan Public Relations, 818-980-2372, [bobbiecowan@roadrunner.com](mailto:bobbiecowan@roadrunner.com)

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## CD REVIEWS

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



**Feist**  
*Metals*  
Cherrytree / Interscope

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Producers:** Various

**Top Cuts:** "Cicadas and Gulls," "Bittersweet Melodies," "Undiscovered First"

**Summary:** There's a subtle complexity which reveals itself upon repeated plays that makes Feist's third album thoroughly delectable. While the pixieish Canuck's dulcet tones provide the balm that will surely soothe the listener's earthly woes, it's the unexpected compositional anomalies that prove the disc's ultimate worth. But will their quirky hiccups, luscious beats and surrealistic instrumental delights infect your subconscious as you fall asleep or will you lose consciousness before the album's sublime beauty can have a chance to influence your dreams?

—Andy Kaufmann



**Boots Electric**  
*Honkey Kong*  
Dangerbird Records

① ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

**Producer:** Tony Hoffer

**Top Cuts:** "Boots Electric Theme," "Love You All the Thyme"

**Summary:** Jesse Hughes, the woo-hooing king of the falsetto from the fantastic Queens of the Stone Age offshoot Eagles of Death Metal, now has a new release on his own as Boots Electric. Unfortunately, he has taken a turn toward electronica and away from his base of performing super-cool original music to do something different, which just doesn't work. Despite guest artists including Josh Homme, and co-writing and collaborating with Money Mark (Beastie Boys), *Honkey Kong* does not have a kick, and does not pack much of a punch.

—Brett Bush



**Forrest Day**  
*Forrest Day*  
Ninth Street Opus

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Producer:** Forrest Day

**Top Cuts:** "Sleepwalk," "Baby Shoe"

**Summary:** This is one of those alternative rock acts that truly define the term. Bandleader Day and his crew are all over the map here, with a stunning debut that is a meaty stew of punk, pop, hip-hop, jazz and ska. The saxophonist-vocalist frontman spews whimsical stream-of-consciousness diatribes on everything from corporate greed ("Hoarders") to job dissatisfaction ("Assholes") with rapid fire wit and abandon. Imagine if Cake and Tom Waits decided to go into cahoots together. This quintet have an original sound that may be familiar to modern ears while remaining rare and fresh at the same time.

—Eric A. Harabadian



**Freestyle Fellowship**  
*The Promise*  
Decon

① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Producers:** Various

**Top Cuts:** "We Are," "Ambassadors"

**Summary:** If L.A.'s underground hip-hop scene had a supergroup, then historically and currently it would be the Freestyle Fellowship. Even if the average consumer doesn't know the importance of where they're from—a weekly cipher named Project Blowed, the place that gave us the Black Eyed Peas, among others—you can certainly get hip to where they're at: reunited and feeling so good. And by good we don't mean happy. No, Acelalone, Myka 9, P.E.A.C.E., Self Jupiter and DJ Kiilu Grand are letting the gripes rip, and let us confirm they're in rare form, and each true to his own unique flow.

—Daniel Siwek



**Katy B**  
*On A Mission*  
Columbia Records

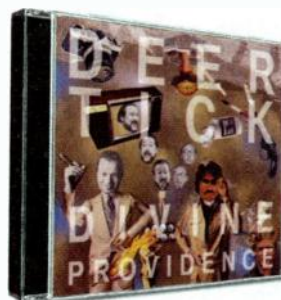
① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Producers:** Geenus, Zinc

**Top Cuts:** "Disappear," "Hard to Get," "Lights On," "Power On Me"

**Summary:** Katy B's memorable debut establishes her as a powerful dance-house-pop presence, with a sprinkle of dub-step and R&B. *On A Mission* continuously pleases, shifting from the international club scene to hook-laden, urban pop tracks, all sewn together by her soulful voice. "Lights On" sets the nightclub vibe, showcasing her sassiness and lyrical charm. Hip-hop-esque bass lines in "Disappear" introduce her urban side, while "Hard to Get" blends Latin-jazz horns with a funky house beat and playful vocals. Never over-singing, Katy B is a breath of fresh air for the pop world.

—Mira Abas



**Deer Tick**  
*Divine Providence*  
Partisan Records

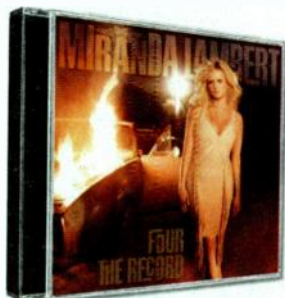
① ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Producers:** Adam Landry, Justin Collins

**Top Cuts:** "Funny Word," "Clownin' Around," "Something to Brag About"

**Summary:** Turning away from the country-folk inflected sound they've cut their teeth on, this fivesome expand upon their iconoclastic catalog with a more rock-oriented, subtly diverse entry that should make Rhode Island proud. Ranging from poppy quirk to flat out punk, every track scores, dishing out classy lyrics and infectious rhythms in spades. Both accessible and challenging, this CD is as much for the unwashed masses as the musical elitist. If Deer Tick's evangelicals approve of their stylistic shift, the rest of the country may follow suit.

—Andy Kaufmann



**Miranda Lambert**  
*"Four the Record"*  
RCA Records - Nashville

① ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

**Producer:** Frank Liddell

**Top Cuts:** "Easy Living," "Fine Tune," "Safe"

**Summary:** Lambert's fourth album is an eclectic mix of country, with hints of rock and blues. The 25-year-old's vocal style is reminiscent of a young Janis Joplin. Her rhythm section lays a solid foundation for heartfelt vocals delivered in a genuine way. The recurring theme of heartbreak and the quest for a knight in shining armor set the tone for this release. While there are a few standouts, the tracks tend to run together—one slow song follows another, leaving the listener to anticipate a more uptempo track to keep the appetite whetted. Perhaps fans find it worth the wait.

—Boyd Baumgartner



**Alice Cooper**  
*Welcome 2 My Nightmare*  
Universal Music Enterprises

① ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

**Producer:** Bob Ezrin

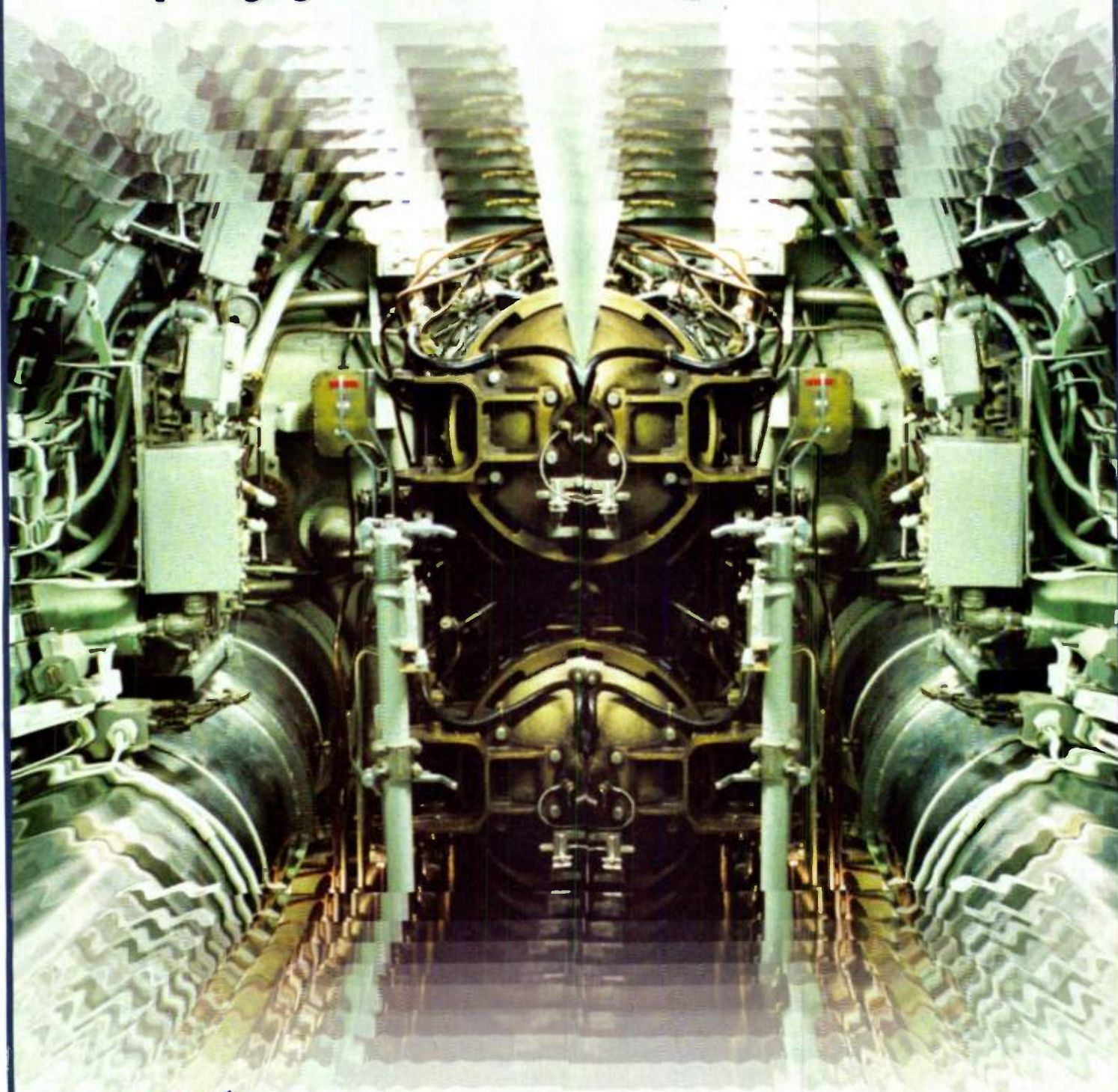
**Top Cuts:** "Caffeine," "Runaway Train," "I'll Bite Your Face Off"

**Summary:** This Halloween, there is no question who the real Prince of Darkness is. Bela Lugosi? Dead. Ozzy? Maybe next year. With this sequel, the Coop reigns in blood. Plenty of name-dropping to be had: Ke\$ha and Rob Zombie for starters, but it's the returning alumni that thrill us: Bob Ezrin, Dennis Dunaway, Michael Bruce and Neil Smith are back, along with axemen Steve Hunter and Dick Wagner (who contribute an instant classic that would have felt at home on *Lace and Whiskey*). The problems? Auto-tune, and sonically it's as disjointed as cold, cold Ethyl.

—Daniel Siwek



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## NEW MUSIC CRITIQUES

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 next page.



### Noah Gundersen

Contact: daniel@headabovewatersongs.com  
Web: noahgundersen.bandcamp.com  
Seeking: Management, Booking  
Style: Americana, Folk, Indie  
A Username: noahgundersen

Extremely engaging and intriguing only begins to describe this artist, whose stark, confessional recordings draw superior effect from a stripped down set of tools. On "David," "Fire" and "Nashville" it's just the singer-guitarist accompanied mainly by sister Abbey's violin and voice, exploring themes of inadequacy, freedom and loss with a vividness and vigor that is powerful, soul-baring and absolutely believable. The authenticity and pervading sadness make Gundersen a great fit with acts like Mumford & Sons, Ryan Adams and Devil Makes 3.

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

SCORE: 9.0



### Pat Hull

Contact: pathullmusic@gmail.com  
Web: pathull.bandcamp.com  
Seeking: Publicity  
Style: Singer-Songwriter  
A Username: phull11

The disarmingly high-pitched voices of Pat Hull and cohort Michael Chinworth achieve the most haunting, absorbing results. "My Flame" epitomizes Hull's work; spare, soulful, bone simple yet warm, gentle and gorgeous, the song's unplugged simplicity is a thing of beauty. An adroit fingerpicking guitarist as well as a catchy song-writer, Hull varies his tempos and tunings to subtly imbue his recordings with drama, as in the blue, elegaic "Portraits," a dark lullaby with strong changes. This Brooklyn-based artist is well worth checking out.

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

SCORE: 9.0



### Lee MacDougall

Contact: Sharon Weisz, w3pr@yahoo.com  
Web: leemacdougallmusic.com  
Seeking: Label, Booking, Film/TV  
Style: Indie, Pop, Rock  
A Username: leemacdougall

MacDougall seems blessed with a natural sense of melody, an abiding musicality that makes him so engaging. Though his recordings could use a final EQ polish, the theatrical "Joanna" and especially "The Star Hotel" are crafty and showcase a bright, Brit-accented voice that packs a striking falsetto flair when necessary. The latter song is his most winning tune, a full-band acoustic-guitar-driven workout with an irresistible hook, while the spare, affecting, drumless "She" cries out for an appropriate Film/TV placement.

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

SCORE: 8.2



### Just Off Turner

Contact: Mgr - info@justoffturner.com  
Web: justoffturner.com  
Seeking: Film/TV, Mgmt, Label, Distr.  
Style: Pop/Rock  
A Username: justoffturner

Bryan Mounce and company opt for restraint and melody over edginess and clutter. "Waiting on the Strength" has a clear, clean production scheme sans cymbals. "Faces" showcases a thoughtful, reflective lyric and adept bass work. The quite catchy "Lines of Love" is the band's best, as a distorted guitar lends an Audioslave effect. Though the keys lack chops, they add interest via subtle electro sounds. Led by Mounce's appealing voice, this is a promising band with a commercial ear, that could get an energy boost from a second, more aggressive guitarist.

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

SCORE: 8.0



### Thunderdikk

Contact: thunderdikk@gmail.com  
Web: thunderdikk  
Seeking: Booking, Film/TV/Game, Distr.  
Style: Sleaze Rock  
A Username: thundersleaze

Oversexed, over-the-top and out for a good time, the self-touted "Last Living Rock Band" conjure up a whirlwind of bad-ass cock-rock, propelled by high-calibre musicianship that makes their big-chorus tunes, including "Magnum Love," "I Am the Thunder Fucker," and "Bra Off Party On," quite entertaining. Kiss, Motley Crue, even the Dictators, are lurking in every grunt, guitar solo and booming drum-fill on tracks whose superior clarity allows swingin' richard frontman Dikk Thunder to be heard loud and clear. Look out, Steel Panther!

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

SCORE: 8.0



### Dirtfoot

Contact: J. Brattie 318-560-1466  
Web: dirtfoot.com  
Seeking: Label, Promotion, Publicist  
Style: Gypsy Punk Country Grumble Boogie/Alt Country/Americana/Folk Rock  
A Username: dirtfootband

Straight outta Shreveport, LA, this Sunorthodoxed outfit makes a free-wheeling, full-tilt racket, complete with sax, banjo, xylophone and even some pots 'n pans in its concept album, recorded live at a correctional facility. Despite the rag-tag appearance of the band, there's a savvy, well-rehearsed vision and dexterous musicianship at work in songs like "No Good Man," "Cast My Plans" and "Entertain Me," whose tricky time signature changes are handled with ease. This is an act that could be of interest to an out-there label like Ipecac Records.

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

SCORE: 7.8



## Abica



**Contact:** abicamanagement@hotmail.com  
**Web:** facebook.com/pages/ABi  
 CA/92230002928  
**Seeking:** Label, Booking, Film/TV  
**Style:** Hip-Hop/Rap/Rock  
**A Username:** abica

Channeling classic Limp Bizkit, Linkin Park, Korn and Papa Roach, Chicago-based Abica have put together some very credible rap-rock recordings, spearheaded by agile frontmen Tac and Hash. "Numb" is distinctive for its eerie, atmospheric intro. "Tell Us Why" has electronic elements that make it a standout, and the Matrix-like opening of "Gave 'Em a Reason" is one reason why the track might be the band's best, along with its solo guitar thread and a chanted lyric that seems tailor-made for a grand WWE entrance.

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

SCORE: 7.6



## Mike Stocksedale

**Contact:** searchingforseptember@yahoo.com  
**Web:** mikestocksdale.com  
**Seeking:** Label, Mgmt, Film/TV  
**Style:** Americana, Roots  
**A Username:** mstocksd

Aided by expertly low-key, high-touch players, Stocksedale's amiable persona rings clear on "All Right" as a tasty organ wafts through like a warm breeze. His philosophical side emerges on "Own My Soul" where he duets with a female without whom he "can't quite make it alone." The artist's latent bluesiness blossoms on "Everybody I Know"; and though his clean voice is not tailor-made for the roadhouse, his louder full-band arrangement (lap steel, crisp drums and perfectly treated cymbals) is effective, suggesting that Stocksedale is an engaging live act.

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

SCORE: 7.6

## Camille Bloom



**Contact:** wendy@hellowendy.com  
**Web:** camillebloom.com  
**Seeking:** Film/TV, Booking, Distr, Mgmt  
**Style:** Folk, Indie, Rock  
**A Username:** cambloom

Seattle's Camille Bloom takes an aggressive stance in her music, maximizing the effect of her confrontational lyrics with a strong, nimble voice that can go deep and resonant. Personal and passionately delivered are "Just Because I'm A Friend," "Here You Come Again" and "Top of My Game?"; each is pristinely recorded and suffused with just the right amount of cello and female backup vocals. Bloom's personal, art-rock material is not overtly commercial, but will likely be a burst of fresh air for listeners who want to be challenged.

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

SCORE: 7.6



## Micah tha Prince

**Contact:** 704-421-4828, yc\_talent@yahoo.com  
**Web:** micahthaprince.com/epk  
**Seeking:** Label, Film/TV, Distr.  
**Style:** Pop, R&B, Rock  
**A Username:** micahthaprince

Charlotte, NC (by way of S. Africa) artist Micah tha Prince threads his "Heartbeat" with a most effective combo of trilling piano and marching snaredrum. His high, lilting plea makes clever use of Auto-tune with a distinct Michael Jackson flourish. If only the track went somewhere—instead, "Heartbeat" remains static, it flatlines, never grows. We hear hit potential, however, in "Classy Girl," a ditty that adds a second vocal to differentiate the hook from the verse and shows Micah is an artist that a savvy producer could groom for heart-throb success.

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

SCORE: 7.6

## Ne' Richa



**Contact:** 347-770-4552, liteshadoproductions@gmail.com  
**Web:** www.nericha.net  
**Seeking:** Label, Mgmt, Film/TV  
**Style:** Hip-Hop  
**A Username:** liteshado

Pairing a heavy underground vibe with a nod to the mainstream hook game, Natalie Richmond has a volatile vision and she sticks to it tenaciously. Unfortunately, while her multilayered, sexy-swagger vocal-spit generates impressive heat, there's little light—or coherent message. On each song ("Dollar," "I Ain't Yo Ex," "Hide & Seek") the artist's dense thicket of words frustrates any attempt to comprehend it. Perhaps she could entice a guest singer to provide a catchy vocal and, like Eminem, limit her own passionate raps to a less-is-more role.

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

SCORE: 7.4



## Terminal VI

**Contact:** info@terminalvi.com  
**Web:** terminalvi.com  
**Seeking:** Booking, Film/TV  
**Style:** Rock  
**A Username:** terminalvi

Demonstrating an arena rock vision, Terminal VI have more chops than most bands could hope for but less songwriting finesse than is needed to make it all gel. "Today," "Alone" and the heartfelt "Sign" are all deftly recorded and expertly performed—the bassist and drummer are particularly stellar. Frontman Ben Thompkins' voice has a Sting/Peter Gabriel quality that works well for this progish material, which indulges in tricky time-changes. However, all the musical skill in the world will not make this project bear fruit unless the material is upgraded.

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

SCORE: 7.0

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## The Swaggerin' Growlers

*The Middle East, Upstairs*  
Cambridge, MA

**Contact:** Jonny Swagger, 603-498-5317,  
jonny@thuglygoose.com

**Web:** theswaggeringrowlers.com

**The Players:** Matt Cost, bass; Jonny Swagger, guitar, vocals; Chestnut Perna, drums; Ryan Coomey, accordion; Ethan Rubin, violin.

**A Username:** jonnyswagger

**Material:** If a frown has got you down, the aptly named Swaggerin' Growlers may be the cure for what ails you. Brimming with punk bombast, this streetwise five are more interested in pouring rhetorical gasoline on the stage and watching it burn than in designing multilayered compositions that explore a broad range of feelings, filling their time with songs about drinking and relationships gone awry. The lone twist to their well-tread formula is the insertion of accordion and violin; essentially, you've got Dropkick Murphys with folk music in place of an Irish hook.

**Musicianship:** Technically speaking, the element needing the most work is Jonny Swagger's hooky vocals. Ethan Rubin's violin strumming gets lost in the mix, despite the visual appeal of his power Mohawk. Ryan Coomey's accordion, though, is tasty while the bass and drums amply fill the room. Ultimately, the band's focus is on live-for-the-moment overindulgence rather than showy, naval gazing technique.

**Performance:** When it came to partying, these boys meant business. As they galloped about, the sheer joy in their performance was undeniable. Swagger's rambling and largely unintelligible dialogue was peculiarly effective and the band invited an admirable level of familiarity with the audience, interacting with them as much



**The Swaggerin' Growlers:** Dropkick Murphys with folk music in place of an Irish hook.

as possible. The final number became a free-for-all as their fans raucously pillaged the stage.

**Summary:** The Swaggerin' Growlers possess one fatal flaw—there just isn't much variety to their songs and one listen tells you everything you need to know. Still, there's value in the

punk ethos of not giving a shit. Judging by the audience's appreciative response, maybe raw enthusiasm is all that's ultimately needed to make great music. These rabble-rousers just want to show the world a good time, if only you'll let them.

—Andy Kaufmann

## Mind the Gap

*The Bootleg Theater*  
Los Angeles, CA

**Contact:** Kim Koury, Spin PR, 310-497-6324

**Web:** mindthegapsound.com

**The Players:** Greg Cahn, vocals; Ozzy Doniz, rhythm guitar, bass; Ruwanga Samanth, keyboards, beats; Alex Yang, lead guitar.

**A Username:** mindthegapsound

**Material:** Hailing from the heart of rock & roll, these Cleveland kids have made Southern California their home, and are beginning to make a name for themselves as well. Though the music's style varies from beach-and-sun fun to darker electronic beats, with at times a "world music" influence, the band members have created a unified and memorable sound that can take you from your morning coffee to an all-night dance party.

**Musicianship:** Who else but Greg Cahn can effectively go from sounding like Jack Johnson in one breath to Thom Yorke in the next? To be frank, though the beachy songs are relaxing and sweet, the band's true power comes through when they enlist the help of Ruwanga Samanth and his beats. Fans of Muse, One Republic and Incubus might want to check this band out, and start with "Once You Leave," and "Fall," two should-be hits off of their current album, *The Good Fight*.



**Mind the Gap:** A well-crafted in-depth set that keeps the audience engaged throughout.

**Performance:** The ethnic make-up of this band may have been an indication of what was to come. Spanish flamenco, Jamaican ska, Asian beats, all very subtly delivered, with rock music at the core. Doniz and Yang provided the perfect harmonies to Greg Cahn, who brought the audience into his crazy, inspired world. And Ruwanga Samanth took that world to another level, a level this band should experiment with and push even further.

**Summary:** Often you hear a set and some songs are hits, some are misses. What is truly impressive about Mind the Gap is that each song has a distinct personality; there is layering and depth and unexpected nuance. When an entire set can consistently keep a new listener's attention, there is something special.

—Paula Muñoz

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## TimPermanent

Molly Malone's  
West Hollywood, CA

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

**Web:** facebook.com/timpermanentmusic

**The Players:** TimPermanent, vocals, guitar, music production.

**A Username:** timpermanent

**Material:** TimPermanent's music is a dance party, a theatrical production and an intimate storytelling session, all wrapped into a relevant pop-electronica sound with refreshing melody and lyricism. The songs explore the art of electronic sounds with a tasteful approach, pleasing the mind and the body of the listener, reminding that they are not mutually exclusive. The combination of creative musical choices, lyricism and vocal ability summon comparison to pioneers like the Eurythmics (especially tracks like "Black and White") and would fit well in a playlist with Madonna or Lady Gaga. He also shows head-bopping hip-hop awareness on "Asymmetrical" and then appears a Cat Stevens singer-songwriter-poet holding a guitar with "In the Dark." Surprisingly, it all actually makes sense together and carves out a true sense of ownership over the material.

**Musicianship:** This artist's voice is strong and clear. Most of the music surrounding TimPermanent's live vocal is created by the artist himself behind the scenes, and shows a good sense of song crafting and pop sensibility. Although much of the music is bass-thumping "house"-ish music, there is lovely use of melody and tasty thematic sound choices for those who like to pay attention. To calm any doubts about being a songwriter and musician first, he does a fine job of accompanying himself on the guitar.



**TimPermanent:** A mix of organic expression with digital hipness.

**Performance:** Permanent is clearly a veteran of the stage. From the opening moments of the first song, "Dance Floor Lost," he made it apparent that the audience was in good hands. Three video screens of various sizes helped to fill out the stage, and were used well to complement the mood of the music but not distract from the singer himself. The singer's voice, mixed well with the electronic music and proper effect, was clearly his own and showed passion, vulnerability and honesty. As a versatile showman, Permanent ditched the house music for a song and picked up a guitar, allowing for extreme intimacy when unexpectedly the sound cut out mid-song. He

didn't miss a beat, and brought the audience in further with his comfort and strength.

Going from strobe lights to coffee house and keeping the audience with you is no small feat. This performer did it with apparent ease.

**Summary:** TimPermanent brings a complete entertainment experience with charisma and passion. His music mixes organic expression with digital hipness. It's clear that his path is continually moving upward with some large stages in his near future. His audience is loyal, excited and should be growing fast.

—Tim Reid, Jr.

## Crooks

Pine Street Station  
Austin, TX

**Contact:** crookscountry@gmail.com;

contact@crookscountry.com

**Web:** crookscountry.com

**The Players:** Josh Mazour, vocals, guitar; Sam Alberts, vocals, guitar, trumpet, mandolin, banjo, harmonica, piano; Rob Bacak, drums; Andrew Vanvoorhees, upright bass.

**A Username:** crooks

**Material:** In the independent spirit of Texas rebels, Crooks refuse to play aught but their own outlaw country songs. The spirited yet moody quartet shift from foot-stomping, jug-thumping boot scooters to head-hanging, watery-eyed heart hitters without ever breaking the traditional mold. But don't underestimate the group's grit; this is not the radio-friendly politically correct country of Clear Channel. Their tunes proudly sport drunken vigilante themes, threatening to pull a knife or kick dirt in your eye with a scuffed old boot at any moment. Crooks also relish the thought that cheap beer is underrated, and make no bones about the fact that the band revels, quite literally, in their alcoholism.

**Musicianship:** Straightforward country music doesn't lend itself to showy guitar theatrics or virtuosic flailings. The genre also flips the bird to unconventional chord changes and "creative" progressions. The band take pride in bringing country's untainted, raw roots to the surface. However, this doesn't mean that sloppiness or mediocrity are allowed to creep



**Crooks:** Country beats, drunken outlaw themes and a Texas-sized chip on their collective shoulder.

in. On the contrary, the players take Texas-sized pride in their skills. Mazour's vocals may twang and slide, but always hit the pure tone center. Rhythms are steady and driving, and Vanvoorhees' upright bass thumps confidently. Alberts displays the most musical ability, soloing melodically on various instruments and backing Mazour in perfect harmony.

**Performance:** Crooks are about down-home dirty tunes, not Hollywood flash. The band's performance was muted by some standards, and it gave the impression of being a rural dancehall band. Vanvoorhees was the most enthusiastic, stomping his bare feet on the wooden stage and dancing around his upright bass. Mazour joined in the swaying and swinging, but his antics were far from the thrashy showboating of most

frontmen. Alberts seemed as if his drink had soured in his belly, throwing sullen looks at the crowd as he sulked on his corner of the stage. The audience, however, ate it up, and the band had a sizeable audience by the end of the three-hour set.

**Summary:** Hailed by MTV and Daytrotter, and on the verge of releasing an independent LP, Crooks are poised to peel out of their hometown in a cloud of Hemi exhaust and rattling beer cans. With straightforward country beats, drunken outlaw themes and a Texas-sized chip on their collective shoulder, Crooks' shows are a good ol' time by any measure.

—Sarah Whited



## Rachel Sierra

Harvelle's  
Santa Monica, CA

Contact: info@xactproduction.com

Web: xactproduction.com/artists/rachelsierra

The Players: Rachel Sierra, vocals; Sean Erickson, bass; Conrad Bauer, guitar; Blair Shotts, drums; Blaine McGurty, keys.

A Username: rachelsierra

**Material:** If Christina Aguilera and Gwen Stefani melted into one, Rachel Sierra would still blow the pop star hybrid out of the water. Sierra's got soul, she's got power, and she funnels it all through song, bringing together the essence of blues, pop, rock and disco-funk.

The performer showcases her sultry vocals in "Hypnotize" and channels her ability to dive deeper into the lyrical pool with "In Search of A Sink." Taking a modern approach to rock & roll and soul influences of the '60s and '70s, Sierra brings depth to today's commercial template.

**Musicianship:** Sierra's vocals embody rock & roll as her seductive tone commands attention without strain. Whether singing her ballad "Love is Real" or belting out her rock infused "Move," Sierra never loses momentum. To add fuel to her fiery stage presence, she surrounds herself with a band of talented musicians, each bringing swagger to the stage with heavy drums, funky bass lines and gritty guitar riffs.

**Performance:** The lights dimmed, the band began to play, but there was no sign of Sierra in the venue that lacked a backstage. From the front of the bar, in walked the tiny, but energetic



Rachel Sierra: Soulful music influenced by '60s and '70s rock & roll.

lead singer, immediately setting the mood. She swore the first song was just a warm-up, but the adrenaline was hard to control. Everyone kept their eyes on the stage while each song built upon the intensity of the last.

The chemistry of the group was intoxicating, as every member played off one another's obvious adoration for their craft. The set ended with a surprise mash-up of Sierra's original song "Good Time" and Wiz Kalifa's "Black and Yellow"—adding an old school flavor to a well known radio hit.

**Summary:** Rachel Sierra was born to rock, and she makes it clear that there is no better music than that which comes from the soul. No doubt her stage presence can lure a crowd, but it's her talent, passion and soul that will have any crowd thanking themselves for coming out to see her perform, even on a Monday night.

—Allegra Azzopardi

## Kawehi

Bar Pico  
Santa Monica, CA

Contact: ihewak@mac.com, 626-808-8271

Web: kawehi.com; facebook.com/kawehitom

The Players: Kawehi, vocals, guitar, ukulele.

A Username: kawehi

**Material:** Catching this singer-songwriter's performance is a lot like finding a buried treasure. Originally from Hawaii, Kawehi (the "w" is pronounced like a "v") brings the island to her music. Like a beautiful tropical sunset, her songs are warm, soothing and surprisingly intimate. The subject matter varies from love found and lost to observations of life in general. Musically, her material has a jazz-like swing quality that gives it an uplifting lift. This is an artist who has found a unique voice that is not only engaging and compelling, it's truly her own.

**Musicianship:** The most notable thing about Kawehi is her voice. Soft, sweet and brimming with emotion, it easily draws listeners into her stories. In fact, you actually feel as if they're "your" stories, and she's singing about you. Her guitar work appears simple, but is complex with rhythms that propel the music and seamlessly blend with her vocal melodies. Kawehi also employs a ukulele for that "true island" effect. Indeed, it would have seemed perfectly natural if a kalua pig were brought in from stage right, along with a bowl of poi, and the audience enjoyed a luau during the show.

**Performance:** This performer immediately connected with her audience. Friendly, un-assuming and utterly endearing, she was charm personified. At ease with herself and her art, she made every



Kawehi: Soft, sweet and brimming with emotion, she easily draws listeners into her stories.

person in the venue—including the bartender, who repeatedly shouted encouragements—feel as if they were her closest friends. There was only one problem with her performance. It ended way too soon. This artist left you wanting more... much more.

**Summary:** Kawehi is a real find, and has a bright future as a singer-songwriter. Her album, *Songs*

*From My Apartment*, doesn't quite capture her complete essence but, rather, only gives a hint of it. To totally get the Kawehi experience, you must witness a live show. In that setting she's not only incredibly talented, she's also a shining star that will bring light to your life.

—Bernard Baur



## Twenty7

The Viper Room  
W. Hollywood, CA

**Contact:** Derya Gurbuz, deryagurbuz@gmail.com, 213-804-4045  
**Web:** bandtwenty7.com

**The Players:** Okan Sarli, vocals, bass; Volkan Barut, darbuka, percussion; David McCullough, drums; Baris Parildar, guitars; Emir Isilay, synth, keyboards.

**A Username:** twenty7

**Material:** The music of Twenty7 ranks with the best of melodic, dramatic and passionate rock & roll. The core of the band are originally from Turkey, and the sound is a compromise of powerful Western rock and delicate Eastern melody and rhythm. With songs like "Dream Catcher," Twenty7 clearly show their Turkish roots, while hinting of the Doors with an open, spacey, spoken-word section. This, like other songs, takes the listener on a journey with distinct peaks and valleys. In "Valley of Fire" and "Fall on You" the mood is epic, militaristic at times, and capable of lighting up an arena with the likes of U2, Queen or Muse. Twenty7 master the rock ballad with "Glowing in the Dark"—complete with a warm, weeping guitar solo, and aren't afraid to bring out a disco beat, synth-clav and a funky wah on the guitar for "No Chemical Love" to get the head bopping and the legs bending at the knee.

**Musicianship:** Starting with the drums, David McCullough makes the multi-cultural, multi-rhythmic material seem completely natural, and holds the beat with ease and comfort. Volkan Barut adds some ethnic flavor with percussion instruments, and shines by himself to kick off a jam between guitar player Baris Parildar (sitting in for Murat Arkan) and keyboard player Emir Isilay on "Papatya." The playing ability is sure to make any "serious" musician nod approvingly,



**Twenty7:** A world-class act that take listeners on a journey with distinct peaks and valleys.

while all others dance or stare with smiles or jaws dropped. Finally, frontman bass player-vocalist Okan Sarli is immaculate with the screaming higher melodic lines, and his multitasking with the bass would make Sting proud. He is a rock singer who ranks with the best of them, and they all are among the best at what they do.

**Performance:** This show transformed the small, intimate Viper Room into a London (or perhaps Istanbul) arena. Sarli was captivating up front, pouring his heart out, dancing and flopping around the tight space with awareness and control. Behind Sarli, McCullough was the perfect image of a rock & roll drummer. Both Sarli and McCullough ended the set shirtless, and were definitely the most active physically. Although the

others weren't drawing much physical attention, the music was so spot-on that they all seemed to present their true selves on stage together. Nothing was forced or contrived, and the energy of the music was impossible to reject

**Summary:** Twenty7 are a world-class act, and prove this with the ability to make a small club like The Viper Room feel like an arena. Every element of a good rock show is present in the production, plus the intrigue of multicultural musical themes, and multilingual lyrics. The band and the music are a joy to experience.

—Tim Reid, Jr.

## SXO

CIA  
N. Hollywood, CA

**Contact:** jrose79@gmail.com  
**Web:** sonicbids.com/sxo

**The Players:** Jamie Rose, vocals, guitar; Paul Michlik, drums.

**A Username:** sxo

**Material:** Traveling down the West Coast from Seattle, WA, SXO carry echoes of the infamous grunge scene in the trunk of their car. These are gritty, angst-filled songs with slight hints of electronica thrown randomly into the mix. With strong '90s garage rock influences, SXO attempt to make it their own with a subtle touch of programming.

**Musicianship:** SXO does a great job in setting a dark and ominous tone; however, there isn't an aspect in the duo's musicianship that truly stands out. The drums are loud and the guitar is dirty, as you would expect from any garage rock band. Rose conjures up the Riot Grrrl persona with strong vocals and an electric guitar in hand, while Michlik generates volume behind her. His samples are sparse, but seem cleverly positioned to prevent each song from sounding too much like the next. It is almost as if the Kills were placed in a time machine and sent into the '90s without much focus or experience.

**Performance:** Since the acts on this evening's bill represented a number of genres, the venue



**SXO:** Grunge based, angst-filled material with '90s garage rock influence.

held what seemed to be a tough crowd to please, mostly locals and friends of the other bands. It took SXO a few songs to get warmed up, but their confidence grew gradually throughout the set. Rose was forced to entertain outside her element during some minor technical difficulties. However, she found a way to cut through the awkwardness by joking about SXO's adventures traveling in their Ford Escort "tour bus." Though she didn't appear extremely comfortable conversing between songs, she surely enjoyed playing on stage, as did her musical counterpart, Michlik.

**Summary:** Clearly, this pair of young, developing musicians believe in their music and are determined to make it. By adding newer, less derivative material to their set, working harder on stage presence, and continuing to promote their music, SXO's natural appeal could draw a sizable fan base.

—Allegra Azzopardi





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E-mail: [composers.us@boosey.com](mailto:composers.us@boosey.com)  
Web: [www.boosey.com](http://www.boosey.com)  
How to Submit: no unsolicited material

#### BOURNE CO. MUSIC PUBLISHERS

5 W. 37th St.  
New York, NY 10018  
212-391-4300 Fax 212-391-4306  
E-mail: [bourne@bournemusic.com](mailto:bourne@bournemusic.com)  
Web: [www.bournemusic.com](http://www.bournemusic.com)  
Styles: entire music spectrum  
Published: Nat King Cole, Nas, the Rat Pack, Crazy Frog, Al Jolson, Rod Stewart, Barbra Streisand  
How to Submit: No unsolicited material

#### BRENTWOOD BENSON

Nashville, TN 37067  
800-846-7664 x 3318  
Web: [www.brentwoodbenson.com](http://www.brentwoodbenson.com)  
Styles: CCM, Gospel  
How to Submit: no unsolicited material

#### BUCKHORN

POB 120547  
Nashville, TN 37212-2105

Web: [www.buckhornmusic.com](http://www.buckhornmusic.com)

E-mail: [jwilkin@mac.com](mailto:jwilkin@mac.com)

Styles: Country, Gospel

How to Submit: no unsolicited material

#### BUG MUSIC, INC./ WINDSWEEP HOLDINGS, LLC

6100 Wilshire Blvd, Suite 1600  
Los Angeles, CA 90048  
323-969-0988 Fax 323-969-0968  
E-mail: [buginfo@bugmusic.com](mailto:buginfo@bugmusic.com)  
Web: [www.bugmusic.com](http://www.bugmusic.com)  
Contact: David Hirshland  
Styles: all styles  
Published: T-Bone Burnett, Snow Patrol, Ryan Adams, Wilco, Nick Cave & the Bad Seeds, Los Lobos, Iggy Pop, Pete Townshend, Spoon, the Guess Who, Talib Kweli, Calexico, Thievery Corporation, Corinne Bailey Rae, Jamie Foxx, M. Ward, Tegan and Sara, Sean Garrett, the Faint, Kings of Leon, Craig David, of Montreal, Lady Sovereign, John Prine, Ani DiFranco, Fischerspooner, the Estates of Willie Dixon, Muddy Waters, Stevie Ray Vaughan, Johnny Cash, Fred Ahlert, Del Shannon, Townes Van Zandt, Gram Parsons, Woody Guthrie, Badfinger.  
How to Submit: no unsolicited material

#### Additional locations:

347 W. 36th St., Ste. 1203  
New York, NY 10018  
212-643-0925 Fax 212-643-0897

33 Music Sq. W. Ste. 104B  
Nashville, TN 37203  
615-313-7676 Fax 615-313-7670

710 Berkeley Avenue  
Atlanta, GA 30318  
404-609-7064 Fax 404-609-7066

Unit 4, The Courtyard, Swan Centre  
Fishers Lane, Chiswick  
London, W4 1RX United Kingdom  
020-8996 5796 Fax 020 8996 5799

#### Bug Music GMBH

Adlzreiter Strasse 19  
80337 Munchen  
0-89-33-02 8979 Fax 0-89-33-08-9071

#### BUZZART ENTERPRISES, INC.

611 1/2 Ocean Park Blvd.  
Santa Monica, CA 90405  
310-392-3088  
E-mail: [info@buzzartinc.com](mailto:info@buzzartinc.com)  
Contact: Arthur Berggren  
Styles: adult contemporary  
How to Submit: no unsolicited material

#### CAL IV ENTERTAINMENT

Nashville, TN  
615-321-2700 Fax 615-321-3222  
Web: [www.cal4.com](http://www.cal4.com)  
Contact: Billy Lynn, VP Creative  
Styles: Country, Pop, Rock  
How to Submit: no unsolicited material

#### CARAT RECORDS

P.O. Box 12746  
Lahaina, HI 96761  
E-mail: [mail@thesongwriter.net](mailto:mail@thesongwriter.net)  
Web: [www.caratrecords.com](http://www.caratrecords.com),  
[www.abbeystjohn.com](http://www.abbeystjohn.com)  
Contact: Alvin "Abbey" Brazley  
Styles: pop, prog, rock, metal, R&B, hip-hop, folk, punk, classical, Hawaiian  
How to Submit: accepts unsolicited material. Call or e-mail first. Also does artist development & runs studio and label

#### CAPITOL MANAGEMENT GROUP

330 Franklin Road  
Brentwood, TN 37027-3282  
800-767-4984, 615-321-0600  
Fax 615-321-0182  
E-mail: [info@aimhighmusic.com](mailto:info@aimhighmusic.com)



Web: www.musicpublishernashville.com  
How to Submit: no unsolicited material

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

102 E. Pikes Peak, Ste. 200  
Colorado Springs, CO 80903  
719-632-0227 Fax 719-634-2274  
E-mail: rac@crfr.net  
Web: www.oldpants.com,  
www.newpants.com  
Contact: Robert Case  
How to Submit: unsolicited material accepted. Call before sending demos.

#### CENTURY MEDIA FAMILY

2323 W. El Segundo Blvd.  
Hawthorne, CA 90250  
323-305-7401  
Contact: Ashley Di Buduo  
E-mail: ashley@centurymedia.com  
Skype/Aim: ak4114vrck  
Note: Please note, new number!

#### CHANDOS MUSIC

(Also Hillgreen Music, Tortoise Music, Terrapin Publishing, Folklore Music)  
P.O. Box 7003  
Santa Monica, CA 90406  
310-451-0767 Fax 310-664-0767  
E-mail: info@folkloreproductions.com  
Web: www.folkloreproductions.com  
Styles: roots, folk  
How to Submit: no unsolicited material; industry inquiries only.

#### CHRISTMAS & HOLIDAY MUSIC

26642 Via Noveno  
Mission Viejo, CA 92691  
949-859-1615  
E-mail: justinwilde@christmas  
songs.com  
Web: www.christmassongs.com  
Contact: Justin Wilde  
Styles: Christmas, Hanukkah,  
Halloween and other holiday music only.  
How to Submit: unsolicited material accepted. NO MP3s. No phone calls.  
Check website for most current mailing address and submission guidelines before sending.

#### CHRYSLIS MUSIC GROUP

8447 Wilshire Blvd., Ste. 400  
Beverly Hills, CA 90211  
323-658-9125 Fax 323-658-8521  
E-mail: kennymac@chrysalismusic.com  
Web: www.chrysalismusicusa.com  
Contact: Kenny MacPherson,  
President; Scott Cresto, Sr. VP of Film  
& TV/A&R; Jamie Cerreta, VP of A&R;  
Dave Ayers, VP of A&R New York;  
David Stamm, VP of A&R, JR Lindsey,  
Sr. Dir. of Urban Music, A&R  
Styles: all styles  
Published: Thom Yorke, Outkast,  
Velvet Revolver, Ray LaMontagne,  
My Morning Jacket, Portishead, Black  
Rebel Motorcycle Club, Gnaris Barkley,  
TV on the Radio, Paul Oakenfold, Joe  
Henry, Joan As Policewoman, Kardinal,  
Mastodon, Secret Machines, Psapp,  
Roy Ayers, Kill Hannah, Motion City  
Soundtrack, Trey Bruce, Jamey Jaz, the  
Crusaders, Big Tank and more.  
How to Submit: no unsolicited material

#### Other locations:

11214 16th Ave. S.  
Nashville, TN 37212  
615-320-8616, 615-320-8615

15 West 26th St. 12th Fl.  
New York, NY 10010  
212-414-1832

#### COMPLETE MUSIC USA

Lipservices Music Publishing  
9 Prospect Park W., Ste. 14B  
Brooklyn, NY 11215  
718-989-1181  
E-mail: julie@lipservices.com  
Contact: Julie Lipsius  
How to Submit: no unsolicited material

#### COPPERFIELD MUSIC

1400 South St.  
Nashville, TN 37212  
615-726-3100 Fax 615-726-3172  
E-mail: ken@copperfieldmusic.com

Web: www.copperfieldmusic.com  
How to Submit: no unsolicited material

#### CORNELIUS COMPANY, THE

Gateway Entertainment  
9 Music Square S, Ste. 92  
Nashville, TN 37203  
615-256-9253  
E-mail: artist submission: Terry@gate-  
wayentertainment.com  
Song Submission: corneliuscompa-  
nies@bellsouth.net  
Web: www.corneliuscompanies.com,  
www.gatewayentertainment.com  
Styles: country, rock, alt., folk  
How to Submit: demo submissions are  
accepted, but try to contact for approval  
before sending materials. Do not send  
music via e-mail without prior approval.  
After approval, e-mail submissions must  
be in MP3 format.

#### CRUTCHFIELD MUSIC GROUP

1106 17th Ave. S.  
Nashville, TN 37212  
615-321-5558  
E-mail: jcrutch@crutchfieldmusic.com  
Styles: country, pop  
How to Submit: contact before sending  
materials

#### CUPIT MUSIC

P.O. Box 121904  
Nashville, TN 37212  
615-731-0100  
E-mail: dan@cupitmusic.com  
Web: www.cupitmusic.com  
Styles: country, country Christian,  
gospel  
How to Submit: we only accept songs  
on CD - NO CASSETTES OR E-MAILS

#### CURB GROUP, THE

48 Music Sq. E.  
Nashville, TN 37203  
615-321-5080 Fax 615-327-3003  
E-mail: jozier@curb.com  
Web: www.curb.com  
Contact: John Ozier  
How to Submit: no unsolicited material

#### DELICIOUS VINYL

6607 W. Sunset Blvd.  
Los Angeles, CA 90028  
323-465-2700 Fax 323-465-8926  
E-mail: contact@deliciousvinyl.com  
Web: www.deliciousvinyl.com  
Contact: Rick Ross  
Styles: hip-hop, reggae, rock

#### DEL ORO MUSIC PUBLISHING

10700 Ventura Blvd., Ste. H  
Studio City, CA 91604  
E-mail: bud@deloromusic.com, info@  
deloromusic.com  
Web: www.deloromusic.com  
Contact: Bud Anderson  
Styles: pop, R&B, dance, rock, Latin,  
reggae, gospel, jazz, world  
Published: David Longoria, CeCe  
Peniston, Juliet B. Rock, Eric Gold,  
Darren Sanner, 2 Much Caffeine, April  
Diamond, Bino, David Keough, Gerina  
DiMarco, 5 Star  
How to Submit: contact our office and  
request to submit your materials.

#### DE WALDEN MUSIC GROUP

530 S. Lake Ave. #318  
Pasadena, CA 91101  
626-639-3324  
E-mail: zigwal@pacbell.net  
Contact: Christian de Walden  
Styles: pop rock, Latin pop, Eurodance  
How to Submit: call before submitting  
material

#### DIMENSIONS GATE (BMI)

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

#### DISNEY MUSIC PUBLISHING

500 S Buena Vista St.  
Burbank, CA 91521-6434  
818-569-3241 Fax 818-845-9705

E-mail: Daniel.Z.Levitt@Disney.com  
Contact: Daniel A. Levitt  
Styles: pop  
How to Submit: no unsolicited material

#### DON WILLIAMS MUSIC GROUP, INC.

16601 Ventura Blvd., Ste. 301  
Encino, CA 91436  
818-789-4366  
E-mail: info@dwmg.com  
Web: www.dwmg.com  
Contact: Laura Pitari  
How to Submit: no unsolicited material

#### DRAKE MUSIC GROUP

1300 Division St., Ste. 301  
Nashville, TN 37203  
615-297-4345  
E-mail: info@countryrecords.com  
Web: www.countryrecords.com  
How to Submit: no unsolicited material

#### EARWIG MUSIC COMPANY, INC.

2054 W. Farwell Ave., Garden Unit  
Chicago, IL 60645-4963  
773-262-0278 Fax 773-262-0285  
E-mail: mfrank@earwigmusic.com  
Web: www.earwigmusic.com  
Contact: Michael Frank or Rita Warder  
How to Submit: no unsolicited material

#### ECS PUBLISHING

138 Ipswich St.  
Boston, MA 02215-3534  
617-236-1935 Fax 617-236-0261  
E-mail: office@ecspub.com  
Web: www.ecspub.com  
How to Submit: no unsolicited material

#### EJ GURREN MUSIC

P.O. Box T / 16311 Askin Dr.  
Pine Mountain Club, CA 93222  
661-242-0125 Fax 661-242-8334  
E-mail: gbmusic@frazmtn.com  
Contact: Eddie Gurren  
Styles: R&B, hip-hop, gospel, country  
How to Submit: unsolicited material  
accepted

#### ELLYMAX MUSIC

350 E 30th St., 3R  
New York, NY 10016  
Fax 212-213-9797  
Contact: Barry Bergman  
Styles: pop, rock, alt.  
How to Submit: no unsolicited material

#### EMI CMG MUSIC

P.O. Box 5085  
Brentwood, TN 37024  
615-371-4400  
Styles: CCM, Worship, Gospel  
E-mail: licensing@emcmg  
publishing.com  
Web: www.emcmgpublishing.com  
How to Submit: no unsolicited material

#### EMI MUSIC PUBLISHING

2700 Colorado Ave., Ste. 450  
Santa Monica, CA 90404  
310-586-2700 Fax 310-586-2758  
Web: www.emimusicpub.com  
Styles: Rock, Pop, Hip-Hop  
Published: the Neptunes, Usher,  
Kanye West, Ying Yang Twins, Damon  
Thomas & J-Kwon, Soulshock & Karlin,  
Alicia Keys, Enrique Iglesias, Jermaine  
Dupri, Jay-Z, Cathy Dennis, Rodney  
Jenkins, Jimmy Jam & Terry Lewis,  
Carole Bayer Sager, Alan Jackson,  
Michael Bolton, Sean "P. Diddy" Combs,  
Nirvana, Dallas Austin, Darryl  
Worley, etc.  
How to Submit: no unsolicited material

#### Additional locations:

75 Ninth Ave., 4th Fl.  
New York, NY 10011  
212-492-1200 Fax 212-492-1865  
Contact: Big Jon Platt, Pres. of North  
American Creative  
How to Submit: no unsolicited material

35 Music Sq. E., 2nd Fl.  
Nashville, TN 37203-4322  
615-742-8081 Fax 615-726-2394  
Styles: Country  
How to Submit: no unsolicited material

404 Washington Ave - Ste. 700  
Miami Beach, FL 33139

305-695-6400 305-695-6440  
Contact: George Macias, Sr. V.P Client  
Development  
How to Submit: no unsolicited material

#### ESPY MUSIC GROUP/ BOB-A-LEW MUSIC

P.O. Box 869  
Cedar Creek, TX 78612  
512-308-1593 Fax 512 308-0920  
E-mail: info@espymusic.com  
Web: www.espymusic.com  
Contact: Ronda Espy, Kim Espy  
Styles: pop, country, blues, alternative  
How to Submit: no unsolicited material

#### ESTEFAN MUSIC PUBLISHING

420 Jefferson Ave.  
Miami Beach, FL 33139  
305-534-4330  
Contact: Barbara Bera  
Styles: all styles  
How to Submit: no unsolicited material

#### FIRSTCOM MUSIC

9255 W. Sunset Blvd.  
Los Angeles, CA 90069  
800-778-1574 LA Local: 310-865-4477  
E-mail: info@firstcom.com  
Web: www.firstcom.com  
How to Submit: Call before submitting  
material

#### Additional location:

1325 Capital Parkway, Ste. 109  
Carrollton, TX 75006  
800-858-8880 Local: 972-446-8742

#### FITZGERALD HARTLEY CO.

34 N. Palm St., Ste. 100  
Ventura, CA 93001  
805-641-6441  
Web: www.fitzhart.com  
Contact: Michelle McKee  
Styles: Country  
How to Submit: no unsolicited material

#### Additional location:

1908 Wedgewood Ave.  
Nashville, TN 37212  
615-332-9493

#### FORSTER MUSIC PUBLISHER

5309 W. Devon Ave.  
Chicago, IL 60646  
312-427-2713  
E-mail: forstermuz@aol.com  
Styles: all styles  
Contact: Marco Pisani  
How to Submit: call before sending  
material

#### FOUR JAYS MUSIC

443 S. San Pedro St., Ste. 304  
Los Angeles, CA 90013  
213-236-9222  
E-mail: fourjayscom@earthlink.net  
Web: www.harrywarrenmusic.com  
Contact: Robert Walls  
Styles: standards, film music all styles  
(except country 1926-1960)  
How to Submit: no unsolicited material

#### FOX MUSIC PUBLISHING

10201 W. Pico Blvd.  
Los Angeles, CA 90035  
310-369-2541 Fax 310-969-1359  
Web: www.foxmusic.com  
Styles: all styles  
How to Submit: no unsolicited material

#### FRETBOARD PUBLISHING

Sound Control Studio  
1008 17th Ave S.  
(Inside the Bayou Building)  
Nashville, TN 37212  
615-292-2047  
Web: www.soundcontrolstudio.com  
Contact: Mark and Donna Moseley  
How to Submit: no unsolicited material

#### FRICON ENTERTAINMENT CO., INC., THE / FRICON MUSIC CO. / FRICOUT MUSIC CO.

11 Music Sq. E.  
Nashville, TN 37203  
615-826-2288 Fax 615-826-0500  
E-mail: fricon@comcast.net  
Contact: Terri Fricon



**Styles:** Film/TV music, all genres  
**How to Submit:** e-mail or write for permission, unsolicited material accepted

**FUNZALO PUBLISHING**  
 P.O. Box 35880  
 Tucson, AZ 85740  
 520-628-8655  
**E-mail:** jennifer@mikesmanagement.com  
**Web:** www.funzalorecords.com  
**Contact:** Jennifer Herold  
**Styles:** all styles  
**How to Submit:** accepts unsolicited material, prefers CDs

**GAMBLE-HUFF MUSIC**  
**Philadelphia International Music**  
 309 S Broad St.  
 Philadelphia, PA 19107  
 215-985-0900 x 200  
**E-mail:** chuckgambles@gamble-huffmusic.com  
**Web:** www.gamble-huffmusic.com  
**Contact:** Chuck Gamble  
**Styles:** R&B, jazz, soul  
**How to Submit:** no unsolicited material

**GENE AUTRY MUSIC GROUP, THE**  
 (Golden West Melodies, Gene Autry's Western Music Publishing, Ridgeway Music, Melody Ranch Music and the Gene Autry Music Company)  
 4383 Colfax Ave.  
 Studio City, CA 91604  
 818-752-7770  
**Web:** www.geneautry.com  
**How to Submit:** Vintage music catalog

**GENERATION MUSIC, INC./ WORDS WEST LLC**  
 661 N. Harper Ave., Ste. 205  
 Los Angeles, CA 90048  
 323-966-4433 Fax 323-653-5111  
**E-mail:** tony@wordswest.com, Helen.mallory@wordswest.com  
**Contact:** Tony Gimbel, Managing Member Words West LLC/ Tony Gimbel, President Generation Music, Inc.; Helen Mallory, Music Licensing  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**GOODNIGHT KISS MUSIC / SCENE STEALER KISS**  
 10153 1/2 Riverside Dr., Ste. 239  
 Toluca Lake, CA 91602  
 808-331-0707  
**Web:** www.goodnightkiss.com  
**E-mail:** janet@goodnightkiss.com  
**Contact:** Janet Fisher  
**Styles:** all styles, especially master-quality hip tracks for film/TV  
**Published:** 80 songs currently in Film, ads and shows  
**How to Submit:** online newsletter updates requests monthly; subscribe at our website

**GUITAR SOLO PUBLICATIONS (GSP)**  
 230 Townsend St.  
 San Francisco, CA 94107-1720  
 415-896-1922  
**E-mail:** gsp@gspguitar.com  
**Web:** www.gspguitar.com  
**Contact:** Dean Kamei  
**Styles:** Guitar music, primarily classical and Brazilian  
**How to Submit:** No unsolicited material

**HACATE ENTERTAINMENT GROUP**  
 245 Eighth Ave., Ste. 869  
 New York, NY 10011  
 212-586-4229  
**E-mail:** info@hacate.com  
**Web:** www.hacate.com  
**How to Submit:** call or e-mail first, accepts fully produced CDs only

**HAL BERNARD ENTERPRISES**  
 2612 Erie Ave.  
 Cincinnati, OH 45208  
 513-871-1500  
**E-mail:** shertzman@cinci.rr.com  
**Contact:** Stan Hertzman  
**Styles:** contemporary rock, jazz, prog  
**How to Submit:** contact before submitting materials, prefers online-based media.

**HAL LEONARD CORP.**  
 7777 W. Bluemound Rd.  
 Milwaukee, WI 53213

414-774-3630 Fax 414-774-3259  
**Web:** www.halleonard.com  
**Contact:** Nancy Ubick  
**How to Submit:** no unsolicited material

**HARLAN HOWARD SONGS, INC.**  
 1902 Wedgewood Ave.  
 Nashville, TN 37212  
 615-321-9098  
**Styles:** Country, R&B, Pop  
**How to Submit:** no unsolicited material

**HARMONIOUS MUSIC**  
 11054 Ventura Blvd., Ste. 333  
 Studio City, CA 91604  
 818-505-9537  
**E-mail:** jay@2activate.com  
**Contact:** Jay Wilson  
**Styles:** rock, urban, pop, club & children's  
**How to Submit:** unsolicited material accepted

**HARMONY ARTISTS**  
 6399 Wilshire Blvd, Suite 914  
 Los Angeles, CA 90048  
 323-655-5007 Fax 323-655-5154  
**E-mail:** contact\_us@harmonyartists.com  
**Contact:** Jerry Ross, Mike Dixon  
**Styles:** all  
**How to Submit:** no unsolicited material

**HEART CHART MUSIC**  
 1103 B 17th Ave. S  
 Nashville, TN 37212  
 615-327-0031  
**E-mail:** glenn\_martin@comcast.net  
**Contact:** Glenn Martin  
**Styles:** contemporary country  
**How to Submit:** no unsolicited material

**HELENE BLUE MUSIC**  
 421 Seventh Ave., Ste. 1101  
 New York, NY 10001  
 212-724-5900 Fax 212-564-3113  
**E-mail:** info@helenebluemusic.com  
**Web:** www.helenebluemusic.com  
**Contact:** Brian Kaplan, Creative Dir.  
**Styles:** blues, jazz, movie songs, R&B, theater music, indie, rock, pop, hip-hop, world  
**How to Submit:** no unsolicited material

**HITCO MUSIC PUBLISHING**  
 500 Bishop St. N.W., Ste. A4  
 Atlanta, GA 30318  
**E-mail:** c.simmons@hitcomusic.com  
**Web:** myspace.com/hitcomusicpublishing  
**Styles:** Urban  
**How to Submit:** no unsolicited material

**HOLOWORLD PUBLISHING**  
 700 W. Pete Rose Way, Lobby B, Ste. 390  
 Cincinnati, OH 45203  
 513-442-0552  
**E-mail:** info@holographicrecords.com, rickw@holographicrecords.com  
**Web:** www.holographicrecords.com  
**Contact:** Richard Waring  
**Styles:** prog, Americana, folk, rock  
**How to Submit:** publishes only artists under management or signed to record label

**HORIPRO ENTERTAINMENT**  
 818 18th Ave. S.  
 Nashville, TN 37203  
 615-255-9837  
**Web:** www.horipro.com  
**Contact:** Butch Baker  
**Styles:** all styles  
**How to Submit:** no unsolicited material

#### Additional location:

Los Angeles, CA  
 2372 Veteran Ave  
 310-470-6005  
**E-mail:** la@horipro.com

**INTENSE MUSIC COMPANY**  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**E-mail:** sr@intensemusic.com  
**Web:** www.intensemusic.com  
**Contact:** Sylvester Rivers  
**How to Submit:** no unsolicited material

**INTERNATIONAL MUSIC COMPANY**  
 5 W. 37th St., 6th Fl.  
 New York, NY 10018  
 212-391-4200  
**E-mail:** info@internationalmusicco.com  
**Web:** www.internationalmusicco.com  
**Contact:** Marco Berrocal  
**Styles:** publishes classical sheet music  
**How to Submit:** no unsolicited material

**JAMBO PRODUCTIONS / RHYTHM ADDITION / SURROUND SOUND SONGS**  
 22647 Ventura Blvd., Ste. 251  
 Woodland Hills, CA 91364  
 818-227-9669 Fax 818-227-9569  
**E-mail:** jambomail@aol.com  
**Web:** www.internationalmusicco.com, myspace.com/michaeljaysongs  
**Contact:** Michael Jay  
**Styles:** all styles  
**How to Submit:** no unsolicited material

**JONATHAN WEISS**  
 Jonjaz Music  
 P.O. Box 16215  
 Beverly Hills, CA 90209-2215  
**E-mail:** HaikuEnt@aol.com

**JULIA JOHN MUSIC**  
 P.O. Box 309  
 Centerport, NY 11721  
 631-757-4309  
**E-mail:** Joeref@brokenjoeyrecords.com  
**Web:** www.brokenjoeyrecords.com  
**Styles:** all styles  
**Contact:** Joseph Refano  
**How to Submit:** call or email

**KEATON MUSIC VENTURES**  
 P.O. Box 121396  
 Nashville, TN 37212  
 615-313-7211 Fax 615-313-7212  
**E-mail:** chris@chriseatonproductions.com  
**Web:** www.chriseaton.com  
**Styles:** Country, AAA, Pop  
**How to Submit:** e-mail for permission before submitting material

**KENWON MUSIC / BRONX FLASH MUSIC, INC.**  
 14622 Ventura Blvd., Ste. 1020  
 Sherman Oaks, CA 91403  
 818-348-6669 Fax 818-348-6339  
**E-mail:** kw@bronxflash.com  
**Contact:** Ken Weiss, President  
**Styles:** pop, theatre  
**How to Submit:** no unsolicited material

**KNOX MUSIC**  
 639 Madison Ave.  
 Memphis, TN 38103  
 901-523-2251  
**Contact:** Roland Janes, Creative Dir.  
**Styles:** country, pop, rock  
**How to Submit:** call before sending material

**LAKE TRANSFER MUSIC**  
 11300 Hartland St.,  
 N. Hollywood, CA 91605  
 818-508-7158  
**Contact:** Tina Antoine  
**Styles:** alt. rock, hip-hop, Latin-pop  
**How to Submit:** unsolicited material accepted

**LANDSDOWNE, WINSTON, BLOOR & HOFFMAN HOUSE MUSIC PUBLISHERS (LWBH) ASCAP/BMI**  
 P.O. Box 1415  
 Burbank, CA 91507-1415  
 818-748-0001 Fax 818-748-0003  
**E-mail:** info@lwbhmusicpublishers.com  
**Web:** www.lwbhmusicpublishers.com  
**Contact:** Lynne Robin Green, President  
**Styles:** all styles, except for hard rock/heavy metal. No middle of the road (MOR) pop or old-fashioned C&W songs. For film & TV submissions, musician/vocal pre-cleared masters only: enclose credits of artist as applicable.  
**How to Submit:** Unsolicited material accepted, prefer controlled songs/cleared masters by Indie artists. No rough song demos. Stamped SASE a must or no reply. We cannot reply by e-mail due to volume. Highlight three best songs and include lyric sheets if enclosing a CD, NO CALLS PLEASE. We also offer music supervision, clear-

ances, copyrights, indie cd/dvd project coordination and turn key pub set up for film productions.

**LEIBER & STOLLER PUBLISHING**  
 9000 Sunset Blvd. Ste. 720  
 W. Hollywood, CA 90069  
 310-273-6401 Fax 310-273-1591  
**E-mail:** peter.stoller@leiberstoller.com  
**Web:** leiberstoller.com

**LIFE'S A PITCH MUSIC**  
 7216 Willow Creek Dr.  
 Nashville, TN 37221  
 615-646-2563  
**E-mail:** wadeconklin@aol.com  
**Contact:** Wade Conklin  
**Styles:** Country, Pop  
**How to Submit:** accepts unsolicited material contact by e-mail

**LOVECAT MUSIC**  
 P.O. Box 548, Ansonia Station  
 New York, NY 10023-0548  
**E-mail:** info@lovecatmusic.com  
**Web:** www.lovecatmusic.com  
**Styles:** all styles  
**How to Submit:** e-mail to submit

**MAGNA CARTA RECORDS**  
 A1 Country Club Road  
 East Rochester, NY 14445  
**E-mail:** info@magnacarta.com  
**Web:** www.magnacarta.net  
**Contact:** Dan Hanley  
**Styles:** prog  
**How to Submit:** no unsolicited material

**MAJOR BOB**  
 1111 17th Ave. S.  
 Nashville, TN 37212  
 615-329-4150  
**Web:** www.majorbob.com  
**Styles:** country  
**How to Submit:** no unsolicited material

**MAKIN' MUSIC**  
 1222 16th Ave. S., Ste. 11  
 Nashville, TN 37212  
 615-320-1117  
**E-mail:** makin@mindspring.com  
**Web:** www.makinmusiconline.com  
**Contact:** Chris Dodson  
**Styles:** country  
**How to Submit:** no unsolicited material

**MASTER SOURCE**  
 28030 Dorothy Dr., Ste. 201  
 Agoura Hills, CA 91301  
 818-706-9000 Fax 818-706-1900  
**E-mail:** marc@mastersource.com  
**Web:** www.mastersource.com  
**Contact:** Marc Ferrari, Josh Kessler  
**Styles:** all styles, specializing in film/TV music  
**How to Submit:** no unsolicited material

#### Additional location:

1755 Broadway, 3rd Fl.  
 New York, NY 10019  
 212-841-8700

**MAYFLOWER MUSIC**  
 P.O. Box 30122  
 Tucson, AZ 85751  
 520-326-4400  
**E-mail:** celestial@harmonies.com  
**Web:** www.harmonies.com  
**Contact:** Julian Parnaby  
**Styles:** all styles  
**How to Submit:** No unsolicited material

**MILES COPELAND GROUP**  
 1830 North Sierra Bonita Ave.  
 Los Angeles, CA 90046  
 323-512-4080 Fax 323-512-4089  
**E-mail:** info@milescopeland.net  
**Web:** http://www.milescopeland.biz/cia/content/contact.html  
**Contact:** Steve Glendinning  
**How to Submit:** no unsolicited material

**MORAINÉ MUSIC**  
 500 E. Iris Dr.  
 Nashville, TN 37204  
 615-383-0400  
**E-mail:** info@morainemusic.com  
**Web:** www.morainemusic.com  
**Contact:** Dianna Maher  
**Styles:** Country, Rock, Blues, Americana  
**How to Submit:** no unsolicited material





# “I’m Smiling Because I Just Cashed Another Royalty Check”

*John Mazzei - TAXI Member*

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

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

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

## **The Leap of Faith**

A few years and a corporate day gig later, I finally decided to give TAXI a try. Within a few months they started sending my music to some great companies. That encouraged me to attend my first

Road Rally – TAXI’s free, members-only convention. That gave me a huge jolt of inspiration and knowledge.

## **I Didn’t Have To Be An Insider...**

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

## **My First Composing Gig**

A couple of years later, I handed out my demo at the Road Rally. As a result, I was invited to compose

for the famous daytime TV talk show mentioned above. Needless to say, I said, “Yes!!”

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

## **Quitting the Day Job...**

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

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



# **TAXI®**

*The World’s Leading Independent A&R Company*

## **1-800-458-2111**



**MORGAN MUSIC GROUP**

1800 Grand Ave.  
Nashville, TN 37212  
615-321-9029  
E-mail: songmerch@aol.com  
Web: www.dennismorgansongwriter.com  
Contact: Dennis Morgan  
Styles: pop, country, rock  
How to Submit: no unsolicited material

**MOUNTAIN APPLE COMPANY, THE**

1330 Ala Moana Blvd., Ste. 1  
Honolulu, HI 96814  
808-597-1888 Fax 808-597-1151  
Web: www.mountainapplecompany.com  
Styles: Various types of Hawaiian and Polynesian music.  
How to Submit: no unsolicited material

**MPL MUSIC PUBLISHING**

41 W. 54th St.  
New York, NY 10019  
212-246-5881 Fax 212-246-7852  
E-mail: contact@mplcommunications.com  
Web: www.mplcommunications.com  
Styles: all styles  
How to Submit: no unsolicited material

**MURRAH MUSIC GROUP/BUG MUSIC/WINDSWEPT**

PO Box 983  
Goodlettsville, TN 37070  
E-mail: contact@murraymusicgroup.com  
Web: www.murrahmusicgroup.com  
Styles: Country, Rock, Pop, R&B, Latin, Hip-Hop  
How to Submit: contact us before sending materials

**MUSCLE SHOALS RECORDS / FAME MUSIC GROUP**

603 E Avalon Ave  
Muscle Shoals, AL 35661  
c/o Justin "punk" Sizemore, Ass.  
Head of A&R  
Web: www.fame2.com  
Styles: country, R&B, soul  
How to Submit: accepts unsolicited material, see web for details

**Additional location:**

Nashville Office  
615-383-0350

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

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

**MUSIC SALES CORPORATION**

257 Park Ave. S., 20th Fl.  
New York, NY 10010  
212-254-2100  
E-mail: barrie.edwards@musicsales.com  
Web: www.musicsalesfilmvt.com  
Styles: all styles  
How to Submit: accepts unsolicited material via mail

**Additional location:**

1321 7th St.  
Santa Monica, CA 90401  
310-459-9861 Fax 310-458-9862

**NEW HEIGHTS ENTERTAINMENT**

New York City  
E-mail: alanmelinan@newheightsent.com  
Web: www.newheightsent.com  
Styles: all styles  
How to Submit: no unsolicited material

**Additional location:**

23901 Calabasas Rd.  
Calabasas, CA 91302  
818-225-8466

**NEW WEST MUSIC**

Nashville, TN  
E-mail: Bob@BobBullock.net  
Web: www.bobbullock.net

Contact: Steven Myers  
Styles: country, pop  
How to Submit: no unsolicited material

**NORKRIS PUBLISHING**

198 E Park Ave.  
Flushing, MI 48433  
810-423-1711  
E-mail: info@norkris.com  
Web: www.norkris.com  
Contact: Norm Coleman  
Styles: all styles  
How to Submit: accepts unsolicited material

**NORTH STAR MEDIA**

4720 West Magnolia Blvd., Ste. 100  
Burbank, CA 91505  
818-766-2100 Fax 818-766-2105  
E-mail: info@northstarmedia.com  
Web: www.northstarmedia.com  
Contact: David Brisbois, Director A&R  
How to Submit: unsolicited material accepted

**ONLY NEW AGE MUSC (BMI) / LUCID DREAMS (ASCAP)**

8033 Sunset Blvd., Ste. 472  
Los Angeles, CA 90046  
323-851-3355 Fax 323-851-7981  
E-mail: info@newagemusic.com  
Web: www.newagemusic.com  
Contact: Suzanne Doucet  
Styles: new age  
How to Submit: no unsolicited material

**ON THE MANTEL MUSIC**

P.O. Box 111401  
Nashville, TN 37222  
E-mail: hicksjd@aol.com  
Web: www.jamesdeanhicks.com  
Contact: James Dean Hicks  
Styles: country, pop, rock  
How to Submit: no unsolicited material

**ON THE WALL MUSIC**

1021 16th Ave. S.  
Nashville, TN 37212  
615-327-3213  
Styles: country  
How to Submit: no unsolicited material

**PEERMUSIC**

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

**Additional location:**

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

**PEN MUSIC GROUP, INC.**

12456 Ventura Blvd. - Ste 3  
Studio City, CA 91604-2484  
818-766-9200  
E-mail: michael@penmusic.com, richard@penmusic.com  
Web: www.penmusic.com, mspace.com/penmusicgroup  
Contact: Michael Eames, President  
How to Submit: no unsolicited material

**PPL MUSIC PUBLISHING GROUP, THE**

468 N. Camden Dr., Ste. 200  
Beverly Hills, CA 90210  
310-860-7499 Fax 310-860-7400  
E-mail: pplzmi@aol.com  
Web: www.pplzmi.com  
Contact: Chylene Phoenix  
Styles: all styles  
How to Submit: write for permission, no phone calls

**PRIMARY WAVE MUSIC PUBLISHING**

116 East 16th St., 9th Fl  
New York, NY 10003  
212-661-6990 Fax 212-661-8890  
Web: www.primarywavemusic.com  
Styles: Rock, Pop

**Additional location:**

9165 Sunset Blvd., Ste. 200  
Los Angeles, CA 90069  
310-247-8630 Fax 310-247-8629

**PRISM ESCAPE MUSIC**

Penny Lane Bldg.  
215 E 24th St., Ste. 221  
New York, NY 10010  
212-686-0902  
E-mail: prismescape@gagorder.com  
Web: www.gagorder.com  
Contact: George A. Gesner  
Styles: rock, pop, R&B, world, semi-classical, new age, alt. country, folk  
How to Submit: accepts unsolicited material, no Rap, Metal, Avant-Garde or Cabaret

**QUINCY JONES MUSIC PUBLISHING**

6671 Sunset Blvd., Ste. 1574A  
Los Angeles, CA 90028  
323-957-6601 Fax 323-962-5231  
E-mail: info@quincyjonesmusic.com  
Web: www.quincyjonesmusic.com  
Contact: Marc Carzoria  
Styles: Pop, Jazz, Funk, R&B  
How to Submit: no unsolicited material

**RAINEYVILLE MUSIC**

315 S. Beverly Dr., Ste. 407  
Beverly Hills, CA 90212  
310-277-4050 Fax 310-557-8421  
E-mail: rrmgmt@aol.com  
Contact: Ron Rainey  
Styles: all styles  
How to Submit: no unsolicited material

**RBC MUSIC**

1160 Blalock St. C  
Houston, TX 77055  
713-647-0800  
E-mail: Charlie@rbcmusic.com  
Web: www.rbcmusic.com  
Styles: concert band, marching band, orchestra, choral, piano  
How to Submit: no unsolicited material

**REAL CURES MUSIC**

3720 Gattis School Rd. #800-180  
Round Rock, TX 78664  
512-532-6157  
E-mail: realcures@yahoo.com  
Web: www.realcures.net  
Contact: David Lear  
Styles: Americana, indie rock, alt. country, rockabilly, acoustic, folk  
How to Submit: unsolicited materials accepted via U.S. mail

**REAL LIFE MUSIC PUBLISHING**

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

**REALSONGS**

6363 W. Sunset Blvd., 8th Fl.  
Los Angeles, CA 90028  
323-462-1709  
E-mail: jhorton@realsongs.com  
Web: www.realsongs.com  
Styles: pop, R&B, rock, country  
How to Submit: no unsolicited material, publishes Diane Warren exclusively and does not sign outside songwriters.

**RECORD RAMA**

P.O. BOX 15413  
Pittsburgh, PA 15237  
412-367-7330  
E-mail: curatorpcm@verizon.net  
Web: www.recordrama.com  
Contact: Paul Mawhinnie  
Styles: all styles  
How to Submit: no unsolicited material

**RED RIVER SONGS (BMI)**

225 Vaughns Gap Rd.  
Nashville, TN 37205  
615-915-2922  
E-mail: robertweedman@comcast.net  
Web: www.johnnybondpub.com  
Styles: country  
How to Submit: please contact first

**ROBBINS ENTERTAINMENT**

35 Worth St., 4th Fl.  
New York, NY 10013  
Fax: 212-675-4441  
E-mail: info@robbinsent.com

Web: www.robbinsent.com

Contact: Anne Amann  
Styles: Dance  
How to Submit: accepts unsolicited material, see "demos" section on web for full details

**RONDOR MUSIC INT'L, INC.**

See Universal Music Publishing Group  
2110 Colorado Ave.  
Santa Monica, CA 90404  
310-235-4800  
Styles: all styles  
Published: Will Jennings, Garbage, Avril Lavigne, Bobby Valentino and Twista, and more  
How to Submit: no unsolicited material

**ROYALTY NETWORK, INC., THE**

224 W. 30th St., Ste. 1007  
New York, NY 10001  
212-967-4300 Fax 818-762-1652  
E-mail: marshall@roynet.com  
Web: www.roynet.com  
Contact: Marshall Murphy  
Styles: all styles  
Published: M.O.P., Kelly Price, Dead Prez, Muggs (Cypress Hill), VHS or Beta  
How to Submit: please contact prior to submitting

**Additional location:**

12650 Riverside Dr. - Ste. 203  
Valley Village, CA 91607  
818-762-0775  
Contact: Michele Ito  
E-mail: michele@roynet.com

**RUMBLEFISH**

107 SE Washington St., Ste. 730  
Portland, OR 97214  
800-293-9102 Fax 503-248-0714  
E-mail: info@rumblefish.com  
Web: www.rumblefish.com  
Contact: Whitney Jones  
Styles: all styles  
How to Submit: accepts unsolicited material. Visit www.musiclicensingstore.com for submissions

**RYAN'S SONGS (ASCAP) / VAN GOGH'S EAR MUSIC (BMI)**

18653 Ventura Blvd., Ste. 513  
Tarzana, CA 91356  
818-702-9902 Fax 818-702-9948  
Contact: Tom Hayden  
Styles: all styles  
How to Submit: No unsolicited material

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

254 W 31st St., 15th Fl.  
New York, NY 10001  
212-461-6940  
E-mail: norman.ryan@eamdlc.com  
Web: www.eamdlc.com  
Contact: Norman Ryan  
Styles: Classical, Pop  
How to Submit: No unsolicited material

**SECOND FLOOR MUSIC**

130 W 28th St., 2nd Fl.  
New York, NY 10001  
212-741-1175  
E-mail: don@secondfloormusic.com  
Web: www.secondfloormusic.com, www.jazzleadsheds.com  
Contact: Don Sickler  
Styles: Jazz  
How to Submit: Call or e-mail first

**SEPTEMBER MUSIC**

421 7th Ave., Ste. 1106  
New York, NY 10001  
212-581-1338  
E-mail: septembermusic@verizon.net  
Contact: Stanley Mills  
Styles: standards, novelties  
How to Submit: no unsolicited material

**SHAPIRO, BERNSTEIN & CO.**

488 Madison Ave., 12th Fl.  
New York, NY 10022-5718  
212-588-0878 Fax 212-588-0620  
Web: www.shapirobernstein.com  
Styles: all styles  
How to Submit: no unsolicited material

**SHELLY BAY MUSIC**

423 Mountainview Road



Englewood, NJ 07631  
201-227-6126  
E-mail: info@shellybay.com  
Web: www.shellybay.com  
Contact: Michelle Bayer  
Styles: pop, rock, Americana, hip-hop  
How to Submit: no unsolicited material

**SILVER BLUE MUSIC / OCEANS BLUE MUSIC**

3940 Laurel Canyon Blvd., Ste. 441  
Studio City, CA 91604  
818-980-9588 Fax 818-980-9422  
E-mail: jdiamond20@aol.com  
Web: www.joeldiamond.com  
Contact: Joel Diamond  
Styles: pop, R&B  
How to Submit: unsolicited material accepted, does not return materials.

**SKYVIEW MUSIC CORP. (ASCAP)**

Anton Music Corp. (ASCAP) / Leslie Music Corp. (ASCAP) / Neil Music Corp. (BMI) / Benton Music Corp. (BMI)  
1405 N. Avon  
Burbank, CA 91505  
323-655-5006, 818-566-8900  
Fax 323-655-5233  
E-mail: gnp@pacificnet.net  
Web: www.gnpscrescendo.com  
Styles: all styles except classical and rap  
How to Submit: no unsolicited material

**SONG GARDEN MUSIC GROUP**

1622 16th Ave. S., Ste. 300  
Nashville, TN 37212  
615-385-4166  
E-mail: david@songgardenmusicgroup.com  
Contact: David Staton, VP Operations  
Styles: all styles of country  
How to Submit: mail CDs, will respond in 2/wks if interested - don't contact office

**SONGS FOR THE PLANET**

2831 Dogwood Place  
Nashville, TN 37204  
615-269-8682

E-mail: songclearance@songsfortheplanet.com  
Web: www.songsfortheplanet.com  
Styles: rock & roll, reggae, R&B, alt.  
How to Submit: see web for submissions guidelines

**SONGS PUBLISHING**

307 7th Ave., Ste. 2104  
New York, NY 10001  
212-255-6800 Fax 212-255-6878  
E-mail: info@songspub.com  
Web: www.songspub.com  
Contact: Ron Perry, Senior Creative A&R

**Additional location:**

7024 Melrose Ave., Ste. 450  
Los Angeles, CA 90038  
323-939-3511 Fax 310-872-5072

**SONY/ATV MUSIC PUBLISHING**

10635 Santa Monica Blvd., Ste. 300  
Los Angeles, CA 90025  
310-441-1300  
E-mail: info@sonyatv.com  
Web: www.sonyatv.com  
Contact: Wendy Crowley, VP, Television and Film  
Styles: pop, R&B, rock, dance  
Published: Steve Dorff, Bjork, Puff Johnson, Crystal Waters, Marvin Hamlisch, etc.  
How to Submit: No unsolicited material

**Additional locations:**

550 Madison Ave., 5th Fl.  
New York, NY 10022  
212-833-7730 Fax 212-833-5552  
Contact: Rob Kaplan, SVP, Global Marketing

8 Music Sq. W.  
Nashville, TN 37203  
615-726-8300 Fax 615-743-1700  
Contact: Marc Wood, Sr. Directory, Marketing/Advertising

1688 Meridian Ave., Ste. 502  
Miami Beach, FL 33139  
305-532-3361 Fax 305-532-9467  
Contact: Amy Roland

**SOUND IMAGE MUSIC**

15462 Cabrito Rd.  
Van Nuys, CA 91406  
805-231-5728  
E-mail: sound\_image@msn.com  
Web: www.soundimage.us  
Contact: Marty Eberhardt, Jim Crichton  
Styles: all styles  
How to Submit: no unsolicited material

**SOUND OASIS PRODUCTION, LLC**

1251 W. Sepulveda Blvd., Ste. 107  
Torrance, CA 90502  
310-544-9464 Fax 310-544-7765  
E-mail: soundoasis@cox.net  
Contact: Valerie Jones  
Styles: all styles  
How to Submit: no unsolicited material

**SPIRIT MUSIC GROUP**

235 W. 23rd St., 4th FL  
New York, NY 10011  
212-533-7672  
E-mail: info@spiritmusicgroup.com  
Web: www.spiritmusicgroup.com  
Styles: all styles  
How to Submit: no unsolicited material

**SPRULL HOUSE MUSIC PUBLISHING, INC.**

P.O. Box 92751  
Pasadena, CA 91109-2751  
626-797-2429  
E-mail: sprullhouse@aol.com  
Web: www.sprullhousemusic.com  
Contact: Stephanie Sprull  
How to Submit: no unsolicited material

**STAGE 3 MUSIC**

5759 Wallis Ln.  
Woodland Hills, CA 91367  
818-704-8657 Fax 818-704-8671  
E-mail: info@stage3music.com  
Web: www.stage3music.com

Styles: all

How to Submit: no unsolicited material

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

12304 Santa Monica Blvd., - 3rd Fl.  
Los Angeles, CA 90025  
818-707-3481 Fax 818-707-3482  
E-mail: seicorp@earthlink.net, info@raggaforce.com  
Web: www.raggaforce.com, www.fuertesuertemusic.com  
Styles: Latin pop, trance, dance, Spanish/ English reggae  
How to Submit: unsolicited material accepted, no phone calls, include e-mail for response, material must be copy-righted.

**TELE-CINEMA**

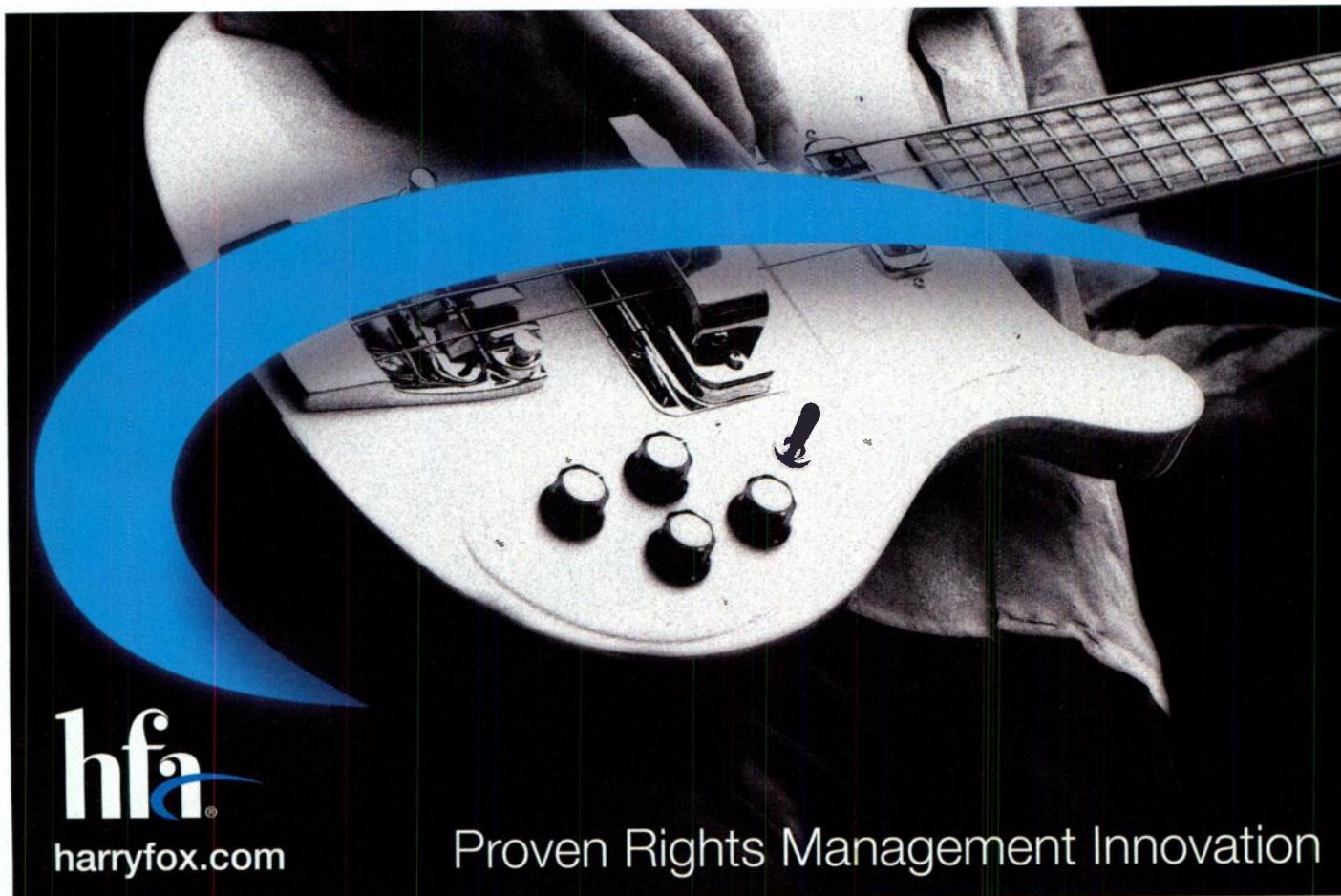
1466 1st Ave.  
New York, NY 10075  
212-517-9508  
Contact: Abigail Kende  
Styles: all styles  
How to Submit: call before sending material

**TEN TEN MUSIC GROUP**

33 Music Sq. W., Ste. 110  
Nashville, TN 37203  
615-255-9955 Fax 615-255-1209  
E-mail: music@tntenmusic.com  
Web: www.tntenmusic.com  
Styles: Country  
How to Submit: no unsolicited material

**TESSALOU MUSIC**

P.O. Box 292511  
Nashville, TN 37229  
615-361-7902  
E-mail: info@entertainernet.net  
Web: www.entertainernet.net  
Styles: country, folk, pop, gospel, bluegrass, rock, big band, Christian, R&B  
How to Submit: send unsolicited materials: PO Box 17059, Nashville, TN 37217



**hfa**  
harryfox.com

Proven Rights Management Innovation



**TRANSITION MUSIC CORP.**

P.O. Box 2586  
Toluca Lake, CA 91610  
323-860-7074 Fax 323-860-7986  
E-mail: submissions@transitionmusic.com, licensing@transitionmusic.com  
Web: www.transitionmusic.com  
Contact: New Submissions Dept.  
Published: 1000's of titles  
How to Submit: unsolicited material accepted, no more than three songs per submission, no tapes - CD's or flash drives accepted

**TRINITY MUSIC**

4042 N. Pulaski Rd.  
Chicago, IL 60641  
773-282-4800  
E-mail: trinitymus@aol.com  
Web: www.jbm1.com  
Contact: Dougie Thomson  
Styles: Pop, Rock  
How to Submit: contact before sending material.

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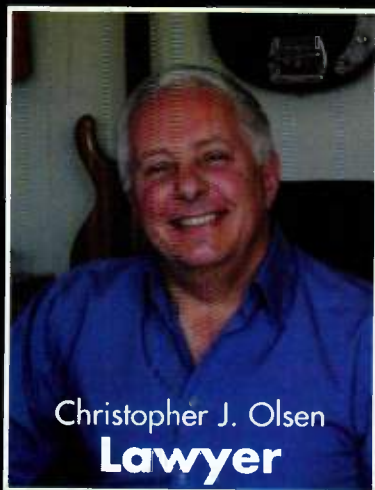
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# 6 Traits of A Badly Written Song

**A**lthough we've all heard the stories about a great song that was written in 10 minutes, most well-written songs are actually finally crafted by many rounds of rewrites. Many inexperienced songwriters don't take enough time to hone a song, and as a result, their songs may display a number of undesirable traits. Keep in mind that regardless of the genre of music, from rock to country to goth to rockabilly to alien space music, there are common elements that keep a song interesting to your particular audience, and also characteristics that rear their head when a song doesn't hold the listener's attention as well.

Here are six traits commonly found in badly written songs that were culled from two of my books, *The Music Producer's Handbook* and *How To Make Your Band Sound Great*. My apologies for using song examples that might seem a little dated, but I wanted to chose ones that most people are familiar with after years of airplay.

## 1. The Song Is Too Long

Many songs have sections that are way too long. Two-minute intros, three-minute guitar solos and five-minute outros are almost always boring. You are always better off to have a section too short rather than too long. The only exception is if you can actually make a long section interesting, which usually takes a lot of arranging skill and even then still might not keep the audience's attention. One really long outro that does work, for example, is on Lynyrd Skynyrd's classic "Free Bird" (don't laugh—it's one of the most played songs ever), where slight arrangement changes, kicks and accents every 16 bars really holds the listener's attention.

## 2. The Song Has No Focus

Beginner songwriters often have no focus to their songs, which means that the song meanders from chord to chord without a clear distinction between sections. This is usually the result of not honing the song enough and thinking it's finished way before it's time. Sometimes there's really a song in there if you peel it back a bit, but usually the only way to fix it is to go back to the drawing board for a major rewrite.

## 3. The Song Has A Weak Chorus

Sometimes it's hard to tell when the verse stops and the chorus starts because they're basically the same. An interesting chorus usually has something different about it from the verse. It may be just a little different, like adding background vocals or another instrument, or an accent or anticipation to the same chord changes and melody (like Stevie Ray Vaughn's "Crossfire" with the horn hits and guitar fill). Or it can be a lot different with a different set of chord changes or melody combined with the arrangement changes like "Vertigo" by U2. "This Kiss" by Faith Hill or the Eagles' classic "Hotel California." Either way, something has to change in the chorus to lift the energy and keep the song memorable.

## 4. The Song Has No Bridge

Another common songwriting mistake is no bridge. A bridge is an interlude that connects two parts of that song, building a harmonic connection between those parts. Normally you should have heard the verse at least twice. The bridge may then replace the third verse or precede it. In the latter case, it delays an expected chorus. The chorus after the bridge is usually the last one and is often repeated in order to stress that it is final. If and when you expect a verse or a chorus and you get something that is musically and lyrically different from both verse and chorus, it is most likely the bridge.

A bridge is sometimes the peak of the song where it's at its loudest and most intense (check out the bridge of the Police's "Every Breath You Take"), or it could be its quietest and least intense point (the Who's "Baba O'Riley" where Pete Townsend sings "...It's only teenage wasteland," or the Doobie Brothers' "Black Water").

Almost every great song has a bridge, but there are the occasional exceptions. Songs that are based on the straight 12-bar blues frequently don't have bridges but might use dynamics or arrangement to provide the tension and release. An example would be the ZZ Top classic "Tush." There's no bridge in the song, but the snare fill by itself—after the last verse into the outro guitar solo—supplies the release. Another would be the Guess Who/Lenny Kravitz song "American Woman" where there are just four bars of a different guitar and bass rhythm and a stop that performs that same function as a bridge.

## 5. The Song Suffers From A Poor Arrangement

Even with great songwriters, this is the most common mistake. Usually this means that the guitar or keyboard will play the same lick, chords or rhythm throughout the entire song. This can work perfectly well and might even be a great arrangement choice if another instrument plays a counterline or rhythm, but usually it just means that the arrangement will be boring. You've got to make sure that the song stays interesting, and that means the addition of lines and fills. An example where a structure like this does work is "American Woman" again.

## 6. The Song Has No Intro/Outro Hook

If we're talking about modern popular music (not jazz or classical), most of the songs have an instrumental line (or hook) that you'll hear at the beginning of the song, maybe again in the chorus, and any time the intro repeats in the song. A great example would be the opening guitar riff to the Rolling Stone's "Satisfaction" or the piano in Coldplay's "Clocks." If you want to make your producer happy, develop your hooks before you do your demos or hit the studio.

## BONUS Tip: They're not "Originals"

A sure sign of an amateur writer who doesn't take writing songs seriously is to refer to one's songs as "originals." A tape that says "originals" really has "club band" written all over it. Nothing against club bands, but no one is going to take your writing seriously when you refer to your songs using that word. It's much better to say, "Here are some songs that we wrote" or "Here's one of our songs." You will be taken a lot more seriously by the very people that you want listening.

Now take a long, hard listen to your songs. Do any of them have any of the above traits? If so, it's time for at least one more rewrite.

**miniBIO:** Bobby Owsinski is a producer, author and music consultant who has written 15 books on music, recording and the music business. Read some excerpts at [bobbyowsinski.com](http://bobbyowsinski.com) or read his popular production blog at [bobbyowsinski.blogspot.com](http://bobbyowsinski.blogspot.com) or his music business blog at [music3point0.blogspot.com](http://music3point0.blogspot.com).

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