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+ Ricky Reed • Deep Purple
Antonio Adolfo • Dan Penn • Nas • V²

BRIGHT EYES



NEW TOYS P.10
Warm Audio Foxy Tone Box

Vol. 44 • October 2020 • \$3.95/\$4.95 Canada



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Fly Rig 5 v2



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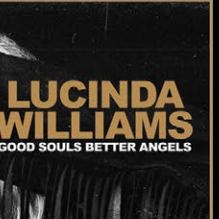
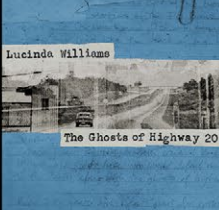


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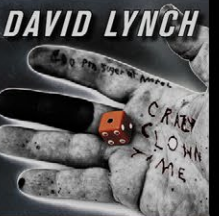
brian lucey's magic garden mastering



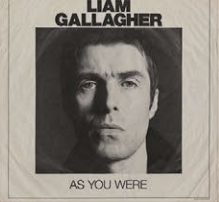
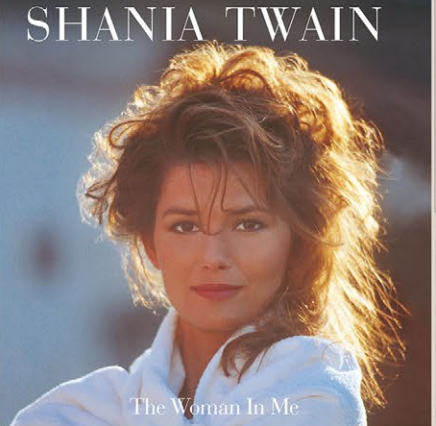
Released Feb 7, 2020
GREEN DAY
*Father Of All Motherf***ers*
Produced by Butch Walker



Released April 14, 2020
LUCINDA WILLIAMS
Good Souls Better Angels
Americana #1



Coming Out Oct 2, 2020
SHANIA TWAIN
The Woman In Me: Diamond Edition
25th Anniversary Expanded Remaster



First impressions. Timeless classics.



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Bright Eyes

In our exclusive interview, the band's Conor Oberst, Mike Mogis and Nate Walcott discuss their recent return after a multi-year absence and how the new album *Down in the Weed, Where the World Once Was*, came together with the help of bassist Flea and other prominent players.

By Kurt Orzeck

Photos: Shawn Brackbill



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MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by Music Connection, Inc., 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 2020 by E. Eric Bettelli. All rights reserved.

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SCHOOL OF ROCK

schoolofrock.com

franchising.schoolofrock.com

Beyond the Film, An Expanding Global Brand: The first question people ask about School of Rock is which came first, the school itself or the 2003 Jack Black movie, which over a decade later gave rise to the Andrew Lloyd Webber Broadway musical of the same name. Originally launched as a single location in Philadelphia in the late '90s called The Paul Green School of Rock Music, School of Rock has developed into a trademarked brand and global phenomenon, operating and franchising after-school music instruction schools in the U.S., Canada, South America, South Africa, Mexico, Australia, Brazil, the Philippines and more.

They are also launching in Europe later this year. According to Chief Marketing Officer Elliot Baldini, there are currently 274 locations in 10 countries worldwide (with more countries coming soon), teaching over 50,000 students per year. While the school offers adult lessons, most of the programs are designed for children age 4 and up. The company has expanded exponentially under the auspices of a Chicago-based private equity firm, Sterling Partners, that specializes in educational investments.

The School of Rock Aesthetic: Driven by a leadership team that combines business savvy, a passion for music and a drive to help children succeed, School of Rock teaches guitar, bass, drums, keyboards and vocals through a groundbreaking multi-faceted performance-based approach. The program sets itself apart from traditional programs that generally focus solely on one-on-one instruction and rarely teach students how to perform with other musicians. The trademarked School of Rock Method™ combines one-on-one instruction with group rehearsals and live performances, an approach which allows students to learn techniques, theory and sight-reading, and quickly apply those skills performing with other musicians.

Global Franchise Opportunities: Another unique aspect of School of Rock—and a factor contributing to its immense brand expansion—is its



status as a Recognized Global Children's Franchise offering franchising opportunities throughout the world. Among its distinctions are being named the No.2 Best Franchise in its investment tier by Forbes and earning Entrepreneur magazine's No.1 Child Enrichment Franchise in the world. Many successful franchisees are former or partially retired musicians or music industry execs, but others are successful entrepreneurs from other industries. There are also parents who were impressed how School of Rock transformed their shy, isolated kid into a self-confident musician, finding his or her identity performing with a band onstage. All franchisees have one thing in common: a deep connection to music and appreciation for the opportunity to improve the lives of children in their local communities through the power of music. For more information: franchising.schoolofrock.com.

Contact School of Rock, 866-947-8754

"The IN-8s are my real-world test. It's the speaker that's going to end up in every studio over the next few years, so they let me know what the producers I work with are hearing in their rooms."



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 Mastering Engineer,
Deftones, Foster the People,
Tenacious D, 30 Seconds to Mars
www.borzamastering.com



Mohit Parasher

President of Business Solutions
Guitar Center

Guitar Center has announced the hiring of **Mohit Parasher** to the position of **President of Guitar Center's Business Solutions**. In this new role, Parasher will be responsible to help drive both top- and bottom-line growth and expand the scope of Guitar Center's Business Solutions, the company's business-to-business arm that includes leading design and system integration firm AVDG and Guitar Center Professional. With 28 years of experience in consumer and B2B products and services across the U.S., Europe, Asia, and Middle East / Africa, Parasher brings a wealth of experience to the position. For more information, contact pr@clynemedia.com.



Ted White

Director of Operations/Chief Engineer
PMC USA

PMC has announced that pro audio industry expert **Ted White** has joined PMC USA as **Director of Operations/Chief Engineer**. With extensive experience in mixing surround sound projects for Live Nation Studios—and as a longtime PMC user and client—White is ideally placed to uphold PMC's position as a leader in the market. White's pro audio career has spanned many management roles encompassing marketing, technical sales and service for companies such as Solid State Logic and Harman. He has also accumulated plenty of experience as a composer, producer, engineer and audio mixer for many West Coast facilities. Contact sue@whitenoisepr.co.uk for more.



Kristen Mulderig

President
Rick Sales Entertainment Group

Kristen Mulderig has been announced as **President of Rick Sales Entertainment Group**. In her new position, Mulderig will oversee the running of the company, supervise all staff and be integral in the career management of the company's entire roster that includes Slayer, Ghost, Mastadon, Gojira, Dallon Weekes and his group iDKHOW and new signing Twin Temple. Mulderig began her career with an internship at Epic Records that led to her first full-time job as an assistant at Concrete Management in 1996. Later, she joined RSE and has worked with the company for 20 years. To learn more, contact herfitz@herfitzpr.com.



Patricia Wilson Aden

President and CEO
The Blues Foundation

Patricia Wilson Aden has been announced as the next **President and CEO of The Blues Foundation**. Aden brings more than three decades of non-profit management experience to the Foundation, with a specialization in the preservation and celebration of African American cultural resources. Her most recent experience as President & CEO of the African American Museum in Philadelphia and her earlier role as Executive Director of the Rhythm & Blues Foundation make her uniquely qualified to lead The Blues Foundation and its Blues Hall of Fame. For more information, contact cary@conqueroo.com.



Dr. Jean-Marc Jot

VP of Research & Chief Scientist
iZotope

iZotope has announced that **Dr. Jean-Marc Jot** will join the company as **Vice President of Research and Chief Scientist**. Jot previously served as VP and Head of Audio and Media at Magic Leap and Senior VP and head of Research and Development at DTS. In his new position, he will spearhead the scientific discovery of enabling technologies for iZotope and collaborate across the organization on product vision. He will also oversee the audio research team and drive the company's advanced technology strategy and roadmap. To learn more, contact aibrahim@izotope.com.



Kate LaBrel

President
Facet Records

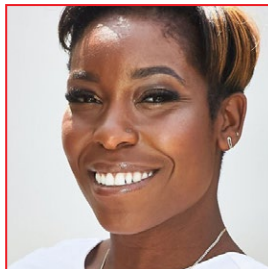
Facet Records has announced that A&R veteran **Kate LaBrel** will join the company as its new **president**. In the role, LaBrel will facilitate growth and expansion of the label and the development of its roster. Bringing a wealth of experience with companies such as New West Records and Warner Chappel, she will spearhead A&R, marketing, and strategy for the company while working closely with talent such as YDE, Shea Diamond, Shawn Wasabi, Diana Gordon and more. For more information, contact peter@bbgunpr.com.



Nwaka Onwusa

Chief Curator & VP of Curatorial Affairs
Rock & Roll Hall of Fame

Nwaka Onwusa has been promoted to **Chief Curator and Vice President of Curatorial Affairs** for the **Rock & Roll Hall of Fame**. Onwusa will join the Rock Hall's senior leadership team and provide leadership and vision to the Curatorial division, which includes permanent, traveling and digital exhibitions, museum redesign creative projects, artifact collections, and library and archives. Prior to joining the Rock Hall in 2019, Nwaka spent a decade researching, developing and curating more than 20 impactful exhibits for The GRAMMY Museum at L.A. LIVE, as well as satellite and traveling exhibits. For more information, contact swilson@rockhall.org.



Steve Young

Director of US Sales
Audix

Audix has announced that **Steve Young** has joined the team as **Director of US Sales**. Young has served over 20 years in the pro audio manufacturing industry, most recently as Director of Large Venue Sales for Biamp/Community Loudspeakers. Prior to that, he was VP of Sales and Marketing at AtlasIED and joined Behringer for the launch of the X32 digital mixer. Young's extended experience in the pro audio world is a welcome addition to Audix as it grows into its 36th year of manufacturing. Young will report directly to Vice President of Sales and Marketing, Steve Johnson. To learn more, contact Carl@audixusa.com.



◀ WARM AUDIO WA-FTB FOXY TONE BOX

Warm Audio gets into the guitar pedal world with their first offering, the Foxy Tone Box. This is a fuzz tone pedal that is a “part-for-part” copy of the Foxx Tone Machine as used by Billy Gibbons, Peter Frampton, Adrian Belew, Nine Inch Nails, Beck and others. It’s even covered in bright orange fuzzy velour like the original.

Besides copying the circuit, Warm is using period correct NOS Fairchild 2N3565 germanium NPN transistors and old 1N34A diodes. There are three controls and two switches: Volume, Sustain, and the Fuzz tone control and a true, hard-wired bypass stomp switch and an Octave toggle adds an octave up note. We found the octave effect especially noticeable and good when playing higher up the neck.

The octave’s sound is directly dependent upon the settings of the Sustain and Fuzz controls with a lot of interaction that is typical of the ‘lovable’ analog world of yesteryear.

Foxy Tone is powered by a single 9V battery inside (not included) or a standard DC wall-wart power supply (included); it conforms to modern center-negative 9-VDC pedal power.

We tried both a vintage Gibson SG and a 1980s Fender Stratocaster. The first of three of my guitar players said “this is fun playing through a fuzz tone—it makes each note sustain and distinct.” I thought the SG sounded fat yet with that SG mid-range “honk.” The Strat was a little clearer and more like the fuzz tone guitar sounds of the ‘60s.

The Warm Audio Foxy Tone Box sells for \$149 MSRP and makes a great addition to any electric guitar pedal board for instant, all-analog fuzz. Awesome!

warmaudio.com



▶ EVENTIDE CRUSHSTATION PLUG-IN

Eventide’s **CrushStation**® is a plug-in version of a popular algorithm from Eventide’s H9 stomp box. CrushStation is a stereo distortion system for Macs, PCs, or iPad/iPhones. It comes with 35 excellent and well thought out presets that do more than just “rough up” the sound.

I’m using CrushStation in my Pro Tools music mixing as an AAX plug-in to add mostly color and “dirty” compression. But there are other processors here: how about a good three-band equalizer, a simplified noise gate, or an octave mixer that is glitch-free with both upper and lower octaves ready to go.

I especially like the built-in programmable Ribbon controller. It adds a live performance feel easily. The Ribbon is automatable and you can program several parameters to morph between or change back and forth simultaneously to fit the music. I had loads of fun with this very creative tool programming the Ribbon on an ordinary-sounding bass guitar track. I started with a preset called Hair On Your Chest and then got sufficiently wacky.

I also found the HotSwitch useful to go between two sets of control parameters within the same preset. I use this for two levels of crush on a single guitar track. I ended up using and modifying a preset called “VHS Tape” for a funky clavinet track and put preset “Punkrock Lobster” on the drum overhead tracks. Nothing this fun sounding has come out of my studio monitors for a long while.

Eventide CrushStation is part of the H9 Plug-in Series that includes UltraTap, MangleVerb, Blackhole and Spring. CrushStation sells for \$99 MSRP. Crazy fun CrushStation!

eventideaudio.com/products/effects/overdrive-distortion/crushstation



▼ YAMAHA PSR-SX600

The **PSR-SX600** replaces the PSR-S670 in Yamaha’s family of arranger keyboards whose advanced features are derived from the flagship Yamaha Genos digital workstation.

The PSR-SX600, with the Smart Chord feature, lets musicians with or without keyboard proficiency utilize the Style engine to sketch out fully orchestrated arrangements. The Unison Styles and Accent Styles are automatic accompaniment Styles with a virtual backup band of expert musicians. With Yamaha Voice and Style Expansion ROM packs, the PSR-SX600 presents a nearly limitless galaxy of musical possibilities.

New studio-quality DSP effects let the player add distortion to a guitar voice, reverb to a piano and more. There is a microphone input for singing or playing guitar through the PSR’s effects and EQ. There is also a vocal cancellation function for karaoke sing-alongs to pre-existing tracks. You can record your performances and use either the time-stretching and/or pitch-shifting processing to create the perfect take.

The PSR-SX600 is designed to work without a computer giving solo performers, songwriters, and hobbyist musicians all they need to craft complete and highly polished songs. There is also USB audio with a high-quality digital-to-analog converter and MIDI connectivity to your computer DAW system.

The Yamaha PSR-SX600 sells for \$1,399 MSRP.

yamaha.io/2T1JroH





Pete Doell
Chief Mastering Engineer



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▼ PRESONUS STUDIO ONE 5

The new PreSonus Studio One 5 for both Macs and Windows PCs has numerous live performance and scoring features all together in one DAW, making it possible to run complete shows from a single computer.

The Show Page plays backing tracks, does patch management for virtual and real instrument players with the Studio One Song channel strips, mixes, and virtual instrument patches all exportable to the show.

Set list items can be rearranged and skipped “on the fly” making running a show simple and reliable, whether you’re playing with backing tracks, controlling virtual instruments, running plug-ins as virtual effects, or all at the same time!

Composers and arrangers will appreciate Studio One 5’s dedicated Score View for the Note Editor available on its own or as a companion side-by-side view with the Piano and Drum views. With version 5, Native Effects has a new interface with the dynamics effects having sidechain inputs, and the Pro EQ plug-in adds a linear-phase low-cut filter, 12th-octave spectrum display, and input and output meters.

Studio One Artist now has built-in support for VST and AU plug-ins, ReWire, and PreSonus’ Studio One Remote control software for iPad® and Android®

tablets. Formerly, these were only available for Studio One Artist as separate Add-ons and I’m only scratching the shiny new surface of this wonderful update!

Studio One 5 Artist is \$99.95 and updates from version 4 for \$49.95. Studio One 5 Professional is \$399.95 and updates from Studio One 4 Pro for \$149.95.

shop.presonus.com/software.



► SONIBLE • FOCUSRITE BALANCER

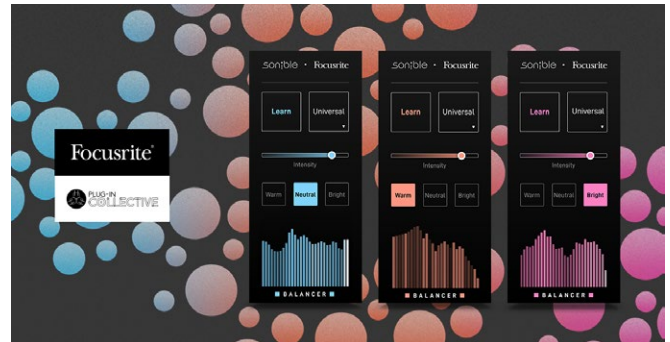
Sonible Balancer is part of the Focusrite Plug-in Collective and is offered free. Balancer is an automatic processor that “learns” a short section of audio and then applies an adaptive smart filter following a certain, preset sonic profile.

The profiles provided are for: kick, snare, hi-hat, drums kit, bass, acoustic guitar, electric guitar, keyboards, and separate female and male vocal profiles. There is also a Universal profile or default mode. It takes only seconds to scan an audio track and then you can use any of three overall timbres or Flavors: Warm, Neutral, and Bright. Furthermore, there is an Intensity fader to raise or lower them as well.

I tried Balancer on all sorts of sources in Pro Tools and I found it a good tool for trying on kicks, snares and vocals. I had fun purposely using the wrong profile! I liked using the vocal profiles on a kick drum! So there is room to experiment here even though this plug-in has limited parameter controls.

Sonible is free, all fun and excellent for anybody from beginners to professionals. To join Focusrite’s Plug-in Collective for access to many great partners and free software. Simply register any Focusrite hardware product, and then look out for a new offer every couple of months.

focusrite.com/en/plugin-collective
sonible.com/balancer



▼ AMS NEVE 8424 CONSOLE

British manufacturer AMS Neve has the Neve® 8424 console—a small format console based on the iconic 80-series console range designed, sized, and priced for the home/project studio. The Neve 8424 is the best example I’ve seen yet that complements the “in-the-box” workflow perfectly by efficiently linking analog outboard gear to your DAW.

The 8424 measures: 3.8 W X 2.78 D X 1.2 H-feet, making it the perfect size for a person to sit in front of and easily reach and control up to 48 channels fed to its analog summing bus. It has a dual-input channel strip architecture that enables easily switching between recording and mixing modes without necessitating any re-patching of input signals.

There are 24 line-level inputs, a pair of onboard Neve 1073® preamps, and dual Instrument DI channels. I liked the 8424’s center section with its dual-cue mix system, dual headphone amplifiers, talkback/return talkback, and multiple monitor speaker selection.

When in mix mode, you can have 24 DAW channels play across 24 100-mm channel faders and also use the 24 inline monitor pots for a total of 48 mono inputs to mix.

If you’re asked to produce stems of your stereo mix, there are four mono groups with 2-band shelving EQs, inserts, and direct outputs. Also included as standard kit, are stereo bus insert points, two-band shelving EQ, and Neve’s own stereo width module. Two onboard 500 series slots are ready to accept any 500 module(s) to be used as inserts.

The Neve 8424’s Recall system stores and recalls snap shots of all settings, faders, and control pot positions for each session and along with your DAW automation, resetting a cool mix you had last week will not take not much longer than booting up your computer.

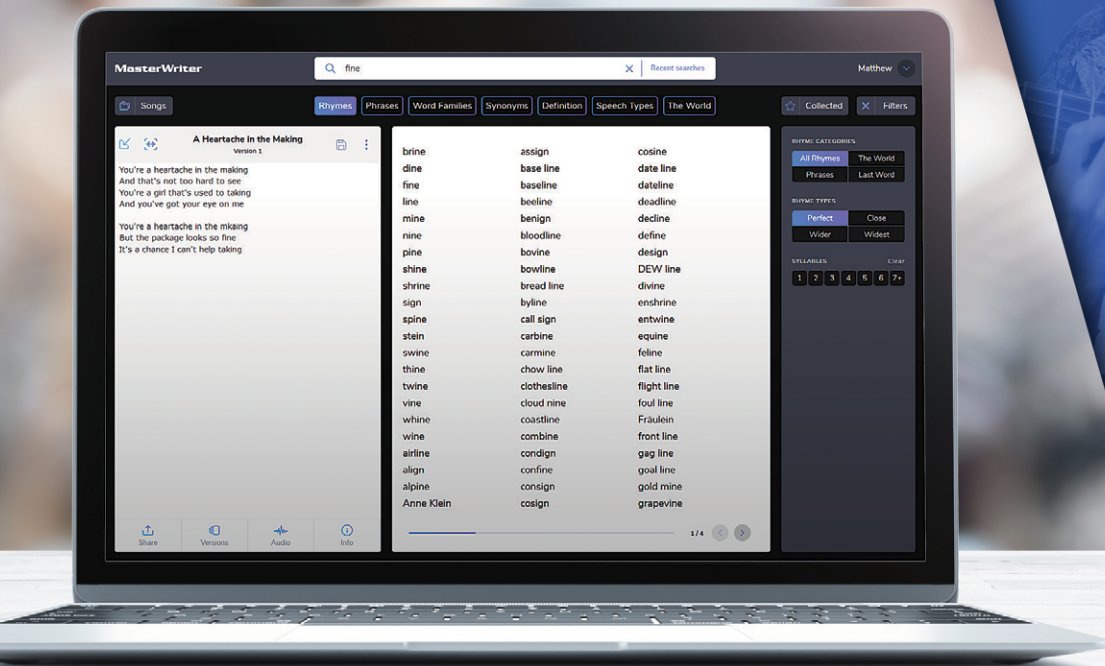
The Neve® 8424 console sells for \$24,950 MSRP with many upgrade options.

ams-neve.com/8424-144-p.asp



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

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- David Foster

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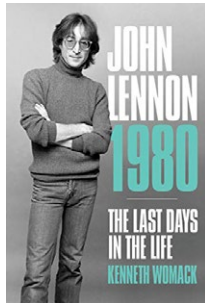
BOOK STORE

John Lennon 1980 – The Last Days In The Life

By Kenneth Womack

(paperback) \$19.99

Womack's book is a vivid account of how John Lennon lived and worked during the final, revitalized year of his life. It's the story of how a once creative individual overcame obstacles to rediscover his muse and re-enter "the game," culminating in the release of his and Yoko Ono's *Double Fantasy* album. An engrossing read for Beatles fans, Womack's thoroughly researched book focuses not on how Lennon died tragically, but on how he lived fully during that last year of his life. The book comes with a tribute CD from Jem Records featuring artists including The Anderson Council, The Gripweeds and Richard Barone.

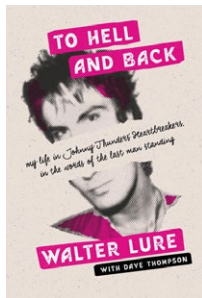


To Hell and Back: My Life in Johnny Thunders' Heartbreakers, in the Words of the Last Man Standing

By Walter Lure with Dave Thompson

(hardcover) \$25.95

Hardcore fans of the punk rock Heartbreakers will dig this insider's account of what was, perhaps, rock's most dysfunctional band. Lure, the band's bassist (and lead singer on key songs), covers all the key moments, including the band's chaotic beginnings on New York's Lower East Side and its infamous tour with the Sex Pistols and the Clash—eyewitness and midwife to the birth of U.K. punk. Fans of the tumultuous Thunders/Dolls/Heartbreakers world will eat this up.



How to Write One Song

By Jeff Tweedy

(hardcover) \$23.00

In this follow-up to Tweedy's bestselling 2019 memoir, *Let's Go (So We Can Get Back)*, the Wilco frontman presents a unique primer on what he knows best, revealing both the behind-the-scenes process, and the joy he gets from making something new. Best of all, *How To Write One Song* offers actionable and practical tips on overcoming self-defeating dialog, building a creative habit, language techniques to get out of a writing comfort zone, easy recording methods, and more.



The Big Life of Little Richard

By Mark Ribowsky

(hardcover) \$26.99

In the first major bio of the flamboyant rock & roll giant, the author explores Little Richard in all dimensions: musicianship, family life, battles against racism, interaction with contemporaries (including hanging with the early Beatles in Hamburg, and his experiences with his young sideman Jimi Hendrix), and his lifelong conflict between his religion and his sexuality. Ribowsky's book is a vivid account of a one-of-a-kind artist.

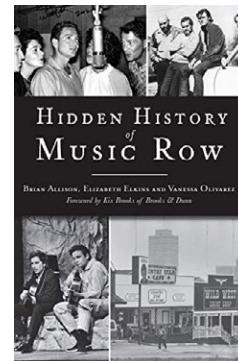


The Hidden History of Music Row

By Brian Allison, Elizabeth Elkins and Vanessa Olivarez

(paperback) \$21.99

Nashville has a much deeper history than you know and this new book delves into it in a consistently engaging fashion, untangling myth from legend from fact. The city is about much more than the renowned music-makers, but those stars and their haunts are given plenty of ink here. It also contains plenty of photos of artists like Johnny Cash, Patsy Cline, Kris Kristofferson and Bob Dylan as well as the landmark buildings they worked and played in.

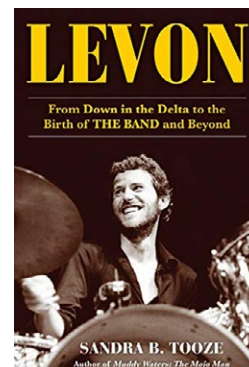


Levon

By Sandra B. Tooze

(hardcover) \$29.99

Levon traces singer-drummer Levon Helm's rebellious life on the road, from being booed with Bob Dylan, to the creative cauldron of Big Pink, the Woodstock Festival, world tours, The Last Waltz and beyond with the man Dylan called "one of the last true great spirits of my or any other generation." The author especially delves into Helm's upbeat final act, as he lived a full creative life despite the unfortunate dissolution of The Band.



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BLACK MATTER MASTERING

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From Recording Studio to Mastering Facility: The story of how Nashville based veteran musician and producer Dan Emery shifted from co-owner of a studio collective to mastering engineer shows how even the worst of calamities can ultimately lead to bigger, better things. By 2010, Emery's McAlpine House Studios—which filled the rooms of a large home—had been humming along, hosting sessions for artists for six years. Then the 2010 Tennessee Floods hit. While Emery and his staff salvaged most of their equipment—including its vintage Soundcraft 500 console—the space was rendered useless. Regrouping in the wake of the disaster, his original plan was to open a similar facility in his new home, but his desire to work more independently and on his own clock—combined with his longtime fascination with the "dark arts of mastering"—led him instead to launch Black Matter Mastering.

Building BMM: Drawing from the network he had cultivated with his previous studio, Emery started out mastering mostly punk and metal bands. Though BMM is focused primarily on post production (mixing and



mastering), it also has recording capabilities and he has edited many podcasts and audiobooks as well. His expansive background in so many areas of production—recording, mixing, mastering, electroplating for vinyl, manufacturing all formats of media, live production—he intentionally keeps his business model loose and non-traditional. One of his unique offerings is remastering old acetates and demo cassettes, including some of the earliest rare 80's material from GWAR.

Vinyl Etching Services: Emery has secured many of his larger clients and projects by offering his expertise in vinyl etching, which is an image pressed into an unplayable side of an album and has a frosted appearance. Generally, the etched side doesn't contain any grooves or music. Emery, however, can etch images onto playable sides as well. Emery takes the blank lacquer and uses chemicals to etch visual images onto them. The process adds a touch of visual style and is a way to enhance the artistic aesthetic of the album.

Anti-Corp: In 2001, Emery—who still plays in a punk band—launched an indie label for local metal and punk bands. Over the years, even as he built his other businesses, the label's roster has grown to include hip-hop (including Kool Keith) and, these past years, Americana, folk and bluegrass alongside the metal and punk. The label has recently begun releasing albums of live performances by acoustic bands, who perform outdoors at night under a huge magnolia tree behind the studio. In addition to mic'ing every instrument, Emery built a binaural mic for these sessions to pick up the details of every ambient sound, which creates an almost 3-D audio effect.

Contact Black Matter Mastering, 615-424-6509

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▲ Webster Recruits Legends for *A Woman Like Me*

Contemporary jazz leader Lindsey Webster recorded her new album *A Woman Like Me* at United Recording shortly before the Safer at Home order was issued. For her sessions at United, Webster assembled a cast of legendary sidemen to realize her vision: Luis Conte on percussion, Vinnie Colaiuta on drums, Nathan East on bass, and Keith Slattery on keys, who also shares producer and composer credits. Mark Gray engineered alongside United's Wesley Sideman.



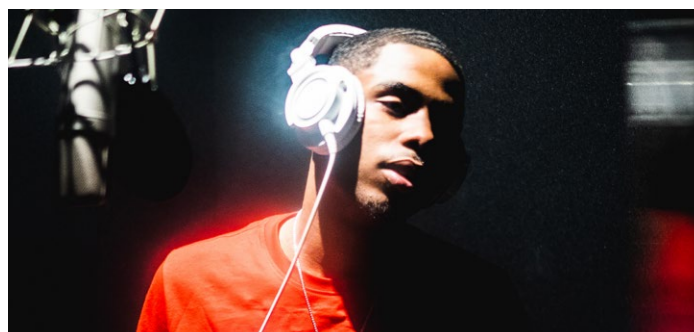
▲ Speelburg Readies the *Porsche*

Rising electro-pop artist Speelburg is releasing his debut studio album *Porsche* on Oct. 2 via Sophomore Slump in partnership with Kartel Music Group. The 11-song album was written and produced by Speelburg aka Noah Sacré and was recorded at his home studio in Brighton, England. *Porsche* was mixed by Grammy Award-winning producer Ben H. Allen (Gnarls Barkley, Animal Collective, Kaiser Chiefs).



▲ Cut Worms Puts a Close On New Album

Brooklyn based singer-songwriter Max Clarke, known by his stage name Cut Worms, has spent the better part of the lockdown chipping away at his upcoming album *Nobody Lives Here Anymore*, which will be released on Oct. 9 via Jagjaguwar. Pictured here, Clarke tracks keys during a session at Sam Phillips Studio in Nashville, TN.



▲ Pooh Shiesty Preps for *So Icy Gang* Compilation

Rapper Pooh Shiesty recently hit the studio in Atlanta, GA to record a track that will be included on the upcoming *So Icy Gang* compilation due for release in October and released via Gucci Mane's new label venture, The New 1017. Shiesty broke into the hip-hop scene in 2018 and was brought onto Gucci's label earlier this year.

Producer Playback

"Be sure of your mixes. Don't go into mastering saying 'I think this is what I want to do.' Find an engineer whose work you like ... Find someone who fits your music's personality."

—Chris Gehringer (Madonna, The Neighborhood)





▲ Kev Kelly Takes on Sound Emporium

Pop artist Kev Kelly recently spent a day at the historic Sound Emporium Studios in Nashville, TN for a long studio session. He sat down at the keys to record an acoustic version of the single “Everything’s On Fire” off his debut EP *Saint KDK V*. “We recorded it in Studio A,” Kelly said. “We also filmed the video for the acoustic version in the same space.”



▲ Abbey Road Institute Gets Some New Digs

The Abbey Road Institute has outfitted its new production and sound engineering school, held at Julio Reyes Copello’s Art House Studios in Miami, FL, with an SSL ORIGIN analog in-line mixing console. “It is part of our mission to provide students with access to the best audio solutions available,” said Copello. “Our new ORIGIN will play an integral role in helping students understand key workflow concepts in a modern production environment, while providing real-world experience working on a world-class mixing console.”

▲ Color Fields’ Torres Ponders “Ships in the Dark”

John Torres, lead singer and guitarist of the band Color Fields, looks on as indie production legend Peter Katis (The National, Death Cab for Cutie, Frightened Rabbit) hones in on a mix for the track “Ships in the Dark” from their debut EP. The band worked with Katis on two tracks at Tarquin Studios in Bridgeport, CT. The band has a foot in both the indie and pop worlds, also working with famed pop/R&B/hip-hop producer Jerry Wonda on the EP.

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CAROLINE JONES

The Art & Craft of Self-Producing

Country singer-songwriter Caroline Jones launched her production career at virtually the same time she began writing music. Indeed, she took the reins on her first record *Fallen Flower* in 2011 and more recently along with one of her mentors, Ric Wake (Mariah Carey, Trisha Yearwood), she co-produced her 2019 EP *Chasin' Me*. Early in her career Jones networked with Nashville notables, which helped her to land a distribution deal with Jimmy Buffett's label Mailboat Records.

"I went down to Nashville at a young age," the artist and producer recalls of her formative years. "I was taken under the wing of Mac McAnally, who's a 10-time CMA musician of the year. I was able to witness the studio musician scene and level of musicianship that's down there. I fell in love with the art of production. Ever since then, I've written and produced my own records. I've never just wanted to go in the booth and sing."

A key skill she's harvested from her collaboration with McAnally is the ability to focus on a song idea as a whole as opposed to its smaller, more distinct elements. "Mac has this big-picture perspective that I sometimes lose because I get detail-oriented and caught up in trying to give my best performance," Jones says. "He keeps us centered."

"I've learned so much about recording and mixing just by osmosis," she continues. "I work closely with [engineer] Gustavo Celis and have watched him for hundreds of hours. I'm continually amazed by how delicate of a craft it is. The balance of one or two instruments can offset an entire song."

Artists approach songwriting in many ways. Some set aside time to create while others are subject largely to inspiration's whims. "I'm always writing little pieces," Jones observes. "But I'm pretty selective about the songs that I finish. Then I'll bring those to Ric and Gus—people whose opinions I trust. Usually we're on the same page because I have a good feel for what my best work is and the songs will mature in pre-production. I've also enjoyed developing songs on the road over the past few years. I'm more of an inspiration junkie. I don't write that many. The ones I do [write] end up on my records."

Once she's narrowed the field, Jones' choices are always vindicated. "The sheer amount of ideas that I try to throw against the wall to see which ones work is a process of trial and error," Jones explains. "I'm influenced by various styles of music and I love several different production aesthetics. Learning that has been a journey and a challenge at times because I have to make the best decisions in the moment. It's a real testament to my team that they allow me to learn firsthand instead of shooting down my ideas; to actually allow me to put them down on tape and hear which ones work. That's the joy of the creative process."

Recently she released a remix EP that includes four versions—a dance mix and a jazz rendering, for example—of "All of the Boys," one of her recent singles. She'll continue to release new music by way of Buffett's Mailboat Records with the aim of one single per month. Jones remains open to producing alongside other artists in the future, but her preference is for a co-production relationship.

See carolinejones.com • [instagram.com/carolinejones](https://www.instagram.com/carolinejones)

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

- Distill your ideas down to their clearest and most beautiful representation. I try to be patient and hold myself to a standard, whether it's a guitar part, a line in a song or an entire track.
- There's only so much room for repetition and OCD in the studio. Leave space for magic. Be ready for those moments.
- Trust your gut. Don't stop until you've put that on record.

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BACKGROUND

Over the past decade, Emmanuel Zunz's digital rights platform, ONErpm, has grown to include more than 300 million subscribers and two billion audio streams per month. Yet beyond taking modern media distribution to the next level, the global outfit has expanded in myriad ways and now offers a comprehensive suite of services appropriate for artists of any size.

The New Interface

We're in the midst of launching a new site. It has a lot more marketing components to it and it's going to be a great resource. It's also going to help our business in a tremendous way. We've invested a lot of resources [into this] and we're having some interesting breakthroughs. We need it because our business has evolved into being much more customized.

Promotional Campaign Consistency

We've developed a robust backend technology that helps us manage campaigns in a consistent manner. We have a checklist that allows us to make sure we're doing all the work within the specified time period. Since we've launched this [backend system] 18 months ago, we've done 9,000 campaigns. Some are very simple, like three to five tasks. The most comprehensive campaigns have 100 to 120 action items. It holds us accountable because if we don't do something everybody sees it. And when it's complete, we create a report and give it to our clients.

Service Tiers

We have the basic tier, which is [purely access to] our distribution platform. Anybody can sign up. It's pure tech; [users] just engage with the site. It's low-level support but it's free and there are no restrictions. The second level of service is called Taking Off. This is for artists who need customized marketing but don't need all the bells and whistles. Then there's Next Level, which is more of a label model for bigger budgets and more global. And then there's Verge Records, which we re-launched last year. There, we're doing more traditional label-type deals, but the bulk of our business is still licensing.

Negotiations and Merlin

A lot of people don't realize that not all deals are the same. They say, well, this company is giving me a better rate, so I'm going to go with them. Yeah, but you might actually make less money because they didn't negotiate like we did. Or they don't have the market share we do that [allows us to] extract benefits. And a lot of people don't understand that the major labels have always had the advantage.

This is why organizations like Merlin [Network]



"Most people don't understand what we do. They think we're just another DIY upload platform. We're a full-service music company with the ability to provide solutions to any type of artist at any level of their career."

exist. For some deals, we've opted in because we think that by joining forces we can collectively get a better rate. But on some deals we negotiate direct. It's very helpful, especially in markets like China where we don't have any presence. We don't have the ability to go in those markets and negotiate the best terms. Merlin does that for us.

Having a Vested Interest in Beneficial Treatment

We only make money when the artist makes money. We don't charge for our DIY service, so we're very much interested in negotiating the best terms possible with DSPs. I suspect many of these DIY companies that aren't earning money off revenue aren't as concerned about their rates or privileges because they're just making money on uploads and not the actual performance of tracks.

Commitments Going Both Ways

In order to get access to our marketing support, artists usually have to have an exclusive deal with ONErpm. We require a commitment from artists to give them our marketing.

And it's not just marketing. It's money to develop. We do everything. In that sense, we're just like a label. I don't see a big difference between a distribution deal that provides services and a record label. It just depends on what kind of rights you're negotiating.

Global Footprint

We're a full-service music company, so you need feet on the ground in each market. One of our advantages is we don't have this headquarters mentality where we have a bunch of people in one building and remotely service our clients. In Brazil, we have 120 people. In Mexico, I have 30. In

Columbia, I have 30. In the U.S., I have 40. In Russia, I have 18. You need feet on the ground and local expertise.

Free Studio Access

We have studios in Brooklyn, Nashville, Mexico City, Sao Paulo and Columbia. In every major market, we want studio production facilities. It's a complimentary service that's part of our overall marketing package. People who get access are the ones we've signed to exclusive deals.

Getting Synched

We have a burgeoning publishing business. It's still new, so that's a separate negotiation on the commercial side. And if [our artists] want to be part of our pub admin, synch is part of that. But the synch component is non-exclusive, so [artists] always have the right to opt out. I don't think we're particularly strong in synch but it's something we're working on.

A Developing Situation

Most people don't understand what we do. They think we're just another DIY upload platform. We're a full-service music company with the ability to provide solutions to any type of artist at any level of their career. Yeah, you can use ONErpm to just upload music and deliver it to different stores, but we're much more than that. And we want to engage with artists at that level. We're much more interested in helping artists develop their careers than just providing a DIY service.

Engaging in New Ways of Working

We're not bound to any previous ways of doing business. We're not copying anybody's business model. We're not trying to be Sony or Warner or anybody else. We do what we think makes sense and what's fair. We want to help artists succeed. That's the main thing.

And sometimes to succeed you need a lot of resources. When we provide those resources, it's not a distribution deal anymore. We're able to provide artists with the full array of promotional tools and support. That's not a distribution deal. That's a different type of business.

Playlisting and New Music Discovery Tools

Playlisting has an important role to play in music discovery and promotion, but other platforms will find ways to break music. Playlisting is important because Spotify is important. A playlist on Spotify is more important than a playlist on Napster or Amazon Prime because Spotify has more market share. But I wouldn't say playlisting is the most important thing. Playlisting is just one tool artists have at their disposal.

Different Companies Provide Different Outcomes

Find a partner that is going to help you develop your business and be around for a while, as opposed to fixating on the cheapest option. If you go with the cheapest, you're going to get what you pay for. The wrong question to ask is - what percentage are you going to give me? That is not the most important thing. But that's what most people fixate on because they don't understand the difference between companies. Most people make the assumption that all these companies are the same. You've got to do your research to understand the difference.

OPPS

The City of Long Beach needs a part-time music/jazz instructor.

The teaching assignment may be at the Liberal Arts campus, the Pacific Coast campus or other college teaching locations. The assignment may be day, evening, weekend, online or off campus and is subject to change as needed. Part-time faculty positions are as needed positions and do not accrue rights to tenure. Part-time faculty positions offer flexible hours and the opportunity to assist a diverse group of adult students in achieving their educational goals. They offer a wide range of opportunities in transfer, general education, vocational and occupational programs. Apply via LinkedIn.

Universal Music Group needs an A&R research manager.

In this position, you will construct statistical insights and predictive metrics, conducting research on artists, and analyzing new music. These efforts will be used to evaluate song performance, identify new artists, support promotion strategy, and improve the label's understanding of new music metrics. Apply at EntertainmentCareers.net.

Open Inc. is looking for a director of music.

In this role, you'll be responsible for leading music strategy for Open. This is a rare opportunity to contribute to building a social product that has the power to transform people's lives for the better, with music at the nexus of the experience. You possess a passion for culture and creativity, with a natural knack for business and operations. You can expertly navigate the industry legal landscape, create processes from square one, lead artist negotiations, and build a critical pillar of our product through

your unwavering commitment to problem solving and a passion for music. Apply at Lever.

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

LABELS•RELEASES SIGNINGS

Dutch rock trio Our Oceans have signed an international deal with Long Branch Records.

Singer-guitarist Tymon Kruidenier said in a press release of new single "Unravel" and forthcoming album *While Time Disappears* that, "'Unravel' is probably one of the more unique songs on the album, with its uptempo vibe and many ups and downs. It's about recognizing and breaking down the plethora of coping mechanisms we tend to build into our sense of self over the course of our lives. It's a song about rediscovering who you are underneath it all." Contact davidmcdpr@gmail.com for more info.

New country duo Southerland have signed a publishing deal with Reservoir.

A press release reads, "Southerland has developed naturally since becoming a duo, combining the lyrical storytelling and musical foundation of traditional country music with the widespread appeal of today's top country hits." Contact catherine.snead@sacksco.com for more info.

PROPS

Congratulations to Matt Maeson who became the first male solo artist to achieve two Billboard alternative hits on a debut album.

"Acclaimed singer-song-writer Matt Maeson has achieved another Alternative Radio #1 hit with 'Hallucinogenics,' taken from his 2019 debut album *Bank On The Funeral*," reads a press release. "'Hallucinogenics' marks Maeson's 2nd #1 at Alt Radio in 12 months, following his single 'Cringe' that hit #1 this same week last year." Contact gabrielle.reese@atlanticrecords.com for more info.

They announced at the start of September a contest for 501c3 non-profit music schools and organizations. Fifteen recipients will be awarded \$10,000 grants.

Scott and Sandi Borchetta are rewarding \$150,000 in grants for music education non-profits.

Former Motown exec Darrell Thompson has co-founded a new music streaming platform called Deepr. "Deepr(R) was inspired by the exciting new technological frontier of streaming music and wanted to remedy the



▲ Crazy Days for St. Panther

After popping up on Michelle Obama's 2020 playlist, SoCal producer and multi-instrumentalist St. Panther saw interest rise, and now she's released the *These Days* debut EP. "Every song in *These Days* was inspired by putting some vulnerability into an era of major transitions for me," she says.

The grants are supported by the Borchettas' MUSIC HAS VALUE Fund, which they created in 2015 to provide financial support to organizations that support those who make music, aspire to make music, and access and appreciate music. Contact jake.basden@bmlg.net for more info.

THE BIZ

Former Motown exec Darrell Thompson has co-founded a new music streaming platform called Deepr. "Deepr(R) was inspired by the exciting new technological frontier of streaming music and wanted to remedy the

DIY Spotlight

OWEN RIVERA

It's shocking to learn that bluesy rocker Owen Rivera is just 13 years old. Not only because he's already an astonishingly accomplished and mature musician, but also because he's so sharp and at ease when discussing his musical life so far. The young man has the demeanor of someone with many more miles on the clock. But then, he did start playing music at the age of (get this) two years old.

"My parents got me a drum kit and it hit from there," Rivera says. "It was very much an addiction—I'm not gonna lie. I'd pretend I was in a concert. I played [Beastie Boys] 'Rhymin' & Stealin' at three years old."

Rivera says that he was

fascinated by Led Zeppelin's *The Song Remains the Same* from the age of four, watching the film every day and falling asleep to the band's "Stairway to Heaven."

When you learn that Rivera has already performed with the likes of Staples and Nash, it really is hammered home that he's not your average 13 year old. His music has appeared in commercials, and he's also a voiceover artist for animated TV shows. If that's not enough, he has an artist agreement with Ernie Ball.

"I started releasing my covers the last few months while I am working on my new content and a guitarist in Mexico took notice," he says. "He enjoyed my work so he sent it to a guitarist in Scotland

who talked to one of his contacts, who contacted Ernie Ball, who then contacted me...crazy how Social Media can work."

Rivera is currently working on new music with producers in Beverly Hills, with a number of songs neatly ready for release at the time of writing. Proudly Puerto Rican, he's also working on many Latin-influenced and Spanglish songs and he's got a couple million online views in the Latin and Mexican market. His star is very much on the rise.

Owen Rivera's debut album is due out in the fall.

For more information, contact joebabbey@gmail.com.



lack of resources available to help frustrated music-loving consumers. The app has a firm footing in the music industry due to the vast experience of its founders, **Austin Webster**, an admitted music junkie, with 13 years experience in product and software development that contributed to projects for various Fortune 500 companies, and **Darrell Thompson**, an entertainment attorney, who has executed business development and deals in music, TV and film.” Contact kai@goingpublicpr.com for more info.

OnNow.tv launched in August to offer a TV guide to livestreamed concerts “OnNow.tv is platform agnostic, drawing from all livestreaming platforms like Twitch and YouTube Live and social media feeds via APIs. It serves both independent and established creators by enabling automated and manually entered metadata to mark each livestream with descriptive information key to discovery and scheduling. Once users register and create a Watch List, OnNow.tv sends timely notifications for the livestreams, each with its own landing page and social media sharing functionality.”

Contact zeynep@rockpaperscissors.biz for more info.

VEVA Sound, through its VEVA Collect platform, is offering a way for artists’ credits to be collected and stored during the pandemic. “When people hear music, they probably think mainly about the performer,” says Deborah Fairchild, VEVA president. “But lots of people can be involved in a project, whether it’s a performer, songwriter, producer, or engineer, and all of them should want to ensure that their credits are accurately submitted at the session level.” Go to vevasound.com for more info.

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



▲ We Can Do This Now with Quincy Coleman

Sept. 4 saw the release of the *We Can Do This Now* EP, a five-track record, which includes a version of Greta Thunberg’s “Our House is on Fire” speech adapted by Quincy Coleman (pictured). “I am living with stage IV cancer and so are you,” Coleman said. “The house of humanity is on fire with a stage IV cancer called racism.” Contact mg@lapdev.com.

The LEGAL Beat

BY GLENN LITWAK



Curtis “50 Cent” Jackson had a monster hit in 2003 called “In Da Club” (one of my favorite rap songs). In 2015 Jackson sued rapper Rick Ross (real name William Leonard Roberts III) after Ross rapped over the beat of “In Da Club” for his mixtape promoting his *Black Market* album. 50 claimed that Ross unlawfully used his name and voice in his remix.

Jackson’s attorney told *Billboard* magazine in 2015 that “50 Cent’s most valuable asset is the name and reputation he has painstakingly built through his Grammy-winning music, act-

ing, and business endeavors. He chooses his projects carefully for the very purpose of protecting that name and reputation.” 50’s lawyer also stated that Ross used “in Da Club” unlawfully “to advertise his own album.”

By way of background, using the “name and likeness” of a person happens when an individual or business uses someone’s name, photograph, or other defining attributes or

2nd Circuit Court of Appeals in New York. On Aug. 19, 2020, the court upheld the dismissal by the lower court. The appeals court also stated that Shady/Aftermath might have the right to sue, or 50 could sue Shady for not protecting his rights

The Court of Appeals ruled that on the basis that “Roberts did not employ Jackson’s name or persona in a manner that falsely implied

purposes....in connection with the marketing and exploitation of Phonographs and Covered Videos.”

According to Ross’s attorneys “Had 50 Cent been successful in this, it would’ve had the effect of making licensees not only have to go to the owner of the underlying master copyright, and the underlying musical-composition copyright owner,” but also “it would’ve made them possibly have to go to each individual artist and obtain their right of publicity, which would’ve created an entirely new legal hurdle in order to exploit music.”

Since sampling is so prominent in rap music, this ruling seems to favor artists who want to legally use samples without any new impediments.

“50 claimed that Ross unlawfully used his name and voice in his remix.”

“likeness” for a commercial purpose, such as advertising or promo. And the “right of publicity” is a person’s right to control and profit from the commercial exploitation of his or her name, likeness and persona.

The district court held that Jackson’s claims were not valid because he did not own the copyright or the right of publicity at the time of the recording. It was actually 50’s former record label, Shady/Aftermath, that owned these rights. The lawsuit was dismissed by the court in 2018.

Jackson appealed to the U.S.

Jackson’s endorsement of Roberts, his mixtape, or his forthcoming album,” and the court also ruled that federal copyright law took precedence of 50’s state law right of publicity claim.

50 had signed a recording contract with Shady/Aftermath that gave them “perpetual and exclusive rights during the term of [the Recording Agreement].” The recording agreement also provided a non-exclusive right for the label to forever use 50’s name and likeness “for the purposes of trade, or for advertising

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

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



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian

<http://forums.taxi.com/post353820.html#p353820>

Hi Friends,
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.

I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



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Label: Ultra Records
Type of Music: Deep House/Indie-Pop
Management: Ian LaPlace and Zach Partin - Conscious Wanted Management
Booking: CAA - North & South America / Paradigm Agency - rest of world
Legal: Brian Schall - WRS Lawyers
Publicity: Ashley J. Moore - HelioType Creative
Web: gioliandassia.com
A&R: David Waxman - Ultra Records

The world of electronic music has thrown us some amazing visuals in recent years, not least the stunning e-shows taking place within the worlds of Fortnite and Minecraft. Deadmau5's cube, Gareth Emery's lasers. Yet it was the natural surroundings of an active volcano in Milazzo, Sicily, in their native Italy, that production/DJ/multi-instrumentalist/songwriting duo Gioli & Assia performed a set last April that has now pulled in 7.8 million Youtube views.

The pair, who are also a couple, found each other at the age of 18 when they were already working hard at their music individually. They quickly clicked.

"I started writing to Gioli, and since that moment five years ago we always speak 24 hours," says Assia. "We started working together and being in a relationship very quickly. We moved to Milan, and then started this project. Everything we did was together. Being in a relationship and working together is amazing."

"Being in a relationship and working together is amazing."

Gioli admits that there are challenges that come with working so closely with your beloved, but overall it's a wonderful experience.

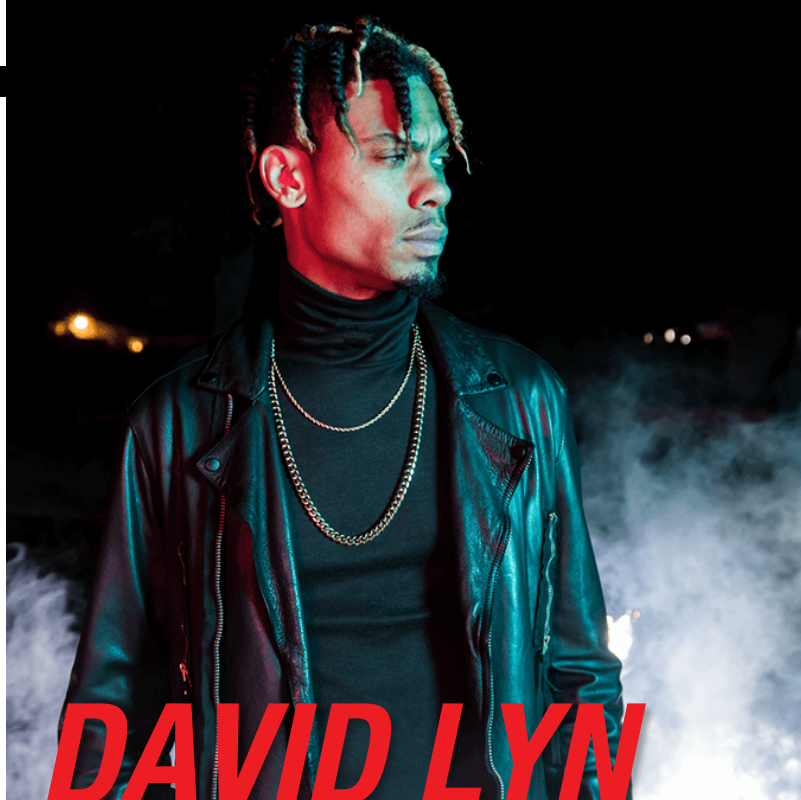
"It's difficult sometimes," she says. "Sometimes we have the same idea, sometimes we don't. But in general it's beautiful and nice because you can travel and visit parts of the world with your own partner and share experiences."

On July 8, it was announced that the duo had signed with Ultra Records, a deal that Gioli says makes complete sense for them.

"We knew that we wanted to find a bigger label, a real partner," says Gioli. "We met in their studio and it was a nice experience for us. We usually share our tracks on our own label, which is beautiful because you can control everything. But of course to have a bigger team and a partner that believes in you and wants to see you grow, it's better."

2020 was hotting up for them before the lockdown forced everything to screech to a halt. Still, they're looking at the positives.

"Luckily we have the sun and the sea very close to our home," says Assia. "It's the first summer in five years we're at home, so we can share the positive side of it. We're excited to start again in September, we hope." — **Brett Callwood**



Date Signed: June 24, 2020
Label: Spirit Music Group
Type of Music: R&B
Management: Creative Titans
Booking: info@creativetitans.co
Legal: Stephen Luckman - Sheridans Law Firm
Publicity: Roots PR Agency
Web: creativetitans.co/david-lyn.html

Having just released his debut single, "Can't Breathe," and with an EP set for release in the next few months, David Lyn's publishing deal with Spirit Music Group presents a perfect example of what can unfold when you follow your bliss. Lyn's brother, Grammy-winning producer Izybeats, had just started out in music when he asked Lyn to try out some gear and create sounds for him. Lyn followed the flow, and what began as a hobby led to the recording deal with a commitment for personal releases.

On the heels of winning an R&B competition in New York at the tender age of 16, Lyn caught the bug and began to dedicate time every day to work on his craft. After a few years, and with both brothers being part of the same Caribbean club scene in Miami, they rubbed shoulders with many in the music business, including manager Ron Telford. Telford became familiar with their sounds while Lyn was writing hit songs for other artists around social and political injustice, and when the duo began

"[My manager] taught me a lot in the last two years."

songwriting work for Popeye, who Telford was managing at the time. Izy reached out to Telford, and a management deal soon followed. Six months later, Telford began managing Lyn and masterminded the Spirit Music deal. "A big shout out to my management [at] Creative Titans," Lyn says, "and to my manager, Ron Telford. He was amazing with it and really taught me a lot in the last two years."

Lyn gives credit for much of his evolution as a writer and artist to those he has met along the way, for example Rick Ross and Flo Rida, who lent inspiration and advice and helped him to understand the business. Lyn also says that some of his self-confidence came from listening to Amaria who helped him believe he could make it, and that Betty Wright was instrumental in the development of his vocal skills.

When asked what he loved about songwriting, Lyn replied, "You may be feeling angry, but if you go and scream in someone's face, they might not hear how you really feel. But if you put that same anger on a beat and you find a way to let them feel your emotion, [you can] let them really hear you." — **Andrea Beenham**



KARL MICHAEL

Date Signed: May 2020
Label: Riser House Records
Type of Music: Pop
Management: N/A
Booking: N/A
Legal: N/A
Publicity: Rebecca Shapiro, rshapiro@shorefire.com
Web: itskarmichael.com
A&R: Brandon Perdue - Riser House Entertainment, Brandon@riserhouse.com

Having amassed 100 million Spotify streams via tracks imprinted with his lyrical style, it is absurd to deny British-born singer Karl Michael's songwriting gift. Perhaps it was inevitable that a deal with powerhouse publishing group Primary Wave would eventually occur. One day, the company suggested he travel to Nashville to co-write with Dallas Wilson, another talented songwriter attached to Riser House Publishing. Besides discovering another effective writing partner, Michael was entranced by Music City, prompting him to move there. Naturally, Wilson played Riser House Records the duo's inspired creations. One song in particular, "Higs And The Lows," acted as a tipping point. "Okay, we have to meet this guy," blurted Brandon Perdue, Michael's A&R, after hearing the tune. Although Riser House has historically focused on country, Michael's talent convinced them to sign the pop star that previously competed on the U.K.'s iteration of *The Voice*. Perdue insists Michael's television appearance didn't influence their interest one way or the other.

"This is the best label I've been with. They believe in me and I believe in them."

Despite Michael's reticence toward becoming an artist, a meeting was arranged. "They tied me in a chair and beat me until I said yes," jokes the crooner, whose unwavering persistence brought him out of poverty. To solidify the deal, Michael was flown to Turlock, CA, where his vocal majesty and writing chops impressed label chairman Matt Swanson. His third signing, Riser House has been Michael's smoothest. "This is the best label I've been with," he raves. "I love every person there. They believe in me and I believe in them." Besides constant contact with Perdue, Michael appreciates the confidence generated by the sense he's found a place of trust. "They're not going to stab me in the back," attests the former construction worker. "They're just a good bunch of people that want to put music out." Michael's advice for beginners is elementary—don't be a dick. "That person could be the boss of you later," he cautions. "Nashville isn't like that, but London is very cutthroat." "Beautiful Creature," Michael's ode to unconditional love, is presently available for your swooning pleasure. Expect a full-length offering to surface sometime soon. — **Andy Kaufmann**

Date Signed: June 30, 2020
Label: COP International
Band Members: Lilith Bathory, Dr. Luna (Doc)
Type of Music: Deathtronica; Black/Bass/Metal
Management: Christian Petke - COP International, Christian@COPInt.com
Booking: Christian@COPInt.com
Legal: Christian@COPInt.com
Publicity: Selena Fragassi, Selena@FR-PR.net
Web: LUNA13.net
A&R: John Fryer - COP International

Sometimes it isn't sending along a YouTube clip or demo to a label that can get your band signed, or rubbing elbows with music execs at parties, or going viral on social media. In the case of "deathtronica" band LUNA13, for example, it was reaching out to a like-minded band and letting karma take care of the rest. The Los Angeles black/bass/metal duo of producer Dr. Luna and visual artist Lilith Bathory were set to tour the West Coast and needed some companions to join them. They reached out to Suicide Queen, an industrial-metal quartet from Oakland who jumped onboard even though LUNA13—formerly on Cleopatra Records—hadn't offered a buy-in. Word got back to COP International, Suicide Queen's label, and pieces started falling in place for LUNA13's next phase.

"Three things excited me about LUNA13."

"Three things excited me about LUNA13," COP International founder Christian Petke says. "[One,] I could not wrap my head around the fact that everything is synth-based. They are so crazy heavy and I hear/feel the bass and the guitar. [Two,] I like that they have a clear visual identity. [And three,] We had a couple of really great conversations around music, politics and life, and we just clicked." Doc, whose affections range from anti-Christian bands to the Prodigy to the Black Lives Matter movement, revealed his own motive for signing to COP: "We have a built-in fanbase, but needed more of a push from a label. We felt like just a little more promotion might be good for us." Petke says he is confident his label can deliver on Doc's wishes. "COP International is a much smaller organization than Cleopatra is, which allows us to have much more intimate relationships with the bands on the label," he says. "It's more of a 'boutique' experience. This can be a very attractive quality when an artist looks not just for a great label, but also for a sense of community." The parties negotiated for a week in June and, the following month, COP International announced both the signing of LUNA13 and plans for the Nov. 13 release of its new, yet-untitled record. Petke and Doc disclosed that the band and label will split profits equally as part of the deal. "We're one of the darkest bass projects on the planet," Doc says. "We are a very unusual-sounding project ... but COP is in that mindset as well." — **Kurt Orzeck**



▲ Justin Townes Earle: A Passing

Singer-songwriter Justin Townes Earle has died. Named by his father Steve Earle for friend and idol Townes Van Zandt, Justin released eight albums and was honored twice at the Americana Music awards, including for his best-known song, "Harlem River Blues." He was 38.

► Kara DioGuardi: Songs to Spirit

Spirit Music Group has acquired the publishing catalog of Grammy-nominated songwriter Kara DioGuardi. The agreement encompasses a large portion of DioGuardi's back catalog. Among the songs included in the deal are the hits "Sober" by P!NK, "Heartbeat Song" by Kelly Clarkson and "Undo It" by Carrie Underwood.



▲ Dolly Honored by BMI

BMI has awarded Dolly Parton with several of their coveted "Million-Air" certificates, which recognize songs that have reached over one million broadcast performances. Most notably, her mega hit "I Will Always Love You" logged a staggering 10 million performances to date, ranking it in the top 30 of BMI's most-performed songs of all time.

Deadline for IAMA Awards

The deadline is fast approaching for the 17th Annual IAMA (International Acoustic Music Awards). IAMA promotes excellence in Acoustic Music performance and artistry, it is geared toward today's best up-and-coming music acts. Acoustic artists in various genres can gain exciting radio and web exposure through this competition. Win a Top Prize of U.S. \$11,000 worth of prizes. The deadline to enter is Nov. 6. For more information, go to inacoustic.com.

LVCFT: Songs of Ghostly Grandeur

LVCFT is a trio of Grammy-winning songwriter-producers: Peter Wade, Evan Bogart, and MNDR, who have worked with artists like Jennifer Lopez, Beyoncé, and Charli XCX—and are all obsessed with Halloween. The spooky-obsessed hitmakers felt there was a serious void in current horror pop music and decided to create some new ghoulish gems.

The first track and video is a remake of the classic "Spooky Scary Skeletons." Additionally, the song has been hand-picked to be the theme for Freeform's beloved annual 31 Nights of Halloween.

LVCFT put out their debut album last year. *The Sequel*, released this month, features 15 new tracks and guest appearances from Uffie (Uffie The Vampire Slayer), Bonnie McKee (Evil McQueen), ZZ Ward (ZZycho Ward), Morgan McMichaels (Morgan McMyKill Myers), Sarah Hudson (Olivia Demon Spawn) and Har Mar Superstar (Scar Mar Superscare). Additionally, iconic horror legends of TV and film, Bruce Campbell (Evil Dead) and John Kassir (The Cryptkeeper), have joined the creepy collective.

NSAI, Martin and CMT Present Song Contest

The 21st Annual NSAI Song Contest presented by Martin Guitars and Strings and CMT is open. The Grand Prize includes: \$5,000 cash, a mentor session with the ACM - Academy of Country Music 2020 New Female Artist of the Year, Tenille Townes, and hit songwriters Ross Golan and Joe London of the podcast *And The Winner Is*, a Martin Guitar Prize Package, a one-year single-song contract with Anthem Entertainment Group and much more.

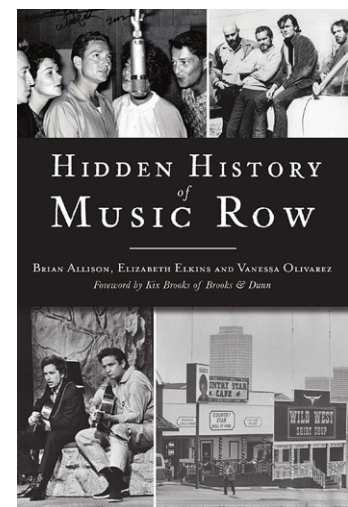
The Lyric-Only Prize includes: \$2,000 cash, a mentor session with Grammy Award-Winning Songwriter Brett James, a Martin Guitar Prize Package and more. The contest is open to amateur songwriters only. All genres of music are accepted and encouraged.

The entry cost is \$35 per song for NSAI members and \$45 per song for all non-NSAI members. Multiple entries are accepted but each submission requires its own entry fee. All entries must be postmarked by the contest deadline: Nov. 3, 2020 at 4 p.m. CDT. Visit Nashvillesongwriters.com for more info.

Alfa: World Music Winner for Lennon Contest

Congratulations are in order for Philippine-born L.A.-based folk-pop songwriter Alfa, for winning the Grand Prize in the 2020 John Lennon Songwriting Contest (Session 1 – World). The song is titled "Alindahaw" and Alfa includes verses sung in the Visayan language, one of many spoken in the Philippines and the ancestral language of her grandparents. Phelia Benigan is the co-writer on the track.

To match her songs, Alfa has a series of videos, "Bean Song (My Solace)" features a lyric video love letter to LA; "Fools Gold" features an adorable cast of elementary school students, and "Bare Feet," shot on a cell phone, portrays her amidst the furniture at an IKEA store in Burbank, CA. The corresponding video for "Alindahaw" was shot in the Angeles National Forest. Alfa was recently featured on the PBS show *Songs at the Center*, performing "Round and Round."



▲ Myths and Mystique: Hidden History of Music Row

Written by Elizabeth Elkins and Vanessa Olivarez, better known as the alt-country singer-songwriter duo Granville Automatic, as well as professional historian, museum consultant, and writer Brian Allison, *Hidden History of Music Row* digs into the creators and legends that made these avenues and alleys world-famous. The book is new from Arcadia Publishing & The History Press.

Check out this compelling songwriter and artist at alfa-music.com. A full list of John Lennon Song Contest winners is at Jlsc.com.

Tweedy Pens New Tome

Jeff Tweedy of Wilco will publish his new book, *How to Write One Song*, Oct. 13 via Dutton. The new book, which follows up his 2019 memoir, *Let's Go (So We Can Get Back)*, promises to reveal the "the behind-the-scenes process, and the joy he gets from making something new."

How to Write One Song contains actionable and practical songwriting tips, including tips on overcoming self-defeating dialog, building a creative habit, language techniques to get out of a writing comfort zone, and easy recording methods.

Tweedy, 52, has released 18 albums in his career, including four with Uncle Tupelo and 11 with Wilco. His most recent album was April 2019's *Warmer*, featuring son Spencer Tweedy.

TAXI Road Rally Virtual

TAXI has been doing livestreams for more than 10 years, and the organization is planning to bring that expertise to bear in the form of a Virtual Road Rally for 2020. The organization will be streaming live sessions with an interactive chat room from 9:00 a.m. to 6:00 p.m. from Friday, Nov. 6 – Sunday, Nov. 8, the experience presents three full days of actionable information designed to help you create the right kind of music, record and produce it, and then pitch it, sign deals for it, and ultimately earn income.

The Rally will begin with a Keynote Interview with Steven Pressfield, the best-selling author of *The War of Art*, *Do The Work*, and *Turning Pro*.

TAXI promises to deliver a first-class event with the quality of content members have enjoyed for the last 23 Road Rallies. To join TAXI visit taxi.com.

Yosemite Songwriting Retreat

Yosemite Songwriting Retreat celebrates the craft of songwriting and the art of performing original songs. Their mission is to support songwriters of all skill levels and genres, create an inspiring and supportive community and provide a safe space where individuals can express themselves through music.

Yosemite chooses instructors that are not only great musicians but also gifted educators. These individuals bring diverse skills and perspectives to teach practical skills through stimulating curriculum. Previous instructors include Eliza Gilkyson, Laurie Lewis, Peter Rowan, Terri Roche and Joe Craven.

Anyone 18 years old and over may participate. Previous experience with songwriting is welcome but not necessary.

This year the event will be online from Fri., Oct. 9 to Sun., Oct. 11. The instructors kick off with a concert on the first evening. Zoom-based classes, one-on-one mentor sessions and a Song Salon, where writers receive constructive feedback and support, chats, and open mic sessions afford plenty of opportunities to hear and share music and inspiration.

Visit yosemitewriting.com for entry info.

DAN KIMPEL, author of six music industry books, is a content and music contributor for a variety of print, electronic media and podcast platforms.



▲ Chris Pierce Says "Amen"

Modern soul man Chris Pierce has released eight independent albums worldwide, and his song "We Can Always Come Back To This," featured on the hit TV series *This Is Us*, was nominated for honors by The Guild of Music Supervisors and the Jerry Goldsmith Awards. "Amen," new from his side project with Sunny War – War & Pierce, enriches his deep catalog.

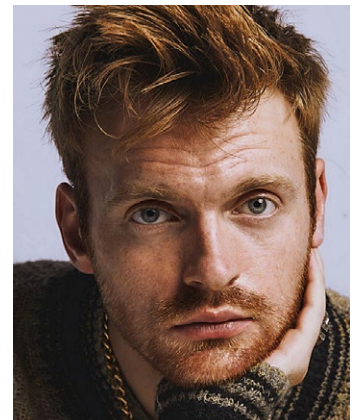


▲ Thomas Rhett to Warner Chappell

Multi-platinum artist Thomas Rhett has signed an exclusive worldwide publishing deal with Warner Chappell Music Nashville (WCM), the music publishing arm of Warner Music Group. The ACM Awards Male Artist of the Year has landed an astounding 15 No. 1s, while his most recent single "Beer Can't Fix" marks his ninth consecutive No. 1, breaking the Billboard Country Airplay Chart record for most consecutive chart-toppers.

▶ FINNEAS: Melody Matters in New Track

Singer-songwriter and Song Biz profile subject FINNEAS (aka Finneas O'Connell), Grammy Award-winning Producer of the Year, has released "What They'll Say About Us." The song, with a captivatingly simple video, was inspired by the Black Lives Matter movement and the life of Broadway performer Nick Cordero, who died in July from COVID-19. FINNEAS is currently working on collaborations for the next release from his sister, superstar Billie Eilish.



▲ Kosine Here for Biden/Harris

Songwriter, actor, and co-founder of Da Internz Kosine unveiled the song for the official ad for the Biden Harris 2020 Campaign, the aptly titled "Everybody Vote." He officially debuted it on the MTV VMA. This year, he garnered his eighth Grammy nod in the category of Best R&B Album for production on Ella Mai's self-titled debut.

REED WADDLE

“‘Too Bright to Fade Away’ is one of the standout tunes of the year so far ... Sensational, eclectic vibe as an acoustic/rock-n-roll and classical California country singer-songwriter”

— *Shockya! Magazine*

“‘Too Bright to Fade Away’ - reminding us of how epic a simple songcraft can be in the right setting”

— *Garth Thomas, The Hollywood Digest*

“Reed Waddle is in a category of his own. ‘Too Bright to Fade Away’ has the look and feel of a new era for his output”

— *John McCall, Too Much Love*

“Reed Waddle has a vibrant new album, *Time the River*, exemplified by album opener ‘Too Bright to Fade Away’”

— *Americana One*



NEW ALBUM OUT NOW

reedw65@gmail.com

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Dan Penn

New Songs from a Master Craftsman

With classics like “Dark End of the Street” (James Carr); “Do Right Woman” (Aretha Franklin); “The Letter” (The Box Tops), and “I’m Your Puppet” (James and Bobby Purify), among hundreds of songs in an historic catalog, Dan Penn is a towering figure in songwriting.

With *Living on Mercy*, his first solo release since 1994, Penn is also the artist. “I’ve always been in the background, and I like that,” he says. “But I’m still a singer, and I like to go out and sing some. Nobody’s coming to the studios these days, anyhow.”

The title track traverses the magical crossroads where R&B and gospel intersect with country music. “It’s still the best,” Penn confirms. “Lyrics, melodies and maybe a little groove of funk.” The horn-infused “Edge of Love” stirs up a Memphis sound stew. “I Do” echoes classic country, while “Down on Music Row” is a cautionary tale about chasing success in modern day Nashville. Penn knows it’s a tough town. “Maybe the toughest. You can’t just walk through the doors. They don’t need you. They don’t want you. It doesn’t matter how good your songs are.”

Penn’s co-writers on the new project include Wayne Carson, Spooner Oldham, Gary Nicholson, Carson Whitsett, Will McFarlane, Bucky Lindsey, Buzz Cason, and the Cate Brothers. In both Penn’s classic hits and his latest songs, themes, titles and essence are conveyed within the first lines of the lyrics. “Me and Rick Hall (record producer and owner of FAME Studios in Muscle Shoals, AL), used to come up here to Nashville and pitch songs to Chet Atkins and Owen Bradley, who were the big producers. We’d have demos on seven-inch reels. They’d play a little bit and go on to the next one. I started thinking it had to be because the strong stuff wasn’t on the front. I started pushing it up, and lo and behold, I started getting cuts.”

His first cut, “Is a Bluebird Blue,” was recorded by Conway Twitty in 1960 when Penn was still in his teens. “I was into music as a kid from the church,” Penn recalls. “My daddy led the singing,

and my momma would play the piano. I’d sit in the front row and holler until I could read, and then I sang with them. The Conway song opened doors, but it took me another five years to get another big hit. I almost gave it up.”

Vernon, AL, Penn’s hometown, is 85 miles from Muscle Shoals, an unlikely recording capital where everyone from The Allman Brothers to the Rolling Stones cut hits. Moving to Memphis, Penn joined forces with co-writer Spooner Oldham and producer Chips Moman at American Studios, home to a string of pop classics.

“Do Right Woman” was barely complete when producer Jerry Wexler played the song for Aretha Franklin. Penn remembers writing the song’s bridge in a little closet and singing the demo. The first time he heard the completed track was in the control room at Atlantic Records in New York. “It floored me. Aretha had pulled it together. I think it’s the best record she ever made. She had the power.”

Penn credits songwriter and artist Arthur Alexander with teaching him the importance of simplicity in songwriting. “Arthur didn’t need a guitar. He could write the song, pounding on a car dashboard, singing a cappella. He showed us you don’t have to dig so deep, just be simple. And it’s hard sometimes. I’m not a simple person.”

Compelling bridges are a Penn trademark. “A bridge relieves you,” he notes. He is not a fan of choruses. “Choruses get old. I like two verses, a bridge, a third verse, and then out. You can do all of your damage right there.”

Living in Alabama in the summer and Nashville in the winter keeps Penn on the move. Heading toward his 80th year, he keeps doing what he’s been doing since he was a teenager, writing songs and singing for the people. “Sometimes I go out and play gigs with just me and my guitar. Some people tell me they come to my gigs just for the stories,” he considers. “I guess I do tell a pretty mean story.”

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Contact Cary Baker, Conqueroo, cary@conqueroo.com



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Ellis Paul

(photo by Tim Rice)

What Others Are Saying....

"I'd like to thank the IAMA for the honor of this award. It's nice to know that there are still nice surprises around the bend on this long winding path of a career. I love a good song — writing them, hearing them by other people, and sharing them that seems to fit into the mission of IAMA. Thanks for reminding me I'm on the right track still!"

Ellis Paul, Top winner of 16th Annual IAMA (International Acoustic Music Awards)

"I am thrilled and honored to be recognized. It's also inspiring that my song "Put the Gun Down"

that addresses such a pressing issue in a personal way, can have an impact and win this award"

Jonatha Brooke, Top winner of the 15th Annual IAMA (International Acoustic Music Awards)

"This is an excellent achievement for you & your winners. It also shows what a great competition the International Acoustic Music Awards is"

Cameron Ingram, singer-songwriter

"I am very excited and surprised to win"

Meghan Trainor, 6th Annual IAMA Best Female Artist Winner

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- Robert Earl Keen

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- American Songwriter

Jesse Lynn Madera

JesseLynnMadera.com

DROPS

Other Music, a documentary on the renowned former NYC record store of the same name, has been released. Before closing in 2016, Other Music was a fixture in the city's early 2000s indie music scene and helped launch the careers of many independent stars, including **Vampire Weekend**, **Animal Collective**, **Interpol**, **Yeah Yeah Yeahs**, **William Basinski**, **Neutral Milk Hotel**, **Sharon Van Etten**, **The Rapture** and **TV On The Radio**. Rising rent prices ultimately forced the store to close its doors. COVID-19 prevented the film's theatrical run that was scheduled for April 2020, but it is available digitally. The filmmakers partnered with over 200 temporarily shuttered record stores and theaters on a Virtual Cinema release, which raised over \$25,000 for those places. For more information, contact Daniel Gill at daniel@forcefieldpr.com. **Pink Floyd's *Delicate Sound of Thunder***



is coming to cinemas around the world for a one-night only event on Oct. 15. Filmed at Long Island's **Nassau Coliseum** over five nights in 1988 during the legendary English band's tour for the multi-platinum *A Momentary Lapse of Reason*, the live concert film was directed by **Wayne Isham** and received a Grammy nomination. The sound was completely remixed from the original multitrack tapes by longtime Pink Floyd engineer **Andy Jackson** and Pink Floyd's own **David Gilmour** with assistance from **Damon Iddins**. Local screenings can be found at DelicateSoundOfThunder.com, and more details can be found by contacting doug.wright@ldcommunications.co.uk.

David Byrne's *American Utopia*, directed by Academy Award and Emmy-winner **Spike Lee**, will be available on HBO and to stream on HBO Max starting Oct. 17. **Talking Heads** frontman **David Byrne** is joined by 11 musicians, singers and dancers from around the world in this experimental theatrical concert film, which is based on the title of Byrne's seventh studio album and was recorded during its late 2019 and early 2020 run at Broadway's



DELICATE SOUND OF THUNDER

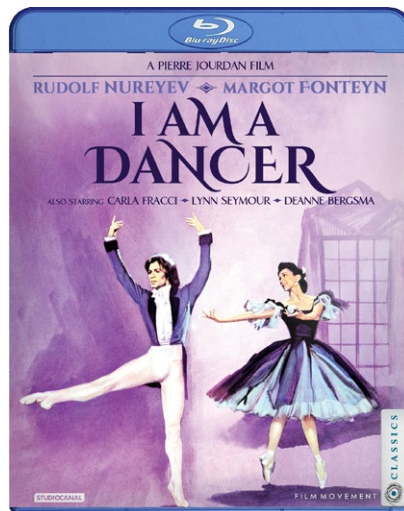
Hudson Theatre in New York. The show was played to sold-out, record-breaking audiences. Contact Cecile.Cross-Plummer@hbo.com for more information.

Columbia Records and **Netflix** have collaborated to release the soundtrack from the new musical series ***Ju- lie and The Phantoms***, which dropped Sept. 10 along with the series' Season 1 debut. It was executive produced by Emmy and DGA Award-winning director and choreographer **Kenny Ortega** (*High School Musical*) and features 15 original tracks from the show including the single "Edge of Great." The series is about a high schooler regaining her passion and inspiration for music after her mom's death and forming a band with three ghostly musicians. Contact winnie.lam@sonymusic.com for more information.

The Golden Globe-nominated 1972 doc film ***I Am a Dancer***, which tells the story of **Rudolph Nureyev**, one of the greatest ballet dancers of his generation, was restored and re-released

in September on Blu-ray, DVD and in digital formats. Offering a glimpse into the dedicated training and techniques behind Nureyev's work, the film features prima ballerinas **Margot Fonteyn**, **Carla Fracci**, **Lynn Seymour** and **Deanne Bergsma**, and includes excerpts from

his performances from such classical productions as *La Sylphide* and *The Sleeping Beauty*. Contact Michael.Krause@foundrycomm.com for further details.



Somebody Up There Likes Me, releasing on DVD and Blu-ray Oct. 9 and directed by **Mike Figgis**, is the first in-depth film biography of iconic musician, artist and **Rolling Stone** **Ronnie Wood** and his 50-year career. In addition to contemporary and archive footage of Wood both on and offstage, the documentary features brand new interviews with

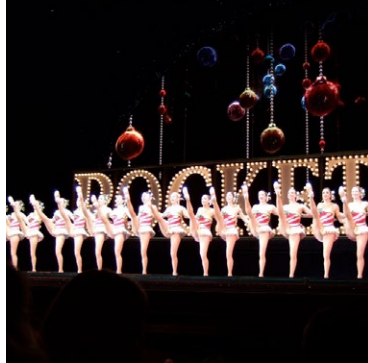
Rolling Stone bandmates **Mick Jagger**, **Keith Richards** and **Charlie Watts**, Wood's Faces bandmate **Rod Stewart**, his wife **Sally Wood**, singer **Imelda May** and artist **Damien Hirst**. For further details, contact Carol.Kaye@kayosproductions.com.

OPPS

The submission window for the **2021 National Music Theater Conference** is Oct. 15-30. Due to COVID-19, only digital submissions will be accepted this year. There are no specific requirements for pieces submitted. For details on entering your work, visit theoneill.org/nmtc.

The Annual Utah Music Awards, which recognizes new and undiscovered musicians around the world, is now accepting entries for the event on July 17, 2021. For information and guidelines on submitting videos, visit filmfreeway.com/UMA.

The Palomar Film Music Workshop, which provides participants an immersive, in-depth study of creating original music for film, is now accepting applications for its summer 2021 program in June. For details about the program and how to apply, visit palomarworkshops.com.



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

PROPS

This past summer marked the premiere of the **Black Women Creators Conference**, a virtual conference that featured exclusive workshops to help black women, who are underrepresented in executive positions in many industries, develop or elevate their creative careers. The August event featured presentations from more than 20 top black women in various professions to discuss creative career building, film and televi-



sion production, the music industry, journalism, modeling, fashion design, entrepreneurship, business development, and other topics. For details, visit blackwomencreators.com.

In August, **ADAM Audio** debuted a free online series for all-women musicians and producers looking to take their musical creativity and career to the next level. **Women in Music: Start to Finish** is a six-part live stream series via Facebook of interactive workshops and panel discussions on the process of creating and releasing a music track, featuring advice and tips

from professional women in the industry. Session topics include mixing, mastering, A&R and management, marketing and social media, and navigating the music business as a woman. The series ended in September with special guests including Emmy Award-winning composing duo **Wendy Melvoin** and **Lisa Coleman**, as well as singer-songwriter **Lachi** and live show designer **Laura Escudé**. For more, check out facebook.com/AdamProAudio/ or contact andre.zeugner@adam-audio.de.

Twenty-three-year-old **Sydney Mesher** is the first **Radio City Rockette** with a noticeable physical disability in the world-famous dance organization's 94-year-history. Mesher was born without a left hand, the result of a rare congenital condition, and her success is an inspiring story. Born and raised in Portland, OR, Mesher grew up loving dance class, which she started before elementary school. Soon she was dancing 25 hours a week with a competition team, training in jazz, tap and ballet. While attending Pace University in New York City, she began auditioning for the Rockettes, and made it to the final round on her first try. Though it took a few tries, Mesher made history last year and joined **the Rockettes**, renowned for their annual **Radio City Christmas Spectacular**. Contact agpr@andersongrouppr.com.

Grammy Award-winner **Aimee Mann** released a cover of **Leonard Cohen's "Avalanche"** that appears as the title track for HBO's true-crime docuseries **I'll Be Gone In The Dark**, based on a book of the same title written by Michelle McNamara. The author, who passed away in 2016, was married to comedian Patton Oswalt. Mann and her husband Michael Penn were close friends

with the couple. "We were completely devastated by her death. I was incredibly moved by Patton's dedication to getting her book finished and was so happy when he reached out about recording a version of 'Avalanche' for the show," noted Mann. The show's six episodes are available for streaming on all of HBO's platforms.

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

Out Take



Madonna Wade-Reed Music Supervisor

Web: twitter.com/mwrdaisy

Contact: guildofmusicsupervisors.com/contact

Figuring out what a film "needs" musically can be a challenge. But clues are hidden in the project's setting, script, tone, characters—and it's a music supervisor's job to find them. As vice president of the Guild of Music Supervisors, Madonna Wade-Reed and her team advocate for music supervisors, offer resources for them to develop their skill sets, and work to spread the word that the profession—perhaps a lesser known career within the entertainment industry—exists.

"I want more people to know that the music supervisor should be brought into a project ASAP," Wade-Reed says. "They can help with budget and figure out so many aspects of the project pre- and during production."

Wade Reed has been an assistant to an actor, producer and director in the past. She says she took those gigs purposely to better understand creative people, and know the creative process from all sides—and recommends other aspiring music supervisors do the same.

"There are so many different pathways to becoming one," she says. "I always refer to it as 'Google Maps'—there are a million ways to get from A to B. But always keep a couple things in mind when coming into the business. First, leave your ego at the door. Who you are as a person will define who you are to the members of the industry and whether anyone wants to work with you. And don't skip any steps. Even if something seems like grunt work, go in and do it, at least once. So you can understand every step."

Wade-Reed says a common misconception about music supervision is that it's all about having good taste in music; rather, she says it's about being able to learn about new music and how it can apply to or enhance narratives. "You have to explore different genres and areas of music and become almost a little amateur expert," she says. "I like to push myself into uncharted waters if I can, because it keeps the job exciting. You don't want a career of Groundhog Day moments. You'll be terrified sometimes, but you should do it."

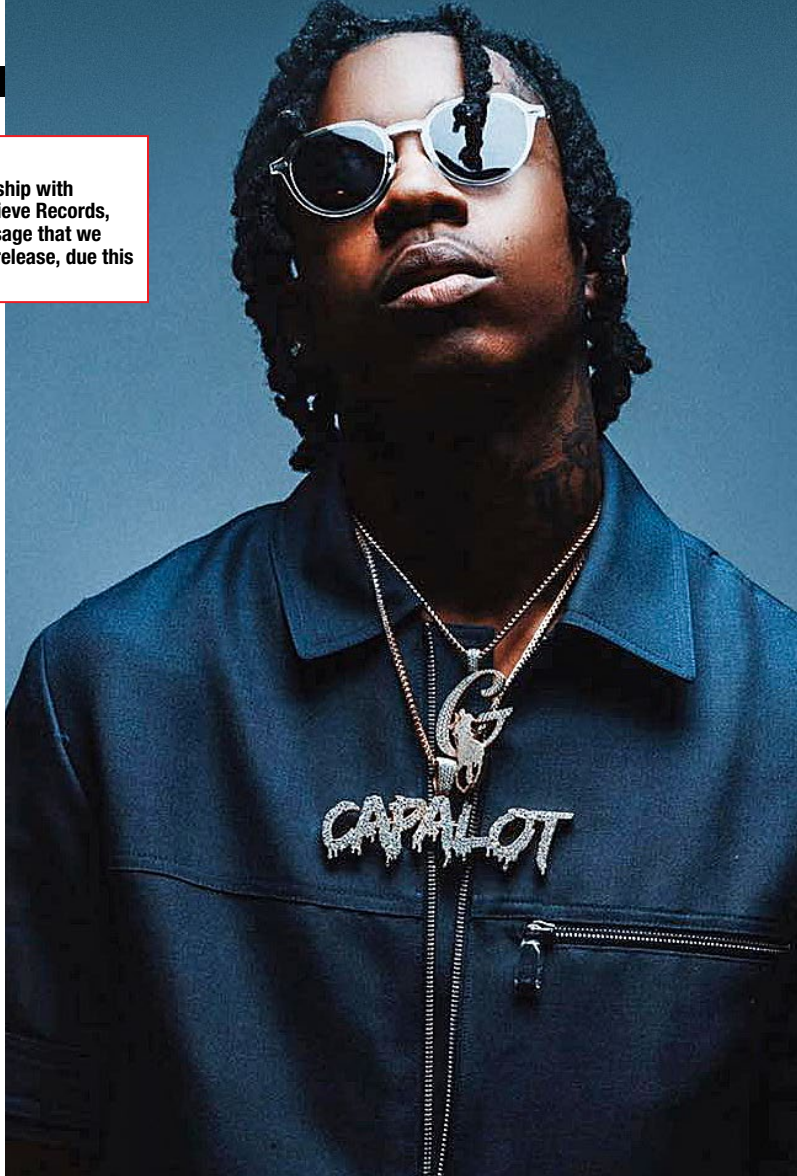
► Polo G Announces New Label

Rapper Polo G announced in September that he is starting his own label in partnership with Columbia Records, named ODA. “The name of my label is ODA, Only Dreamers Achieve Records, because in our communities we are told what we can’t be. I want to send the message that we control our futures and encourage artists to dream big,” the rapper said. The first release, due this year, will be Scorey, a budding talent from Syracuse, NY.



▲ Perez Travels 4,000 Miles to Perform for Healthcare Workers

With music venues closed, musician Franky Perez partnered with Ducati to create *Crossing the Great Divide Tour*, an eight episode miniseries that documents a 13-day, 4,000+ mile tour on a Ducati Multistrada 1260 S Grand Tour custom fitted with a detachable guitar case. Throughout the trip, Perez performed multiple free outdoor concerts for healthcare workers. Check out the miniseries at [ducati.com/us/en/franky-perez-suddenly44-tour](https://www.ducati.com/us/en/franky-perez-suddenly44-tour).



◀ Indie Radio Station Discovers Chemical Diary

Thanks in part to *Music Connection's* recent DIY Spotlight profile on Chemical Diary's Dean Strickland (aka Roland Numbers), the band has garnered attention from radio station iRockNashville. According to the artist, who recently reunited with his brother, guitarist Dudee, “Our band was notified by Scott Fisher, Program Director, that several of the songs from our latest CD were chosen for airplay on irocknashville.com. The most popular songs played on the station this summer from Chemical Diary's *Equalizer* CD, which was recorded at Capitol Studios in Hollywood and reviewed by *Music Connection* magazine, are 'Feed The Homeless,' 'Emotional Roller Coaster Ride' and 'When She Comes Back To Stay.’” Pictured (l-r): Roland Numbers and Dudee.



▲ Jonas Group Publishing Launches in Nashville

Growing talent management and entertainment company Jonas Group Entertainment has announced the launch of its new Nashville, TN-based publishing division, Jonas Group Publishing, with flagship songwriter Terri Jo Box joining founder and CEO Kevin Jonas, Sr. on the roster. Pictured (l-r): Kevin Jonas, Sr. (founder and CEO); Denis Jonas (founder); Terri Jo Box; and Rodger Hodges (artist manager).



▲ Shinedown Raises \$300,000 for COVID Relief with Record-Breaking Single

Shinedown recently broke the record for the most #1s ever in the 39-year history of the Billboard Mainstream Rock Songs chart, scoring their 16th #1 hit with “Atlas Falls,” a track that offers a message of optimism and faith in humanity amid the COVID-19 pandemic. The song was released as part of an exclusive song and T-shirt bundle for the band’s COVID-19 fundraising effort. More than \$300,000 including a \$20,000 donation from Shinedown that kicked it off went to humanitarian aid organization Direct Relief.



◀ O'Neil Leads SAG-AFTRA and SRDF to New Heights

The SAG-AFTRA and Industry Sound Recordings Distribution Fund (SRDF) more than doubled their annual payout to vocalists this year to over \$10 million. Paying vocalists for their interactive streaming and licensed recordings under the SAG-AFTRA Sound Recordings Agreement, the SRDF has expectations of substantially growing distributions each year as the industry’s streaming revenue continues to rise. (Pictured) SRDF Fund Manager, Terry O’Neil, has worked with singers to get their residuals for over 30 years and used his experience to build a great team at the SRDF.

▶ Fitz and the Tantrums Hit the Drive-In

Indie-pop group Fitz and the Tantrums performed two drive-in shows at City National Grove of Anaheim’s Drive-In OC on Sept. 5 and 6. “We couldn’t be more excited to play a show again,” said the band’s frontman Michael “Fitz” Fitzpatrick. “We all need live music in our lives. This is gonna feel really special to bring some joy to people in these challenging times and get to do it in a safe and responsible way.”



MUSIC CONNECTION

Tidbits From Our Tattered Past



1995—Alanis Morissette—#14

In an issue presenting profiles of R&B star Gerald Levert and producer Gavin MacKillop (*Friends* theme), we featured a cover interview (her first) with Alanis Morissette, who had just broken through. Asked why she signed with Madonna’s new label Maverick Recording, she replied: “The last thing I wanted was to signed with a company that had a different perception of me than I did.”



2001—Kitaro—#10

In our feature interview with Japanese-born New Age Music icon Kitaro, he rhapsodized about his early breakthrough as an artist and composer: “With a synthesizer, I could create an ocean, a winter coastline, a summer beach—an entire scene.” Meanwhile, the issue’s Keyboard Roundtable contains interviews with Jools Holland (Squeeze), Chester Thompson (Santana) and Ben Watkins (Juno Reactor).

V² Poised for a 360 Distribution and

After Recording and Performing Half Their Lives, Vittorio and Vincenzo of V² Ready for the Big Leagues

Three, Fantastic, Un-Released, Ron Nevison Produced Albums Await the Label Who Signs Them

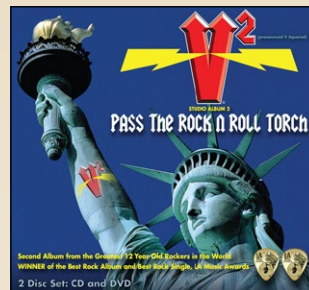
Vittorio and Vincenzo of V² (pronounced V Squared) **www.VSquared.rocks** have been recording and performing like pros for half of their lives. Legendary rock producer, Ron Nevison (**RonNevison.com**) discovered Vittorio and Vincenzo at the age of 11. Nevison, who produced rock albums for some of the most iconic bands in the history of Rock N Roll, including Led Zeppelin, The Rolling Stones, The Who, Bad Company, Lynyrd Skynyrd, Heart, KISS, Chicago and others, immediately recognized the most talented 11 year old rockers he had ever witnessed and offered to produce Vittorio and Vincenzo's debut album, *We Are V²*. The boys debut album, *We Are V²* swept the 24th Annual LA Music Awards in 7 categories including **Rock Album of the Year** and **Rock Single**



of the Year. Vittorio and Vincenzo's live performance of their original songs, *We Are V²* and *Long Live Rock N Roll* made them the youngest artists to ever grace the stage of the LA Music Awards and the only band to ever receive a standing ovation. Their performance that night of *Long Live Rock N Roll* has over 1.5 million views on YouTube <https://www.youtube.com/watch?v=4V8avNQ0v2E> and is recognized as the greatest live rock performance by 11 year olds in the history of Rock N Roll. Several of the singles off the album went on to reach the top of Billboard's Hot Singles Sales Chart.

Ron Nevison, legendary rock producer, recalls "Having worked with and produced records for some of the biggest Rock N Roll bands and artists in the industry, when I saw Vittorio and Vincenzo perform live at age 11, I was immediately blown away. How could kids this young be so good? When I got them in the studio for the first time, I was even more amazed at their work ethic and talent. As I listened to playbacks I would forget how old they were until I turned around and saw two kids sitting there grinning at me. Wow! They were so well rehearsed, so professional, and so damn good! I didn't know it at the time, but I would go on to work with them almost every year including this year, at age 17."

Following the success of their debut album, while still only 11 years old, Vittorio and Vincenzo cut Studio Album 2 under the production ears of Ron Nevison entitled



Pass the Rock N Roll Torch. Studio Album 2 was equally well received with several singles reaching the top of Billboard's Hot Singles Sales Chart and landing them with recognition from DigitalRadioTracker.com as the **Breakout Rock Artist of the Year.** When not

in the studio, V² was performing regularly to standing ovations in Santa Rosa, CA at Rock Star University's HOUSE OF ROCK, opening for seasoned rock bands, including Blue Oyster Cult, Dokken, LA Guns, Quiet Riot, The Tubes, The Babys, Foghat, Puddle of Mudd, Winger, Stephen Percy, Lita Ford, Bret Michaels and others.

At age 12, V² released Studio Album 3, *The Beginning*, a



European Tour Deal with Major Label



compilation of all their original pre-teen songs and followed up the next year at age 13 with another Ron Nevison produced album, *Rock N Rods*. A combination rock CD and custom car calendar featuring 6 original V² car songs and



by covering songs that include, Queen's *Fat Bottom Girls*, Montrose's *Rock Candy*, The Kinks' *Lola*, Aerosmith's *Walk This Way*, AC/DC's *Whole Lotta Rosie*, Motley Crue's *Girls, Girls, Girls*, and others.

7 classic car song covers, with a calendar of the actual cars the songs were written about, *Rock N Rods* with it's calendar was a big hit among car enthusiasts and quickly sold out before Christmas that year.

The next year, Vittorio and Vincenzo suffered a serious setback when their home burned to the ground with all their instruments and music equipment in the massive Santa Rosa fires. The fire also forced the boys to relocate and start high school in an unfamiliar town. Although they lost everything in the fire, they continued to record an album each summer and have three, unreleased, Ron Nevison produced albums ready for a major label 360 Distribution and European Summer Tour deal. The three, unreleased, Ron Nevison produced albums include *Rock Show Girl*, *So Long My Love*, and *The Originals*.



So Long My Love, Studio Album 6 was released when the boys were 16 to showcase the original title track and demonstrate the range, talent and softer side of

V² with covers of some of the most iconic rock love songs including Poison's *Every Rose Has Its Thorn*, Clapton's *Wonderful Tonight*, The Calling's *Wherever You Will Go*, Skynyrd's *Tuesday's Gone*, The Black Crowes' *She Talks to Angels*, James Taylor's, *Fire and Rain*, and others.



And just completed, at age 17, Studio album 7, *The Originals*.

Another fabulous V² album is all of Vittorio and Vincenzo's most popular original music, which rose to the top of Billboard's Hot Single Sales Chart, instrumentally and vocally re-recorded with their mature voices, under Ron Nevison's mythical production, plus two, new original songs!

Nevison adds, "Vittorio and Vincenzo are the best kept secret in the industry. No BS. No drama. They step into the studio and record like true rock stars. They step on stage and perform like true rock stars. They will be the next big rock stars for the label that signs them! I know because I have produced records for some of the biggest rock stars. I'm so proud to be a part of Vittorio and Vincenzo's success. Great young men with great talent."



Rock Show Girl, which is Studio Album 5 was recorded when Vittorio and Vincenzo were 15 year of age and features an original song as the title track with V² covers of some of the most iconic rock songs about girls. The album was created to showcase the title track and

demonstrate the amazing vocal and instrumental talent and range of the boys

As seasoned recording and live performance pros at age 17, Vittorio and Vincenzo of V² are poised for a major label,

360 Distribution and European Summer Tour deal with three, phenomenal, unreleased, Ron Nevison produced albums. Major labels with world-wide distribution channels and European touring packages, who are interested in negotiating a 360 deal with V² can contact V² via email to Anthony@rockstaruniversity.com For more information about Vittorio and Vincenzo go to www.VSquared.rocks. To request copies of their three unreleased CD's send a letter on your label stationary with a self-addressed, postage paid envelope to PO Box 1780, Windsor, CA 95492.



BRIGHT EYES

Bravely Facing A Whole New World



by Kurt Orzeck



l-r: Mogis, Oberst, Walcott

The last time Bright Eyes released a new studio record, America was only a couple of years into the Obama presidency, Adele had the bestselling album of the year, the Arab Spring was in full swing and Congress was fiercely waging a “War on Women.” Needless to say, a lot has changed in the nine years since then.

But in August, singer-guitarist Conor Oberst, multi-instrumentalist Nate Walcott and guitarist/multi-instrumentalist Mike Mogis dropped *Down in the Weeds*, *Where the World Once Was*, boldly entering a rapidly changing world that appears headed for Aldous Huxley territory. Today’s climate is especially rough on musicians, who are confined to staying at home amid a raging pandemic, and whose fans are less willing than ever to spend money on music because of severe economic anxieties. Moreover, civil liberties are eroding by the day, likely to the horror of an Omaha band with a long track record of supporting human-rights campaigns.

One might be inclined to think that Oberst and Bright Eyes have returned to vent about the growing number of injustices, help galvanize the masses ahead of November’s election or at least boost spirits while the pandemic, police brutality against Blacks and other catastrophes rage.

The first stanza on *Down in the Weeds*, finds Oberst singing “Got to keep on going like it ain’t the end/ Got to change like your life is depending on it/ It’s a long time coming and we’re taking it in/ What a wild ruse” to kick off “Dance and Sing.”

On the following song, “Just Once in the World,” Oberst croons more timely lyrics: “This world is waving goodbye ... So cut a rug, let’s throw a party ... Swallow hard and say you’re sorry/ Just admit what you have done.”

What could be even more stunning than Bright Eyes’ return after nearly a decade is that Oberst wrote those lyrics—and in fact the entire new album was made—before the pandemic hit. We recently spoke with Bright Eyes’ three mainstay musicians about their eerily prescient new record, which new Stephen King adaptation two of the band members are scoring, and their reaction to the appearances of two surprise guests on *Down in the Weeds*. ➡

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There's so much more to say about the need for archiving but we thought you might like to hear the full story direct from Bill Smith and other prominent musicians and producers directly who've worked at the studio.

Don't let your music age another minute. Go to UnitedArchiving.com and learn how your music can stay forever young.

Music Connection: How is quarantine life treating you guys?

Conor Oberst: We're doing all right. I've been doing interviews, hanging with my dog. I've learned that there are two kind of people in the pandemic world: those who are motivated to make and doing things, and those who are not. I'm squarely in the latter category.

Nate Walcott: I'm working on scores for a TV show, making music and film and TV. [Mike and I have] worked on stuff steadily, and we both have families, so it makes us

happy to go in with the record coming out. It's been pretty hectic.

MC: Which TV shows and films are you currently scoring?

Walcott: Mike and I are currently scoring a mini-series for CBS called *The Stand*, based on the book by Stephen King. We've scored three films together over the years, and I've scored several on my own.

MC: You also mentioned family life.

Walcott: Yes, what I meant was, Mike and I both have children. I only mentioned that

to describe how hectic it's been this year, what with the shutdowns, the schools being closed, etcetera.

MC: Are you enjoying the press circuit more or less than before the pandemic?

Oberst: It's never been one of my favorite parts, I'll say that. This has been a little interesting because you don't have to leave your house ever ...

Mogis: ... You're not supposed to leave your house ...

Oberst: ... so it's been easier than some



press tours. But there is some fun in going to New York and Europe and seeing people there. The pandemic has also gotten me out of photo shoots, which I hate.

Mogis: A Zoom interview was the most fun we did. It's like an adaptive reality. Since there isn't much social activity anywhere, Zoom interviews are the most active thing I do.

Oberst: I don't know if that's true for me—in a way it sounds cliché or self-aggrandizing—but everything hits me pretty hard, so it hasn't been helpful to be an artist. I haven't been able to turn all these negative emotions into something productive. Part of me wishes I had some of my friends around. They have mundane jobs,

“We're no
strangers to
dystopian
apocalyptic
ideas.”

and they sit at their laptops all day and do their things, some mindless tasks.

Mogis: I built a [ARC Studios] behind my house, so I don't have to go anywhere. I've been social distancing for the last 20 years!

MC: Did Bright Eyes record the whole album in Mike's studio?

Walcott: We recorded a batch of songs—everything that Flea plays on, about half of the record—at a studio out here in L.A. called Electro-Vox. We did the orchestra and choir sessions at Capitol Studios (also in L.A.) and recorded another batch of songs at ARC in Omaha.

MC: Did you write and/or produce the majority of the new album before the pandemic started?

Oberst: We started in April 2018, writing the music and all, and then we went into the studio to record in 2019. So yeah, the songs were all written long before the pandemic. We're no strangers to dystopian apocalyptic ideas. I kinda had an obsession with death as a kid. I was in the right place at the right time, and hit it home.

Walcott: We mastered the record at the beginning of February. It was all done after that.

Oberst: It might've gotten pushed back a week or two due to the quarantine.

MC: You haven't played a show since 2011. How weird will that be when you inevitably perform again? Do you remember the feeling of being onstage?

Oberst: It was really disappointing to have the tour pushed back. We had a lot of plans and a big visual element to the show, and we were just really excited.

Walcott: I had already started quite a bit of work on re-orchestrating stuff. Rather than travel with a bunch of strings, we'd bring a couple of players and hire other musicians locally in the markets we were playing in. I would have arrangements that we needed for really small venues, and then more for our L.A. show [three dates at the Hollywood Palladium]. The New York show [at Forest Hills Stadium], we were going to have to go as big as possible too. It was quite a turnaround, to have all our plans all out before going on the road.

For this record, we had an orchestra on a handful of songs and a choir. It takes a lot of work to trim that down and still make it sound good. This tour has its own sets of opportunities that needed to be addressed. It's going to be fun to pick up local players for each city, just based on venue size and how many people we can fill onstage. But we leave that to the managers—also, to figure out social distancing.

Oberst: We plan to play at earliest next summer. In theory, there will be something going in terms of a vaccine or something. I'm interested in seeing how other bands

handle it. I don't have a whole lot of desire to play a big venue anymore.

MC: It sounds like you're not exactly a socialite, Conor. Did you really wear a kilt to a date, per the lyrics on “Persona Non Grata”?

Oberst: “Persona Non Grata” is an ode to this old friend of mine in New York, Butch Hogan, who's [a photographer who is] pretty controversial. When I first met him, he'd often be wearing a kilt and combat boots and a Moorhead shirt or something like that. It's a flashback to ... every year in New York, they have a crazy Hallow-



een parade, everyone goes and marches around, and it's always kinda crazy, so it is safe in some realities to wear a kilt.

MC: What about the song "Mariana Trench"? Have you researched it in depth? What do you think is in there? Will we ever find out?

Oberst: I was just trying to express highs and lows [more generally]. Mount Everest versus the Mariana Trench. There isn't too much more to it than that. But yes, I am fascinated by exploration.

MC: What has Bright Eyes done better on this record than any previous record?

"I built [ARC Studios] behind my house, so I don't have to go anywhere. I've been social distancing for the last 20 years!"

Oberst: I don't know what we did best. I think I'll associate [*Down in the Weeds*] with this period of time, so unfortunately I'll remember the pandemic well. But there was a lot of cool [aspects to it]—playing with Flea and Jon Theodore was a different experience, and it's a reflection of things from me personally in my family life.

Walcott: The fonder memories will gear more toward—not that we're not having fun at this moment—but toward the pro-

cess of writing. I loved that period of time. I loved that first year of putting together that first batch of music. We went about this record in a slightly different way. We had so much fun in the studio with Jon and Flea. It was so enjoyable: the choir, the orchestra. I feel personally after having been doing more stuff for a while, approaching it on this record, I was able to do it personally with more calm and focus after having so many times in the past where I didn't approach it with so much calm and focus. We had so much fun playing with these guys.

MC: Can you elaborate on how you recorded this album "in a slightly different way"?

Walcott: Sure. Conor brought up early on, before we got started, the idea of wanting to write collaboratively. So I would bring in a bunch of ideas to those writing sessions we had in 2018 to show Conor and Mike—little demos I'd made of chord progressions on piano or keyboards, set to a simple drum machine beat or something, and with maybe a couple extra little musical element—ideas for starting points for verses, choruses etc., with the idea that they would be a little different from Conor's normal set of go-tos as far as harmonic structure and chords are concerned, but also familiar enough to still feel right for a Bright Eyes record. The goal was to come up with some things with some subtle but unexpected twists here or there in the chords and harmonic structure or feel, in order to inspire some vocal melodies that maybe wouldn't have occurred otherwise.

I'd show them a handful of ideas and we'd maybe settle on a few that Conor gravitated towards the most melodically, and he'd workshop vocal melodies on his own, and then we'd move chords around to fit his ideas, chop things up here and there a little, etc. So there would be a process of back and forth and trial and error involved with making the songs that way. Examples of songs that came out of this approach were "Pan and Broom," "Forced Convalescence" and "To Death's Heart."

Other times Conor would bring in demos of songs that were fairly fully formed but I'd rework them harmonically—i.e. change the chords a bit—to kind of take them in a slightly different direction or give them a different feel. "Dance and Sing" is an example of a song with which we used that approach.

Those were two different new approaches that we used. We had worked like that a little bit in the past, but not nearly to the extent that we did on this record. And we wanted the record to feel balanced, so there were also some songs that Conor brought in that we pretty much left alone as far as the structure/chords/melodies are

concerned, and Mike and I just focused on the production and arrangement.

MC: More specifically, how was it playing with Jon Theodore and Flea?

Oberst: It was amazing. On paper, it doesn't make tons of sense—they're coming from more of a modern-rock world, but they're such fantastic musicians that they can play in any style and are really open-hearted and open-minded. They came in and wanted to do whatever was best for the songs. They come from different sensibilities than us.

Walcott: It's a weird twist, particularly with Flea. He and I come from the same background in the music we love—jazz—and he's a trumpet player, so we've been really connected by that. When he came into the studio, we had a harmony rooted in jazz music. He understands things on a pretty deep level.

I just toured with the Red Hot Chili Peppers starting in 2016; that was the main thing that helped me get aboard. I had mentioned to him in 2018 ... I said, I was stepping back and asked him if he'd play with us.

MC: On which songs do Flea and Jon Theodore perform? I assume they play the trumpet and drums, respectively.

Walcott: Jon plays drums on every song and Flea plays bass (not trumpet—that's me playing trumpet on the solos on "Comet" and "Stairwell," and the orchestra trumpet players on the orchestra stuff) on the following: "Dance and Sing," "Mariana Trench," "One and Done," "Stairwell Song," "Forced Convalescence," "To Death's Heart" and "Comet Song."

Mogis: It felt like they were conscious decisions to employ some instrumentation choices that were touchstones to other records we had in the past that we maybe intentionally did to give [this record] an essence of nostalgia. The hammer dulcimer or arrangements we streamlined with more melodies, like on *Lifted* or *lo-fi*, that called back to *Fevers*. You learn new tricks and learn to mix a certain way and distill things down a bit more creatively. Those elements are new to the production of this record.

Oberst: We did a location record, like a lot of our older stuff, which I like.

Walcott: I really wanted to make the melodies on a handful of songs really clear, and then go in an opposite direction with a psych song like "One and Done."

Contact *Chloe Walsh*,
chloew@grandstandhq.com

Quick Facts

- Oberst released his first solo album, *Water*, at the tender age of 14 on Lumberjack Records, which would eventually become Saddle Creek. Only 300 copies of the 1993 cassette release were made.
- Oberst dated Winona Ryder in the early 2000s, though the fling didn't last too long.
- In 2002, Bright Eyes released a Christmas album with proceeds benefiting the Nebraska AIDS project. Songs from it appeared in the horror movie *Krampus* and on *The O.C.*
- Bright Eyes joined Bruce Springsteen, Dixie Chicks, James Taylor and R.E.M. to perform at the Detroit stop of 2004's Vote for Change tour, which encouraged concert attendees to vote then-President George W. Bush out of office.
- In 2005, Rolling Stone referred to Oberst as both "Rock's Boy Genius" and "the indie-rock Bob Dylan."
- Bright Eyes were billed seventh on the second day of Coachella 2004, third on the day they played at Coachella 2005 and fourth on the day they played at Coachella 2011.
- In September 2007, Bright Eyes played their first two shows with an orchestra, and did so in style, with the Los Angeles Philharmonic at the famed Hollywood Bowl.
- In July 2010, Bright Eyes and a handful of other Saddle Creek bands performed a concert benefitting American Civil Liberties Union Nebraska and its efforts to prevent a draconian municipal law prohibiting the hiring or rental of properties to undocumented workers.
- Deceased hip-hop star Mac Miller released a cover of Bright Eyes' "First Day of My Life" on Soundcloud in 2012. The track has 1.29 million plays on the online platform, while the original version issued through Bright Eyes' official Soundcloud account has only 85,700 plays.
- 3,475 days elapsed between the release of Bright Eyes' *The People's Key* in 2011 and *Down in the Weeds* in August.
- While relatively shy in *Music Connection's* interview, Mogis is a multi-hyphenate who has produced, engineered and/or played various instruments on records by more than 30 other artists ranging from Rilo Kiley to Pete Dinklage.



MASTERING ROUNDTABLE 2020



Mastering on Lockdown By Rob Putnam

Nate Middleman

Company: Above Ground Studios

Clientele: DJ Honda, Tate Kobang, Aniya O're

Contact: abovegroundstudios.com

Nate Middleman is a 10-year veteran of the Baltimore mastering scene. He began his career as a recording engineer, but when he discovered mastering he knew he'd found his passion.

Much of what he's learned was shown to him by Sterling Sound's late mastering engineer Tom Coyne. Bob Katz's book *Mastering Audio: The Art and the Science* also became his bible and it built on what he'd learned at New York's Institute of Audio Research. His studio name, Above Ground Studios, is inspired by his process of introducing underground artists into the mainstream—platinum-certified rapper Shordie Shordie, for example.

How has the lockdown affected your business?

My facility has multiple studios and I had to shut down the one where we record. I can still do projects that people send online. I kind of operate the place by myself [now] so it's a little lonely. But I also produce, so I've been able to dive into things.

Are the changes initiated by the lockdown here to stay?

For music production, it will tip the scale even more towards doing it yourself. Recently I sent a recording template to someone I work with. They're able to do their thing and that will be good for the industry because tracks will still need to be mastered.

If mix engineers send you stems, what are the common problems with them – for example, misaligned tracks?

Usually I ask for stems when the parts need attention. For example, the vocal might have an opposite problem in the same frequency range as the instrumental. So I use them a lot for repair. If a mix lacks something with it all being one thing, that's when I need to separate it. The worse it is, the more I need to separate it.

What big changes have been seen in the field in the past year or so?

A lot of times mix engineers try to master for themselves with limited success. People constantly try to release technology to eliminate the mastering engineer. You just have to keep doing what you do and get better.

What are the best ways to find new clients?

SoundBetter, Fiverr, Upwork and other online services. People read your reviews there, so treat every job as important as the next. That leads to word-of-mouth.

What are untapped sources of income for mastering engineers? For example, is there much money to be made with remasters?

Podcasts. I don't know that they're getting mastered all of the time. I'd guess that the successful ones are or have some close attention paid to them.

Have online mastering tools improved to the point that they represent a challenge to mastering engineers? Recently Steve Vai mentioned that he sometimes uses the online mastering tool LANDR.

If your mix sounds great, those avenues are a possibility, so in that way it is a threat. Where people will run into problems is that if their mix doesn't sound great and they use an online mastering service. They'll wonder why it doesn't sound incredible.

When you begin to work on a track, is your first instinct about it usually correct?

The key to mastering is that it's the last 10 percent. If it's not done right, then everything else was done for nothing. Good mastering could mean doing nothing. The term that I use is 'reliability, replayability and reliability.' Is the vibe relatable? Is it something that people want to play over and over again? A song needs to sound the same in every place someone might listen to it.

Do you master for vinyl? If so, what are the unique challenges?

I have and love the way that it sounds. The vinyl place I use—Morphius Records in Baltimore—does a bit of mastering of their own, which is a skill. I've always wanted to sit down and watch what they do.

How do you help clients communicate what they want from you?

Phone conversations are cool but as we work, I like feedback. The message platform on SoundBetter.com, for example, is well organized. It's easier than a phone call because I don't have to refresh my memory.

What's the best path for those that aspire to become mastering engineers? Is a formal education preferred over a practical one?

If you really want to be a mastering engineer, skip school and go to the top-notch mastering houses like Sterling or Bernie Grundman and intern; get coffee. You need a properly tuned room. For me, it was a lot of reading and trial and error.

Has the field of mastering improved in terms of sound in recent years or is there still pressure for music to be loud?

There's always pressure to make music loud. We're outside of the loudness wars and are no longer confined by the CD limitations. The revenue-flow has changed because the replayability is where the money is.

What big changes do you foresee for mastering?

Everything will go to phone apps and we'll

all be taken out of position. The business is technology-based. In the meantime, clients come to me because they need better mastering than the automated stuff. We need to get creative and build our skill sets. •

Patricia Sullivan

Company: Bernie Grundman Mastering

Clientele: John Williams, Blake Mills, Mac Miller

Contact: berniegrundmanmastering.com

Patricia Sullivan dove into music when she first heard an Eddie Van Halen guitar solo. Almost immediately, she went out and acquired an ax. In the early '90s she enrolled at the Dick Grove School of Music and then landed a runner gig at A&M Studios (now The Jim Henson Company Lot). There, Sullivan began to focus on mastering and—after an informal A-B test of her mastering ears—was taken under the wings of chief engineer Dave Collins and engineer Alan Yoshida. Soon thereafter, she became Collins' assistant and, in 1999, moved to top-line mastering house Bernie Grundman Mastering.

How has the lockdown affected your business?

Things have slowed down a bit. I do a lot of movie soundtracks, so when all production halted, they didn't know when they'd release movies so everything kind of stopped. But I've had some video games and other things come through so I've been able to work.

Are the changes initiated by the lockdown here to stay?

I had around 40 percent of sessions that were attended pre-COVID, so I didn't have a lot of clients coming in anyway. If they want to err on the side of caution, it'll probably be a little longer until people are comfortable being in an enclosed space with a stranger. As far as recording at home, musicians want to play with other people, so that will continue. That's where the magic happens.

If mix engineers send you stems, what are the common problems with them?

I don't recommend stems. I prefer a two-track mix, because I've found that something like an instrumental and a vocal can work okay. If something is mixed with a compressor or an

EQ across the bus, sometimes it doesn't have that same kind of gel that a stereo mix would have.

What big changes have been seen in the field in the past year or so?

The automated mastering services, even though at the moment they're just starting to be used by people who can't afford a real engineer. It's a cheap way for them to get stuff mastered. There's also immersive audio,

where people are mixing just audio without being married to a movie in Dolby's Atmos Mastering Suite, so there are some who master for that. That's a specialization and you have to have a room that's set up for it.



What are the best ways to find new clients?
I keep tabs on social media, put things out there that I've worked on and follow artists I may contact. But word-of-mouth is tried-and-true.

What are untapped sources of income for mastering engineers?

There's a ton of catalog work, but sometimes the majors have an in-house person or someone who is their go-to. Certainly it's worth a phone call. Also, look at the newer bands and offer your services. It's more about finding the people you want to work with rather than any new technologies.

Are present-day artists more technically savvy or less? Moreover, is it important that they be up on tech?

If an artist likes to dabble in the studio, then great: do that. The tools we have now give artists flexibility. It is good to have people on your team to help you get the sound you want. But these days artists are probably more technically savvy just because they've grown up with technology.

Have online mastering tools improved to the point that they represent a challenge to mastering engineers?

It's smart to be aware of them. Many years ago there was a program that came into the studio called Sound Tools. It was slow, sounded awful and everyone laughed. Now it's Pro Tools and it's the major DAW in every studio. So, I can beat online mastering, but I can't be stupid and keep my head in the sand because it's here. Maybe 10 years from now it'll be a major source.

How do you help clients communicate what they want from you?

I just let them talk. They don't need to say "Take off a dB at twelve k." I simply need them to talk about how it feels; what they want to hear more or less of. If I need clarification, then I ask for it.

What's the best path for those who aspire to become mastering engineers?

It's self-awareness. Some people want to learn at a school, so they should go there. There are others who simply jump in: they watch videos, they try and fail. These days, especially, if you don't want to go to school, then don't. Just dive in. Intern and be able to offer something like working for free or offering to clean the studio.

Has the field of mastering improved in terms of sound in recent years or is there still pressure for music to be loud?

There's a lot more flexibility now. Radio isn't as big as it used to be. Now it's Spotify, YouTube and Apple. There isn't a standard that people shoot for anymore and the consumer can play things back differently now with any kind of normalizing function.

What big changes do you foresee for mastering?

I don't try to foresee things. I learn what's happening now and educate myself about it so I can serve my clients. •

Jim DeMain

Company: Yes Mastering Studio
Clientele: Jimmy Buffett, Billy Ray Cyrus, Elton John
Contact: yesmasterstudios.com

Jim DeMain is entirely self-taught, both as a recording/mix engineer and as a mastering pro. He began work in Akron, OH, in a barn that had been converted into a studio and soon saw the wisdom of assembling his own room. As more clients came to him, he realized that he enjoyed mastering more than recording, especially when cutting tracks led to all-night sessions. He moved to Cleveland and ultimately to Nashville where he established his studio nearly 20 years ago with the help of sound veteran Carl Tatz, who designs and builds such spaces.

How has the lockdown affected your business?

There was a lot of stuff in the pipeline when the pandemic hit and at first it was fine. But most of my clients are performing musicians and they wouldn't be able to perform. I braced myself. But I'm actually busier now and I work half a day and then another engineer comes in and works the second half.

Are the changes initiated by the lockdown here to stay?

I might keep splitting days at my studio. The music business will change back about

as quickly as it can because so much of it depends on artists performing in front of other people. But I don't count on anything changing for at least a year.

If mix engineers send you stems, what are the common problems with them?

I discourage clients from sending stems, because then I'm mixing their record. But when I get them, I haven't had trouble. My problem is that I don't have all of the plug-ins that [mix engineers] use.

What big changes have seen in the field in the past year or so?

Everybody is starting to see that you have to do things differently for the streaming world than for CDs or vinyl. At first, people would simply send the CD mixes. I had a case where a band wanted something mastered loud and I told them it would be too hot for Spotify and so forth. So I did it and a few days after the release, I got a panicked call from the producer because it sounded distorted on Spotify.

What are the best ways to find new clients?

Ninety percent of my clients come to me by word-of-mouth. The best way to get new business is to do every project as best you can so that your clients are happy and will pass along your name.

What are untapped sources of income for mastering engineers?

Two or three times I've done mastering for film work. I master different elements such as fixing the vocals or making it solid so it doesn't move all around. I also tell kids not to get locked into one thing. You may have to do live sound or sound for a TV show.

Are present-day artists more technically savvy or less? Moreover, is it important that they be up on tech?

A huge producer said to me once—and I agree—that most of the people who are technically savvy are usually not the best artists. The best ones often can't figure out how to use Facebook. The most important thing in any art form is that you're able to make the art. It's still all about the song.

Have online mastering tools improved to the point that they represent a challenge to mastering engineers?

That's more a case of being in the eye of the beholder. In short, I don't trust unsupervised algorithms.

When you begin to work on a track, is your first instinct about it usually correct?

It usually is. When I've gone back and second-guessed [some earlier work], I've always found that my first pass was best because I was totally in the moment. First instincts are incredibly important.

Do you master for vinyl? If so, what are the unique challenges?

We don't have a lacquer cutter here, so when we prep our master, yes, we have to do different stuff because there are things that will be different in the physical world than in the digital. The volume doesn't need to be crushed, because it'll never be in a playlist up against another band. You don't want or have to limit it nearly as much. It's important to have some of those dynamics.

How do you help clients communicate what they want from you?

Now that most of the records I work on are self-released or indie, part of what I do is master, but also educate clients.

What's the best path for those who aspire to become mastering engineers? Is a formal education preferred over a practical one?

A formal education doesn't matter anymore. I learned completely on my own. It doesn't hurt to have a basic level of understanding, but it's important to know that when you come out of those schools, you're really still at zero. You may have to build your own [studio] and do it from there. You have to pile firewood before you can build a big fire.

Has the field of mastering improved in terms of sound in recent years or is there still pressure for music to be loud?

It seemed like it peaked about a year ago. But with things like Spotify, you have to do it a little lower. Now about 25 percent of my clients ask me to turn it down a bit and put back some of the dynamics—more in the indie world, perhaps because of vinyl.

What big changes do you foresee for mastering?

I wonder if mastering will still be a job because of things like LANDR. As things move more toward the streaming world, we'll be able to utilize the higher sample rates and bit depths for better quality. •



Andrew Mendelson

Company: Georgetown Masters

Clientele: The Rolling Stones, Eric Church, Willie Nelson

Contact: georgetownmasters.com

Andrew Mendelson studied music at Ithaca College and began his foray into mastering when he landed an internship with indie audiophile label Telarc, which specializes in classical and jazz records. There he learned to listen for audio artifacts and to be mindful of changes caused by varying humidity levels in concert halls where recordings were made. He spent some time at Sony Music Studios, New York, returned to Telarc and in 2002 was invited to work at Georgetown Masters in Nashville. In 2004 he bought the studio and now masters the majority of Billboard top country singles and records.

How has the lockdown affected your business?

For a while, I came in by myself and had my staff take systems home. It was inefficient, but we were able to keep moving. Now we're back, in separate rooms and we've always worked staggered shifts. There are rarely more than three people here at any given time.

Are the changes initiated by the lockdown here to stay?

Those things were already in place; some artists already had home studios. Sometimes they record demos at home and those became the basis for the master. But that depends on the style of music. There may not be more of it, but certainly there won't be any less.

If mix engineers send you stems, what are the common problems with them?

I strongly discourage mastering from stems unless there's a specific reason to do so. Often they won't sum back the same as if you'd printed a two-channel mix. It also gives you a reason to not finish mixing. The mix isn't your final vision. In my opinion, enhancing that final mix is the true essence of mastering. Also, it costs more to master from stems. One place where I commonly use them is for radio or a cappella versions of songs.

What big changes have been seen in the field in the past year or so?

People have focused on LUFS [loudness units full scale] and are now trying to game that system. In my opinion, this is often counterproductive.

What are the best ways to find new clients?

The best way to find new clients is to deliver good-sounding masters. Also, be easy to get along with. There are probably a lot of talented people out there who aren't working because they're difficult to get along with.

What are untapped sources of income for mastering engineers? For example, is there much money to be made with remasters?

Next week I'll master some music for a podcast

and I used to do a lot of work for concert videos. Many people are doing vinyl-cutting, archiving and restoration. We've also done some basic forensic work for law firms that need interview tapes cleaned up.

Are present-day artists more technically savvy or less? Is it important that they be up on tech?

More artists have their own studios and seem to be more technically savvy. But for many artists, tech isn't their thing. If they have a stronger technical knowledge, it may help them to communicate better. If they can't, it's my job to figure it out.

Have online mastering tools improved to the point that they represent a challenge to mastering engineers?

So far, it hasn't been an issue for us, businesswise. While they can be useful in certain situations, those seem to be the types of projects that people wouldn't have been sending out to a high-end mastering studio in the first place.

When you begin to work on a track, is your first instinct about it usually correct?

My first instinct just starts me in a direction. It may lead me down other paths I want to explore. It's often more of a journey than simply reacting to an initial impression.

Do you master for vinyl? If so, what are the unique challenges?

I don't cut lacquers here. Often it's only in extreme cases that I'll do an alternate digital EQ for vinyl. Other than that, usually it's just a matter of making sure there's headroom on the file, dividing it into the proper side splits and QC-ing.

How do you help clients communicate what they want from you?

When I'm doing a full album or EP at once, I like to do the first few songs and send them to the client to establish the vision for the album before I do the whole thing.

What's the best path for those who aspire to become mastering engineers? Is a formal education preferred over a practical one?

A lot of studios will only accept interns from formal education programs, for legal reasons. If you're interested in internships, it may be a requirement.

The formal route worked well for me and I'm a strong proponent of the mentorship route. There are certainly plusses and minuses to both approaches.

Has the field of mastering improved in terms of sound in recent years or is there still pressure for music to be loud?

The proportion of people who are concerned about loudness has decreased. Some artists still prefer to master loud. We cater to our clients on a case-by-case basis.

What big changes do you foresee for mastering?

There will be a bigger emphasis on efficiency and quicker turnarounds. •



Joe Zook

Company: Mixed by Joe Zook

Clientele: AJR, OneRepublic, Katy Perry

Contact: joezook.net

Joe Zook broke into the business as a runner at legendary audio abode, Conway Recording Studios. He now mixes as a consultant.

How important is it for a mixer to be mindful of mastering issues and considerations?

It's very important. There's a tendency to put mastering plug-ins on in the mix stage. When you do that, you handcuff yourself and it's harder to make it better.

Do you ever vary mixes for different mastering engineers?

Yes. Sometimes I'll email the A&R guy and ask who's going to master and then make different moves based on the answer.

Do you ever send mastering engineers different files? For example, do you sometimes send stems?

I never send stems. I'll sometimes send separate files that are louder—sort of a pre-mastering loudness reference that I'll give to clients for A-B testing. That's usually because of however the rough mix has been given to me and however people have been listening to it.

How do you deal with strong personalities in a band when he/she insists on something that is detrimental to a mix?

I deal with it diplomatically and with compassion. Nine times out of 10, their choice is completely emotional. I judge that to be an excellent place to come from. If they're adamant, then that's a fight I'm happy to lose because I want them to feel strongly about it.

A number of online music players employ loudness normalization. Are you mindful of this when mixing?

I'm a big fan of loudness normalization. It's changed the game and opened things, artistically. It allows you to be competitive without having to make dynamic range choices that you would have felt pressured to conform to in the CD days.

Is automated mastering a serious challenge to mastering engineers? Do you ever use it?

It's not even on my radar. I've played around with them. But I put in so much time to fix the master that there isn't much point to automation. It's getting better, though. •



"Enhancing that final mix is the true essence of mastering."

V² ... A Dedicated Band of Brothers

Vittorio and Vincenzo are 17-year-old brothers from Santa Rosa, CA. Both began playing guitar and drums, respectively, at age 7 and have not looked back since. As the duo V² (V Squared), they cut their musical teeth at age 11, performing regularly in their hometown at Rock Star University's House of Rock. It was there that the twins caught the attention of legendary producer Ron Nevison. Nevison, whose credits include Led Zeppelin, The Who, KISS, Heart, The Rolling Stones, etc. was immediately taken by their talent and took the young lads under his wing.

Working with Nevison, V² have amassed six independent recordings. While each audio document is a milestone in its own right, the current focus is on their unreleased 2019-2020 output. Those albums in order are *Rock Show Girl*, *So Long My Love* and *The Originals*. Each album has a conceptual and musically thematic component to it.

Rock Show Girl was released when Vittorio and Vincenzo were just 15 years old. The overall theme is girls and it includes an impressive treasure trove of iconic songs and

nails the intricate harmonies of Queen's "Fat Bottomed Girls" and the dynamic arc of a song like "Layla" by Derek and the Dominos. Overall, Vittorio's acoustic and electric guitar work is very accomplished and Vincenzo's beats are tasteful, robust and in-the-pocket.

So Long My Love is the next album in the unreleased series. Its theme is one of softer songs and places a spotlight on V²'s more melodic and acoustic side. Staples like The Black Crowes' "She Talks to Angels," Lynyrd Skynyrd's "Tuesday's Gone," James Taylor's "Fire and Rain" and Skid Row's "I Remember You" are the diversity of musical fare you'll find here. The boys are 16 years old at this juncture, but play with a professionalism and refined panache reserved for established recording vets. The duo's vocals really step up to the plate across the board with this material. The title track "So Long My Love" truly begins to tell the tale of this band's potential. It deals with the very relatable topic of love and longing. There is a rich thematic tone and production that fits in perfectly with this entire collection.

The Originals is V²'s most recent release

remix, with a punchier chorus and hooks as big as a Cadillac. "Insidious" is one of their newest singles and shows a darker side of the band. There is a real development in terms of lyrical content and vocal delivery here. Their inclusion of a track like "The First Time I Ever Tried" shows their affinity and love for the blues.

And Vittorio's tale of meeting Buddy Guy and jamming with him at age 9 is engaging and a lot of fun. The kid can certainly play with soul, as his soaring, creamy leads can attest.

Again, as with "Insidious," their song "Never Meant for You" shows a giant leap in this duo's songwriting. Vittorio's solos really flow and the smooth mix of acoustic and electric guitars place this liberally at adult contemporary or alternative radio. "Guitar Man" is a rocker, pure and simple! Vittorio's slick legato phrasing, matched with Vincenzo's mid-section drum breaks, certainly make this an album standout.

They highlight the latter part of the album with more auto-biographical material, like "Girls Stars Money Cars" and "I Like Doing This the Best." But, perhaps their mission statement could be best summarized by the song "Pass



rock classics. It kicks off with the title track. The V² original basically espouses the joys of performing on stage and making an impression on the ladies in the audience. It's a timeless message peppered with catchy hooks and great harmonies. That sets the pace for a lion's share of choice covers. It's a murderer's row of diverse material, including works by The Kinks, Aerosmith, Poison, Queen, Montrose, Eric Clapton, Led Zeppelin and others. The duo's ability to capture the essence, and faithfully interpret, the style and nuance of each artist is jaw-dropping. The Kinks' "Lola" is letter perfect, as Vittorio's lead vocals capture the humor and irony of Ray Davies' lyrics. The duo also

and appropriately shows you what they're all about. It features a dozen future contemporary rock classics that draw heavily from their influences, yet offer the listener a window into their unique musical personalities. "Long Live Rock" opens the disc and plays like a band bio. A clever semi-classical arrangement blended with muscular guitars and shifting tempos tells the story of the boys' journey to finding themselves and embracing rock & roll. "Let Me Go" follows and is a good natured slice of youthful rebellion. Eddy "Summertime Blues" Cochran as well as contemporaries like Brian Setzer could certainly appreciate this one. "Rock Show Girl" returns and gets a slight

the Rock 'n Roll Torch." In it they pay tribute to their musical heroes, with the emphatic no nonsense chorus, "We'll play it loud, we'll make you proud."

V² seems to capture that independent rock & roll spirit that a magazine like *Music Connection* was founded upon. The group has come a long way since their initial "New Music Critique" in 2017. Vittorio and Vincenzo have certainly done their homework. These three releases reveal two burgeoning artists looking to forge a new chapter in the direction of modern rock.

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TASCAM'S MODEL 12 MULTITRACK RECORDER

TASCAM's Model 12 multitrack recorder is the latest in a series of hybrid mixers sharing many of the core features with the larger TASCAM Model 16 and 24. The TASCAM Model 12 is designed to be a self-contained recording environment, allowing it to be used for tracking, mixing, mastering, podcasting, as a DAW controller and much more.

TASCAM is the professional audio division of TEAC Corporation. Arguably, TASCAM invented the home recording market when, back in 1979, it released the TEAC Model 144. While it is easy to be taken for granted now, when it was released, the TEAC Model 144 was a truly revolutionary product giving singers, songwriters and musicians the ability for the first time to record, overdub and mix their musical ideas to a standard cassette tape.

Over the years, TASCAM has evolved the original portable studio concept—the “Portastudio”—to incorporate features and technological advances that continued to make the product relevant. The original concept, however, a hands-on portable recorder that has the look and feel of a traditional recording console, has not changed. It is interesting to note that the prices for a vintage Portastudio often exceed the retail cost of the TASCAM Model 12.

Fast forward to today, the TASCAM Model 12 provides a flexible recording tool that allows you to record up to 10 tracks simultaneously and then mix, master and export a final product. As the unit saves files to .WAV files it is easy to copy your raw files to other computer-based DAW platforms such as ProTools or Logic for editing. It is also easy to import loops, beats and other audio content for songwriting. The first 10 of the 12 available tracks are assignable to one of three modes—Live, PC or Multitrack Recording—while tracks 11 and 12 are the Master outs.

The TASCAM Model 12 allows you to record onto SD and SDHC cards as well as SDXC cards up to 512 GB. The TASCAM Model 12 is a great tool for capturing band practices, performances, live recording and tracking sessions. You can use the Model 12 as a Playback engine or simply as a live mixer for mixing and capturing live performances. It

also has a storage mode that makes it easy to transfer files to your computer desktop for file storage or importing into other software programs.

The TASCAM Model 12 can record at 44.1k / 48k Hz. The Model 12 features TASCAM's Ultra HDDA Mic Preamps. The preamps have a maximum of +22DB of headroom. Its mixing surface features sweepable EQ on all 12 channels. Each channel features Low Cut, Hi Shelving, Mid Peaking and Low Shelving. The unit features a Master EQ section with High

individual volume controls. The TASCAM Model 12 has a dedicated TAP Tempo function allowing you to monitor and adjust the recording tempo in live and recording situations. It also has Bluetooth capability that provides for a variety of playback options. The TASCAM Model 12 connects to your computer via a USB Type C Connector. While the TASCAM Model 12 has the basic capability to control many basic recording functions (including fader, Pan, Solo, and Record), it does not have the more advanced MIDI Machine Control functionality required to control more advanced features on your DAW.

TASCAM recently released a firmware update for the Model 12, which adds VAMP looping functions, auto calculates tempo sets in and out points. This VAMP feature allows you to easily set a start and end point and loop playback selected audio content on the TASCAM Model 12.

You can, for example, rehearse a selected track before you record the part. The

TASCAM Model 12 is compatible with the TASCAM RF 1 Footswitch for controlling VAMP looping and punching in and out.

TASCAM has invested a significant amount of resources in the podcasting market. The TASCAM Model 12 features mix-minus and smartphone inputs. The basic concept of a mix-minus is to input multiple sources of audio into an audio mixer (your microphone, phone messages, Skype, etc.) then send that audio back out to Skype, minus (without) the Skype caller's voice.

The TASCAM Model 12 shines as a standalone recorder that brings a lot of the original Portastudio functionality dialed in for the 21st century. It is easy to use and is a fun, refreshing change from “all in the box” computer-based recording while retaining tight computer integration and the ability to control the basic functions of your DAW if you want it to. It's a portable, flexible and cost-effective recording tool adaptable for a wide variety of home and professional recording environments.

The TASCAM Model 12 has a MAP price of \$599.00

Find out more at tascam.com/us



Shelving, Mid Peaking and Low Shelving controls. Each channel also has available Compression. The Aux sends can be used to route signal to the FX engine, or to the Aux 1 & 2 outputs on the TASCAM Model 12. Next to the faders are buttons for routing signal to either Main or Sub outputs, or both simultaneously. There are Inserts on channels one and two.

The TASCAM Model 12 features a built-in Metronome, two Headphone outputs with

Bill Smith – United Archiving

Bill Smith recalls the moment when he read the liner notes on one of his father's Herb Alpert & the Tijuana Brass records. It's the day he realized that he was destined to become a recording engineer.

He didn't imagine then that he'd go on to work for 36 years with legends such as Quincy Jones, Barbra Streisand and Paul McCartney. He's also labored alongside famed Beatles engineer Geoff Emerick. But that was all in the first phase of his career.

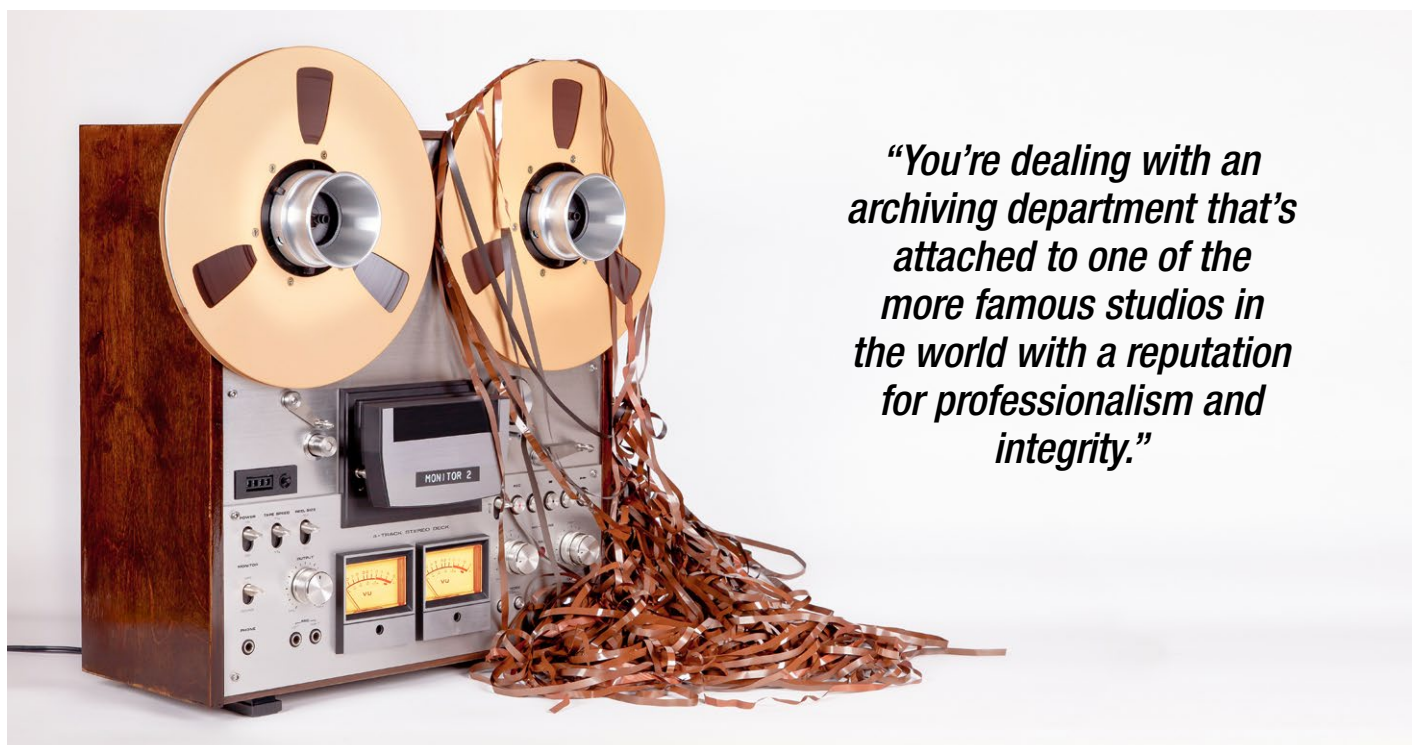
At the dawn of 2020 he embarked on the second phase when he became Chief Archiving Engineer with United Archiving at the historic United Recording Studios.

you can do," he asserts. "With enough love and care—sometimes you have to unspool [tape] inch-by-inch to clean and re-lubricate it—you can get that stuff back, even in the worst conditions. Digital tape is a different animal. It's not recorded in the same way as analog. If there's a dropout in the chorus, sometimes you can grab it from an earlier or later one. There might also be a safety tape [from which] you can copy the missing piece. Digital is far less forgiving than analog."

All tape will degrade over time. One of the ways archivists reclaim damaged media is to bake it. United does so with its lab-grade Yamato oven. Smith finds that once a tape

large. "You're dealing with machines that are sometimes 40 years old," he explains. "Like the [1980] Mitsubishi X-80, for example. They only made two hundred of them and the only spare parts you're going to find are if you can get a second machine and gut it. So you have to maintain the machines at all times. One of United's great advantages is that we've got Mike Guerra on staff. He's one of the best techs in L.A."

United Recording Studios was established as United Recording Corp. in 1957 by noted engineer Bill Putnam. In 1985, Allen Sides purchased the building along with Putnam's Western Recorders next door at 6000 Sunset



"You're dealing with an archiving department that's attached to one of the more famous studios in the world with a reputation for professionalism and integrity."

The company launched its audio archiving service in 2016. Since Smith joined, he's expanded its gear collection so that now virtually no stored audio is beyond his reach. In short, clients deliver tapes and other archives—many of which have suffered various damages—and it's Smith's job to extract the content and move it into a digital format or sometimes even do an analog-to-analog transfer. "Basically, we convert older, obsolete formats into a high-resolution broadcast wave format—24-bit, 96k or 192k with Pro Tools as the front end," he explains. "Old analog tapes can have all sorts of encoding and noise reduction too, which complicates things."

Once the art of archiving is explored in depth, the nuances and intricacies begin to surface. Stored audio comes through the door in conditions that range from nearly pristine to something approaching dust. But there's yet to be a source that Smith has been unable to salvage. "There's always something

is baked, there's a small window in which the audio can be captured before it starts to degrade again, so he does it within 24 hours.

There's also a limit to how many times a single reel can be baked before the law of diminishing returns kicks in. Even after they've been in the oven, the job isn't always over. "Some tapes will still shed some oxide because of their age," he observes. The majority of times, tapes from the '60s are in better shape than tapes from the '70s and '80s. That's because they were made before companies began to monkey around with the formulations. That's what gave us the whole sticky-shed syndrome. Tapes from the '60s inherently don't suffer from the issues of more modern ones unless they've been stored horribly."

While the countless hardware and cabling requirements to access ancient audio are often vexing, they're not Smith's biggest challenge. Rather, maintaining the vast array of necessary vintage gear is what looms

and renamed both Ocean Way Recording. Sides sold the 6000 Sunset building in 1999, which then became Cello—now EastWest Studios. He sold the building at 6050 Sunset to Hudson Pacific Properties in 2013, which renamed it United Recording in 2014.

According to Smith, several things set United apart from other services. "You're dealing with an archiving department that's attached to one of the more famous studios in the world with a reputation for professionalism and integrity," Smith says. "The room is built specifically for this type of work. All clean electric power and anti-static floors, for example. Few if any archiving facilities have someone who heads the department with a background like mine. I've engineered records for 36 years in the trenches and have used all of these formats. A lot of archiving is like piecing together artifacts from Tutankhamun's tomb."

See unitedrecordingstudios.com/archiving

The New Art

Balancing Human and Synth in Music Creation

It's a great time to be alive for indie music-makers! There are many of us, maybe including you, who are creating good music out there, armed with nothing but our own ingenuity and the few dollars in our shallow pockets. But what's the best way to make music, real or programmed? I like to do a combination of these two because it's cost effective and gives me more creative control as a producer.

Use Your Strengths as the Anchor

If you're a good guitar player, go with it. If you're a good beat-maker or a wizard with patches or cool synths, go with that as the

Vocals

On to the vocals. Yes, I've worked hard at my singing, taking lessons, pushing myself, and training my ear. Am I perfect? No way. A caveat of a trained ear is that you hear, in fine detail, how much you're off pitch, not only as you listen back, but even as it's coming out of your mouth. I've developed a technique with vocals that works for my singer-songwriter style: My finished vocal tracks are created with a combination of careful editing and a delicate touch of pitch correction.

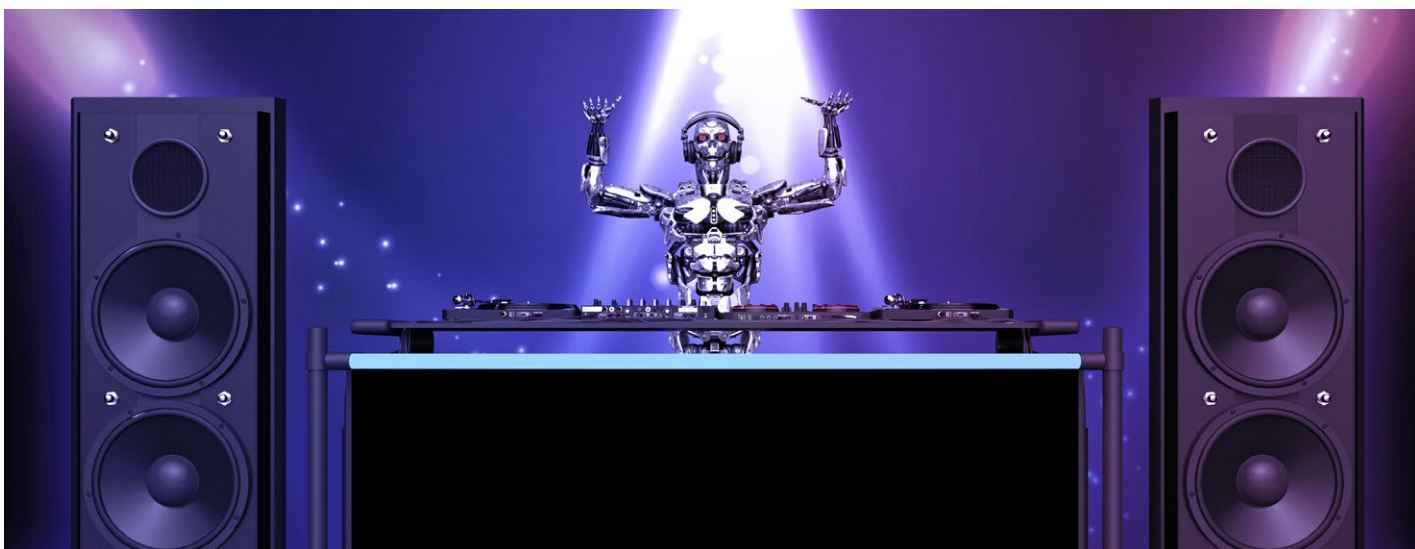
Depending on the song, for some vocal tracks, I just edit together a decent comp from several takes and re-sung sections, and then

method is that you, as the producer, have the midi. You can assign any virtual kit you want to it, move hits to fix a timing fluke, or modify it to experiment with variations.

Also, I didn't dare quantize these naturally played midi drum tracks. That'd defeat the purpose of using a real drummer. I moved a couple little hits where they sounded off the click to me, and I used the Sunset producer kit in Logic, which separates each drum or cymbal on its own track for mixing.

Guitar and Bass

I keep guitars real for the most part. For bass, I've used both real players and programmed.



anchor to your music. For me, I'm a classically trained singer and piano player, so that's where I stay the most "real" in my recordings.

Keyboard Tracks

For keys, I import midi from my full-size Yamaha digital piano. I like playing a real-feeling piano with weighted keys and a pedal, because, as all piano players know, you just have to. If you're used to playing a real piano, you can't just play some little bouncy-key keyboard. Unless, that is, you're Stevie Wonder, and then you can get magic out of anything with keys.

The coolest thing about using midi for piano parts is that I can go in and alter the notes if I need to. Let's say I was a little early or late on some notes, or I want to bring down the volume of a note that sticks out. I just zoom in and make those little tweaks in my DAW. After working like this, I would hate to record straight audio and give up this tasty little cheat. Does tweaking my naturally-played midi make me less of a musician? That depends on who's answering the question.

But is this an ego contest? Or is it trying to get the best product in a reasonable amount of time, and accepting my own limitations?

forego any pitch correction. This is how I did my recent single, "Changeless Sky." Here, the bending and sliding of the notes in this soulful style is forgiving enough that I didn't mess with it.

However, most other vocal tracks of mine were tweaked in parts with Melodyne. I never, ever just click an auto-tune button. I go in and carefully listen, selecting words or syllables in the vocal that stick out to me. Then, I adjust sketchy notes anywhere from 10% to 70%, not 100%. This preserves the human quality.

This mix of natural and pitch-adjusted in the vocal track is what I did with my recent upbeat acoustic song, "So Good to Be Free." The goal is always that my vocals are reasonably on pitch, and don't offend my ear.

Drums and Percussion

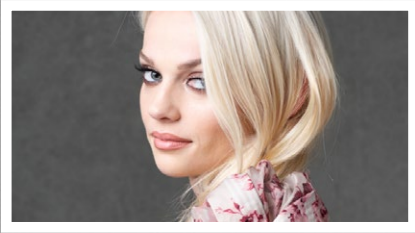
One of my favorite things is to walk the line between real and programmed with percussion. On my last full album, *Love*, many of the tracks were recorded with a real drummer playing an electronic kit. The kit sent midi straight into my DAW, connected by a standard USB. The drum tracks on my songs "Hey Mr. Sunshine," "Top of the Mountain," "Time for a Change" and more were all recorded this way. I was lucky enough to know a good drummer (my brother Jim) who owns an e-kit. The beauty of this

Real bass players are my preference, but sometimes the budget is tight. For example, in my simple ukulele track "Alive and Free," the uke is real, but I programmed the bass from a keyboard. In an opposite example, on my song "Always OK," the guitar is programmed (Native Instruments' Strummed Acoustic) and the bass is a real player. "Always OK" is a reggae-pop song, so I used a real bass player to stay true to the reggae genre, which puts importance on the bass line. The result is that these tracks blend real and programmed, and didn't break the bank.

At the end of the day, who says you can't have your cake and eat it too? Of course you can—you're an artist. You can do whatever you want, and craft your own masterpieces with your own unique mix of real and programmed music.

ANGELA PREDHOMME'S music has been heard by millions through television, film, radio and streaming. A singer-songwriter, her songs have been featured in the popular Hallmark movie *Christmas on Honeysuckle Lane*, Lifetime's hit show *Dance Moms*, commercials for ING Bank and Fiat, and more. Predhomme reached no. 1 on the Euro Indie Music Chart this year and has been marked as "one to watch" by music journalists.

Who reads Music Connection?



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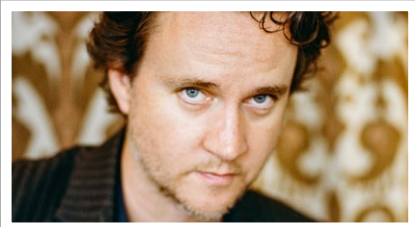
– **Aprilann**



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– **Dessy Di Lauro & Ric'key Pageot** Parlor Social



THE STUDIO OWNER

“I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well the first thing you should do is check out Music Connection.'”

– **Kathleen Wirt** Owner, 4th Street Recording

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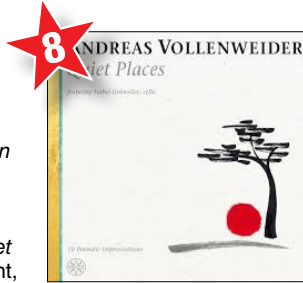
Andreas Vollenweider

Quiet Places

MIG Music Germany

Producer: Andreas Vollenweider

Thirty-three years after *Down to the Moon* cemented his legend as master at fusing new age, jazz and world music, Swiss electroacoustic harpist Andreas Vollenweider launches his next phase with *Quiet Places*—an intimate, melodically eloquent, rhythmically eclectic and classically tinged set of exotic dances and introspective meditations. Creating dreamy, lushly textured soundscapes with his ensemble of pianist Isabel Gehweiler and drummer Walter Keizer, Vollenweider expounds musically on the themes of his upcoming first novel *Reflection of Venus* and sets the stage for the next two albums in a conceptual trilogy. — **Jonathan Widran**



8

Ricky Reed

The Room

Nice Life

Producer: Ricky Reed

While Reed is the artist on this project, the master producer magnanimously spotlights a stellar cast who collaborated remotely. “Us (How Sweet It Was)” featuring Jim James and duendita, glides on a Great American Song Book melody, whereas “Real Magic” with Terrace Martin & St. Panther, is aloft on sensual warmth. John-Robert, with pop purveyor Alessia Cara, adds his disarming falsetto to “Fav Boy.” Leon Bridges and Kiana Ledé make it all “Better,” and Godfather666’s tender voice is disarmingly spellbinding on “No Future.” In troubled times, Reed casts a comforting aura illuminated in immediacy and cerebral sensitivity. — **Dan Kimpel**



10

Deep Purple

Whoosh!

ear Music

Producer: Bob Ezrin

When the brand is Deep Purple, you’ve got nothing to prove. Or do you? When the needle drops on the album’s opener “Throw My Bones” you’d be hard pressed to think they’re just phoning it in. On this, their 21st studio album, DP returns with a global point of view and an urgent musical vision. “Drop the Weapon” has a strong anti-hate message and “We’re All the Same in the Dark” diffuses all barriers of human interaction. These are new progressive hard rock classics for a band that undoubtedly defined the genre. They’ve retained their signature sound, yet remain remarkably fresh. — **Eric Harabadian**



8

Nas

King’s Disease

Mass Appeal

Producers: Hit-Boy, Various

Nas releases his 13th studio album, *King’s Disease*, which is predominantly produced by Hit-Boy, a stellar, hitmaking producer. Lyrically Nas comes across as a young, wise, matured emcee, with more years of greatness to experience. From “Car 85,” to “Full Circle,” to “The Cure,” Nas personifies an artist whose goal in life is to steer his audience into critical thinking and to living a meaningful life. Nas continues to get better with time. He shows his fans the meaning of being a King and the steps one needs to avoid dwelling with the Disease. — **Adam Seyum**



9

Songho Blues

Optimisme

Fat Possum

Producer: Matt Sweeney

Refugees who’ve survived the imposition of Sharia law upon their native Mali, this gloriously combustible quartet simmers with spiritual intensity. Outcasts both political and social, a specter of trauma swims subtly beneath their sound. A shockingly infectious mélange of rock and blues filtered through the sunny perspective of Afropop, the lovable quartet persistently radiates humanistic positivity. With *Optimisme*, their joyous expression of experience transcends earthly personal statement and rises to the realm of akashic. — **Andy Kaufmann**



9

Soft Machine

Live at the Baked Potato

Moonjune Records

Producer: Theo Travis

In support of their first studio album in 37 years, the famed British jazz-rock band embarked on a world tour during 2018-2019. Near the end of that tour the quartet recorded this live date at the hallowed L.A. jazz haven known as The Baked Potato. Much like The Grateful Dead or King Crimson, Soft Machine has evolved over the years, both musically and with their lineup. To the band’s credit the program is a thoughtful cross-section of early fan favorites, including “Hazard Profile” and “Out Bloody-Rageous.” Guitarist John Etheridge, bassist Roy Babbington, drummer John Marshall and woodwind-keyboardist Theo Travis simply shine. — **Eric Harabadian**



8

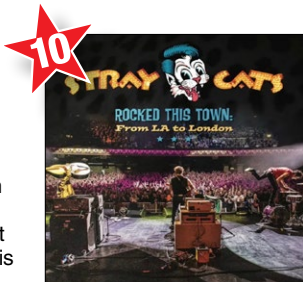
The Stray Cats

Rocked This Town: From L.A. to London

Surfdog Records/BMG

Producers: The Stray Cats

The Stray Cats kept the candles burning on their 40th anniversary cake. Last year they toured the world to support 40, the trio’s first new album of original music in 26 years. This live release is a testament to the fact that they’ve lost none of their edge. It is 23 tracks of brilliant performances that flow with ease. Originals Setzer, Rucker and Phantom deliver every nuance while spitting fire on the stage. “Gene and Eddie” features clever montages to rockabilly legends and Setzer cuts loose on Dick Dale’s “Misirlou.” “Stray Cat Strut” also ages well. — **Eric Harabadian**



10

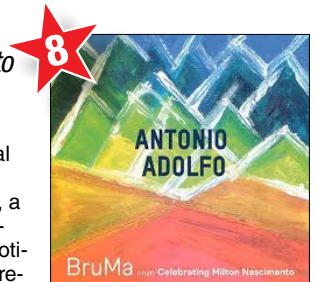
Antonio Adolfo

BruMa: Celebrating Milton Nascimento

AAM Music

Producer: Antonio Adolfo

One of Brazil’s most prolific and influential artists and performers, pianist-composer Antonio Adolfo follows *Samba Jazz Alley*, a tribute to early bossa nova, with this similarly illuminating, divinely melodic and exotically grooving tribute. Adolfo’s thoughtful re-imaginings pay personal, intimate homage to the lush melodies, transcendent harmonies and swinging percussive energy of his friend, colleague and important influence. Beyond shining a spotlight on this powerful musical kinship, there is a unique social consciousness reflected in the title, a portmanteau referring to cities that have suffered recent environmental disasters. — **Jonathan Widran**



8

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

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Giggie Surge

Contact: finleysteven3@gmail.com
Web: giggiesurge.com
Seeking: Booking
Style: Hip-Hop/Rap

Rapper Giggie Surge really impresses us with multiple facets of his music, from the naturally effortless tone of his voice and flow to the continuously clever wordplay. The most interesting trait of his tracks is the content: a sort of swaggy delivery of pimp-themed, at times grotesque, bars and hooks. If your lyrical tastes require a filter, he might not be for you, but if you're used to pleasantly grimacing at the content of a bar, you'll certainly be able to appreciate what Giggie brings to the table. He chooses solid beats for the most part, the best in our opinion being "BND," with a slight miss on "DON'T KNOW HOW." That being said, Giggie has a clear knack for rapping and a really unique approach content-wise.

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

SCORE: 7.8



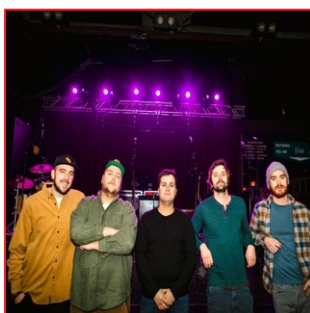
Jesse Lynn Madera

Contact: kate@richlynnngroup.com
Web: jesselynnmadera.com
Seeking: Label, Film/TV, Booking
Style: Contemporary, Americana

What strikes you right away about Jesse Lynn Madera is the skill she's invested in crafting arrangements that give her songs a "chamber pop" aura. They are, by turns, elegant and unpredictable. "Country" features a sad, solemn voice along with a piano-and-strings section that underscores lyrics which dwell on the struggle to persevere after a breakup. The song's sudden shift to a bolder energy nicely conveys an ultimate message of breakthrough and deliverance. Elsewhere, on the coolly textured "72HVN" and the theatrical "Dante," the luxurious arrangements tend to overpower the artist's voice. Perhaps Madera might consider re-mixing her recordings to better emphasize her lead vocals?

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

SCORE: 7.4



SixFoxWhiskey

Contact: sixfoxwhiskey@gmail.com
Web: sixfoxwhiskey.com
Seeking: Management, Label, Film/TV
Style: Funk Jazz Rock

A bold, funky framework keeps this Boston quintet well on track, showing off the band's tightness as a unit, as well as each individual's talent. That's particularly true of the sax player, who provides a scorching showcase on each song. "Betty" is the band's best, a smooth 'n breezy song about a wayward female's life sung in a voice that has an ideally boyish quality. Next, the sax is crazy good on "Common Ground" as it works its way through a funky and interesting arrangement. Not to be outdone, the group's guitarist and drummer get to display their formidable chops on the shimmering breakdown section of "Crossroads." SixFoxWhiskey are likely a complete knock-out when they take to a live stage.

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

SCORE: 8.0



Kendra Black

Contact: beatrice@empktr.com
Web: kendrablackmusic.com
Seeking: Film/TV, Distribution
Style: Electro Pop

These well-recorded songs (which tend to lean more to pop than electro) are loaded with the hallmarks of DJ-singer Kendra Black's chosen electro-pop genre. On "Smoke Signals," she sets a heavenly swirl of synthesizers atop a beat-heavy foundation that supports vocals which are heavily autotuned. Despite periodic injections of electronic sounds—which help to keep things sounding fresh—Black's stereotypical pop voice on this song results in something that could be described as "diet Ke\$ha." Meanwhile, "Rude" and "Air Pack Jet" use heavy-handed sarcasm to target brash, egomaniacal scenesters. As catchy as these songs sometimes are, their charms wear thin far too soon.

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

SCORE: 7.0



8dz dram@x

Contact: 8dz.dramatx@gmail.com
Web: songwhip.com/8dz-dramx
Seeking: Film/TV, Label
Style: Synthwave

Synthwave band 8dz dram@x has a high-concept vision, especially the leadoff song "Who Are You?"—it's a question that is asked by a robotic, dispassionate female voice and it sets the tone for a dark, dystopian soundscape filled with swelling synthesizers, frenetic drumming and a piledriving beat. That same beat propels the "The Circle Chase," a so-so instrumental. Sandwiched in between is the outlier, "Lost VHS"; though intro'd by the female narrator once again, the song is a dead ringer for an '80s Brit synth-pop tune, right down to the lead vocal. Overall, this band is kind of intriguing, but the listener expects the unexpected of a futurist project. Instead, what we're hearing seems pretty familiar.

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

SCORE: 6.8



Electric Aloha

Contact: mikehalland@gmail.com
Web: electricaloha.com
Seeking: Film/TV
Style: Alternative Rock/Rap

Guitarist Mike Halland's project Electric Aloha delivers impressive musicianship (all the guitar solos are rippin') along with topical higher-consciousness rap-rock vocals that alternate with memorable choruses in a sweet and savory pop-rock style. Yes, it's familiar—at times (on "Say Goodbye") we're reminded of Linkin Park, maybe even Rage. Most impressively, these songs make an emphatic plea for us all to do better. "We all gotta take a stand" the singer pleads in "Rise Up." And the inspirational, anti-racist "Stand Up" has lyrics with terrific, eloquent turns of phrase. And did we say the guitar solos are always rippin'? While the rap-rock formula has been done before, Electric Aloha gives it new life.

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

SCORE: 8.0

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



Garden of the Lilium

Contact: gekkomusiclibrary@yahoo.co.jp
Web: gekkomusiclibrary.wixsite.com/home/gotl
Seeking: Label, Film/TV
Style: Symphonic Power Metal

We didn't know what to expect from these metal music females—and what we heard leads us to believe that they've got impressive musicianship capable of delivering a credible, hi-decibel attack. "Dawn After Dark" has very good time changes, breakneck fretwork, and an angelic chorale. "Orleans Maiden" is similarly operatic and has plenty of pummeling drums. Listening to the theatrical flair of the band's best song, the symphonic "Garden of the Lilium," it is clear these ladies would be an ideal opening act for a thematic metal band such as KAMELOT. In the meantime, we urge Garden of the Lilium to work on their songwriting and upgrade their website.

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

SCORE: 7.4



Julian Frampton Band

Contact: julian.frampton@gmail.com
Web: julianframptonband.com
Seeking: Management, Booking
Style: Alternative Rock

Singer-guitarist Julian Frampton leads a modern blues-rock fivesome that shows exceptional polish. His voice, though it lacks a distinctive tone, is capable of a grittiness that he summons on "Quicksand," a smoldering tale of romantic strife that is spiced with a fiery guitar solo and moments of falsetto. On the organ-infused "Baby Vain" he scathingly rejects the advances of a shallow, superficial lover. The song's middle section is cool and again features fluid fretwork, while the briskly paced "Phrases" showcases the entire band's ability to rock out. All in all, fans with an ear for modern, guitar-centric blues-rock will find The Julian Frampton Band a comfortable fit.

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

SCORE: 8.0



Lyric Dubee

Contact: revrock@lyricdubee.com
Web: lyric.dubee.com
Seeking: Booking, Film/TV
Style: Rock/Pop/Alternative

Singer-guitarist Lyric Dubee is a Toronto based artist who, though just 21, has put out 5 albums. Not surprisingly, his new songs—full of classic rock ingredients—are altogether solid and crafty. And Dubee's voice is a smooth, likable tenor that is recorded and mixed with skill. Above all, he's got a terrific band that is polished and powerful. "Back Home" is a cool blues-rocker infused with super-soul harmonica. Going for a more modern sound is "All This Time," though it did not make a big impression on us. However, "Shoulda Went Home," featuring a kickass guitar solo, gets our vote for the artist's best song. Still, it's the songwriting area that needs the most attention. The band itself is a thrill to hear.

- Production 9
- Lyrics 6
- Music 7
- Vocals 8
- Musicianship 9

SCORE: 7.8



Vincent

Contact: vincegenius@icloud.com
Web: instagram.com/vincentvanstealyohoe
Seeking: Label, Film/TV
Style: Hip-Hop/Rap

With a silky smooth toned-up delivery and unpredictable beat structure, Vincent is an exciting new rapper to watch. Although his flows are certainly influenced by Playboi Carti's baby voice (as many are these days), Vincent makes it almost entirely his own. The calm and cool quality of his vocal tone and flow separated him from the comparison for us during our listening session. As for the production, the rapper layers his tracks with really engaging, warped intros and outros, bridges with pitched-up and pitched-down vocals, and bass drops that come right out of the dark. The tracks he sent us were truly a lot of fun to listen to. Vincent is onto something really interesting and has a ton of potential.

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

SCORE: 8.0



Reed Waddle

Contact: reedw65@gmail.com
Web: reedwaddlemusic.com
Seeking: Film/TV
Style: Americana

With a voice like "a country music Chris Martin" (Coldplay), Reed Waddle projects a spirit that is smooth and easy to like, especially when he's giving voice to such uplifting, inspirational originals as "Too Bright To Fade Away," which we could definitely imagine on Americana radio playlists. Waddle brings a bright, modern twang—and gets to his chorus quickly—on "Caroline," another song that oozes with humanity. As expertly as those songs are arranged and recorded, Waddle and company raise it up a notch on "Castle Wall," enveloping the song in a wide, mysterious well of reverb in an inspirational story about overcoming depression. Reed Waddle's harmonic, uplifting vibes are hard to resist.

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

SCORE: 8.4



The 5:55

Contact: booking@thefive5.com
Web: thefive55.com
Seeking: Label, Booking, Film/TV
Style: Indie Alt-Rock

There are multiple reasons why this band is among our highest scoring unsigned acts of the year so far. We have not heard a better presentation in every category. Totally radio-ready. In fact, "Slow Down" is a hit, an instant winner—we were humming its chorus before the song was half over. Each song boasts terrific performances all around—especially by the singer, whose tenor has the ideal intonation for this music. The lead guitarist is no slouch, either. All songs are performed and captured in awesome detail, with deft vocal layering and instrumental flairing. Says here that this very accessible band is seeking a label, bookings, and film/TV placements. We say yes, yes and yes!

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

SCORE: 9.0

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

Livestream Minneapolis, MN

Contact: elisa@newfolkbooking.com

Web: galacticcowboyorchestra.com

Players: Lisi Wright, electric violin, lead vocals; John Wright, bass guitar, vocals; Dan Neale, electric and acoustic guitars, vocals.

Material: The Galactic Cowboy Orchestra is a progressive music outfit that seamlessly blends rock, jazz, country and symphonic sounds like no other. Their mix of select covers and innovative originals truly raises the bar. Signature compositions like the grooving fusion-like “Dark Matter” and the intricate “Triple S” rise to the occasion. And then they up the ante with such gems as The Allman Brothers’ “Whippin’ Post,” “You Know, You Know” by The Mahavishnu Orchestra and King Crimson’s “21st Century Schizoid Man.”

Musicianship: Hands down this unit is firing on all cylinders. The old adage of the sum being greater than the individual parts truly applies. Husband and wife team John and Lisi Wright, along with long-time guitarist Dan Neale, exchange melodies and solos like second nature. Often it’s difficult to discern lead lines from rhythms. There is a subconscious connection at play. Lisi is a first-tier violinist that has equal facility with improvisation as well as ambient soundscapes. She’s also an emotive singer, with just the right amount of gruffness in her delivery. John deftly switches from plectrum to finger style depending on what the tune calls for. Sans drummer, he holds it down, even strumming to add some additional rhythmic tension. Neale is a first-call guitarist in the vein



GALACTIC COWBOY ORCHESTRA

of Chet Atkins or Leo Kottke. His integration of rock, jazz and bluegrass licks in a single song is amazing.

Performance: It was a musical roller coaster ride from the get go. They began with legit country like “Wabash Cannonball” and that served as a jamming vehicle that ended in an Indian raga-like finale. Neale offered some solo acoustic finger-picking excellence on an instrumental called “Grandfather Clock.” They also played a number of new things off an upcoming album. One of those, “All For the

Taking,” showcased Lisi’s clever wordplay and dynamic vocal range. A cool montage from Mahavishnu to King Crimson appeared in the latter part of their set. And then they pulled a fast one, with Neale providing a vocal lead on Jerry Reed’s comical barn burner “Lord Mr. Ford.”

Summary: The GCO is an extremely accomplished and versatile unit with an innate ability to take complex arrangements and keep them soulful and entertaining. They are a musical stimulus package that is edgy and a lot of fun. — *Eric Harabadian*



MCGUFFEY LANE

Livestream Columbus, OH

Contact: ibydiby@aol.com

Web: mcguffeylane.com

Material: John Schwab knows how to adapt to change. Forty-four years ago, he was booked as the opening act for McGuffey Lane at a house show on the Ohio State U college campus. Following an impromptu jam session on stage with the headlining band, he became their lead singer and primary songwriter. It was a moment in time that changed the trajectory of McGuffey Lane forever. Since then, Schwab’s songwriting has been essential to a live sound

that is typically a mixture of heartland rock, folk rock and country rock.

Since the quarantine period began, the artist’s live adaptations of McGuffey Lane songs like “Bert” and “Day By Day” have been performed solo in an acoustic setting.

Musicianship: Although John Schwab has been the creative force behind the majority of McGuffey Lane’s studio releases, his bandmate Molly Pauken has become a mainstay in the group’s songwriting process as well. Without the capability of playing their songs in front of a live audience, Molly and John teamed up during the month of May to present a virtual

performance of vocal harmonies and dueling guitars to their fans. It was meant to be a prelude to a series of virtual shows during the summer. Unfortunately, Pauken was unable to attend this August show. Nevertheless, John Schwab offered an inviting presence and a string of feel-good country ballads, like “Stay In Love With You.”

Performance: One of the first songs Schwab played was a bluegrass composition co-written by Pauken called “I Am Who I Am.” His country licks during this performance set a mood of joyful nostalgia—especially when he encouraged his viewers to sing along. That performance set the table for “Jamaica In My Mind,” with Schwab’s happy demeanor matching the subject matter and the arrangement of this Southern rocker quite well.

Summary: John Schwab played 10 unplugged versions of McGuffey Lane songs over the course of a one-hour broadcast. In the wake of a global pandemic, feelgood tunes like “Yesterday” resonated in somewhat of an uplifting manner. The band’s loyal fanbase made their presence felt as they accounted for thousands of views just moments after the show began. Schwab acknowledged his virtual supporters personally by engaging them in sporadic Q&A sessions throughout the evening. Overall, this livestream show served as a good adaptation of the live concerts that McGuffey Lane fans used to experience before quarantining became the new norm.

— *Miguel Costa*



Livestream Houston, TX

Contact: marketjunctionband@gmail.com

Web: marketjunction.net

Players: Matt Parrish, lead vocals, guitar; Justin Lofton, guitar, backing vocals, ganjo, harmonica; Taylor Hilyard, bass; Michael Blattel, drums; Clayton Corn, keyboard

Material: To celebrate the release of their first full-length record, *Burning Bridges*, country band Market Junction held a two-

hour livestream performance that showcased gorgeous harmonies and confident musicality. From show opener "Nebraska" to the bare-bones love lyrics in "All I Really Need" and the combined vocal forces of Matt Parrish and Justin Lofton on the album's title track, the band's solid country flavor comes across as genuine and effortless.

Musicianship: "Nebraska" gave a delicate intro to Market Junction's style, with tender vocal harmonies between founders Parrish

and Lofton floating over Lofton's lilting Ganjo and Michael Blattel's tasteful drum brushes. The Vince Gill cover "Key to Life" and original tune "Out of Love" featured Blattel's train beat style, and Lofton spiced up "Hitch Hiker" with harmonica and "A Stone Will Sink" with his mandola. Lofton's down-and-dirty guitar licks on "Midwestern Highway" revealed the band's darker tones. Guest keyboardist Clayton Corn shared fabulous Hammond sounds on "When Your Heart Begins to Ache" and "Hello, My Dear," lending tension to the latter song's tight vocal harmonies.

Performance: In addition to presenting all 10 tunes from their album, the group covered songs by Vince Gill, Jason Isbell and Sean McConnell, offering moments of harmonic perfection throughout the show. The friendly audience communication by this team of seasoned country musicians matched the engaging lyrics of their original repertoire, particularly evident in the tune "Western Coast." Lead singer Parrish delivered stories about navigating life's adventures and misfortunes, with vocals that have the feel of Clint Black, while Lofton mixed flavors of Lindsey Buckingham on slide guitar (especially on "Home to Houston") with traditional country guitar stylings and instrumental cameos.

Summary: Through inspired storytelling, an inviting vulnerability, and versatile, multi-instrumental musicianship, Market Junction delivered a fresh and fulfilling experience that is sure to please even the most casual country fan—easily one of the soundtracks for your next pandemic-safe road trip.

— Andrea Beenham

Livestream Huntington Beach, CA

Contact: thenaturalsupernatural@gmail.com

Web: thenaturalsupernatural.com

Players: Sean Fortier, vocals, guitar; Cameron Black, saxophone, synth; Kylie Hazzard, bass; Cris Cornjeo, drums

Material: Gallagher's Irish Pub and Grill in Huntington Beach is hosting crowd-less shows, livestreamed for our pleasure. It makes a welcome change from the multitude of solo acoustic musicians streaming from their living rooms during this pandemic and lockdown. As good as many of those have been, we've been craving the experience of watching a full band on a barroom stage.

Of course, a stream on a Sunday afternoon, viewed from home, doesn't offer the complete sights, sounds and smells, but it's a reasonable second-best. It helps that Echo Park band The Natural Supernatural have enough great songs to make up for the fact that we're not sharing the same space. The sound is simultaneously gritty and full—a combination of bluesy rock and psychedelic funk with nods to Love and the Average White Band, heavily leaning towards Laurel Canyon-era Los Angeles. Opener "Dreamland" is a perfect example of that blend, while "Waiting" sees them dial up their raw and poetic side.

Musicianship: Frontman Fortier is clearly the ringmaster—a wonderful guitarist who doesn't sacrifice feel for intricacy, but is able to implement both effectively. Cornjeo and



Hazzard offer a solid rhythm section capable of some enjoyable flourishes. But the secret weapon is Black, whose sax breaks just add that little bit of strange. As a unit, it all works beautifully.

Performance: It's very normal for the singer to be the focal point, but Fortier clearly loves these songs so much that it's tough to rip your eyes away from him for a second. Despite the lack of a significant live crowd, he still plays around between songs—at one point, he says that he anthropomorphizes the sounds that his

bandmates make with their instruments, adding voices. Good to know.

Summary: This Sunday stream offered proof that The Natural Supernatural are a band worth keeping an eye on, and also that Gallagher's is offering some cool livestreamed shows. For now, this is the new normal. The best we can hope for is that venues are able to arrange for cool bands to innovate in this manner. And hopefully bands and venues are able to monetize these events and survive. These are key weeks for the industry. — Brett Callwood

Livestream Hudson Valley, NY

Contact: mikeandruthy@gmail.com

Web: themammals.love, mikeandruthy.com

Players: Mike Merenda, guitar, harmonica; Ruth Ungar Merenda, guitar, vocals, violin, banjo

Material: Husband and wife duo Mike Merenda and Ruth Ungar Merenda—the heart and soul of the Mammals, and a fixture on the folk/Americana scene—have created an outfit that can include up to nine members at any given time (depending on the venue or project). The band's messages reflect their mutual sense of social consciousness, from their views on politics to the environment, politely calling out injustices and raising concerns about how we treat each other as well as our planet.

In "Someone's Hurtin'," they lament that while some may have it good, others need help. *When it feels so good/ like you're walkin' on air/ you know that someone's hurtin' somewhere.* "When My Story Ends," penned by Ungar Merenda following the loss of a friend that she learned of on Facebook, is a touching yet powerful statement about doing all you can while you are here with those you have touched: *And I hope I get to say goodbye to all my friends/ When my story ends/ And if I don't, I pray that we have all made amends/ When my story ends.* They kicked off the set with "Rainbow Race," by Pete Seeger, an artist whose messages are echoed by the duo and who sang their praises.



THE MAMMALS

Musicianship: Ungar Merenda, the daughter of famed fiddler Jay Ungar, started playing fiddle early on, and one could say this music is in her blood. As lead singer, her emotive and consistent vocals effectively put the messages across. Mike Merenda weighs in with his own pleasing solo sound and offers effective and well-blended harmonic support and guitar work.

Performance: The bucolic setting of the Hudson Valley provided the perfect backdrop for the performance; a fitting reflection of the Mammals' music. The set offered enough variety, but at times the flow was uneven, as the first two songs were much lengthier

than the rest. Online viewing can be tough, since the perception of time is altered and a live audience, absent. The second half of the set resumed with better pacing, and the duo always took the time to relate to their virtual spectators with a casual, laidback vibe.

Summary: With mindfulness and a sense of purpose, the Mammals' music pushes the envelope in a gentle yet compelling way; never preachy or hitting you over the head with any one message. Their new album *None!* was recently released, its title referencing the nine members who contributed to the project. — **Ellen Woloshin**



ALICE HOWE AND FREEBO

Livestream McCabe's, Santa Monica, CA

Contact: alice@alicehowe.com, jim@flemingartists.com

Web: alicehowe.com and freebomusic.com

Players: Alice Howe, guitar, vocals, bass; Freebo, guitar, vocals, bass

Material: Howe and Freebo's setlist was a split of individual material and offered up classics as well as brand new songs, in addition to the closer, a beautiful rendition of the late John Prine's "Angel

From Montgomery." The duo opened with Howe's "You've Been Away So Long," which featured, elegant vocals and Freebo's intricate bass lines that almost mimicked a guitar. Howe also included songs like "Twilight," which showed her talents as a strong, descriptive and narrative lyricist. Freebo opted to play his own favorites like "She Loves My Dog More Than Me" and "Standing Ovation," the most requested song during this stream. Howe also debuted a new song, dipped in elements of romance and timeless love, titled "Fantasy or Fate."

Musicianship: The dynamic between Howe and Freebo is seamless and their talents complemented one another during this set. Freebo's bass work was always interesting and unexpected, while Howe contributed well-controlled vocals that shined over the top of every song, paired with her melodic guitar lines.

Performance: Freebo and Howe's performance revealed a kind of mentor-mentee relationship between the duo. During the hour and a half set, the pair changed instruments frequently without error.

Freebo often played a five-string, fretless Music Man and a well-loved acoustic that bore Tommy Emmanuel's signature on the scratched body below the blank, nameless headstock. Howe did show some hesitation while playing bass on Freebo's songs, but she remained in the pocket throughout. With her own material, like "Nothing But You," she appeared emotional and moved, almost having to calm herself after the last note as she closed her eyes and softly said "thank you."

In between those moments of vulnerability, Freebo and Howe kept it light with hearty laughs and Howe's jokes about Freebo being her "human tuner," ahead of wholesome songs like Freebo's "She Loves My Dog More Than Me."

Summary: All in all, Howe and Freebo's livestream performance was well-presented, with avid musicianship and superb audio, which allowed for pristine clarity in the vocals. They achieved a dynamic that was warm and natural. It definitely was more of a "love set," as Howe referred to it, and often lacked some amount of diversity with the types of songs chosen to play by each. — **Macie Bennett**



Livestream Los Angeles, CA

Contact: Samantha.brensilber@ledecompany.com

Web: theacesofficial.com

Players: Cristal Ramirez, vocals, guitar; Katie Henderson, guitar; McKenna Petty, bass; Alisa Ramirez, drums

Material: July saw the release of *Under My Influence*, the sophomore album from Utah alt-pop band The Aces and the follow-up to 2018's critically acclaimed *When My Heart Felt Volcanic*. "I think our sound has just become a lot more free when we create music,"

frontwoman Cristal Ramirez recently told this writer. "We feel less pressure to be anything, and maybe that's because on our first album it feels like we established a sound and a fan base, more importantly, that really feels devoted to our band."

That's reasonable—the lack of pressure has resulted in a series of tracks that feel airy and joyful, even when the lyrics are raw and honest. This livestreamed show saw them perform the album in L.A. for their fans across the world, and their freer direction is immediately highlighted by show/album opener "Daydream." While the band clings on to the alt/indie tags, the music has a strong disco vibe in the very best sense.

It's dance-heavy pop with a mildly cynical edge, and that makes for a fascinating juxtaposition. **Musicianship:** Zero complaints. The musicians that make up The Aces are all individually strong. Drummer Alisa Ramirez is the sibling of singer/guitarist Cristal Ramirez, yet it is the rhythm section with bassist McKenna Petty that has formed a solid unit. No meat and potatoes playing though—the pair add glorious frills to what is already colorful pop. Meanwhile, Katie Henderson is a wonderfully expressive guitar player. Cristal Ramirez can play too, though often doesn't and Henderson can more than hold her own.

Performance: Knowing full well that there are a lot of eyes on them all over the globe, and that the show is being replayed a number of times afterwards, The Aces put on a great show. Full of life and incorporating some cool lighting, the experience was quite invigorating even from home. They look like they've been missing the experience of performing live, and this is as good as things get right now.

Summary: The wonderful thing about The Aces is that they're practically impossible to shove into a cookie-cutter genre box. This record is strong on the alt-pop vibe, but if their next album had a sharper punk rock edge we wouldn't be particularly surprised. That's quite a power—the ability to do whatever they want at this stage in the career and not bump. What they actually do next will be well worth watching. — **Brett Callwood**

Livestream Massachusetts

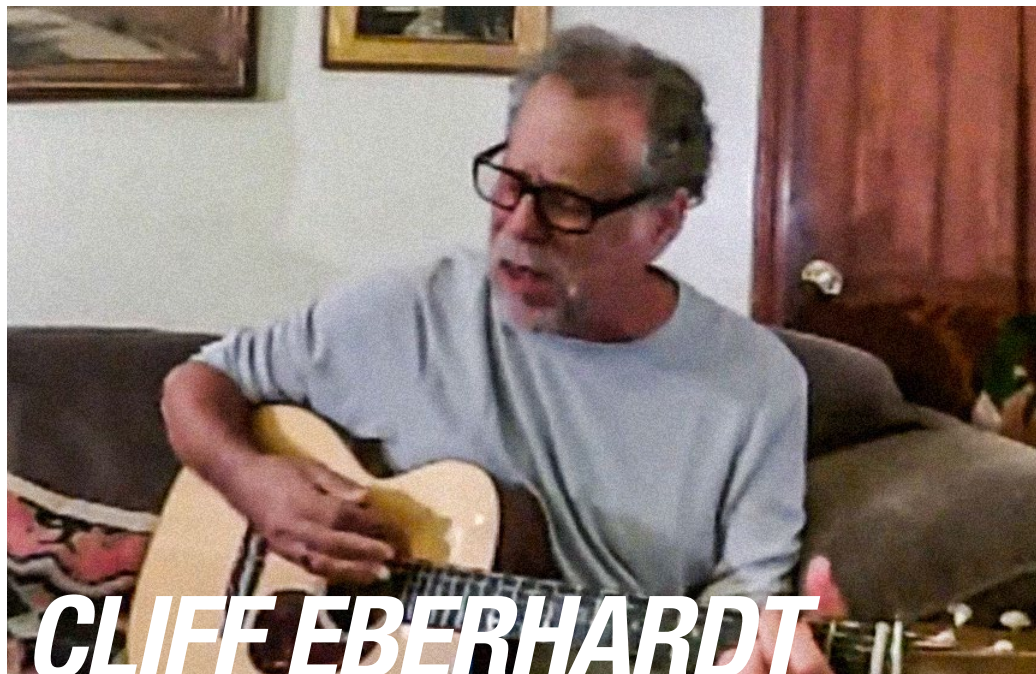
Contact: cliffeberhardt@cliffeberhardt.net

Web: cliffeberhardt.net

Material: Cliff Eberhardt has earned the right to call himself a piece of folk music history. Able to tag performers like Shawn Colvin, Suzanne Vega and John Gorka as peers, he's been livening up legendary spots such as the Bitter End and The Speakeasy since the late '70s. For this intimate, nearly hour-long performance, he delivered songs regarding the plight of the poor ("Room In The City"), the ability for good and evil to live within us all ("Thieves And Kings"), and a heartbreaker concerning heroin addiction ("Joey's Arms"). The set concluded with "The Long Road," a duet from 1990 originally recorded alongside Richie Havens.

Musicianship: Eberhardt's voice, a charcoal-rubbed flavor neighboring Bob Seger or Joe Cocker, bleeds masculine sensitivity while riding smoothly atop perfectly plucked notes. Sturdily constructed yarns are as likely to trigger streaming tears they are a reaffirmation in humanity. The definition of strength through simplicity, it's no wonder he's been hired by the likes of Coke and Chevrolet to grace their brands with a sense of toughness through unrepentant vulnerability.

Performance: Eberhardt is not a technologically savvy sort and would prefer connecting with listeners from within a darkened club instead of via his living room couch. He actively voiced his lack of comfort with the streaming format and even noted that he was "not monitoring" the chat. False starts marred three separate occasions. Yet while these missteps interrupted



the evening's flow, they increased Eberhardt's overall appeal. When it comes to between-song chatter, however, he excels, restfully regaling his audience with captivating tidbits regarding his life and artistic exploits.

Summary: A master songwriter, Eberhardt's contemporaries consistently tap him for material. He is also an accomplished producer and arranger. Past label deals include Windham Hill and Red House

Records. Yet he remains relatively unknown. It's baffling that someone with his accomplishments and obvious talent could receive such a dim spotlight. Perhaps it's a reflection of how many amazing musicians are currently vying for our attention. Or maybe it's time we ended prioritizing flash and novelty over substance and quality. Let's initiate a movement by patronizing one neglected artist at a time. Eberhardt would be as good a start as any. — **Andy Kaufmann**

Use this exclusive Music Connection directory to connect with a mastering studio that suits your project's needs and your budget's limits. All data has been updated for 2020 with approved info supplied by the listees.

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Drasco, AR 72530-9282
870-668-3222

Email: jonr@raneyrecordingstudio.com
Web: raneyrecordingstudio.com
Contact: Jon Raney
Basic Rate: please call for info

CALIFORNIA

1ST CHOICE MASTERING

1259 Bruce Ave.
Glendale, CA 91202
818-246-6858

Email: info@billkeis.com
Web: billkeis.com/producer
Services: billkeis.com/a-quick-summary-of-mastering

21ST CENTURY STUDIO

Silver Lake, CA
323-661-3130

Email: 21stcenturystudio@earthlink.net
Web: 21stcenturystudio.com
Styles/Specialties: rock, folk, ethnic, acoustic groups, books on tape, actor voice presentations
Contact: Burt Levine, A&R
Basic Rate: call for rates

25TH ST RECORDING

Oakland, CA
510-788-4089

Email: info@25thstreetrecording.com
Web: 25thstreetrecording.com
Basic Rate: \$800 per 10 hr day, \$45/\$90 per hr

AAA CAZADOR RECORDING OF HOLLYWOOD

West Hollywood, CA
323-655-0615

Email: jimmy@jimmyhunter.com
Web: jimmyhunter.com
Basic Rate: negotiable/call and we can discuss

ABACAB MULTIMEDIA, INC.

245 Fischer Ave., Ste. A-9
Costa Mesa, CA 92626
714-432-1745

Email: sales@abacab.net
Web: abacab.net
Basic Rate: please call or see web

AB AUDIO VISUAL

4212 Hackett Ave.
Lakewood, CA 90713-3208
877-ABAUDIO (222-8346),
562-429-1042

Web: abaudio.com
Contact: President, Arlan Boll
Basic Rate: work with all budgets

ABET DISC

411 E. Huntington Dr., Ste. 107-372
Arcadia, CA 91006
626-303-4114

Email: sales@abetdisc.com
Web: abetdisc.com
Contact: Aeron K. Nersoyan

AUDIO MECHANICS

1200 W. Magnolia Blvd.
Burbank, CA 91506
818-846-5525

Web: audiomechanics.com
Basic Rate: please call for info

AUDIOVISTA

Los Altos, CA
650-428-1854

Email: info@audiovista.com
Web: Audiovista.com
Contact: Jim LaForest

ARDENT AUDIO PRODUCTIONS

22122 S. Vermont Ave., Unit "E"
Torrance, CA 90502
310-782-0125

Email: rwenzelaap@aol.com
Web: ardentaudioproductions.com

BAKERY MASTERING STUDIO

c/o Sony Pictures, Thalberg E
10202 W. Washington Blvd.

Culver City, CA 90232
310-736-6661
Email: booking@thebakeryla.com
Web: thebakery.la

BEN BERNSTEIN MUSIC

Rockridge District of Oakland
Email: benbernsteinmusic@gmail.com
Web: benbernsteinmusic.com

Contact: Bernhard Penzias
Basic Rate: Indie packages available

BERNIE BECKER MASTERING

626-782-5703

Email: ryann@beckermastering.com
Web: beckermastering.com
Basic Rate: please call for info

BERNIE GRUNDMAN MASTERING

1640 N. Gower St.
Hollywood, CA 90028
323-465-6264

Email: jack@bgmastering.com
Web: berniegrundmanmastering.com
Contact: Bernie Grundman, Mike Bozzi, Chris Bellman, Patricia Sullivan, Scott Sedillo
Basic Rate: please call for info

BIG CITY RECORDING STUDIOS

17021 Chatsworth St.
Granada Hills, CA 91344
818-366-0995

Email: paul@bigcityrecording.com
Web: bigcityrecording.com
Contact: Paul Tavener
Basic Rate: please call or see web

BIG SURPRISE MUSIC

Encino, CA 91436
818-613-3984

Email: info@carmengrillo.com
Web: bigsurprisemusic.com
Contact: Carmen Grillo
Basic Rate: call for rates

BOSS STUDIOS

San Francisco, CA 94103
415-626-1234

Email: info@bossstudio.com
Web: bossstudio.com
Basic Rate: please call for info

CAPITOL MASTERING

1750 N. Vine St.
Los Angeles, CA 90028
323-871-5003

Email: ryan.simpson@umusic.com
Web: capitolstudios.com/studios
Basic Rate: please call for info

CAPRICORN MASTERING

927 E. St.
San Diego, CA 92101
619-231-6999

Email: info@capricornstudios.net
Web: capricornstudios.net

CHARLES LAURENCE PRODUCTIONS

Northridge, CA
818-368-4962

Web: clpstudios.tripod.com
Contact: Charles Laurence
Basic Rate: please call for info

CLEAR LAKE AUDIO

10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-0707

Email: contact@clearlakerecording.com
Web: clearlakeaudio.com
Basic Rate: please call for info

CLOVERLAND STUDIOS

Sullystone Music
North Hollywood, CA

818-503-1157
Web: sullystone.com

COAST MASTERING

1140 The Alameda
Berkeley, CA 94707
510-984-0554

Email: mastering@coastmastering.com
Web: coastmastering.com
Basic Rate: please call for info

DAVENTHE MAD HATTER STUDIOS

Los Angeles, CA
323-876-1212

Email: faye@daventhemadhatterstudios.com
Web: daventhemadhatter.com
Contact: studio manager
Basic Rate: please call for info

DENOISE.COM

1050 Murray St.
Berkeley, CA 94710
510-653-3838

Email: info@denoise.com
Web: denoise.com
Contact: Albert Benichou
Basic Rate: please call for info

DIAMOND DREAMS MUSIC PRODUCTIONS

North O.C., Carbon Canyon 91709
909-393-6120

Email: diamonddreamsmusic@yahoo.com
Web: diamonddreamsmusic.com
Contact: Raphael De Giorgio
Basic Rate: please call for info, varies from project to project

DINO M 4 RECORDING/ MASTERING STUDIO

Torrance, CA
(10 minutes South of LAX)
310-782-1440

Email: dinom4@aol.com
Web: facebook.com/DinoM4RECORDING
Contact: Dino Maddalone

DISKFACTORY

14 Chrysler
Irvine, CA 92618
855-273-4263

Email: customer@diskfactory.com
Web: diskfactory.com
Basic Rate: please see web or call

DNA MASTERING

19528 Ventura Blvd., Ste. 315
Tarzana, CA 91356
818-992-4034

Email: info@DNAMastering.com
Web: dnamastering.com
Contact: David Donnelly, Perry Cunningham
Basic Rate: special rate for Indie and unsigned artists

ELYSIAN MASTERS

P.O. Box 50858
Los Angeles, CA 90050
323-839-6283

Web: elysianmasters.com

EZEE STUDIOS

21550 Oxnard St., Ste. 990
Woodland Hills, CA 91367
818-444-4744

Email: brian@ezeestudios.com
Web: ezeestudios.com
Contact: Brian Zamorano
Basic Rate: please see web or call

Additional location:

75 Rockefeller Plaza
New York, NY 10019
212-275-2160
Email: James@ezeestudios.com
Contact: James Winner

GO BIG AUDIO

Hollywood, CA
818-205-3043
Email: benny@gobigaudio.com
Web: gobigaudio.com
Basic Rate: please see web or call

GOLDEN MASTERING

1721 E. Main St.
Ventura, CA 93001
805-648-4646 Fax 805-648-4656
Email: diane@goldenmastering.com
Web: goldenmastering.com
Contact: April Golden
Format: digital and analog
Basic Rate: please call for info

GOLD STREET

649 Bethany Rd.
Burbank, CA 91504
818-570-3752
Email: avpost@goldstreet.net
Web: goldstreet.net
Contact: Eric Michael Cap
Basic Rate: see the website

GROOVEWORKS

1446 W. 178th St.
Gardena, CA 90248
310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Contact: studio manager
Basic Rate: please call for info

HANS DEKLINE MASTERING

Los Angeles, CA
310-621-1896
Email: hdekline@gmail.com
Web: hansdeklinemastering.com
Contact: Hans DeKline
Basic Rate: call or check our website

HIT SINGLE RECORDING SERVICES

1935C Friendship Dr.
El Cajon, CA 92020
619-258-1080
Email: rfuelle@hitsinglerecording.com
Web: hitsinglerecording.com
Basic Rate: please call or see web for info

HOWIE WEINBERG MASTERING STUDIO

8331 Lookout Mountain Ave.
Los Angeles, CA 90046
323-524-8776, 323-498-0305
Email: howie@howieweinbergmastering.com
Web: howieweinbergmastering.com
Basic Rate: rates upon request

HYDE ST. STUDIOS

245 Hyde St.
San Francisco, CA 94102
415-441-8934
Email: info@hydestreet.com
Web: hydestreet.com
Basic Rate: please call or see web

IMPERIAL MEDIA SERVICES

3202 Pennsylvania Ave.
Santa Monica, CA 90404
310-396-2008
Email: sales@imperialmedia.com
Web: imperialmedia.com
Services: Retail ready CD, DVD and Blu-ray packages ship within 24-48 Hour

Additional location:

Dropoff
5482 Wilshire Blvd., Ste. 240
Los Angeles, CA 90036

J.E. SOUND PRODUCTIONS

Hollywood, CA
323-509-7259
Email: jesound@gmail.com
Web: jesound.com
Contact: John Goodenough
Basic Rate: please see web or call

JOE GASTWIRT MASTERING

4750 Rhapsody Dr.
Oak Park, CA 91377
310-444-9904
Email: joe@gastwirtmastering.com
Web: gastwirtmastering.com
Contact: Joe Gastwirt
Basic Rate: please see web or call

JUNGLE ROOM

RECORDING STUDIOS
604 1/2 Sonora Ave.
Glendale, CA 91201
818-247-1991
Email: info@jungleroom.net
Web: jungleroom.net
Basic Rate: please see web or call

KEN LEE MASTERING

3060 El Cerrito Plaza No. 542
El Cerrito, CA
510-428-9276
Email: kenleemastering@me.com
Web: facebook.com/kenleemastering.studio
Basic Rate: please email

KINGSIZE SOUNDLABS

Los Angeles, CA
323-533-0022
Email: ronna@kingsizesoundlabs.com
Web: kingsizesoundlabs.com
Basic Rate: call for more info

LITTLE HIPSTER MUSIC STUDIOS

14557 Leadwell St.
Van Nuys, CA 91405
818-570-3499
Email: contact@littlehipstermusic.com
Web: littlehipstermusic.com
Contact: David Snow
Basic Rate: please call for info

LURSSEN MASTERING

4109 W Burbank Blvd.
Burbank, CA 91505
323-924-7193
Email: Jamie@lurssenmastering.com
Web: lurssenmastering.com
Contact: Jamie Fratta Peters, Engineer

MAGIC GARDEN MASTERING

Los Angeles, CA
614-620-4567
Email: brian@magicgardenmastering.com
Web: magicgardenmastering.com
Contact: Brian Lucey

MAMBO SOUND & RECORDING

2200 W. Esther
Long Beach, CA 90813
562-432-9676
Email: steve@mambosound.net
Web: mambosoundandrecording.com
Contact: Steve McNeil
Basic Rate: please call for info

MAOR APPELBAUM MASTERING – “Sounds With Impact”

Woodland Hills, CA
818-564-9276
Email: mappelbaum@gmail.com
Web: maorappelbaum.com
Contact: Maor Appelbaum
Clients: Faith No More, Yes, Meatloaf, The Kooks, Matisyahu, Lupe Fiasco, Eric Gales, Walter Trout, Ill Nino, Josh Levi, Starsat, Sepultura, Rob Halford, Yngwie Malmsteen, Lita Ford, Fates Warning, William Shatner, Dokken, Pepper, Candlemass, Nekromantix, Hillbilly Herald, Treponem Pal, Billy Sherwood, Adrenaline Mob

MARCUSSEN MASTERING

5632 Hollywood Blvd.
Hollywood, CA 90028
323-463-5300 Fax 323-463-5600
Email: info5223@marcussenmastering.com
Web: marcussenmastering.com
Contact: Caryl McGowan
Basic Rates: please call for info

MARSH MASTERING

Los Angeles, CA
310-598-6038 Fax 310-598-5685
Email: marsh@marshmastering.com
Web: marshmastering.com
Contact: Stephen or Fernando
Basic Rate: flat rates for unattended sessions, hourly rates for attended sessions

MASTERS GROOVE STUDIOS

Northridge, CA
Nashville, TN
818-830-3822, 615-799-9366
Email: leafcake@att.net
Web: mastergroovestudios.com

Contact: Dave Morse

Basic Rate: please call for info, reasonable rates.

MAURICE GAINEN PRODUCTIONS

4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642 Studio
If no response to email or studio number call call 323.376.2834.
Email: info@mauricegainen.com
Web: mauricegainen.com
Basic Rate: please call for info
Credits: Starbucks (185 compilations), Disney, EMI, UNI, Warner, Sony, Rafael Moreira, Alex Skolnick, Andy McKee, The Hues Corp (“Rock The Boat”), Mighty Mo Rodgers, Orchestre Surreal, Angel Town Combo

MELROSE MASTERING

5254 Melrose Ave.
Los Angeles, CA 90038
310-895-8553
Email: melrosemusic@mac.com
Web: melrosemastering.com
Basic Rate: please call for info

METRO STUDIOS

San Fernando Valley, CA
818-366-5588
Email: tom@metrostudios.com
Web: metrostudios.com
Basic Rate: please call for info

MIKE WELLS MASTERING

4470 W. Sunset Blvd., #147
Los Angeles, CA 90027
323-363-2339
Email: studio@mikewellsmastering.com
Web: mikewellsmastering.com
Contact: Mike Wells
Basic Rate: Please call for rates
Notes: Instagram: @mikewellsmastering

M L E STUDIOS

P.O. Box 1014
Woodland Hills, CA 91365
866-246-8846
Email: mail@majorlabelmusic.com
Web: majorlabelmusic.com, facebook.com/mlestudios
Contact: Col. Darryl Harrelson
Basic Rate: \$45.00/hr or flat rate per song/album small independent multi-room studio specializing in country, Americana and alt country genres.

NEATO MASTERING

634 2nd St.
Oakland, CA 94607
510-646-0687
Email: Piper@infrasonicsound.com
Web: neatomastering.com
Basic Rate: please call for info

THE OC RECORDING COMPANY

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

OASIS MASTERING

4109 W. Burbank Blvd.
Burbank, CA 91505
818-567-0500
Email: jack@oasismastering.com
Web: oasismastering.com
Basic Rate: please call for info

PRAIRIE SUN

Box 7084
Cotati, CA 94931
707-795-7011
Email: info@prairiesun.com
Web: prairiesun.com
Contact: studio manager
Basic Rate: please call for info

PRECISION MASTERING

1008 North Cole Ave.
Los Angeles, CA 90038

323-464-1008

Email: claudia@precisionmastering.com
Web: precisionmastering.com
Contact: Claudia Lagan

PRIVATE ISLAND TRAX

1882 S. Cochran Ave.
Los Angeles, CA 90019
323-856-8729
Email: info@privateislandtrax.com
Web: privateislandtrax.com
Basic Rate: please call for rates

PRODUCTION COMPANY MASTERING & RECORDING STUDIO, THE

673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Contact: Dennis
Basic Rate: analog and digital, call for info

PROFESSIONAL MUSICIAN'S LOCAL 47

3220 Winona Ave.
Burbank, CA 91504
323-462-2161
Web: promusic47.org
Contact: Amie Moore
Basic Rate: please call for info

PHUTURETRAX

Redondo Beach, CA
310-363-0243
Email: don@phuturetrax.com
Web: phuturetrax.com
Contact: Don Corrieri

PYRAM-AXIS DIGITAL

Redondo Beach, CA
Email: music@pyramaxis.com
Web: pyramaxis.com
Contact: Jim D.
Basic Rate: please email for info

PYRAMID RECORDING AND MASTERING

4586 E Pine Ave.
Fresno, CA 93703
559-709-0610
Web: pyramidrecording.net

RESOLUTION MASTERING

Sherman Oaks, CA
818-481-7064
Email: info@resolutionmastering.com
Web: resolutionmastering.com
Contact: Ron Boustead
Base Rate: US - \$100/song

QUALITY CLONES MASTERING, CD MASTERING & DVD AUTHORIZING

3940 Laurel Canyon Blvd., Ste. 405
Studio City, CA 91604
323-464-5853
Email: qualityclones@sbcglobal.net
Web: www.qualityclones.com
Basic Rate: please call for info

RACE HORSE STUDIOS

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

REDRUM STUDIOS

Email: info@redrumproductions.net
Web: redrumproductions.net
Contact: Simon or Boi
Basic Rate: please email for info

RL AUDIO

1646 N. Curson Ave.
West Hollywood, CA 90046
323-687-8547
Web: rlaudio.net
Basic Rate: see website

RPD STUDIOS

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

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

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

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

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

STUDIOWEST
11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Email: chris@studiowest.com
Web: studiowest.com
Basic Rate: please call for info

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

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

THETA SOUND STUDIO
1309 W Riverside Dr.
Burbank, CA 91506
818-955-5888
Email: randy@thetasound.com
Web: thetasound.com
Contact: Randy or Cyndie Tobin
Basic Rate: please call for info

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

TIME ART STUDIO
Studio City, CA
818-980-2840
Email: darlene@darlenekoldenhoven.com
Web: darlenekoldenhoven.com/timeart
Contact: Darlene
Basic Rate: please call for info

TOMCAT ON THE PROWL PRODUCTIONS
Canoga Park, CA 91304
818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Contact: Thomas Hornig
Basic Rate: visit website for more info

TRU-ONE STUDIOS
2100 E. Howell Ave., Ste. 208
Anaheim, CA 92806
562-773-5877
Web: truonerecords.com
Basic Rate: Rooms \$18 & \$24 per hr.

VENETO WEST MASTERING
PO Box 6363
Pine Mountain Club, CA 93222
310-200-9010
Email: rcm@venetowest.com
Web: venetowest.com/mastering
Contact: Ronan Chris Murphy
Basic Rate: Please contact for rates

VESTMAN MASTERING
Orange County, CA
714-349-4147
Email: info@vestmanmastering.com
Web: johnvestman.com
Contact: John Vestman or office mgr.
Basic Rate: contact us for hourly rates and package rates for sessions longer than 4 hours.

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

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

WOODRUM PRODUCTIONS
Burbank, CA
818-848-3393
Email: michael@woodrumproductions.com
Web: woodrumproductions.com
Contact: Michael Woodrum
Basic Rate: please call for info

ZENMASTERING
P.O. Box 231097
Encinitas, CA 92023
858-231-1541
Web: zenmastering.com
Contact: Paul Abbott

COLORADO AIRSHOW MASTERING
Boulder, CO 80301
P.O. Box 17632
303-247-9035
Email: Studio@airshowmastering.com
Web: airshowmastering.com
Basic Rate: please call for info

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

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

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

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

QUAM AUDIO PRODUCTIONS
Boulder, CO
720-644-9899
Email: info@quamaudio.com

Web: quamaudio.com
Contact: Michael Quam
Basic Rate: please call for info

CONNECTICUT

BEANSTUDIO MASTERING
Bridgeport, CT
Email: Jim@jimdesalvo.com
Web: https://www.facebook.com/beanstudiomastering/
Contact: Jim DeSalvo
Basic Rate: please call for info

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

RVP STUDIOS
221 Bull Hill Ln.
West Haven, CT 06516
203-693-1171
Email: info@performanceplusmusic.com
Web: rvpstudios.com
Contact: Marc
Basic Rate: please call for info

DELAWARE

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

DISTRICT OF COLUMBIA (D.C.)

LISTEN VISION LLC
2622 Georgia Ave. NW
Washington, D.C. 20001
202-332-8494
Email: info@listenvision.com
Web: listenvision.com
Basic Rate: please call for info

FLORIDA

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

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

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

NOISEMATCH STUDIOS
4306 NW 2nd Ave
Miami, FL 33127
786-334-5382
Email: info@noisematch.com
Web: noisematch.com
Basic Rate: Call for info

PROGRESSIVE MEDIA & MUSIC
2116 Southview Ave.
Tampa, FL 33606
813-251-8093
Email: info@progressivecds.com
Web: progressivecds.com
Basic Rate: project rates available - call for a quote

GEORGIA

COS MASTERING
800 E. Ave., NE
Atlanta, GA 30312

404-524-7757
Contact: Larry Antony
Email: larry@cosmastering.com
Web: cosmastering.com

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

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

HAWAII

ISLAND SOUND STUDIOS
377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-393-2021 808-352-
Email: info@islandsoundstudios.com
Web: islandsoundstudios.com
Contact: Gaylord Holomalia
Basic Rate: please call for info

LAVA TRACKS RECORDING
P.O. Box 6564
Kamuela, Big Island, HI 96743
808-885-6558
Email: studioinfo@lavatracks.com
Web: https://www.facebook.com/Lava-Tracks/
Contact: Charles Michael Brotman, Grammy Award winner
Basic Rate: call or check our website for contact info.

SEASIDE RECORDING
Wailuku, Maui, HI
808-280-0722
Web: seasiderecording.com, http://joelk-atzmaui.com/
Contact: Joel Katz
Basic Rate: reasonable rates by the hour, week or job

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AUDIO MASTERING STUDIO
208-965-0621
Email: master@audiomasteringstudio.com
Web: audiomasteringstudio.com
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1509 S. Robert St., Ste. 103
Boise, ID 83705
208-338-8433
Email: info@tonicroomstudios.com, mastering@tonicroomstudios.com
Web: tonicroomstudios.com
Basic Rate: see web for info

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BOILER ROOM, THE
1440 N. Western ave.
Chicago, IL 60622
773-525-8551
Email: collin@brmastering.com
Web: brmastering.com
Basic Rate: please call for info

CHICAGO MASTERING SERVICE
Chicago, IL
773-265-1733
Email: info@chicagomasteringservice.com
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Web: gravitystudios.com
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Contact: John Scrip
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Contact: Kitty Tatman
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Contact: Tim Tierney
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Web: airshowmastering.com
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Additional location:

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Web: thirdmanmastering.com

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Web: studioarecording.com
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Contact: Chuck Beckler
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Web: kevorkianmastering.com
Contact: Fred Kevorkian

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Email: info@musichousemastering.com
Web: musichousemastering.com
Contact: Michael Dominici, owner
Basic Rate: call for rates

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Contact: Gordon Bahary
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Web: skylab.com
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Basic Rate: please call for info

MASTERFONICS

28 Music Sq. West, E
Nashville, TN 37203
615-720-2761
Email: tommy@masterfonics.com
Web: masterfonics.com
Contact: Tommy Dorsey
Basic Rate: please call for info

MAYFIELD MASTERING

2825 Erica Pl.
Nashville, TN 37204
615-383-3708
Web: mayfieldmastering.com
Basic Rate: please call for info

PARLOR STUDIO, THE

1317 16th Ave. S.
Nashville, TN 37212
615-385-4466
Email: larry@parlorproductions.com
Web: parlorproductions.com
Contact: Larry Sheridan

THE PLACE...FOR MASTERING

5543 Edmondson Pike #100
Nashville, TN 37211
615-686-1725
Web: theplaceformastering.com
Contact: Alex Rockafellar, Studio Mgr.
Basic Rate: Email your project info to Alex for a free quote.
Clients: Eric Clapton, John Mayer, Edwin McCain, Jeff Buckley, James Brown. Indie artists worldwide are welcome.

STERLING SOUND

805 Meridian Street
Nashville, TN 37207
212-604-9433
Email: inquiries@sterling-sound.com
Web: sterling-sound.com
Basic Rate: please see web

TOP HAT RECORDING

Knoxville, TN
512-779-8188
Email: mary@tophatrecording.com
Web: tophatrecording.com
Basic Rate: please call for info

WOLF MASTERING

1024 16th Ave. S.
Nashville, TN 37212
615-351-1688
Email: wolfmastering@gmail.com
Web: wolfmastering.com
Contact: Erik Wolf
Basic Rate: \$85/hr. plus masters

YES MASTER STUDIOS

478 Craighead St., #105
Nashville, TN 37204
615-383-1964
Email: yesmaster@comcast.net
Web: yesmasterstudios.com

TEXAS

AMBIENT DIGITAL

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

CROWN RECORDS

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

DES MASTERING

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

EAGLE AUDIO RECORDING

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

FORT WORTH SOUND

306 S. Main St.
Ft. Worth, TX 76104
817-922-5444
Web: fortworthsound.com
Contact: Bart Rose
Basic Rate: please call for info

JO MUSIK

Sunnyvale, TX 75182
972-226-1265
Email: info@jomusik.com
Web: jomusik.com
Basic Rate: please call for info

MASTERPIECE MASTERING

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

NEXUS RECORDING STUDIOS

San Antonio, TX
210-639-5266
Email: jason@nexusrecordingstudios.com
Web: nexusrecordingstudios.com
Contact: Jason Hatch
Basic Rate: please call for info

OTR MASTERING

650-595-8475
Email: info@otrstudios.com
Web: otrstudios.com/mastering
Basic Rate: Please call for info

SUGARHILL STUDIOS

5626 Brock St.
Houston, TX 77023
713-926-4431
Email: fjr8660@gmail.com
Web: facebook.com/SugarHillStudios
Contact: Chris Longwood
Basic Rate: please call for info

TERRA NOVA DIGITAL AUDIO, INC.

9600 Escarpment Blvd. #745-234
Austin, TX 78749
512-891-8010 Fax 512-891-8014
Email: terranova.mastering@gmail.com
Web: terranovamastering.com
Basic Rate: please call for info

"Our Live Review in Music Connection opened up opportunities to perform with national acts. The folks at Music Connection are super-approachable and helpful. Plus, we read their articles online every other day to get pro tips." - **Westerner**

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MUSIC CONNECTION

VAULT RECORDING STUDIOS, THE

9135 Katy Fwy., Ste. 1
Houston, TX 77024
713 722-8900
Email: info@vaultrecording.com
Contact: David Williams
Basic Rate: please call for info

WEXTRAX MASTERING LABS

McKinney, TX
214-544-1554, 214-585-1692
Email: rob@wextrax.com
Web: wextrax.com
Contact: Rob Wechsler
Basic Rate: please call for info

WIRE ROAD STUDIOS

901 W. 20th St.
Houston, TX 77008
713-636-9772
Email: contact@wireroadstudios.com
Web: wireroadstudios.com
Contact: Bill Wade
Basic Rate: By request per project

UTAH

**DAVID EVANOFF
SOUND DESIGNS**

6794 Pine Knot Drive
Salt Lake City, UT
801-815-3202
Email: dave@davidevanoff.com
Web: davidevanoff.com
Basic Rate: please call for info

VICK ENTERTAINMENT

10 W. Broadway, Ste. 701
Salt Lake City, UT 84101
801-755-9966 Fax 866-285-5008
Email: info@vickentertainment.com
Web: vickentertainment.com
Basic Rate: please call for info

VERMONT

LITTLE CASTLE STUDIO

802-349-1280
Email: littlecastlestudio@yahoo.com
Web: littlecastle.com
Contact: Horace Williams, Jr.
Basic Rate: please call for info

LANE GIBSON

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

OLD MILL ROAD RECORDING

Dr. Joshua Sherman
316 Old Mill Road
East Arlington, VT 05252
917-312-5995
Email: info@oldmillroadrecording.com
Web: oldmillroadrecording.com

VIRGINIA

CUE RECORDING STUDIOS

109 Park Ave., Ste. E
Falls Church, VA 22046
703-532-9033
Email: info@cuerecording.com
Web: cuerecording.com
Basic Rate: please call for info

WASHBURN MASTERING

P.O. Box 8217
Norfolk, VA 23503
757-524-1364
Web: washburnmastering.com
Contact: Todd Washburn
Basic Rate: please call for info

WASHINGTON

GLENN SCHICK MASTERING

Seattle, WA
206-714-7227

Web: gsmastering.com

Basic Rate: please call for info

JP MASTERS

Seattle, WA
704-779-1043
Email: dave@jpmasters.com
Web: jpmasters.com
Contact: Dave Locke
Basic Rate: please refer to web

PERFECHTER PRODUCTIONS

509-242-8907
Email: info@perfechterproductions.com
Web: perfechterproductions.com
Basic Rate: please email for info

SYNERGY PRODUCTIONS

958 N. 127th St., Ste. B
Seattle, WA 98133
206-364-1070
Email: jason@synergynw.com
Web: facebook.com/synergynw

WEST VIRGINIA

ZONE 8 RECORDING

527 Main St.
Morgantown, WV
304-599-7332
Email: zone8recording@yahoo.com
Web: zone8recording.com
Contact: Mark Poole
Basic Rate: please call for info

WISCONSIN

FRESH COAST

818 N. 109th St.
Milwaukee, WI 53226
414-771-9999
Web: freshcoast.com
Basic Rate: please call for info

ULTIMATE AUDIO MASTERING

35 W. Liberty

Evansville, WI 53536
608-695-3284

Email: uamaster@sbcglobal.net
Web: facebook.com/ultimateaudiomastering
Contact: Tom Blain
Basic Rate: call for price quote

WYOMING

INTEGRATED IMAGING

133 S. McKinley St.
Casper, WY 82601
800-780-3805
Email: info@iilabs.com
Web: iilabs.com/about-us.php
Services: video and audio duplication

L4 COMMUNICATIONS

P.O. Box 52332
Casper, WY 82605
307-259-4986
Email: info@L4communications.com
Web: L4communications.com
Services: digital editing

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



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to track a great record!



Master Groove Studios - David Morse
Mastering, Engineering and Production
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David has been a successful staff producer for the major labels for over 20 years and owner of Master Groove Studios since 1981 (Nashville & LA). He is a successful producer with 24 Gold and Platinum awards and 5 Grammy nominations with 1 win. He works with top stars, A&R.

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"In the music business its all about making connections and what you bring to the table, keeping an eye on what's going on and being visible. Music Connection does that for me."

- Maor Appelbaum - Mastering Engineer
(Meatloaf, Yes, Faith No More, Eric Gales)



If you're looking to get your music played by college and indie radio stations, this one-of-a-kind MC directory is the ideal resource. Updated for 2020, it features not only radio stations nationwide, but also independent radio promotion professionals.

ALABAMA

University of Alabama
Music Directory
Box 870170
Tuscaloosa, AL 35487
205-348-6061
Email: music@wuafm.ua.edu., local-music@wuafm.ua.edu
Web: wuafm.ua.edu
Format: alt-rock

ARIZONA

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

CALIFORNIA

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

KCRH 89.9 FM
Chabot College
25555 Hesperian Blvd.
Hayward, CA 94545
510-723-6954
Email: music@KCRHradio.com
Web: kcrhradio.com

KCPR 91.3 FM
Cal Poly State University
Building 26, Room 301
1 Grand Ave.
San Luis Obispo, CA 93407
805-756-5277
Email: kcpr@calpoly.edu
Web: kcpr.org
Format: eclectic

KCRW 89.9 FM
Santa Monica College
1900 Pico Blvd.
Santa Monica, CA 90405
424-538-8500
Email: mail@kcrw.org
Web: kcrw.com
Contact: Jason Bentley
Format: eclectic
Note: Submissions are all done through the website malcolm.kcrw.com

KCSC Internet Radio
California State University, Chico
400 W. 1st Street
530-898-6229
Contact: Quinn Mattingly, GM
Email: askcsmd@csuchico.edu
Web: https://askcscradio.csuchico.edu/index.php/listen/
Format: eclectic

KCSB 91.9 FM
University of California
Music Directors
P.O. Box 13401
Santa Barbara, CA 93107-3401
805-893-2424
Email: info@kcsb.org
Contact: Music Director
Web: kcsb.org
Format: eclectic

KCSN 88.5 FM
California State University, Northridge
18111 Nordhoff St.
Northridge, CA 91330-8312
818-677-3090
Email: mookie@kcsn.org
Web: kcsn.org
Contact: Marc Kaczor
Format: Smart rock

KDVS 90.3 FM
University of California
14 Lower Freeborn Hall
Davis, CA 95616
530-752-0728
Email: kdvsmusicdepartment@gmail.com
Web: kdvs.org
Contact: Adrian Lopez, Music Director
Format: eclectic/free form

KFJC 89.7 FM
Foothill College
12345 S. El Monte Rd.
Los Altos Hills, CA 94022
650-949-7260 Fax 650-948-1085
Email: md@kfjc.org
Web: kfjc.org
Contact: Nicolas Lacasse, Music Director
Format: eclectic

KJAZZ 88.1 FM
California State University, Long Beach
1500 Cotner Ave.
Los Angeles, CA 90025
310-478-5540
Email: bjackson@kkjz.org
Web: jazzandblues.org
Contact: Bubba Jackson, Program Dir.
Format: jazz & blues

KLBC
Long Beach City College
4901 E. Carson St.
Long Beach, CA 90808
562-938-4800
Web: facebook.com/KLBCCRADIO
Format: eclectic

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

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

KSBR 88.5 FM
Saddleback Community College
Student Services Center, Room 223
28000 Marguerite Pkwy.
Mission Viejo, CA 92692
949-582-5757
Email: ksbr885@gmail.com
Web: ksbr.net
Format: Jazz, Chill, Electronica

KSJS 90.5 FM
San Jose State University
Hugh Gillis Hall, Rm. 132
San Jose, CA 95192-0094
Contact: Chad Oklin-Jolin, Program Director
408-924-5757
Email: chadshark001@yahoo.com

Web: ksjs.org
Format: eclectic

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

KUCI 88.9 FM
University of California, Irvine
c/o Music Director
P.O. Box 4362
Irvine, CA 92616
949-824-5824
Email: kuci@kuci.org
Web: kuci.org
Contact: Kelsey Villacorte
Format: eclectic

KXLU 88.9 FM
Loyola Marymount University
One LMU Dr., Malone 402
Los Angeles, CA 90045
310-338-5958, 310-338-2866
Email: bradenkxlu@gmail.com
Web: kxlu.com
Contact: Braden Wells
Format: eclectic

KXSC 1560
USC
3607 Trousdale Pkwy.
TCC B3 MC 3109
Los Angeles, CA 90089-3109
213-740-1483
Email: music@kxsc.org
Web: kxsc.org
Format: independent eclectic

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

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

UCLARadio.com
118 Kerckhoff Hall
308 Westwood Plaza
Los Angeles, CA 90024
310-825-9999
Email: radio.music@media.ucla.edu
Web: uclaradio.com
Format: college/eclectic

COLORADO

KCSU 90.5 FM
Colorado State University
Room 118, Lory Student Center
Fort Collins, CO 80523
970-491-1695
Email: music@kcsufm.com
Web: kcsufm.com
Format: eclectic

KGNU 88.5 FM & 1390 AM
4700 Walnut St.
Boulder, CO 80301

303-449-4885
Web: kgnu.org
Format: eclectic

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

KVCU 1190 AM
University of Colorado
Campus Box 207
Boulder, CO 80309
303-492-1109
Email: owen.Zoll@radio1190.colorado.edu
Web: radio1190.org
Contact: Max Askari, Music Dir.
Format: eclectic

CONNECTICUT

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

WHUS 91.7 FM
University of Connecticut
Student Union Building, Room 412
2110 Hillside Rd., Unit 3008R
Storrs, CT 06269-3008
860-486-9487
Email: musicdirector@whus.org
Web: whus.org
Format: eclectic

WNHU-88.7 FM
University of New Haven
46 Ruden St
West Haven, CT 06516
Email: devonmaida@wnhu.org
Web: wnhu.net
Format: eclectic

WRTC 89.3 FM
Trinity College
300 Summit St.
Hartford, CT 06106
860-297-2439
Email: djwasine@gmail.com
Web: wrtcfm.com
Format: eclectic

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

FLORIDA

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

WVUM 90.5 FM
1306 Stanford Dr.
Miami, FL
786-309-8861
Email: pd@wvum.org
Web: wvum.org
Format: indie

GEORGIA

WRAS 88.5 FM
Georgia State University
(mail submissions via USPS)
P.O.Box 4048
Atlanta, GA 30302
Web: wras.org
Format: eclectic
Note: We do not Except CD singles, MP3's or cassettes, Hard copy EPs/LPs (in CD or Vinyl)
*Mail submissions via UPS, DHL or FedEx.

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

HAWAII

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

IDAHO

KUOI 89.3 FM
University of Idaho
Student Union Building, 3rd Fl.
Campus Box 444272
Moscow, ID 83844-4272
208-885-7825
Email: kuoi@uidaho.edu
Web: kuoi.com/index.html
Format: eclectic

ILLINOIS

RADIO DEPAUL
DePaul University
2250 N. Sheffield Ave. Suite 317
Chicago, IL 60614
773-325-7308
Email: radiodepaulmusic@gmail.com
Web: radio.depaul.edu
Format: eclectic

WESN 88.1 FM
Wesleyan University
Music Director
WESN 88.1 FM
P.O. Box 2900
Bloomington, IL 61702
309-556-2638
Email: wesn@iwu.edu
Web: wesn.org
Format: free-form

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

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

WZND 106.1 FM
Illinois State University
007 Fell Hall
Normal, IL 61790-4481
309-438-5493
Web: wznd.com
Format: R&B and alt. rock

INDIANA

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

WGRE 91.5 FM
DePauw University
609 S. Locust St.
Greencastle, IN 46135
765-658-4068
Email: wgreusic@gmail.com
Web: wgre.org
Format: eclectic

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

IOWA

KRUI-89.7 FM
University of Iowa
379 Iowa Memorial Union
Iowa City, IA 52242
319-335-8970
Email: krui@uiowa.edu
Web: krui.fm/about/music
Contact: Music Director
Format: various rock/electronic/hip-hop, CMJ reporting

KANSAS

KJHK-90.7 FM
University of Kansas
1301 Jayhawk Blvd.
Lawrence, KS 66045
785-864-4747
Email: submitmusic@kjhk.org
Web: kjhk.org
Contact: Lily Grant, Music Dir.
Format: eclectic

KSDB 91.9 FM
Kansas State University
105 Kedzie Hall
Manhattan, KS 66506-4701
785-532-2330
Email: music@ksdbfm.org
Web: ksdbfm.org
Contact: LeAndre Carthen, Station Mgr.
Format: alternative/hip-hop

MARYLAND

WGTS 91.9 FM
Columbia Union College
2099 Gaither Road Suite 195
Rockville, MD 20850
301-891-4200, 800-700-1094
Web: wgts919.com
Format: Christian

MASSACHUSETTS

BIRN - Internet Radio
Berklee College of Music
Attn: The BIRN
MS-150-WTDV
Boston, MA 02215
617-747-8538
Email: submit@thebirn.com
Web: thebirn.com
Format: eclectic

WCFM 91.9 FM
WCFM Williamstown 91.9 FM

Paresky Ctr.
Williamstown, MA 01267
413-597-2373
Email: WCFMemd@gmail.com
Web: sites.williams.edu/wcfm
Format: eclectic

WERS 88.9 FM
Emerson College
120 Boylston St., 4th Fl.
Boston, MA 02116
617-824-8372
Email: info@wers.org
Web: wers.org
Format: eclectic

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

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

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

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

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

MICHIGAN

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

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

WDET 101.9 FM
Wayne State University
4600 Cass Ave.
Detroit, MI 48201
313-577-4146
Web: wdetfm.org
Format: eclectic

WKAR 90.5 FM
Michigan State University
Communication Arts & Sciences Bldg.

404 Wilson Rd.
East Lansing, MI 48824
517-884-4700
Email: Carolopedia@wkar.org
Web: wkar.org
Format: new age, world, folk, classical

MISSOURI

KCOU 88.1 FM
2500 MU Student Center
Columbia, MO 65201
573-882-7820
Email: md@kcou.fm
Web: kcou.fm
Format: alt. rock

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

KWUR 90.3 FM
Washington University
Campus Box 1205
One Brookings Dr.
St. Louis, MO 63105
314-935-5952
Email: music@kwur.com
Web: kwur.com
Format: eclectic

NEW JERSEY

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

WPRB 103.3 FM
30 Bloomberg Hall
Princeton University
Princeton, NJ 08544
609-258-1033
Email: program@wprb.com
Web: wprb.com
Format: rock, folk, jazz, blues, classical

WRSU 88.7 FM
Rutgers University
126 College Ave.
New Brunswick, NJ 08901
732-932-7802 Ext. 12
Email: music@wrsu.org
Web: wrsu.org
Contact: Mica Finehart, Music Dir.
Format: eclectic

WTSR 91.3 FM
The College of New Jersey
P.O. Box 7718
Ewing, NJ 08628
609-771-2420
Email: music@wtsr.org
Web: wtsr.org
Format: college, metal, folk, blues

NEW MEXICO

KUNM 89.9 FM
University of New Mexico
MSC06 3520, Onate Hall
1 University of New Mexico
Albuquerque, NM 87131-0001
505-277-5615, 505-277-8369
Email: music@kunm.org
Web: kunm.org
Format: eclectic

NEW YORK

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

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

WICB 91.7 FM
Ithaca College
92 WICB
118 Park Hall
Ithaca, NY 14850
607-274-3217, 607-274-1040 ext 1
Email: music@wicb.org
Web: wicb.org
Format: eclectic

WNYU 89.1 FM
5-11 University Pl.
New York, NY 10003
212-998-1658
Email: music@wnyu.org
Web: wnyu.org
Contact: Nesma Belkhodja
Format: eclectic

WRHU-88.7 FM
Hofstra University
111 Hofstra University
127 Dempster Hall
Hempstead, NY 11549
516-463-6773
Email: programming@wrhu.org
Web: wrhu.org
Contact: Maria Santana, Station Mgr.
Format: eclectic

WRPI 91.5 FM
Rensselaer Polytechnic Institute
1 WRPI Plaza
Troy, NY 12180-3590
518-276-6248
Email: wrpi-pres@rpi.edu
Web: https://www.facebook.com/WRPI91.5/
Contact: Emma Goldman
Format: eclectic

WRUR 88.5 FM
University of Rochester
P.O. Box 30021
Rochester, NY 14614
585-275-9787
Email: music@wrur.org
Web: wrur.org
Format: AAA, eclectic

WVKR 91.3 FM
Vassar College
Box 726
124 Raymond Ave.
Poughkeepsie, NY 12604-0726
845-437-5476
Email: wvkrmd@vassar.edu
Web: wvkr.org
Contact: Brendon Kiernan, James Fast
Format: eclectic

NORTH CAROLINA

WKNC-88.1 FM
North Carolina State University
343 Witherspoon Student Center
Campus Box 8607, Ste. 343
Raleigh, NC 27695-8607
919-515-2401
Email: pd@wknc.org
Web: wknc.org
Contact: Becca Fesperman
Format: eclectic

WSGE RADIO
201 Highway 321 South
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704-922-2387
Contact: Tim Greene, Assistant Prg. Director
Web: wsgc.org

WRVS 89.9 FM
Elizabeth State University
1704 Weeksville Rd.
Elizabeth City, NC 27909
252-335-3515

Email: cmercer@ecs.edu
Web: ecs.edu/wrvs
Contact: Clayton Mercer, Interim Program Dir.
Format: jazz, R&B, gospel

WXDU 88.7 FM
Duke University
P.O. Box 90689
Durham, NC 27708
919-684-2957
Email: music@wxdu.org
Web: wxdu.org
Format: eclectic

WXYC 89.3 FM
University of North Carolina
CB 5210 Carolina Union
Chapel Hill, NC 27599
919-800-7812
Email: md@wxyz.org
Web: wxyz.org
Contact: Maxwell Brynn, Music Director
Format: eclectic

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WBWC 88.3 FM
275 Eastland Rd.
Berea, OH 44017
440-826-7486
Web: wbwc.com
Format: alt-rock

WCSB 89.3 FM
3100 Chester Ave., 4th Fl.
Cleveland, OH 44115
216-687-5078
Email: mdirector.wcsb@gmail.com
Web: wcsb.org
Contact: Jacob Clark
Format: free form

WYSO 91.3 FM
Antioch University Midwest
150 E. S. College St.
Yellow Springs, OH 45387
937-769-1383
Email: niki@wyso.org
Web: wyso.org
Contact: Niki Dakota, Music Dir.
Format: eclectic

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503-768-7104
Email: klc@lclark.edu
Web: college.lclark.edu/student_life/
klc_radio

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Portland State University
SMSU S18
1825 SW Broadway
Portland, OR 97201
503-725-5669
Email: manager@kpsu.org
Web: kpsu.org
Contact: Madison Henderson
Format: eclectic

KWVA 88.1 FM
University of Oregon
P.O. Box 3157
Eugene, OR 97403
541-346-0645
Email: music@kwvaradio.org
Web: kwvaradio.org
Contact: Miguel Perez,
Rhuby Noriyuki
Format: eclectic

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Wilkes University
84 W. S. St.
Wilkes Barre, PA 18701
570-408-2908
Email: kristen.rock@wilkes.edu
Web: wclh.org
Contact: Kristen Rock
Format: eclectic

WERG 90.5 FM
Gannon University
109 University Sq.
Erie, PA 16541
814-459-9374
Email: drew002@knights.gannon.edu
Web: wergfm.com
Contact: Andy Drew, Music Director
Format: eclectic

WFSE 88.9 FM
Fighting Scots Radio
Edinboro University of Pennsylvania
Earley Hall
814-732-2889
Web: facebook.com/wfseradio
Format: alt-rock

WKDU 91.7 FM
Drexel University
3210 Chestnut St.
Philadelphia, PA 19104
215-895-2082
Web: wkdu.org
Format: free form

WPTS 92.1 FM
University of Pittsburgh
411 William Pitt Union
3959 Fifth Ave.
Pittsburgh, PA 15260
412-383-9787
Email: music@wptsradio.org
Web: wpts.pitt.edu
Contact: Ryan Hartman
Format: eclectic

WRCT 88.3 FM
1 WRCT Plaza
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Pittsburgh, PA 15213
412-621-0728
Email: info@wrct.org
Web: wrct.org
Format: eclectic

WQHS
University of Pennsylvania
Hollenback Center 504
3000 S. St.
Philadelphia PA 19104
215-898-3500
Email: wqhsradio@gmail.com
Web: wqhsradio.org
Format: eclectic

TENNESSEE

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Middle Tennessee State University
1301 E. Main St., Box 58
Murfreesboro, TN 37132
615-898-5051
Email: music@wmts.org
Web: wmts.org
Contact: Andrew Felts, Music Director
Format: eclectic

WRVU 91.1 FM
Vanderbilt University
P.O. Box 9100, Station B
Nashville, TN 37235
615-322-7625
Email: wrvumd@gmail.com
Web: wrvu.org
Contact: Nick Kline
Format: eclectic

WUTK 90.3 FM
University of Tennessee, Knoxville
P105 Andy Holt Tower
Knoxville, TN 37996
865-974-2229
Email: wutkmusic@utk.edu
Web: wutkradio.com
Format: eclectic

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Email: ksau@sfasu.edu
Web: sfasu.edu/ksau

Contact: Amanda Barker, Station Mgr.
Format: eclectic

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Fort Worth TX 76129
817-257-7631
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Web: ktcu.tcu.edu
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Web: ktru.org
Format: eclectic

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Web: kvrx.org
Contact: Lloyd Farley
Format: eclectic

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Contact: Mikey Rose, Music Director

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John Stevens, Laurent Stoeckli
Styles/Specialties: all styles and genres

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Contact: Larry Weir

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Contact: Mike Naylor
Styles/Specialties: guitar-oriented rock, pop, specializing in national radio promotion, distribution and press campaigns

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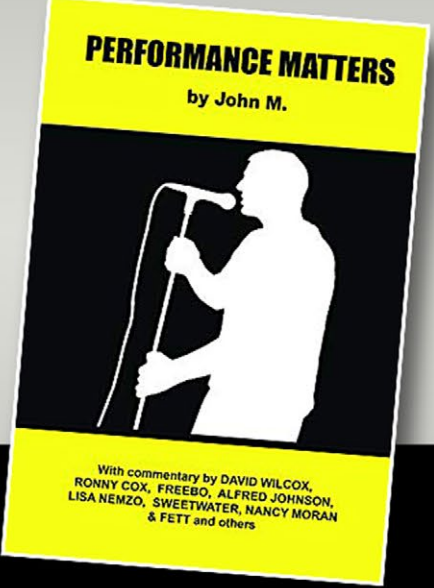
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Now that we're here. I want you to do something else. I want you to take a minute to give yourself some credit. If I had to guess, you probably don't do that very often. Probably because you're too busy focusing on what's ahead. Stop for a second, though, and remember something very important. You are a rare breed.

When faced with the critical decision: "What am I going to do with my life?," you made a choice very few make. You trusted your gut and followed your passion. Maybe against the advice of people you respect. You understood pursuing a career in the entertainment business was risky. But in the end, you believe more than anything that loving what you do is important.

No one pursues a career in following their dreams because it's a safe bet. It takes a serious degree of confidence and fearlessness to take the plunge and do what you've already done. Do yourself a favor, don't forget that.

Stop Avoiding Failure

Fear or, specifically, fear of failure, is what keeps most people from pursuing their dreams, or just simply trying new things. We've already established you're not like most people. That doesn't mean you won't still have to push yourself every day to get up and fight the same fight.

So, what exactly is failure? And why are most of us so afraid of it? If you dig deep enough, more often than not, it's the perception of failure that's so terrifying. There are two sides to it. From the outside looking in—we don't want people to feel bad for us and our failure. And from the inside looking out—we never want to feel like our friends and peers are doing better in life than we are.

Funny thing, though. Working in the entertainment industry teaches you a lot about perception. It's rarely a realistic picture of what's behind the curtain. We have a surprising amount of control when it comes to perception. When you approach your work with confidence and excitement, you'll be surprised by how much other people will follow your lead and consider you "successful."

Accept The Struggle

My journey as an entrepreneur started over a decade ago. After college, I decided to pass up the relative stability of life with a degree and a steady job. Instead, I chose to follow my passion: music. In retrospect, that choice was relatively easy. It was just the start of an ultramarathon.

When you spend more than a decade on your own without a safety net, trying to build a business, you gain a number of invaluable life skills. Arguably the most important one for me has been getting comfortable with failure. Maintaining self-confidence through the years has always

been a day-to-day struggle for me. I've spent a lot of my career trying to avoid failure. Wondering if I really have what it takes. I've also spent a lot of my career buying time and anticipating an end to the struggle. Waiting for the day when I could finally relieve the burden and enjoy "success."

In case you haven't lived long enough to know better. Spoiler alert: there is no end to the struggle. As you get older, the struggle only morphs and changes in ways you never expected. Amazingly, though, your ability to control it gets easier. But only once you settle in, and accept an important fact—life is struggle.

Breathe

After years of practicing, one deep breath can reframe an entire world of chaos in just a few seconds. This skill is fundamental for me at this point. Focused breathing, mindfulness and meditation are all tools I'm eternally grateful for learning when I did. It doesn't matter who you are, controlling the inner dialog in your mind is a struggle.

Realizing you have control over your inner voice(s) is just the beginning.

It's important to challenge yourself every day to improve your control. There are a lot of benefits having tools like this at your disposal too. Breathing, meditation, relaxation and sleep are available at a moment's notice. They don't require a prescription, and you'll never forget to bring them with you.

Control What You Can Control

At this point, you've probably at least realized that maintaining a career doing what you love isn't for the faint of heart. You've also realized that certain factors determining your success are completely out of your control.

Even during the best circumstances (i.e. global pandemic aside) the entertainment business is thankless and demanding. It's an emotional

roller coaster that tempts so many with success that so few ever actually attain. This year COVID has brought us a whole new set of nightmare-inducing challenges. In the process, literally removing the soul of what makes our business unique—human connection. With that said, there is still opportunity everywhere you look. You just have to be willing to stay open, and control what you can control.

Figuring out the lines of what you can control can be tough, especially right now. Losing your job or your livelihood because of a virus isn't something any of us were prepared to face. As much as it sucks—it's not your fault.

Also, you're smart enough to already know—holding a grudge over things you can't control gets you nowhere.



“Realizing you have control over your inner voice(s) is just the beginning. It’s important to challenge yourself every day to improve your control.”

CHRIS NARDONE is the CEO and founder of Nashville-based Venture Music, which combines artist needs and years of A&R expertise to create marketing, advertising and distribution plans while putting the artist first.

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