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REHEARSALS
From A To Z

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UNSIGNED BAND REVIEWS!

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Originally introduced in 1993, the SansAmp PSA rackmount quickly became a studio staple. It's been used on thousands of major releases, worldwide tours and film soundtracks for multiple stage and studio applications and instruments.

We thought it was time to change things up a bit and streamline its architecture into a compact, easily portable pedal. The SansAmp PSA 2.0 offers the same 100% analog circuitry for punchy, responsive, organic sounds that brings out the best in any instrument. Only the programming and memory sections are digital. It also offers the same operational simplicity, essential functionality and dizzying versatility of its predecessor.

With 128 memory locations, storing and recalling programs is simple. You turn the knobs and hit Save. Being all-analog, there is zero latency when you switch between programs.

The SansAmp PSA 2.0 provides the flexibility to find almost any conceivable personality within the vintage and modern guitar and bass amplifier sound spectrums, as well as an assortment of revered stomptboxes.

SansAmp PSA 2.0 Features:

- 100% analog signal path; digital programmability
- Performance Mode to instantly access 3 most often used presets
- Buzz, Punch, Crunch and Drive for tons of tonal options
- Gain for different flavors of overdrive
- Dual band active EQ, cut or boost ± 18 dB
- Global Trim control to adjust the level of all presets
- MIDI capability
- 1/4-inch 1meg0hm input
- 1/4-inch low impedance output
- Speaker simulation defeat switch
- Rugged, all-metal housing
- Measures 7.75"l x 2.5"w x 1.25"h
- Weighs just 12 oz.
- Utilizes included 9V DC Universal Power Supply, Model #DC9. Includes interchangeable international prong assemblies for EU, UK, Australia/New Zealand for use anywhere in the world.

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Margo Price

In our exclusive interview, Price talks candidly about recording at a fabled Hollywood studio, working with drummer James Gadson (Aretha Franklin, Marvin Gaye, Bill Withers) and the development of her music, which has been described as an alchemy of vintage country, roots rock, R&B and a potent injection of a take-no-prisoners attitude.

By Dan Kimpel

Photos: Bobbi Rich

Running Successful Rehearsals

It's all too easy—and so commonplace—for rehearsals and band meetings to devolve into chaos. This article shows you how to avoid that unfortunate result by following a well-thought-out plan of execution.

By Bobby Borg



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ParSonics
STUDIO



The Alan Parsons Studio Magic Make it Yours

A reflection of Alan's immersive style, ParSonics studio is situated atop his secluded Tres Vientos Ranch in the hills above Santa Barbara. This state-of-the-art studio is now available to you, for your projects.



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5 mins with **DJ GEM RPM**



*photo taken in **Gem's** studio room by **Alex Savidis**.*

1. Preferred DAW?

Logic Pro

2. Which DJ/Producer is your current inspiration?

Shallou, I love his chilled out, Deep Electro style.

3. Do you think your genre blending with New Age and Electro will become a new niche?

I think we are less inclined to worry about what genre something falls into and more driven by mood. We curate our own listening on feel, just like playlists do. I produce in the same way, I've created an EP that all works together in the same mood. I definitely blended New Age and Electro, but also there's hints of Pop and Chill Wave and Electronica too.

It's all feel good frequencies and summer

afternoon vibes. Nothing too heavy and all laid back.

4. What is your signature style as a producer?

For this project, it's the vocal sound created by stacks of multiple vocalists and loads of EQ. I like it crisp, cool and breathy.

5. How did you select the frequencies for each of the songs on the EP, given some are quite unusual?

I started experimenting with Solfeggio frequencies - some of these are just so beautiful and really angelic. Then I leant into testing tracks using fine tune cents and tuning forks, closing my eyes and feeling it out. I also would test it on people I love and trust.

It was very important to me that it deeply connected - sometimes it was a super minimal shift. But those little details make a difference. It was a song by song decision.

DPA MICROPHONES

dpamicrophones.com

Over a Half Century of Audio Mastery: A beacon of consistency, clarity and modularity for decades, Danish-based DPA Microphones traces its roots back to the '50s, when its predecessor, Brüel & Kjær (B&K), developed the first, precisely accurate measurement microphones. In 1992, entrepreneurs Ole Brøsted Sørensen and Morten Støve left B&K and started a transformation that affects the audio industry to this day. They turned the most well-known and accurate measurement microphones in the world into perhaps the clearest, truest pro-audio microphones that are still available today. The 4006 Omnidirectional Microphone was one of the first recording mics DPA developed and is still one of the best-loved recording mics in the world. In 2017, the company introduced the game-changing CORE technology into its miniature lavalier and headset capsules. This preamplifier technology minimizes distortion and expands dynamic range—making these amazing miniatures sound even better than ever. Each microphone is assembled by hand at their state-of-the-art factory in Denmark, involving up to 200 individual, hands-on steps. Renowned users include Sting (for whom DPA adapted its studio mic into a customized stage mic), Celine Dion, Post Malone and Stevie Wonder.

Passion & Modularity: Christopher Spahr, VP of Sales and Marketing in the US, says, "A lot of what we create is modular because we don't make many application-specific mics. The mics can be used on a snare drum, acoustic guitar, piano or violin, simply by using a different clip. Passion for innovation and sonic perfection plays a huge role in creating our products, and we will only release a mic if we can improve upon what is out there and make something that we think is the best. Our products tend to last a long time and all CORE mics in particular are IP58 rated and waterproof."

4097 Interview Kit: DPA recently rolled out its CORE 4097 Interview Kit, which allows people to conduct interviews while socially distanced from their subjects. Delivering great sound in challenging situations, it contains a 4097



CORE Micro Shotgun Microphone, which shines in outdoor locations, handling inclement weather and limiting intrusive background noises. It's a professional solution for professional broadcasters, who need amazing sound in a lightweight, small-footprint form factor. It can be mounted on a boom via the cold shoe mount or can be used as a stationary interview mic on a table. The user can also mount it directly on the transmitter. For on-the-go voice-over work, there are a number of DPA accessories for easy adaptation.

MMA-A Digital Audio Interface: Another recent innovation is the MMA-A Digital Audio Interface, a dual-channel microphone preamplifier and A/D converter that captures audio via both recording and broadcasting apps. It can be used with all DPA microphones with a microdot connector. At about two inches in diameter, the MMA-A is ultra-compact, easily fits in a pocket, and is controlled through a remote application on any iOS device. DPA's 4060 omnidirectional microphone is a great addition to the MMA-A, offering natural sound, good detail and resolution; and it picks up sound no matter what direction the mic is placed in.

Contact DPA Microphones (U.S. Sales Office), 303-485-1025

JACK DOUGLAS & JAY MESSINA JOHN LENNON RINGO STARR GEORGE HARRISON



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EL TOPO JOHNNY DEPP STEVE GADD THE TREWS GEORGE MARTIN & many more...



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Gabriella Ianni

VP, Commercial Strategy
Ingrooves Music Group

Ingrooves Music Group has promoted **Gabriella Ianni** to **Vice President, Commercial Strategy**. She was previously head of promotion at Megaforce Records and has also held programming positions at Music Choice and Entercom Boston. In this new role she will oversee the teams that interface directly with digital service providers like Spotify, Apple Music, Amazon, TIDAL and others. Ingrooves says that Ianni's marketplace knowledge and passion for music are the perfect combination to lead their team in the Americas, help artists and label partners find, grow and retain more fans. For more information, contact jv@spinlab.net.



Guillermo Gonzalez

President
Warner Music Iberia

Guillermo Gonzalez has been named **President of Warner Music Iberia**. Previously serving as Marketing and Business Development Director, Gonzales played a crucial role in steering the company's digital transition. He will take over for former president José Carlos "Charlie" Sanchez who is stepping down, after spending 13 years in the role. In this important leadership role Gonzalez will nurture the careers of performers such as Beret, Bunbury, Carminho, Love of Lesbian, Fito y Fitipaldis, Mariza, and Vanessa Martín. For more information, contact Communications@wmg.com.



Bill Smith

Chief Archiving Engineer
United Recording

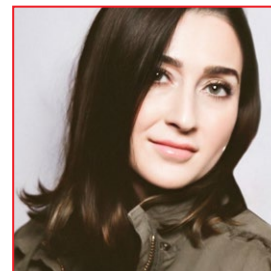
United Recording has named Grammy-nominated recording industry vet **Bill Smith** as **Chief Archiving Engineer** for its United Archiving division. Smith began his career as a producer in the '80s and worked on Grammy-recognized albums for artists such as Barbra Streisand, Natalie Cole, George Benson, Queen Latifah, Al Jarreau and many others. He also served as the recording assistant for 23-time Grammy-winning producer Al Schmitt. With his decades-long experience as a producer and his extensive experience preserving and organizing record label libraries, Smith is a natural choice for United. For more information, contact mrbonzai@mrbonzai.com.



Nicole Bilzerian

EVP
Geffen Records

Nicole Bilzerian has been named **Executive Vice President of Geffen Records**. In her new role, Bilzerian will oversee marketing operations at the label, working alongside EVP/GM Lee L'Heureux. Prior to her promotion, she served with the label as SVP, Head of Urban Marketing and for a long stint at Jive Records in New York City. Geffen is currently in the midst of a hotstreak with several of its partners, including Rod Wave, Lil Durk, J.I. and Ann Marie, and company executives say Bilzerian's experience with the company will be crucial to continued artist development. Contact jv@spinlab.net for more.



Laura Segura

Executive Director
MusiCares

MusiCares has announced **Laura Segura** as **Executive Director**. Segura previously served as Vice President of Membership and Industry Relations, spearheaded the restructuring of the organization's 12-chapter system and increased outreach and industry relations efforts. In her new role, Segura will bring significant fundraising and development experience to a position that oversees an annual budget of \$17M focused on the development of fundraising and delivery of health and financial aid programs providing much-needed relief to musicians and industry members. To learn more, contact Jennifer.Kelleher@RogersandCowanPMK.com.



Corey Calder

SVP, Marketing/Brands
Artist Partner Group (APG)

Corey Calder has joined **Artist Partner Group (APG)** as **SVP, Marketing and Brands**. Calder previously served as Head of Content & Digital Strategy at Wasserman, where he led strategic marketing efforts for brands, pro sports teams and major sports leagues including the NBA and NFL. In this new position, Calder will play a vital role in developing artist partnering with APG and their brand, which includes artists such as Charlie Puth, Kehlani, Kevin Gates, Lil Skies and many more. Calder is a proven marketing mind and passionate music fan who brings a broad range of experience and strong relationships with key brands across industries. To learn more, contact Stephanie.Briffa@wmg.com.



Brian Wilson

CEO/SVP
Epic Records

Brian Wilson has been promoted to **CFO and SVP for Epic Records**. In his previous position as VP of Finance, Brian played a key role in the financial analysis, deal-making, and budgeting of projects associated with artists such as Camila Cabello, DJ Khaled, Future, Meghan Trainor, Travis Scott, 21 Savage and others. In his new role, he will be responsible for overseeing all finances for the label and release planning. He will continue to spearhead budgeting for the entire roster and remain integral to maintaining and accelerating the financial growth of the company. For more information, contact Melissa.victor@epicrecords.com.



Fabian Alsultany

Director of Business Development, North America
Bitfury Surround

Bitfury Surround has announced **Fabian Alsultany** as **Director of Business Development** for its new, North American branch. In the position, Alsultany will work with the company's Berlin-based team to lay the groundwork for a new approach to music rights management and creativity in the US and Canada. Before taking this position, Alsultany served as Director of Business Development for RChain Cooperative, as the VP of Programming for Wanderlust Festivals, and in several other A&R and Festival Direction positions across the industry. He is the company's first North American hire, and will run the company's operations from Los Angeles. Contact zeynep@rockpaperscissors.biz for more information.



► MXL MICROPHONES REVELATION II CONDENSER MICROPHONE

The **MXL Revelation II** is the latest version of this tube condenser mic with a hand-selected EF86 pentode tube, and a dual capsule with gold-sputtered 6-micron thick diaphragms. It comes in an aluminum flight case with included world power supply, shock mount, IEC power supply cable, and Mogami® cables. The Revelation II is darker and cooler looking with a dark violet case and black chrome accents—it nearly disappears in dimly lit studios!

It has a sensitivity rating of -40dB, a -10dB attenuator pad, 138dB max SPL, 125Hz 12dB/octave high pass filter, 20Hz to 20kHz frequency response, and weighs 907-grams.

I put the Revelation II to work recording lead vocals at my studio; I tried all the pickup patterns available. The power supply has a control pot you can adjust anywhere and in between omni, figure-of-eight, and cardioid.

I recorded three vocal takes each using cardioid, omni, and figure-of-8 patterns. I like singers to be close in so I always use a pop filter. Cardioid has the proximity effect—a bass buildup when singers are close to the diaphragm. If you like the presence of your singer close in but find bass buildup too much, switch in the high pass filter on the power supply.

The omnidirectional pattern has no proximity and your singer will sound “thinner” by comparison. If I am looking for more room tone in a lead vocal sound or recording several background singers, I use omni. Figure-of-8 is awesome for two singers facing each other, one on each side of the Revelation II.

For my lead vocal track I went with cardioid and love the big sound of this mic. I heard all the nuance and tone of my singer with clean highs and tight lows.

Better than ever, the Revelation II costs \$499 MSRP and also comes with a basket shock mount, spare elastic bands, and cleaning cloth.

mxlmics.com/microphones/studio/Revelationii



◀ PSP OLDTIMERMB DYNAMIC PROCESSOR PLUG-IN

PSP Audiware has the new oldTimerMB compressor plug-in—a multi-band version of their smooth-sounding oldTimer compressor with high, middle and low frequency bands using filters with selectable slopes.

I tried OldTimer MB on a drum bus that included the kick as I was looking for a tight and thick overall sound with the kick merged into the sound and not separated in any way.

I liked that I was able to widen the stereo image on only the high frequencies and also make sure all low frequencies below the Low/Mid crossover frequency (200Hz in this mix) were completely mono for maximum punch! I got into the habit of always “testing” the mix monitoring in L+R mono to make sure the Width was not set too high.

I experimented with the program-dependent release time modes. Auto 1 is from the original oldTimer, and when in Auto 2, you will have a newly modeled program-dependent release time.

So after just this single use, I am completely impressed with oldTimer MB! I like its resizable GUI, its overall ease of use and flexible design, and the great set of presets included. I found many presets immediately usable for guitars and keyboards. This is a very flexible, good sounding and well-thought-out product and super highly recommended!

PSP's oldTimer MB sells for \$199 downloadable. It runs in daws that support Native (VST, AU, RTAS) in MACs or PCs.

pspaudiware.com

► CORT GUITARS KX300 ETCHED

Cort Guitars has a new edgy and organic guitar called the KX300 Etched. Players into a dark stage presence will be drawn to the glamorous aesthetics of the KX300 Etched electric. This guitar is covered in matte black that's accented with red or gold paint infused into the wood's grain only.

The new KX300 Etched double-cutaway body is available in two all-new color finishes: etched black red (EBR) or etched black gold (EBG). Cort starts with a 15-mm thick solid ash top that has been sand blasted to fully open the wood's pores. Then it's finished with either red or gold color accents into the matte black background. Between the organic look of the wood's grain and the guitar's overall menacing effect, this guitar is a fresh-looking instrument.

The ash top perfectly complements the mahogany body to produce a warm and thick mid-low range tone yet with sparkling and punchy highs for clarity. You get a high-mass hard tail bridge to improve sustain and resonance and the hard maple neck has a 24-frets and a 25.5-inch scale.

The KX300 Etched was designed for today's metal sounds with EMG® RetroActive Super 77 dual-hum buckers. There are single volume and tone controls and a 3-way toggle pickup switch.

The KX300 Etched sells for \$749.99 MSRP.

cortguitars.com



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◀ CENTRANCE CERENE DB TRANSPARENT REFERENCE HEADPHONES

Centrance has their premier pair of headphones, the Cerene dB Transparent Reference. I know CEntrance from using their MicPort Pro-2, MixerFace R4 interfaces and their PM1 PivotMics. The Cerene dB headphones are comfortable and have a closed-back, circum-aural design that covers your ears to achieve maximal acoustic isolation from outside noise. I like these smart-looking headphones that fit perfectly on my head; they feel roomy but don't seem overly large, plus the synthetic leather ear pads and padded headband are plush. Weighing only 364 grams, I could wear these all day long in comfort!

They have large dynamic, neodymium drivers with a deep bass sound and I liked them for listening loud when recording and mixing. They can handle a total of 1.8-watts of power and fold up easily by way of the two-way, 180-degree rotating cups and fit into the included stylish carrying bag.

The Cerene dB headphones come with a short 1.5-meter straight cord with a 1/8-TRS mini-plug (1/4-inch adapter available separately) and are ready for just about any portable listening device or desktop computer. Designed for podcasters, recording and touring artists and broadcasters, the Cerene dB Transparent Reference headphones sell for \$179.99 MSRP.

centrance.com/cerene

▶ STEINBERG SPECTRALAYERS PRO 6

Steinberg's SpectraLayers Pro 6 runs as a VST3 or AAX plug-in in both MACs and PCs and any DAW that supports ARA 2 (Audio Random Access). It also operates as a standalone application and integrates very tightly into existing Cubase, Nuendo, HALion or WaveLab workflows.

With SpectraLayers Pro 6 you may edit and modify recorded audio by viewing the time, amplitude, and frequency components of sound—a three-dimensional view of sound for editing that was heretofore impossible. Deconstructing sound by copying portions of the audio to editable layers has completely blown open creative sound design.

You may separate into layers these audio components and then cut/copy/paste them into containers or into other layers. There are 25 real-time editing tools to attenuate or amplify certain frequencies as directly viewed on the display. It was easy to scroll through a vocal track and deal with sibilants and other flaws.

A vocal recorded in a closet had excessive low frequency rumble, so unlike using a high-pass filter, you can attenuate specific amounts at different frequencies of only the offensive moments. Extraneous noises that appeared in the middle of syllables were removed without affecting the vocal sound quality. A similar process is possible for removing or reducing reverb and now Casting and Molding are two brand new processes.

Something like a side chain, Casting causes the frequency content of one instrument to leave a "shadow," a deficit of those frequencies in another instrument. Molding causes the frequency content of one sound to shape another for amazing vocoder-like effects; you can use a vocal track to "mold" a synth track.

There is a limitation with the current version of ARA 2 that makes using layers more complicated, but by using the standalone version running simultaneously with Nuendo, it is easier to implement Casting, Molding, or to edit layers freely.

SpectraLayers Pro 6 is \$399.99 at the Steinberg Online Shop.

new.steinberg.net/spectrallayers



▶ D'ADDARIO MIC STAND ACCESSORY SYSTEM

D'Addario Accessories has the Mic Stand Accessory System. This is a way to customize your mic stand to your specific needs at your gig.

After clamping the Universal Hub to your own mic-stand, you'll gain the freedom to mount and rearrange a full array of performance-enhancing accessories. Furthermore, you will arrange each module to your exact needs—you might be left-handed, short, tall, use a mic boom, or like wireless in-ears. You'll be always covered for a handy place for picks, batteries, your keys, handkerchief or a bottleneck slide.

A full array of accessories is sold separately—so start with the Universal Hub and add: the Cup Holder, Tip Jar, and Gear Tray with an assortment of purpose-built hooks. There is a starter kit that features everything you need to be prepped for almost any performance.

The Mic Stand Accessory System Starter Kit sells for \$56.99 MAP.

Prices range from \$9.99 to \$27.99 MAP for other additional pieces.

daddario.com/products/accessories/mic-stand-accessory-system/mic-stand-accessories



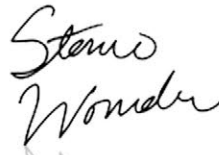
BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 \$ Studios. He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

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Your Music and People - Creative and Considerate Fame

By Derek Sivers

(multiple digital formats) \$15.00

Sivers brings his reputation for leading-edge thinking and doing—he founded CD Baby years ago—to this new book, in which the thoughtful author presents his “philosophy for musicians (and normal people) of getting your work to the word by being creative, considerate, resourceful and connected.” Available in multiple formats and languages. store.sivers.org/f/5171/Uvop

YOUR MUSIC AND PEOPLE

creative and considerate fame

DEREK SIVERS

Don't Stop Dancing: Stranger Than Fiction

By Gary Revel

(paperback) \$9.87

Though Michael Jackson was launched to fame and fortune in association with Motown Records, Revel's interviews with former music producers Ben Brown and Gordon Keith delve into Jackson's pre-Motown career. Brown and



Keith were two of the founders of Steeltown Records, a short-lived label in Jackson's hometown of Gary, IN, and the first label to record a Jackson 5 single featuring the iconic voice of (a very young) Michael Jackson. The book will be of interest to Jacko enthusiasts.

Run-Out Groove: Inside Capitol's 1980s Hits & Stiffs

By Dave Morrell

(paperback) \$12.99

This humorous memoir (his 4th in a series) uses dialogue from actual conference calls to depict the pleasures and pressures of the music industry in the '80s. From building a friendship with John Lennon to taking an unsigned Cyndi Lauper to CBGB, this portal into the history of music icons offers readers an accurate peak into the lives of legends. *Run-Out Groove* gives readers the opportunity to explore the contrast between then and now, as well as the highs and lows of a distinct era for music and an eventful decade for Capitol.

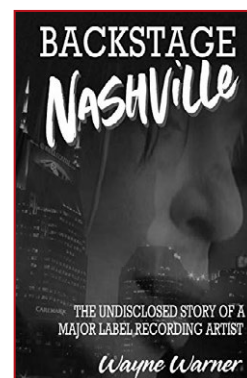


Backstage Nashville: The Undisclosed Story of a Major Label Recording Artist

By Wayne Warner

(paperback) \$14.00

In his autobiography, artist Wayne Warner gives the reader a window into his experience and shows what it means to achieve fame without the required mental preparation. Along with sharing his personal pain, Warner sheds light

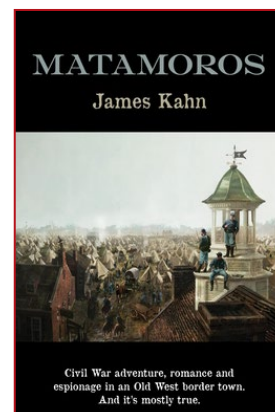


on his challenges with the business side of the industry, what it was like making negotiations with major labels, and working with artists like Taylor Swift. Through this personal account of an artist's harsh experience, readers can learn how to maintain a balanced life in the spotlight.

Matamoras

By James Kahn (paperback) \$15.99

Subtitled “Civil War Adventure, Romance and Espionage in an Old West Border Town...,” Kahn's book depicts a town like no other, the



South's lone cotton-shipping harbor that was filled not only with Rebel and Yankee spies but with French Foreign Legionnaires. The author is also a talented singer-songwriter who has put out a full-length well-produced album of songs based on his book.

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[BOFFIN = TECHNICAL EXPERT]



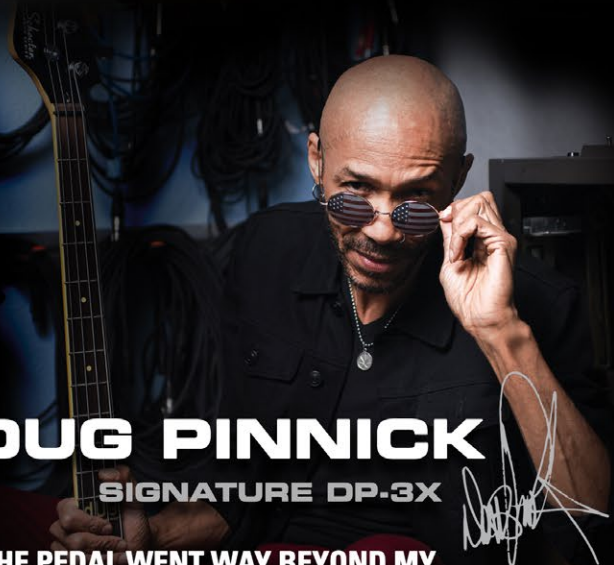
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50 Years of Experience: The legendary rockers listed in the *MC* ad promoting the new remote mixing and mastering service by veteran engineer-producer Jack Douglas and recording and mastering engineer Jay Messina say it all about their half a century history. Collectively, they've worked with all the Beatles (including John Lennon's *Imagine*, *Double Fantasy* and *Milk and Honey*), Aerosmith, The Who, Miles Davis, Cheap Trick, Patti Smith, Kiss, David Bowie, Supertramp, The Blues Brothers, New York Dolls, Graham Parker, Eddie Palmieri, Joe Perry, Public Enemy, Steve Gadd, George Martin and many more.

Developing a Working Relationship: In the late '60s, prior to working with Douglas, Messina was a mastering engineer who taught future legend Bob Ludwig how to master. Douglas launched his career as an assistant engineer at Record Plant NY, working with Messina on jingles for major companies and jazz dates. "When I started producing, I wanted to work with someone whose engineering skills and 'bedside manner' in the control room I admired," says Douglas, who has also been composing film scores of late. "From the time we started working on the early Aerosmith Records, a run which included *Toys in the Attic*, it was clear we could read each other's minds. We've been friends and enjoyed a great working relationship ever since. We're one of the longest producer-engineer teams in music history."



JOHN LENNON & JACK DOUGLAS

Mixing and Mastering: Douglas and Messina launched their digital mixing and mastering service in June in the US to continue their work with artists during the COVID-19 pandemic; they are opening their service to artists in Europe and the rest of the world throughout the summer. Clients can send them audio files (.wav or .aiff) and they will draw on their experience and extraordinary expertise to create dynamic new mixes and (if desired) masters. With Messina working out of his studio on the Upper West Side of Manhattan and Douglas out of his home up the Hudson in Nyack, the two create mixing sessions via Zoom. Messina has his Pro Tools program open for Douglas to see and hear, and through Audio Movers, they're able to share a full bandwidth audio in real time.

Deep in the Process: Messina says, "I'll get it into somewhat listenable shape and we'll use that session to talk it down and figure out how we can take it sonically to the next level. We may replace their original drum tracks if the track needs it. If they used bad samples on the original session, we will contact them and ask if we can use our own samples to improve it." Douglas, who is currently building a studio in LA for future recording, scoring and orchestral projects, adds, "Working remotely this way is as good as us both being in the room. The result will sound 75% better and much like a Jack Douglas/Jay Messina production. We're both very critical of every sonic detail and set a high bar. Hopefully, we'll bring something to the party the client had not thought of. We will send them our first pass and ask for their comments and anything they might want to change, within reason. We have always created a studio and control room environment that has been conducive for artists, and we are simply extending that to fit the needs of this unique time. Jay and I are in the business of making music fun, and we really enjoy it, or we wouldn't keep doing it."

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▲ Unleash the Archers Power Through The Abyss

Unleash the Archers drummer Scott Buchanan takes a selfie as the band powers through a studio session at Hansen Studios in Denmark with producer Jacob Hansen and session bassist Benjamin Arscott. The band is putting the final touches on their fifth studio album, *Abyss*, which will be released on Aug. 21. Pictured (l-r), foreground: Brittney Slayes, vocals; Buchanan, drums; and Grant Truesdell, guitar. Background: Andrew Kingsley, guitar; Hansen, producer.



▲ The Sounds Make Some Noise

Maja Ivarsson and Fredrik Blond of Swedish rock band The Sounds recently held a studio session at Arnioki Studios in Malmö, Sweden. Despite complications from Coronavirus, the band was able to finish their latest album, *Things We Do For Love*, just in time. The album was released via Arnioki Records on June 12.



▲ Jones Enlists Zac Brown for "All of the Boys"

Singer-songwriter Caroline Jones recently took to the keys for a studio session at her quaint home studio in south Florida. Jones has performed on *The Tonight Show with Jimmy Fallon* and *The Today Show*. Her latest single "All of the Boys" was co-written with country singer and Jones' mentor, Zac Brown, and is currently making waves and gaining recognition across the country.

▲ EARTHGANG Lays It Down at the Spillage Village House

Doctur Dot (l) and Johnny Venus (r) of the popular, Atlanta-based rap duo EARTHGANG have been working consistently during the lockdown at the Spillage Village house in Atlanta. Spillage Village is the group's rap collective, which includes members such as JID, 6lack and Mereba. Dot, Venus and JID are all closely associated with J. Cole as members of his Dreamville Records roster.

Producer Playback

"When you work with somebody else, you can be inspired immediately by them. With my own stuff, I can be my own worst enemy. As a producer, you can have a fresh-ear perspective."
-Ethan Gruska (Manchester Orchestra, Fiona Apple)





▲ The Coronas, Minus the Virus

Since March, Irish rock band The Coronas have been the target of some harsh ribbing due to their name. It's not easy to ignore its direct correlation to the disease that has massively changed everyone's lives in 2020. But The Coronas have done their best to tune it out and continue their progression, even reaching out to Corona beer for branding advice. After deciding to move forward, the band headed into a session at Eastcote Studios in London to prepare their new album, *True Love Waits*, which will be released on July 31. Pictured (l-r): Danny O'Reilly, vocals; Graham Knox, bass; Conor Egan, drums.



▲ The Sea The Sea Draw Inspiration from The Land

Mira Stanley and Chuck Costa of indie-pop duo The Sea The Sea, have been working on their new album, *Stumbling Home*, at a makeshift studio space at the Takk House in Troy, NY. Stanley says the studio has floor-to-ceiling windows, a privilege that they've never had in a recording space before. Some of the duo's favorite recording moments have been watching their songs grow as the days turn to night. The new album will be released in August.



▲ Nelson Shines at Union Studios

Dark-pop musician Courtney Paige Nelson recently completed a track called "Save Myself" off her upcoming EP, *28*, at Union Studios in Hollywood, CA. Nelson is gaining traction in the industry as a solo artist with her genre blending style and voice.

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For Brooklyn native and Bay Area hip-hop artist, producer and engineer Max Perry, music is in his DNA. He's a third-generation producer and his uncle Richard Perry worked with artists such as Carly Simon, Diana Ross and Ringo Starr. In addition to his own production and engineering credits—artists with which he's collaborated include Post Malone, J Boog and Wiz Khalifa—he's recorded a pair of EPs. He also runs his label, The Elevation, and his royalty collection outfit Intellectual Property Collections (IPC), which he launched last year.

Artists work in many varied ways. Some set aside a time to create while others simply pluck ideas from the ether whenever inspiration happens by. Such is the approach favored by Perry. "I hear melodies throughout the day," he explains. "I always sing them into my phone and then listen later. Russell Pochop, a producer friend in Miami, sends me tons of melodies to work on and that's been my formula for the past few months. But I also mess around a lot on my Rhodes keyboard."

Perry has always created his own music, but he took it a step further this year with the release of his EP *The Dispensary* with ST Spittin in March. A second EP *Million Mile Journey*, which features Flipp Dinero, is targeted for an August release. "Even though I'm 'dropping my own EP,' I'm still not the artist," Perry explains. It's a production EP. I collaborated with different artists and curated, arranged and produced the whole thing."

One of the key lessons he's learned over the span of his career is that personal challenges are universal. "Any artist goes through a level of self-consciousness or insecurity," Perry asserts. "Once you're solidified, you have to trust yourself and shoot from the hip sometimes. We always wait for the perfect situation. But I don't feel that exists. You benefit more from putting something out. You then have the experience of knowing what you did and didn't do and can adapt and reformat your strategy. You'll benefit more from making mistakes than [from] being hesitant."

Perry also says that there is a common fundamental misunderstanding of how the music industry functions. "The single biggest problem that every creative faces is learning the business: how it runs, where the money is generated and why," he observes. "I see a lot of people that constantly invest in themselves and haven't made it. If everyone knew the logistics of how the business truly operates, we could all play it to our advantage and profit from our dreams."

Something that concerns Perry deeply is that producers aren't always properly credited for their work. "For anyone who makes that level of contribution, I feel the publishing split should be 50-50 and be reflected in a promotional aspect where it's clear who did what. It's crucial these days, because we live in a digital world where physical CDs are becoming a relic. There needs to be some sort of booklet—like liner notes—with readily-accessible credits [that's distributed with digital tracks]. It sucks being a producer and having to explain your discography."

Perry's single "Turned Into Sumthin," from his forthcoming EP *Million Mile Journey* dropped on May 29. Among his current and upcoming projects is work with Jackbo and Interscope artist LPB Poody.

THE 3 MOST IMPORTANT

... lessons Perry has learned as an artist, producer and engineer are:

- Learn how publishing works.
- When you do deals, you learn how to gauge the speed of the business and the industry. A lot of people get caught up in rushing contracts and not realizing that payments take time to process.
- Strike a balance between free-flowing creativity and perfectionism.



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BACKGROUND

Responsible for BMG's West Coast implementations of both its publishing and recording divisions, former drummer and producer Thomas Scherer spends his days with artists and songwriters, helping to set the direction for the Berlin-based organization with hiring decisions, song selections and much more.

Signing Songwriters

Signing a songwriter is about the songs they've written. The next important part is figuring out their core strength. Or the vision we have that could be their core strength and they're maybe a little too all over the place. We can help hone that in. Then it's about their work ethic. Are they determined? Are they disciplined?

We'll set up some co-writing sessions and experience the songwriter in these different sessions. We get the BMG songwriters' feedback as well—where is the talent and where is the potential? When it comes to songwriters who are already successful, it's important how that songwriter and personality fits into the roster, team spirit and service we provide. Is this a good fit for the talent itself?

But it starts with the music. Something has to really connect and take your breath away. It has to blow your mind at least a little bit. You need to get some goose bumps. And when you have that, then it's about digging deeper into the talent of it.

Make Magic

Send me one or two songs you absolutely believe in. I'm not willing to listen to 10 or 15. A songwriter needs to feel they've created something special. When they write something special, they know. They know because there's magic happening. And if it's not, they know as well.

Write for the Song

Don't ever think, oh, this is a great radio song. Or this could be great for Rihanna. Forget about that. Rihanna and her camp don't know where her next direction is. They figure it out along the way. They listen to music and all of a sudden they get the vision. So it's not about writing a song for this person. No! Write an amazing song. You'll know when something special happens.

You Want a Reaction

Maybe people say, "I don't like the song you've written. It's so different." Then I'm interested. Why? Because I love when there is some sort of tension. Some people don't like it and then you have other people who really love it. If it's



"It's really important to figure out your core strength. How can you cut through? As a songwriter, it's really important that you're out there experiencing life."

in the middle and you have friends saying I like this song. Like is not enough. I like something that is unique, special and where you're really proud of it.

Shifting Your Niche

I started with a songwriter who had some success with Kelly Clarkson. All of a sudden, nothing was happening. Why was this? We had to be honest that this was not his core strength. He was maybe lucky to get one or two big cuts. It was a great success but then we shifted. We figured out what his core strength is. Now, he's very successful when it comes to film and TV scores.

Another example is a songwriter who had a huge run with some different rock and pop artists. All of a sudden, he was not in demand anymore, so we shifted his focus onto commercials. We figured out he's tremendously successful writing songs for big brands. His skill set is perfect for that.

SoundLab – The Writer's Camp That's Not a Camp

The reason I called it SoundLab is I feel "camp" is an interesting word. Do you have a tent and a beer in your hand? Do you write songs at the campfire? This is why we used a different name for it.

But also the thing behind [calling it a] Laboratory was sometimes you have a beautiful chemical reaction and it works. And sometimes nothing works. But we want to take risks. It's not to gather some songwriters together and see if they like each other. That's not the reason. Laboratory is more about taking a risk. Let's take a Canadian film composer and get him together with a songwriter from Nashville. It's about the chemical reaction of taking risks.

The Globalization of Streaming

I remember conversations I had here in the US with different songwriters maybe 10 years ago. It was purely focused on the US business. Now, songwriters can be successful in the US [as well as] in Italy, France, Japan... Then you look at your foreign income and it gets significant.

Think about the different songs you have written maybe five years ago and there's still some musical quality in it that has a chance in territories where that trend has not caught up with the US. You can take these songs and [create] a revenue stream outside of the US.

Figure Out Yourself, Then Your Songs

It's really important to figure out your core strength. How can you cut through? As a songwriter, it's really important that you're out there experiencing life. Because what kind of songwriter are you if you don't experience something you can write about? This town has a tendency to stress itself out with activities. There are many successful songwriters who are not busy. They have talent. You don't have to be busy all the time and spend days in the studio. You have to get out there and experience life. Go to the beach, go to a museum, get your inspiration from a book. Then you'll have something to write about. Or go deep inside yourself. And then you'll write about that. Then something special is happening.

Resolving Claims

One of our last signings is a UK YouTube sensation. He's a songwriter, producer and rapper named KSI. We did a brand new deal structure where we're collecting his YouTube channel income. He's number two or three on a global scale at YouTube. We've increased his YouTube income by 25% by solving different claims out there. If you don't resolve these claims, then the money's blocked. It could be other songwriters involved in the song or maybe the publisher didn't do their job. They were not really confirming or approving, so therefore it's a claim. You need to resolve it and then you have a chance to participate in the ad revenue. We've focused our service on maximizing YouTube revenue streams. This has turned out to be very profitable. When it comes to digital income, this is a strong focus for us.

Not Your Usual Record Company

Where we are really strong is with established artists, because we've provided a global structure that allows that brand to be really successful on a global scale. The global team we have is able to leverage that and work the product immediately in different territories. And the service and deal structure we provide is a partnership where the artist keeps ownership of the assets. If you believe in your career, we can be the best place to be. If you don't believe in yourself as an artist and you have a couple other labels wanting to give you a big check, take it. But if you believe in your career, we want to be the partner for you to build your empire. That's the service commitment we have. To be clear—you keep ownership of your assets. We license it for something between 10 and 15 years, depending a bit on the advance structure and investment we have to make. So it's not like a usual record deal.

OPPS

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Netflix is seeking a Director, Music, Business & Legal Affairs. Their growing global Music Business & Legal Affairs Group is looking for a new member to join the team: "a Director, Music who shares our passion for music and the entertainment industry to help support our expanding slate of Netflix Original content. Someone who seeks out and thrives in an environment where freedom and responsibility are a tenet, and passion, innovation and curiosity are mandates (Netflix culture)." Apply at Uncubed.

Registration is now open for the 17th Annual IAMA (International Acoustic Music Awards). IAMA is the preeminent awards for musicians, promotes excellence in acoustic music performance and artistry. Acoustic artists in various genres can gain exciting radio and web exposure through this competition. In its 17th year, IAMA has a proven track record of winners going on to get signed and hit the Billboard charts. The deadline to enter is Nov. 6. For more information, go to: inacoustic.com.

The Sinclair Broadcast Group is looking for an Assistant to Vice

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

LABELS•RELEASES SIGNINGS

Metal behemoths GWAR have joined forces with In De Goot Entertainment. New manager **Bill McGathy** says, "You can't talk about outrageous live performances & career longevity in the heavy metal world without talking about this legendary band. As human scum, we are excited to dive right in and grateful to have been accepted into the ferociously ingenious world of GWAR!" Email freeman@freemanpromotions.com for more info.

Third Man Records have released a live album featuring the classic lineup of Michigan proto-punks The Stooges, titled *Live At Goose Lake: August 8, 1970*. "This previously-unheard, high-quality soundboard recording of the original Stooges lineup's final performance—recorded just before the release of their earthshaking 1970 album *Fun House*—will be available on vinyl, CD and digital



▲ Bad Cop/Bad Cop Take a Ride

Fat Wreck Chords' San Pedro punks Bad Cop/Bad Cop released their new album *The Ride* on June 19. Inspired by current world events, the band set aside much of their anger in favor of a more introspective approach. As frontwoman **Jennie Cotterill** put it, "Love is a more powerful truth than anger."

on Aug. 7, nearly 50 years to the day after the performance. The audio was lovingly restored by **Vance Powell** (The White Stripes, Chris Stapleton) and mastered by **Bill Skibbe** at **Third Man Mastering**, and liner notes were written by **Jaan Uhelzski** (Creem Magazine). There will be two limited-edition colored vinyl variants available as well—the **Rough Trade** version will be on purple-colored vinyl with a standard LP jacket, and the indie exclusive version will be on cream-colored vinyl with a screen-printed LP jacket." Contact zack@bighassle.com for more info.

PROPS

Congratulations to Miranda Lambert, who celebrated two new Platinum RIAA certifications. Her hit single "Little Red Wagon" is officially Platinum, and Top 10 "Somethin' Bad (with **Carrie Underwood**)" has earned double-Platinum status. "Both tracks originally appeared on Lambert's Grammy, ACM, and CMA Award-winning album *Platinum*, which will be available on vinyl beginning tomorrow (6/26)," read a statement. Email courtney.beebe@sonymusic.com for more info.

DIY Spotlight

FAREWELL TO FEAR

IMMEDIATELY PRIOR TO the COVID-19 pandemic shutting everything down, the members of New Orleans hard rock outfit Farewell to Fear had embarked on Chris Jericho's Rock and Wrestlin' Rager at Sea cruise. With a new guitarist, Tommy Gibbons, in place, things were looking very positive indeed. We all know what happened next.

"When this outbreak happened we were forced to really focus in on recording a video and working things that we had control over," Craig says. "We were basically gearing up for a big show in September with Judas Priest, Limp Bizkit and a handful of other great bands, but that was cancelled two weeks ago. So now,

it's really affected us because we really don't know when it's going to get back to normal, and we can go out there to play this music."

Farewell to Fear formed in 2010 after meeting at a convention related to their day jobs. A handful of like minded souls came together over a love of music.

"We wanted to do something fun, we wanted to do something unique, with a positive message, behind it," Craig says. "We continuously evolved after that. I still think the sound is heavy but melodic, which gives us an opportunity to grow and try new things."

That sound is a very polished yet crunchy hard rock, tinged with pro-



gressive metal. Craig says that they draw from Alice in Chains and Bullet for My Valentine.

At the time of writing, the independent band was celebrating the fact that recent single "I Won't Be Your Tragedy" had been added to the playlists of 31 radio stations.

As for the rest of the year, Craig says the band is ready to get out of

the quarantine situation. "There's a lot of people out there that are ready to rock. We've got a lot of pent-up energy so when we do make it back out it's going to be insane."

For more information, visit farewell2fear.com, or contact mkmusic76@gmail.com.

THE BIZ

Talent agents from 14 agencies have formed the National Independent Talent Organization (NITO). “It’s a non-profit group initially formed by like-minded independent music talent agencies for the purpose of promoting the welfare and prosperity of its members and their represented artists, as well as for the indirect benefit of those associated with them. NITO welcomes a broader coalition of the live music ecosystem beyond independent talent agencies, including US-based small businesses and majority owner-operated independent management companies (NAICS Code 711410). In addition, NITO has invited US-based artists, crew, and other live touring entities to join as non-dues paying associate members.” Contact kwalsh@sirop.com for more info.

Gucci Mane has announced the new 1017 label partnership with Atlantic. The newly formed imprint will release his new mixtape, *Gucci Mane Presents: So Icy Summer*. The compilation mixtape celebrates Gucci Mane’s **The New 1017** record label and his first

signees: **Foogiano**, **Pooh Shiesty**, **Big Scarr** and **So Icy Girlz**. “The seasoned A&R who’s often credited with helping establish now hugely successful artists is taking his eye for the next big thing to his own label.”

RIP to some music industry greats. Renowned composer **Ennio Morricone**, best known for his spaghetti western scores, died this month at the age of 91. We also lost country star **Charlie Daniels** of “The Devil Went Down to Georgia” fame, Capitol Records’ former longtime Director of Advertising **Mary “Mickey” Diage**, and “Into the Night” artist and writer **Benny Mardones**. Our thoughts are with their families and loved ones.

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



▲ Aminé is in Limbo

Rapper-director Aminé released his debut album, *Limbo*, on Aug. 7. According to an official statement: “Aminé continues on his promise to change perceptions and defy expectations. First paying homage to his past on “Shimmy,” he declared 2020 as his with a co-directed Portland love letter which locked the gamut of fanfare and 20 million global streams.

The LEGAL Beat

BY GLENN LITWAK



IN LIGHT OF THE transformation of the music business in recent years, with so much new content being released, it has become even harder for new artists to get noticed. Brand partnerships can help in this regard. In the current era of the Coronavirus, strategic partnerships between brands and solo artists or bands have become even more important. In addition to the money paid to the band, the most obvious benefit is the increased exposure, such as the repeated broadcast of a TV commercial. Examples are

Band and Brand Strategic Partnerships in the Music Biz

Post Malone’s funny Super bowl TV commercial for Bud Light or DJ Khalid’s Geico commercial. It exposes the artist to potential fans they might not have reached before, thereby expanding their fan base.

It is very important that the association the band has with the brand be authentic. Otherwise, the public may view it as just the brand’s insincere attempt to use the band to their advantage and a cash grab by the band. The best

product in the lyrics to their music.

It is, or course, much easier for known bands to attract the interest of a brand. Obviously, from the brand’s perspective, a known band with an established fan base would command a much bigger fee. But even unknown artists can be creative and seek out brand partnerships. For instance, if an artist let it be known through social media and otherwise that they loved Trader Joe’s, that might eventually get

chandise as well as more social media traffic. Sometimes one TV commercial for a brand can lead an artist to more (or even a long-term) relationships with a brand.

Some artists have been known to object to any association between them and a brand. For instance, some artists might not want to be associated with alcohol, marijuana or tobacco products. The Rolling Stones, among others, have complained about their music being used in a political campaign without their permission.

If you are an up-and-coming band, don’t assume you have no chance for a partnership with a brand. Be creative and tenacious.

“It exposes the artist to potential fans they might not have reached before...”

chance for a brand partnership to be successful is when the artist believes in the brand and actually uses it. Examples would be Post Malone’s partnership with Crocs, which happens to be a product he really likes. Or Chance the Rapper’s association with Kit Kat. It can send a strong message to potential consumers when an artist or band authentically love the product. Some artists have even chosen to mention the name of a

their attention. Some brands (for instance, Apple) have strategic partnership managers to work on these deals. Getting the attention of such a manager would be a great strategy.

Another benefit of these partnerships is that the brand may have new creative ideas for the band. And a brand partnership can create more opportunities for things like touring and even increased sales of band mer-

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 glitlaw59@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.

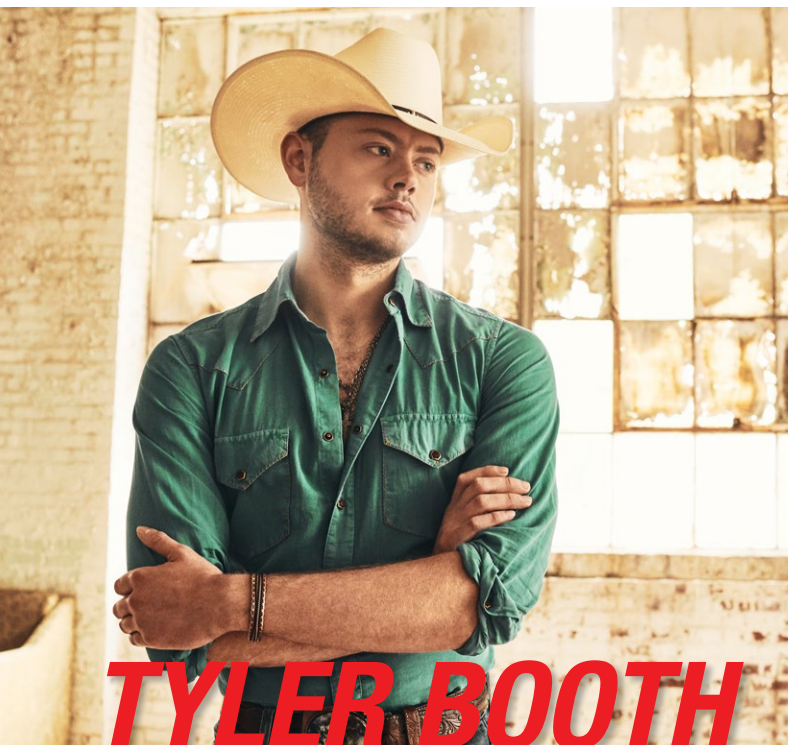
Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



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Date Signed: Jan. 20, 2020

Label: Villa 40 - Sony Music Nashville

Type of Music: Country

Management: tylerboothmusic@gmail.com

Booking: Meredith Jones - CAA, meredith.jonesasst@caa.com

Legal: Scott Safford - Safford-Motley

Publicity: Allen Brown and Emmie Reitzug - Sony Music Nashville, allen.brown@sonymusic.com, emmie.reitzug@sonymusic.com

Web: tylerboothmusic.com

A&R: Taylor Lindsey

As a student at the Kentucky Center for Traditional Music at Morehead State University, country singer Tyler Booth wasn't getting good grades. Close to dropping out, his teacher pulled him aside. In his office, the professor ran a video of Booth playing with Frankie Ballard, wanting to know why he hadn't shared this with the class. "I'm a shy person," he responds. "I don't like to boast too much."

With Booth's approval, the professor sent the tape to Nashville. Unexpectedly, producer-songwriter Phil O'Donnell called, wondering if they could collaborate. He and his father immediately bolted to meet the man they call Philbilly. Over numerous writing sessions, a relationship with Warner Chappell developed. "It wasn't long after that I signed my pub deal," claims the rising artist.

Booth played a few songs for Sony Music Nashville's EVP of A&R, Jim Catino. The response? "I think he said give him some time in the studio

"I don't feel like I've been shaped in any way."

and bring him back." Meanwhile, Villa 40's Joe Fisher called Booth's father, wanting to meet the young heartthrob. Their answer was the same as for everyone else—if they wanted to get to Booth they'd have to go through Phil. Notes Booth, "That's kind of how Villa 40 and Sony merged."

"It's like a big family there," attests the singer. The development deal allows him to live comfortably in Nashville, receive songwriter pitches and more. "It's kind of been everything I've dreamed about and needed."

Besides his smooth baritone vocals, he assesses that Sony's confidence was bolstered by both his punctuality and creative flexibility. That said, Sony hasn't forced a thing. "I don't feel like I've been shaped in any way. They've been great about letting me cut the songs I want to cut, write the way I want to write and dress the way I want to dress." — **Andy Kaufmann**



Date Signed: May 6, 2020

Label: Decca Gold

Type of Music: Classical

Management: Claire Long - Music Productions, Ltd.

Booking: Claire Long - Music Productions, Ltd.

Legal: N/A

Publicity: Ashley Natareno - Decca Gold

Web: christophertin.com

A&R: Graham Parker and Lynn Lendway - Decca Gold

Two-time Grammy winner Christopher Tin wasn't looking for a record label. Indeed, he didn't even need one. Instead, he remained comfortable independently crowd-funding and releasing albums under his name. Beyond that, his artist career remained supplemental to demand for his skills as a choral and orchestral composer for film and video games.

Then Tin signed with Music Productions, Ltd., a management team based in the United Kingdom. Managing Director Claire Long and Director & Artist Manager Meg Davies determined the Chinese-American conductor had promise as a major label artist. They subsequently floated Tin by Decca Gold, the classical-focused division of Decca Records owned by Universal Music Group.

"You can't be a classical musician and not have a dozen Decca CDs on your shelf," contends Tin, whose desire to join the label extended

"This is how things are really done."

beyond just its pedigree. "I'm the type of person who likes to swim within a large ocean," he discloses. "And the idea of working with other Decca artists really appealed to me." Although Tin's research suggested the storied label was best suited to facilitating his long-term goals, a series of meetings with Decca's key A&R personnel reaffirmed his judgment.

Cleverly, Tin accompanied demos of his new material with a detailed description of the album's conceptual framework. Combined with his social media engagement, independent output and raft of awards, the move made him an irresistible addition to Decca's roster. "Specifically in the classical world, unless you have a concept, it's very hard to market an album," Tin explains. "A project based around a theme, story or idea gives a lot more angles for the press team to run with."

Given his overall industry experience, Tin came to the negotiating table with specific ideas regarding the contract's structure. Still, Tin acknowledges the difference between what he knew and what he thought he knew. "My concept of how one puts out a release has been completely turned on its head," he realizes. "You look back on how you did things before and say, 'You knew nothing. This is how things are really done.'"

Tin's latest opus, *To Shiver the Sky*, reaches fans on Aug. 21st.

— **Andy Kaufmann**



Date Signed: March 15, 2020

Label: No Sleep Records

Band Members: Rich Weinberger, vocals; Anthony Gesa, guitar; Adam Chichocki, drums; Rob Talalai, guitar; Siddhu Anandalingam, bass

Type of Music: Post Hardcore/Rock

Management: Anthony Gesa - Lesser Matters

Booking: N/A

Legal: N/A

Publicity: Becky Kovach - Big Picture Media

Web: facebook.com/gatherersband

A&R: Chris Hanson - No Sleep Records

Since forming in Bayonne, NJ, in 2011, Gatherers released two full-length records on Equal Vision before parting ways to reconsider options. After spending most of a year writing and recording, the band chose to sign with Southern California-based No Sleep Records to release their current single “Ad Nauseum, I Drown,” and a forthcoming full-length release.

“Equal Vision was great,” says Gatherers vocalist Rich Weinberger. “We had an option on the table, but we just wanted a different environment.”

As Weinberger recounts, “I had never really met Chris Hanson from No Sleep, but I had done some artwork for the label, and our guitar player (and manager) Anthony Gesa, knew him from his management experience.” While circulating demos, Hanson heard some and responded.

“We had spoken with a few other labels, some were interested, and just didn’t come to fruition. With No Sleep, it was just easy. Chris recognized that we are a very autonomous, working band. We have

“The romanticism of DIY is great and all, but....”

a studio, we have a producer (drummer Adam Cichocki provides both services). So we didn’t have to have that very weird conversation about budget.” The band received a working budget to use at their discretion for videos, art, etc. Weinberger describes the terms of the deal as “very lax,” and essentially dependent on the success of the release to determine future opportunities. And while one of their camp is attending law school, they did have a real contract reviewed by a real attorney.

In addition to having a built-in manager, as well as a band member who is an experienced producer with a professional recording studio, Weinberger himself handles all the artwork. “The compartmentalization allows a real efficiency, which is one thing we were looking for when we decided to leave Equal Vision,” noted Weinberger. “We’re a farm-to-table band!”

So why sign with a label at all? “We definitely had the humility to kind of say, ‘We don’t really want to deal with a label, but we know we need one.’ We did tour much of the time; we had just toured Europe, and we knew an efficient label would just provide those avenues.”

Parting advice from Weinberger for young bands: “Have humility, but at the same time have enough confidence to manage your expectations of what you can get out of a label and what you can ask for. The romanticism of DIY is great and all, but you need to think structurally if you want to grow your band and your audience.” — **Brett Bush**



Date Signed: Jan. 1, 2020

Label: ANTI- Records

Band Members: Natalie London, vocals, guitar; Taylor Plecity, vocals, percussion

Type of Music: Indie Rock

Management: Elizabeth Freund - Beautiful Day Media, elizabeth@beautifuldaymedia.com; Patrice Fehlen, patrice@beautifuldaymedia.com

Booking: N/A

Legal: N/A

Publicity: Kelly Kettering, kelly@epitaph.com

Web: heykingofficial.com

A&R: Andy Kaulkin

Indie rockers/couple Natalie London and Taylor Plecity met Ben Harper through mutual friends. After attending a few shows, he asked if they’d like him to produce a few songs. What began as a casual session resulted in their supporting Harper for three legs of his international tour.

Harper started mentioning the gals to his label, ANTI- Records. Founder Andy Kaulkin witnessed their performance at Hotel Café in Hollywood and introduced himself afterwards. The next day, London discussed everything under the sun with him via phone. “We’re very much kindred spirits,” she reflects.

“The best thing we did was never change what we wanted to do.”

Thinking cautiously, London rang her friend, Michelle Branch, to solicit advice regarding their decision. In the process, Branch introduced her to attorney Elizabeth Gregory, whose other clients include The Black Keys and Cage the Elephant. Hiring her made the process seamless.

London didn’t stop there when it came to seeking advice; she also hit up Ben Lee via Facebook. The two eventually did breakfast together. “One of the things he told me is that vulnerability is your super power,” she recalls. “And just know that the people who are supposed to hear your music will, eventually. As long as you stay with that vulnerability, you’re going to reach who it is that’s supposed to hear it.”

Sums up London, “The best thing we did was never change what we wanted to do. When you start changing your music to fit into whatever is going on, you lose what you could be.” — **Andy Kaufmann**



▲ Kirk Franklin Blazing Trails with BMI

Kirk Franklin was named songwriter of the year at BMI's 2020 Trailblazers of Gospel Music event. The honorees were announced on BMI.com and across the organization's digital platforms. Franklin took the top award for writing three of BMI's most performed gospel songs of 2019: "If You Don't Mind," "Love Theory" and "Never Alone." Franklin has now won 17 BMI Awards to go with his 16 Grammys and numerous other awards.

► Hillary Lindsey Concurs With Concord

Nashville-based Concord Music Publishing has entered into an exclusive, worldwide co-publishing agreement with multi-Grammy Award-winning, CMA Award-winning and Academy Award and Golden Globe-nominated songwriter, Hillary Lindsey. Lindsey has co-written more than 20 No.1 country music hits including Carrie Underwood's "Jesus, Take the Wheel," Little Big Town's "Girl Crush," and Keith Urban's "Blue Ain't Your Color."



▲ Aloe Blacc is Back in the Pack

In the wake of the COVID panic and the Black Lives Matter protests, Aloe Blacc has stepped up to lead in a variety of ways: partnering with Los Angeles organizations to advocate for a rent freeze, talking qualified immunity in a Billboard Roundtable, leading a discussion for Okayplayer on BLM activism and much more. His new single "My Way" is from his forthcoming album *All Love Everything*, due on Oct. 2.

Ricky Reed In The Room

The Room, the debut album from Grammy-winning multiplatinum producer and songwriter Ricky Reed, is set for release Aug. 28 via Reed's own Nice Life Recording Company. Reed is best known for his work with Lizzo, Maggie Rogers, Twenty One Pilots, Halsey, Leon Bridges and many others. *The Room* marks his first official full-length following the release of three solo singles from 2016-2017.

The Room is a result of Reed's remote collaborations mostly created in his *Nice Live* YouTube sessions, where many of the songs were started and/or worked on by Reed and his collaborators in real time. The songs are inspired by Reed's and his collaborators' feelings, attitudes, and experiences in the first half of 2020.

In direct response to the current global crisis and the stay-at-home ordinance, Reed steadfastly moved his producing and writing sessions online from his home studio and published an open letter in the Los Angeles Times addressing the artist community and urging them to "band together by staying apart."

Beginning as a mental health exercise to keep motivated, as well as to help inspire, challenge and gather fellow creatives, Reed took the online sessions one step further; he began hosting livestreams twice per week (Mondays and Thursdays at 8:30 p.m. PT) on YouTube, and *Nice Live* was born. The sessions offer an unpolished look at the conversations between Reed and friends, which are often the flashpoint for a new song or instrumental that Reed will then create live on the spot.

The first single "Real Magic" with Terrace Martin and St. Panther is out now. Nice Life earned its first Number One record with Lizzo's smash, "Truth Hurts." You can read about Nice Life and Warner Records recent signing, John-Robert, in this issue's Song Biz Profile.

John Lennon Songwriting Contest Goes Weekly

The John Lennon Songwriting Contest announced Power to the

People, a weekly opportunity for songwriters to win home studio gear and instruments, and qualify for entry in the annual contest with over \$300,000 in cash awards and prizes, and the \$20,000 Song of the Year.

Songwriters can enter each week by Sunday at 11:59 p.m. PDT, with Power to the People winners chosen randomly and announced on Mondays at 2:00 p.m. EDT during the Lennon Bus Instagram Live event with celebrity guests, music experts, JLSC winners and entrants, and more.

Proceeds from the John Lennon Songwriting Contest benefit the John Lennon Educational Tour Bus, the non-profit mobile recording studio dedicated to providing young people across the US with free hands-on opportunities to create original music, videos, and short films reflective of their ideas and concerns. Visit jlsc.com.

"Breathless Ballad Challenge" Song Contest

Former New York Yankees center fielder and Latin Grammy nominee Bernie Williams is helping to raise awareness of idiopathic pulmonary fibrosis (IPF), the disease that took his father's life, as part of Boehringer Ingelheim's national "Breathless Ballad Challenge." The campaign aims to educate and empower people who have, or suspect they may have, IPF.

Williams wrote an instrumental piece "Para Don Berna" to honor Bernabé Williams' memory, and others with IPF. In the challenge, he is asking people to submit lyrics for his piece.

The lyrics must be inspired by a hero in your life or someone for whom you are grateful. Following your written lyric submission, you will receive an email confirmation outlining the opportunity to submit a video of you or someone else singing your lyrics with Bernie's track. All submissions will be judged based on the lyrics, not the video performance.

Go to BreathlessBallad.com to submit original lyrics to accompany Bernie Williams' instrumental song,

► Atlas Strolls Down Memory Lane

Atlas Music Publishing has entered into a worldwide exclusive administration and marketing deal with the distinguished publishing company, Memory Lane Music Group. Memory Lane holds an impressive legacy catalog with works from Elvis Presley, Nina Simone, Barbra Streisand and Bing Crosby, to modern artists including Jay Z, Mary J. Blige, Drake, Rick Ross and many more.



"Para Don Berna." The deadline for submissions is Sept. 1, and lyrics must be sent using the form provided on the website.

Songs & Daughters Goes Big Loud

With BMI Songwriter of the Year (2019) Nicolle Galyon at the helm, Nashville's first-of-its-kind female-driven label, Songs & Daughters, announced its Publishing arm, in partnership with Big Loud Publishing and Warner Chappell Music. Signing emerging artist Tiera as the flagship songwriter, this expansion of the landmark label approaches its one-year anniversary since launching in July 2019.

Songs & Daughters was established to serve as a music home for female creatives that nurtures both the art (the song) and the artist (the daughter). For more information on Songs & Daughters, visit song-sanddaughters.com, and follow on Instagram.

Bandcamp's Demos for a Difference

A Bandcamp-exclusive compilation featuring over 160 tracks from artists of all genres, the *Demos for a Difference* project is a charity compilation album with 100% of the proceeds benefiting the NAACP Legal Defense and Educational Fund. The album is available exclusively on Bandcamp.

The *Demos for a Difference* project was conceived in the wake of national protests sparked by the killing of George Floyd by Minneapolis police officers. Seeking to contribute to the cause of racial equality, the project began reaching out to artists on June 8 requesting submissions for a charity compilation album, challenging them to let their art go out into the world unvarnished, unedited, and incomplete by contributing a demo version of an original piece.

Over 160 artists responded to the call, sending everything from

spoken-word poetry to standup comedy to hip-hop, R&B, rock, folk and other genres. While the project was originally focused on New Jersey, it quickly moved beyond the state's boundaries to include artists from throughout the US and as far around the world as Italy.

The album is available to purchase as a digital download for \$10 with the option to contribute more at demosforadifference.bandcamp.com.

Musicnotes Pays Big Time

Musicnotes, Inc. (musicnotes.com) the worldwide leader in digital sheet music and a staunch advocate for musicians' intellectual property rights, has announced a significant milestone: \$100 million in royalties paid out to music publishers and songwriters.

A pioneer in the digital sheet music e-retail space with eight million customers and 50 million sheet music downloads to date, Musicnotes has a market-leading database that allows for efficient payment of royalties to music publishers worldwide, with an escrow account for accrued but unpaid royalties well under 1%. The \$100 million figure includes compensation related to all sheet music downloads over the past two decades, as well as royalties related to the company's Songsterr (Songsterr.com) guitar tab business.

Musicnotes offers a unique comparison: in the US, typical royalties for millions of listens on one streaming platform might yield a songwriter just a few hundred dollars. On Musicnotes, 500 sheet music downloads via Musicnotes can generate upwards of \$1,000 in royalties for a songwriter. Check out Musicnotes.com.

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



▲ EmiSunshine and Alisha Hamilton Signed

Anthem Entertainment and Wrensong have signed mother-daughter songwriters EmiSunshine (l) and Alisha Hamilton (r) to a global publishing deal. EmiSunshine was selected as the 2019 recipient of the ASCAP Foundation Desmond Child Anthem Award and recently collaborated with Rock n' Roll Hall of Fame member Bootsy Collins.



▲ Marisa Maino Fills the Prescription

Pop artist Marisa Maino has signed with Prescription Songs for exclusive publishing representation. This is the first publishing deal for the singer-songwriter, who recently released her latest EP *Stages of Love & Heartbreak*. Pictured (l-r): Amanda Quinton, manager; Marisa Maino, and Leah Hodgkiss, Prescription A&R.

► Bell Repeats at the ASCAP Pop Awards

ASCAP honored pop icons, chart-topping producers and the genre's hottest songwriters in their first ever virtual 2020 ASCAP Pop Music Awards, held across the @ascap social media platforms. Louis Bell (pictured) received his second straight ASCAP Songwriter of the Year award, for his work on The Jonas Brothers' "Sucker" (named ASCAP Song of the Year) plus hits by Post Malone, Halsey, and 5 Seconds of Summer. Kobalt was named Publisher of the Year.



► Sony/ATV Signs WondaGurl

Sony/ATV Music Publishing recently announced it has signed multi-platinum, Grammy nominated producer WondaGurl to a worldwide co-publishing deal. WondaGurl is well known for crafting some of today's top hip-hop and R&B singles with prominent artists including Travis Scott, Jay-Z, Drake, Pop Smoke, Rihanna, Bryson Tiller, Lil Uzi Vert, SZA, and many others. WondaGurl is also one of the youngest women to add production to a platinum-selling hip-hop album due to her work on Jay-Z's 2013 album, *Magna Carta Holy Grail*.



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SONGWRITER PROFILE

— DAN KIMPEL

John-Robert

The Small Town's New Sound

With his debut CD, *Bailey Barely Knew Me*, singer-songwriter and producer John-Robert reveals song narratives steeped in endearing authenticity and music that is much deeper than the simple sum of its parts.

Having just celebrated his 20th birthday, John-Robert arrives in Los Angeles from his hometown, Edinburg, VA, a town of a thousand residents. Signed to Nice Life Recording Company and Warner Records, he worked with Grammy-nominated producer and Nice Life founder Ricky Reed on his debut. The production touches are subtle, keeping all of the emotional intensity intact.

A music creator since he was nine years old, John-Robert explains that growing up in the Shenandoah Valley was like evolving in a vacuum. "The coolest shit comes out of small towns," he avows. "A small town was a place to sit with the instruments and learn. But I'm a product of the Internet. My influences came from the artists that I saw and the tutorials that I watched."

By sharing his covers in online videos, he attracted a substantial cadre of fans plus overtures from the music business. But John-Robert had no intention of being molded into a teen pop star. "Some people tried to modify me," he confirms. "In response, I ignored the music industry for a bit and concentrated on music production, because I wanted to be more hands-on. Also, if you don't do your own songwriting, you get handed a lot of awful songs that people want you to sing."

He devoted himself to studying his craft. "I felt like I had a good voice, and I needed good songs to match it, as pompous as that sounds. No one was going to tell my story as well as me. I need to be on the ground floor."

He laughs as he relates his early efforts at songwriting. "I was into the Weeknd, so I would sing songs about drugs that I had never tried, which I thought was cool and badass. I wrote about James Bond and Ferris Bueller. Then I learned to write about what I knew, to be earnest and honest with my songwriting and how I approach it. And to be vulnerable and admitting to stuff in the songs. People started respecting that. The more vulnerable you are, the more rewarding [it is]. Somebody told me that I had put into words what they couldn't express. Listeners can make their own connections."

Open guitar tunings and a technique of capoing select strings while the leaving the others open, are chordal elements underpinning John-Robert's distinctive sound. "My hometown friend, Tim, showed me that capo technique. Then I found the tuning for my song "Urs" that was mysterious, with disturbing undertones to it, but sounding fine and beautiful."

He credits additional friends in Richmond, VA, for introducing him to "math rock," a sub-genre built around open tunings. "The rule is that you strum open tunings, and if it sounds pretty, you are ready to write a math rock tune. When you're in a new tuning there is a whole sense of discovery."

His songs are accompanied by videos, with John-Robert complicit in imagining their creative content. "I wanted to make sure that there was no one in the music videos except for me. And that we have weird circumstances like me being pestered by a spotlight, or me being alone in a torture cell, or being harassed by a pelican."

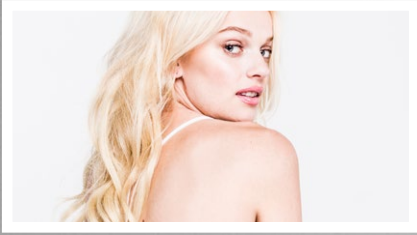
Yes, a pelican. This feathered flyer—rendered in glorious papier-mâché—is the namesake of John-Robert's song, "Pelican." He says that requesting this prop was a test of his power. "The pelican was proof that I did have creative control."

With his debut EP, John-Robert has configured a set list that will retain full impact when he performs the songs solo. "Making sure that production isn't doing the heavy lifting," he clarifies, "Establishing that being the singer-songwriter comes first. With future projects I will be able to use weirder production techniques. I had to calm down for this first release."



Contact Breanne Flores, Warner Records,
Breanne.flores@warnerrecords.com

Who reads Music Connection?



THE INDIE ARTIST

"Music Connection consistently serves up some of the most helpful music articles online, and has helped me find several songwriting opportunities that I wouldn't have known about otherwise. Regardless the stage of your career, music connection is an amazing resource."

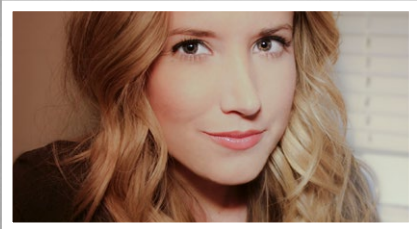
- Aprilann



THE PERFORMANCE COACH

"I always have a copy on my desktop. MC has the best live reviews and the most up-to-date directories around."

- Larry Butler



THE RECORD LABEL EXEC

"I was honored to share my story with the Music Connection family in Music Connection's A&R Roundtable. Music Connection magazine has been a major music source for me since day one of my career, 10+ years ago!"

- Kate Craig, VP A&R Warner Bros. Records



THE MUSIC PROMOTER

"Advertising with Music Connection has been a great experience that not only gave us great exposure, but allowed us the opportunity to get involved in contests and other fun events. Highly recommended."

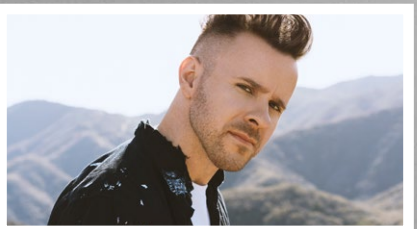
- David Avery, Powderfinger Promotions



THE INDIE BAND

"Music Connection bridges the gap between indie needs and industry resources, way before it was trendy to be indie. ... Their desire to cater to all of levels of music folks within the trade has helped them create their own lane and maintain the respect of our peers. A must-read to stay in the know."

- Dessy Di Lauro & Ric'key Pageot, Parlor Social



THE GRAMMY WINNER

"I never, ever miss an issue of Music Connection!"

- Ricky Reed (Lizzo, Twenty One Pilots)

MUSIC
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DROPS

CREEM: America's Only Rock 'n' Roll Magazine, a documentary about the short-lived rock rag from humble roots in post-riot Detroit to national legendary status, is out Aug. 7 in select theaters. The film was produced by **JJ Kramer** (son of the late CREEM co-founder and publisher **Barry Kramer**) and original CREEM alum **Jaan Uhelszki**, directed by **Scott Crawford** (*Salad Days: A Decade of Punk in Washington DC, 1980-90*), and scored by **MC5** founder **Wayne Kramer**. The magazine's heyday was in the '70s as rock music was reinventing itself, and the film delves into the work of the publication's hugely influential rock critics—Uhelszki, **Dave Marsh**, **Lester Bangs**, **Susan Whitall**, **Sylvie Simmons**, **Fuchsia Black** and **Patti Smith**. Watch the trailer at bit.ly/CreemTrailer and contact Grace Fleisher at gfleisher@shorefire.com for more information.



Multi-award-winning bluegrass and Americana artist, **Lizzy Long** released sophomore album ***Dreaming Again***, which includes a mix of hits from popular Broadway shows, bluegrass tunes and a cover of **Queen's "Keep Yourself Alive."** Broadway hits include **"Memory"** from **Cats** and **"Wishing You Were Somehow Here Again"** from ***Phantom of the Opera***. Produced by **Wayne Haun** and released as the debut project from **Vine Records**, *Dreaming Again* follows Long's first record, which peaked at No. 2 on the Billboard Bluegrass Chart. Contact Jennie List at jennie@117group.com.

On a summer afternoon with Dodger Stadium and the downtown Los Angeles skyline in the background, rock band **Dirty Honey** shot an acoustic performance clip of their song **"Down the Road"** as the latest installment in their **"Suitcase Sessions"** video series. The series launched after the COVID-19 shutdown, which caused the band to cancel plans to record new music in Australia with producer **Nick DiDia** and perform their first-ever concerts there and in Japan. The band is still writing and demoing new material with DiDia over Zoom and intends



to record new music soon. Watch the clip of **"Down the Road"** on YouTube. For more information, contact Heidi Ellen Robinson-Fitzgerald at herfitz@mac.com.

Pianist and composer **Stefano Bollani** was 14 when he first saw the film ***Jesus Christ Superstar*** and instantly fell in love with **Andrew Lloyd Webber's** hit musical. Now, after 30 years as a musician, Bollani has recorded his own version of the Grammy Award-winning production, which dropped in Europe exactly 50 years after the original concept album's release in 1970. ***Piano Variations on Jesus Christ Superstar***, created on solo piano tuned to 432 Hz to create a warm and mellow sound, is out now on double LP and CD formats. Contact Don Lucoff at don@dlmediamusic.com for more details.

In conjunction with the ongoing 35th anniversary year celebration of **Def Jam Recordings** and the 30th anniversary of **Public Enemy's** worldwide breakthrough album ***Fear of a Black Planet***, a three-episode docu-series called ***Through the Lens*** premiered this summer. The series focuses on three distinct eras in the label's history and three photographers: **Janette Beckman**, one of the first photographers to shoot **LL Cool J**, **T La Rock** and **Slick Rick**; **Ricky Powell**; and **Jonathan Mannion**, who has shot more than 300 album covers. The series features many unreleased and rarely seen shots, as well as interviews with original Def Jam artist **LL Cool J**; music journalist, hip-hop archivist and first-generation Def Jam publicity director **Bill Adler**; and long-time



Def Jam visual artist and graphic designer **Cey Adams**. All three episodes can be streamed via Def Jam's YouTube channel. Contact Todd Nakamine at Todd@funhouse-ent.com.

New documentary ***Gordon Lightfoot: If You Could Read My Mind***, an exploration into the life and music of the five-time Grammy nominated folk songwriter, is coming out later this summer via **Greenwich Entertainment**. Directed by **Martha Kehoe** and **Joan Tosoni** and produced by **Insight Productions**, the documentary takes

viewers from intimate early performances to huge arenas, and features interviews with fans including Lightfoot's famous ones—**Steve Earle**, **Sarah McLachlan**, **Geddy Lee** and more. Contact Grace Fleisher at gfleisher@shorefire.com for further information.

The ballroom dance series ***Legendary***, produced by **Scout Productions**, has been renewed by **HBO Max** for a second season. The streaming platform announced that emcee **Dashaun Wesley** along with judges **Leiomy**

Maldonado, **Jameela Jamil**, **Law Roach** and **Megan Thee Stallion** will be returning for another season. The final two episodes of the season one are now available to stream on HBO Max. For more information, contact jori.arancio@turner.com.

OPPS

The first-ever all-digital **Game Developers Conference** is taking place Aug. 4-6, offering educational, inspirational and career development talks, networking opportunities and Q&A sessions with experts in the field. To sign up for the GDC newsletter, check out the event schedule and register, visit gdconf.com.

Aug. 31 is the deadline to submit a composition for the **Marvin Hamlisch International Music Awards**. How it works: composers register at hamlischawards.org/filmscoring and receive a short film to score. The event judges will select winners, who will be announced at the ceremony next spring. Winners receive software, gear, a \$500 gift card—and the score may be published.

The **Hollywood Music in Media Awards**, an organization honoring original music in visual media from around the globe including film, television and video games, is accepting submissions for 2020. Award categories include best original score for feature film, horror film, documentary, video game, music video, trailer and television show, as well as outstanding music supervision. For Awards information and submission guidelines, visit hmmawards.com/submit-music.

PROPS

Video conferencing in the era of COVID-19 just got a little more fun now that **Sony Music** has launched “**Iconic Music Backgrounds**.” The new site features a collection of imagery from some of Sony artists’ most popular album covers



and music videos from the 1960s to present day. That includes **Bob Dylan’s Freewheelin’ Bob Dylan**, **Willie Nelson’s Red Headed Stranger**, **Primal Scream’s “Loaded”** and more. The site was developed in collaboration between Sony Music UK’s 4th Floor Creative and Legacy Recordings. Find it at iconicmusicbackgrounds.com and contact Maria Malta at maria.malta@sonymusic.com for more information.

Unsecret, whose songs are often heard in major films and television shows, and Warner Music Group’s ADA artist, **Sam Tinnesz**, brought together 20 artists, world-class musicians and

fans from around the world this spring for the hit music video, “**Better Together**.” Written by Unsecret and Tinnesz over Zoom and recorded and shot remotely, the upbeat song is about people’s fears and need for connection in the age of COVID-19. Lauded by *Rolling Stone* for having



spoken to listeners across demographics and racial divides, the song was recorded with Tinnesz, **Ruby Amanfu** and **Sam Ashworth** on lead vocals, Nashville session player **Todd Lombardo** on acoustic guitar, electric guitar and banjo; **Tony Lucido** on bass and **Miles McPherson** on drums. The video also features fans from around the world, including the US, Sweden, Brazil, Romania, Germany, Italy, India and Ukraine. Check out the video

on YouTube and contact Rick Hoganson at Hoganson@comcast.net for further details.

Instances of racial violence including the killing of **George Floyd** have shaken the nation to its core this spring, and musicians have responded and spoken out with songs and videos. Among the most notable: **Anderson .Paak** released “**Lockdown**” about the Black Lives Matter protests, and gospel singer **Keedron Bryant** released “**I Just Wanna Live**,” which earned the 12-year-old artist a **Warner Records** deal and prompted him to donate proceeds from the

Out Take



Jack Stafford Singer-Songwriter

Web: jackstafford.org

Contact: jackstafford.org/contact

Most Recent: *Deeper*

THERE HAVE BEEN some rare and precious silver linings to the COVID-19 pandemic. For musician Jack Stafford, the quarantine has allowed him to slow down, connect with fans and become a more resourceful and self-reliant artist. Nearly a decade ago, Stafford was touring across the globe, cycling through Asia, sailing around Australia and driving across America and Canada to bring his music to audiences around the world. The touring eventually became “too much,” and Stafford decided to land in Italy and live in isolation. Now, because of the pandemic’s limitations, it’s not so much a choice, but it led to some creative inspiration.

“I wrote a whole album of songs about awareness of the mind and the constant chatter in our heads we have to live with, and how we create our own problems,” Stafford says, referring to *Deeper*, which is one of a trilogy of respective albums about body, mind and spirit. “With Corona-virus, everyone’s stuck in their heads and houses.”

When Coronavirus restrictions foiled his plan to shoot a video with fans for the track, “Background Worry,” Stafford instead decided to explore new creative terrain that exceeded his editing abilities and create a compilation video of fans lip syncing his lyrics. He received more than 90 videos from people in 35 different countries.

But the huge undertaking came with some creative lessons for Stafford as an artist. He says musicians often make the mistake of going dormant between album releases instead of consistently engaging with fans and with themselves as artists. And the project has proven that seclusion can enhance creative independence.

“A beautiful thing about the situation we’re in now—you don’t need a record label, you don’t need a producer, an editor,” Stafford says. “You can do everything yourself and be completely self-sufficient. You can make your video yourself, you can make Facebook ads to get it in front of a specific audience anywhere in the world. And I think when you run into problems, you create better art, so bring on the problems.” •

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.

► The Weeknd Supports MusiCares with Big Donation

The Weeknd has given back to the members of the music community with a \$500k donation to MusiCares to aid those afflicted by the COVID-19 pandemic. The Recording Academy and MusiCares established the COVID-19 Relief Fund to help people in the music industry affected by the Coronavirus disease outbreak and subsequent cancellation of multiple music events.



▲ Capitol Records Remembers Mickey Diage

Capitol Records' former longtime Director of Advertising, Mary "Mickey" Diage, passed away from pulmonary fibrosis on May 21. Mickey was known as a woman of unimpeachable integrity and honesty and gained advertising acumen through successful campaigns with The Beatles, Frank Sinatra, Nat King Cole, and several other stars. She's pictured here (left) at the Capitol offices in the '70s with Paul McCartney and his wife Linda.

◀ 13-Year-Old Rodriguez Keeps the Ball Rolling

Alexander James Rodriguez hasn't let Coronavirus slow his roll toward becoming the next teen music sensation. Rodriguez has gone to work since the shutdown, recording three singles in May before turning 13 the next month. His latest single, "My Crew" was spearheaded by record producer and Laney Stewart, who has worked on records with Alessia Cara and Madonna, and written by Alex Jacke, who has written for Jason Derulo, Madison Beer, and Kanye West. Check out his website, iamajrodriguez.com.



▲ Gibson Launches Search for Missing Ledgers

Gibson has recently announced that they are launching a global search for missing shipping ledgers from 1959-1960. The ledgers contain the shipping records of all the Gibson guitars created that year, and documents an important period in Gibson's 126-year-old history. The Gibson family is asking for assistance in recovering the missing ledgers and upon validation of the ledger's authenticity, the person or persons who safely return the books will receive a \$59,000 cash reward.



▲ Rock Legends Celebrate Hartless's Graduation

Several rock legends recently got together via a YouTube compilation to congratulate drumming phenom Jason Hartless on graduating from Berklee College of Music in Boston, MA. Hartless is currently a touring/session drummer for Ted Nugent, Joe Lynn Turner, and Mitch Ryder. He saw virtual congratulations from members of KISS, STYX, Cheap Trick, Alice Cooper Band, Blue Oyster Cult and many more.



◀ NEA Supports Guitars in the Classroom

San Diego-based national nonprofit, Guitars and Uses in the Classroom has been awarded a generous grant of \$30,000 to provide free educator training by the National Endowment for the Arts. The grant, announced in June, will be utilized to train special educators, support staff and teachers, and to facilitate student learning through making music adaptively so all learners can participate.

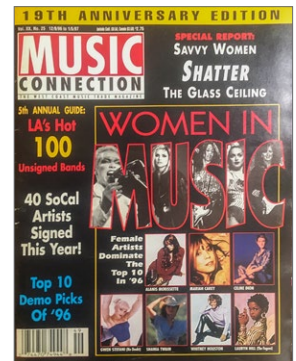
▶ David Lyn Makes Noise with Timely Video

R&B singer-rapper David Lyn recently released a powerful one-shot music video for his single "Can't Breathe," in an effort to continue bringing awareness to the Black Lives Matter movement. Lyn was recently signed by Spirit Music Group, and the video for "Can't Breathe" has amassed almost 50,000 views on YouTube.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1997—Women In Music—#25

In this issue, Music Connection focused on women in the music industry, from performers, to label execs, to sound recordists. Producer-engineer Sylvia Massy (R.E.M., Tool, Tom Petty) observed, "Most women would prefer careers that get them higher faster and offer more security. It's a double standard in that men can have a family and still work a lot of hours away from home, whereas women are expected to balance home and office. It boils down to the fact that most women want to have kids at some point."



2003—Cam'Ron and the Diplomats—#3

The group was on its fourth album when MC caught up with frontman Cameron "Cam'Ron" Giles, who boldly stated, "I look for business opportunities. If I didn't think I could make money in music, I wouldn't be making music." Elsewhere in the issue, we've got a profile of producer Michael C. Ross, who'd manned the boards for Vanessa Carlton, Christina Aguilera and Lisa Loeb: "Glyn Johns showed me how to get a better sound using one mic facing a different way."



MARGO PRICE

Rumors and
Revelations
from a Nashville
Renegade

BY DAN KIMPEL

PHOTO BY BOBBI RICH

With her third full-length studio release, *That's How Rumors Get Started*, Margo Price ups the ante with a slate of killer songs, a brilliantly intuitive band, and the brutal honesty that underscores her artistry. This candor has been the touchstone of a body of work which has previously revealed that it requires a mastery of oral sex to be booked on the right shows, shared the saga of her family losing their farm, testified to being jailed for drunk driving, and recounted the tragedy of her two-week old, first-born son's death.

She was in her early thirties when her solo debut *Midwest Farmer's Daughter* blew audiences away with its alchemy of vintage country, roots rock, R&B and a potent injection of a take-no-prisoners attitude. *All American Made* sustained and expanded on these themes. Now, *That's How Rumors Get Started*, written and recorded during her most recent pregnancy, arrives full-blown, fully realized, and all Margo Price.

MC caught up with Price for this exclusive interview as she was on a rare trip out of the house, grocery shopping with her husband and frequent co-writer, Jeremy Ivey.

Music Connection: Even in these strange times, you seem to be doing a lot of work. You recently released a live album recorded in Nashville, *Perfectly Imperfect at the Ryman*, and of course the reason for this conversation, your third full-length solo studio album, *That's How Rumors Get Started*.

Margo Price: I'm trying to be as productive as possible, and I am glad to get the record out. It feels like it's been an eternity of waiting. One of the biggest things to come out of a bad situation is that people seem to be listening with more intention these days. In the day-to-day world it's hard to slow down. I'm hoping that my audience will be listening fully.

MC: You tracked much of the record in Los Angeles at the fabled EastWest Studios, in Studio 3 to be exact, a room where incredible records were made with The Mamas and the Papas, Dolly Parton and The Beach Boys.

Price: I was so excited to get out there and experience that space. It's such a historic building and a lot of artists that I admire recorded there. It's cool to be in the room where *Pet Sounds* by The Beach Boys was made.

MC: In listening to your voice on the new collection, and from further listening to your *Wild Horses* radio show where you play influential music, it's clear that you possess a deep knowledge of classic R&B and blues.

Price: One of the biggest things that we can learn about what is going on with the Black Lives Matters movement is that they have influenced so much of our culture. There would be no rock & roll if there weren't black folks who had paved the way to make it. I try to respect that in any way that I can.

MC: Your drummer on the studio tracks is a bridge to the classic soul era. He is the great James Gadson, who very famously recorded with Aretha Franklin, Marvin Gaye and Bill Withers. What was his working vibe like?

Price: He is so sweet, down to earth and humble, especially considering how many things he's worked on and all of the people he's

played with. It was pretty crazy when Sturgill Simpson had the idea to get him on the album. Sturgill had his number and we went out in his car and called him on a speakerphone. We've since become good friends. My drummer, Dillon Napier, checks in with him, and we stay in touch.

MC: Was it a fast process to complete this record?

Price: Yes and no. We did the basic tracks at EastWest. We had the studio reserved for 10 days, but did the tracking in seven days. Then we came back to Nashville and did overdubs at Butcher Shoppe, our co-producer David Ferguson's studio in the Germantown neighborhood. I was pregnant and able to spend a lot of time on getting everything exactly the way I wanted it, really obsessing over the details and all of the harmonies we put on. There was the Nashville Friends Gospel Choir joining me on a couple of tracks, and my friend Ashley Wilcoxon and I sang a bunch of the harmonies together. Then there was the mixing. I have for sure put

"I always have
to top myself.
You have to
improve, or you
might throw in
the towel."

more time into this album than I did my first two. Everyone wants to grow throughout their careers. I always have to top myself. You have to improve, or you might throw in the towel.

MC: "Twinkle Twinkle," one of the first tracks that was released from the project, is built on an evil guitar figure.

Price: My husband came to me with that riff, and I knew immediately it would be something killer. It came out more Led Zeppelin than Neil Young. Matt Sweeney (guitar) is really laying into it.

MC: "Stone Me" has lyrics that speak to opinions. As a recording artist in the social media age, it must be tough sometimes to read comments from random, anonymous strangers.

Price: It is. Back in the day everybody had press, and you got bad press. People were apt to write bad reviews. Now you can get online and give your opinion to anybody. It does get a little tiring—being slandered, or talked down to. I just let it roll off of my back. You really can't get into arguments with people online. There is just no point.

MC: Prior to the studio album, you released *Perfectly Imperfect at the Ryman*, recorded

during a sold-out, three-night residency at the Nashville auditorium. This live album benefits the MusiCares COVID-19 Relief Fund. The band is slamming.

Price: Thank you. I had hoped to get that out a year ago. It took awhile to deal with the boring stuff like paperwork and rights. I'm glad I got it out. That was supposed to be the trajectory of everything anyway. It's a rock & roll album. It feels like it closed an era. Now, I can move on and do other things.

MC: Emmylou Harris appears on the live album, as does Sturgill Simpson. In the past you recorded a duet with Willie Nelson. Do you have a wish list of artists with whom you like to sing with in the future?

Price: I've still got heroes left to meet, for sure. I would love to collaborate or sing with Stevie Nicks one day. I'm still bummed that Tom Petty left us so soon. He was somebody I admired so much. He had a lot of songs left in him, probably. There are more people: I love Father John Misty, Courtney Barnett and Sharon Van Etten. I love her collaboration with Norah Jones.

MC: Your first two solo records were on Third Man, Jack White's label. You are now signed to Loma Vista Recordings, a label founded by A&R veteran Tom Whalley, that is now a part of the Concord Music Group. How is the interaction with the label?

Price: They are really wonderful people. They have been following my career since 2016. I love that they still give me artistic freedom and they don't try to micro manage or control anything that I do. They let me lead. That is so valuable.

MC: Your new song "Prisoner of the Highway" has some prime autobiographical information. We understand that there are additional verses?

Price: I had too many, supposedly. I'm notorious for writing the six-minute song. I shortened that one up—I think it was for the best, because I could have kept going and going. When I get back to playing live shows, or if I play it for a live stream after the album is out, I might do some of the other verses and mix it up. It's good to have extra.

MC: "I'd Die for You" has a live edge built on a modified Bo Diddley groove. It must be a killer song to play live.

Price: That track was one that I knew was going to end up on the album. We had 16 songs, and we ended up whittling it down to 10. That felt cohesive. I love what James Gadson did on that. It resonated through everything that's going on, especially in Nashville, between the tornado and the pandemic and gentrification, and everything changing at such a rapid pace; everything that's going on in the world between the evils of racism and the fact that a lot of Americans don't have health care. That song becomes more lyrically important to me.

MC: We know the song "Hey Child" that you've included, from its original version you recorded with the band that you and Jeremy formed, Buffalo Clover, correct?

Price: We recorded it twice with Buffalo Clover, the "Stonesey" version feel that's on that record, *Test Your Love*, and then another version with a friend of mine, a blues singer named Jim Skinner, that had a different tempo, and more of a soul side. When I went in to record this album, even though I had so many songs, Sturgill remembered that we used to close our shows with the song, and that he loved it. He

thought we should re-record that, because none of my fans know it. So he twisted my arm and we laid it down. Pino Palladino (bass) and Matt Sweeney (guitar) declared it is a badass song. It brought back my love for it.

MC: You spent over a decade in Nashville before breaking out as a solo artist. What kept you going?

Price: I didn't see any other prospects. I don't have that many talents. I was waiting tables and hoping something would happen. The level of musicianship in Nashville is unmatched. It's competitive too. I think there are a lot of misconceptions, that all of your favorite bands are friends. But it can be a little cutthroat.

MC: Live venues are suffering all across the country. It's dangerous times for live music.

Price: I heard the Troubadour (in West Hollywood) might close. The Troubadour is such a cool place. The tornado that hit Nashville seriously damaged the Basement East, one of the really wonderful clubs. I don't know what the situation is now, but I hope the smaller theaters and smaller clubs survive. These are places I will be playing in my whole life. I'd hate to see them go.

MC: You are a multi-instrumentalist, as a pianist and a very on point drummer, as we saw on *Jimmy Kimmel Live*. You would appear to have quite a collection of guitars at your disposal. Let's talk about some of your favorite instruments. On your recent *CBS Weekend* appearance you played a Gibson J-45, correct?

Price: Yes, it's a sunburst 1965 model. I bought it at Carter Vintage Guitars here in Nashville when I got my advance from Third Man. I also have a 1956 with a smaller body that is an heirloom of my great uncle's. (Bobby Fischer, a songwriter for George Jones, Conway Twitty, Charley Pride and Reba McEntire.) For the album, I got a 12-string from Gibson. They've given me a number of guitars. I have a Hummingbird and a Jumbo. They've been good to me. I hit them up because I needed a 12-string on the record and I assumed they were giving it to me. I was getting ready to send my drummer back to Nashville, and I had too many guitars to carry on the plane, so he went a day earlier and took the 12-string for me. Then Gibson called and said they needed to pick up the guitar. I had to tell them it was already back in Nashville. So I bought that one, but it was worth every penny.

MC: On the electric front you played a single pickup 1964 Melody Maker on the *CBS* show.

Price: I bought that from a friend. It's a great purchase, easier to play. I've also got some Telecasters that I love, but with this one I can dig a little heavier.

"The level of musicianship in Nashville is unmatched. It's competitive too. I think there are a lot of misconceptions, that all of your favorite bands are friends. But it can be a little cutthroat."

MC: So the relationship with Gibson is an endorsement situation?

Price: Yes, I am on their artist board. (The Gibson Alliance.)

MC: Your husband and frequent writing and musical partner, Jeremy Ivey, was recently diagnosed with Covid-19. How is he doing?

Price: He's much better. It was a rough couple of months for him, but he's back to his regular self and I'm grateful for it. Everything is turned upside down, and we don't know what the future will hold. The only thing that's comforting is that everything is in this together.

MC: We were reading your local paper from Aledo, Illinois and saw that the town's big event, The Rhubarb Festival, has been cancelled this year.

Price: I'm glad they're shutting it down. We've got ass hats playing shows here in Tennessee, some big concerts, with no masks. I don't know how they aren't getting arrested. It's going to set us back, and make it longer before we can do normal things. I don't know if I'm going to be

able to send my kids to school in the fall. We've got people left and right fucking up.

MC: How did you spend the recent 4th of July holiday?

Price: We didn't party or set off fireworks in the name of our country. We marched with a wonderful group of teenagers called Teens for Equality. It was at the state capitol, and was really inspiring. The march was for Black Lives Matter.

MC: We've heard that in addition to everything else you've been doing, that you've written an autobiography.

Price: Yes! I'm in the process of editing it right now. It's something I did when I was pregnant because I needed to occupy myself. I'm excited for it to come out. It came out pretty easy. Someone is going to have to edit it down. I'd never written a book before, so I didn't know about typesetting and all that. I was pleasantly surprised when I submitted it, and they said I'd completed 550 pages. And I wasn't even done yet.

MC: Was it painful to revisit the tougher parts of your past?

Price: It's painful, but it's also kind of nice, especially now. When I look back, times were hard but they were definitely better than they are now. It's nice to escape into the past and think about a different time.

MC: In addition to your musical ventures, you also have a line of cannabis through Willie Nelson's company, Willie's Reserve. How did that come about?

Price: That's been a pipe dream come true for sure. Not a lot of people spend money on buying records, but they'll spend five bucks on a coffee and \$50 on an eighth of weed. Willie's Reserve is good—they don't mess around at all. And what is really wonderful and ties into my love of farming is that they keep their word like what they've done by supporting Farm Aid. All of the farmers they get are doing things organically, and it's not corporate farms. It's pretty inspiring to be a part of this.

MC: We hear some sounds in the background. Where are you right now?

Price: Checking out at the grocery store. I've been at home all day doing interviews, and I had to get out for a minute. I'm wearing my mask. If it sounds like I'm mumbling it's because I have a mask on.

MC: So what's in your cart?

Price: We bought too much stuff. My husband was laughing, because I bought a detox drink—and a bottle of wine.

Contact Greg Jakubik, *Shore Fire Media*,
gjakubik@shorefire.com

QUICK FACTS

- Margo Price was nominated for Best New Artist at the 61st Annual Grammy Awards. Dua Lipa took the award.
- Price and husband Jeremy Ivey were in a political group called Secret Handshake. They then formed Buffalo Clover, and Margo and the Pricetags with Sturgill Simpson as a band member.
- Ivey sold his car and Price hocked her wedding ring to make her debut, *Midwest Farmer's Daughter*. The album was recorded live to analog tape at historic Sun Studios in Memphis, TN and mixed at nearby Ardent Studios.

- Although *Midwest Farmer's Daughter* only peaked at Number 189 on the Billboard charts, it garnered Best Album nods from sources including Entertainment Weekly, Rolling Stone, and National Public Radio (NPR).
- Aldeo, IL, Price's hometown is also the hometown of '80s and '90s country star Suzy Bogguss.
- Price's great uncle, Bobby Fischer, is the co-writer of Reba McEntire's hit "You Lie." His advice after hearing Price's early songs was "Keep writing."
- Among Price's daytime gigs in Nashville were stints as a waitress, an installer and remover of residential siding, and a children's dance instructor.



RUNNING SUCCESSFUL BAND REHEARSALS FROM A TO Z

By Bobby Borg

Rehearsals are important to the functioning of every band. Rehearsals are where you craft your best songs and put together your most spectacular live performance sets.

But successful rehearsals require more than just making sure that all of the band members show up on time, come to the rehearsals prepared, and refrain from noodling on their instruments.

Foremost, successful rehearsals require important preliminary steps like ensuring that all the members share the right vision, making sure that clear goals are set, and discussing the dimensions of successful teamwork.

So, what follows is a complete discussion of all of these crucial issues, starting at the very beginning—the Band’s Vision. To close, I even have a surprise bonus section prepared for you. This is all stuff that you cannot afford to miss. So, what do you say we get right to it!

Discuss the Band’s Vision

Long before conducting your first band rehearsal, a band needs to make sure that all of its members are on the same page and that they share the same vision.

A vision represents where the group would like to see itself in three to five years.

A clear vision serves as a group’s guiding light and helps it to formulate a roadmap to success. A vision is what motivates each member and keeps everyone moving in the same direction—especially during long and tedious rehearsals in the early years where there may be no guarantee of a return on investment.

A vision is usually made up of the following elements:

- Style/Direction: What style of music does the band ultimately see itself playing?
- Revenue Generators: What products and services does the band see itself releasing?
- Level of Success: What strategic alliance is the band shooting for: major label, indie, or a DIY approach with a major-independent distributor?
- Values: What does the band stand for?
- Branding: What lasting vibe or attitude does the band see itself projecting onto the marketplace?

Without a general consensus of what everyone wants to achieve, a band is already starting off on the wrong foot.

Talking about a vision now helps ensure that everyone shares the same dream and reduces the possibility of members flaking out during rehearsals and even bailing ship on the band down the line. So talk about your vision today!

Set Goals, Break Down the Work, Estimate the Schedule/Costs

Now that a band has a clear longer-term vision in place, it should start charting out a path to success. This requires forming shorter-term goals, breaking down the work required to achieve those goals, and estimating a schedule and costs. Doing this helps to identify any

“Without a general consensus of what everyone wants to achieve, a band is already starting off on the wrong foot.”

problems certain members may have with career planning/strategy, work ethic, finances and time.

Without uncovering these issues from the start, a band is quite likely to fail in conducting successful rehearsals when all of its members begin to metaphorically row the oars of the boat in opposite directions.

Here's what a first draft schedule and estimate might look like for one year (divided into 4 quarters), with a grand total of the costs at the bottom.

Overall Goals

We will release a six-song debut EP, earn 100,000 Spotify Streams, play eight shows locally in various alternative venues, and build a social media following of 10,000 real Instagram fans.

Months 1–3 (Q1)

- Rent a rehearsal studio and meet four times a week.
- Write 15 songs and hone the band's sound and direction.
- Demo the best compositions and get feedback.
- Define the band's image and meet with a fashion consultant.

Months 4–6 (Q2)

- Complete an electronic press kit and build a professional website.
- Establish profiles on the most popular social media platforms
- Assign promotional responsibilities to each member.
- Book live performances locally and start building a database of fans.

Months 7–9 (Q3)

- Hire a songwriting coach and/or find a local producer.
- Pay to record our best songs professionally.
- Upload to all digital service providers and throw a release party
- Pitch playlists and bloggers for streams and reviews

Months 10–12 (Q4)

- Record a variety of music videos for upload to platforms like YouTube
- Attend and showcase at networking conferences and conventions.
- Pitch music libraries and pluggers for licensing opportunities.
- Make cool merch and try to generate some income.
- Total Projected Budget: $\$15,000 \div 4 = \$3,750$ per member

So there you have it. In addition to serving as a great organizational tool and a forecast of the work and costs yet to come, the above exercise is an excellent method for keeping everyone motivated. Make no mistake—it is difficult to run successful rehearsals if the members are unclear of the band's path and purpose.

Talk About Teamsmanship

With vision and goals in place, a band must now understand teamsmanship. Without teamsmanship, I'm convinced that there is no way a band can hold successful rehearsals, complete its tasks and meet its goals (on time, on budget, and to the desired standard).

The elements necessary to run an effective team include the following:

Trust: The confidence that all members can express themselves freely and be heard without feeling exposed, vulnerable, and as though their ideas are not valued.

Healthy Conflict: The reassurance that all members can openly debate problems that are important to the band and focus on quick resolutions without letting interpersonal issues get in the way.

Commitment: A pact that each member of the band will commit to the organization and buy into the long-term vision, even when things might not always be precisely as "you" think they should be.

Accountability: A vow that all members will hold themselves and each other accountable for screwing up (like being late to rehearsals, making mistakes, having a bad attitude, etc.)

Collective Results: A pledge that all decisions will be made for the collective good of the band first, and not for the gain of an individual member.

The above standards are what help some of the world's most successful organizations come together effectively and succeed—from professional sports teams to multinational companies. Hey, why can't your band benefit, too. Right? Right!

START REHEARSING

As previously stated, successful rehearsals require everything from band members showing up on time, coming to the rehearsals prepared, and refraining from noodling on their instruments. But there is so much more to rehearsals than meets the eye. Let's take a closer look.

(Warning: In a Covid-19 world, please exercise all safety measures, like wearing masks and social distancing).

Decide on the Space

When a band, or just one member, is writing songs, it may not be necessary to have a full-size rehearsal space where you can set up a lot of equipment. Your home recording studio may be all you need. But in all other circumstances, there are essentially three rehearsal/writing options:

Lockouts: A lockout rehearsal room provides you 24-hour access and the luxury of keeping your gear set up, but you'll need to supply your own PA, mixer, and microphones and be able to afford the monthly rent. You can find small affordable lockouts ranging from about \$500 to \$700 monthly.

Hourly Rooms: An hourly rehearsal room provides convenience to those who don't want to commit to the monthly expense, but you'll have to rehearse on the studio's backline (drums, PA, and mixer) or otherwise drag in (and drag out) your own equipment. Hourly studios can run as cheap as \$18 to \$24 an hour.

Personal Space: Your personal rehearsal space (band's rental house, parent's house, etc.) affords many benefits. You have the luxury

of keeping your gear set up, being surrounded by certain amenities (your kitchen, shower, backyard, etc.), and keeping a few more bucks in your pocket. However, you'll likely experience noise problems with your neighbors, and you won't have the liberty of rehearsing all night.

AFTERTHOUGHT: SHARING COSTS

Rob Danson of the band Death to Anders reminds us that when getting a lockout studio, you can pair up with another band to share the rental costs. You'll probably have to move your gear off to the side on your nights off, but that is a small price to pay.

Make the Call

Once you've done your Google searches and you've decided on the rehearsal room that's best for you, it's time to make a list of available places in your area and make the call. Consider the following:

Ask for Referrals: Ask fellow artists you trust to recommend the most affordable and secure rehearsal spots in your town.

Check Local Music Mags: Flip to the back pages of your local music magazine or entertainment paper and you'll find plenty of ads for rehearsal rooms. In Los Angeles you'll discover services like Sound Arena, Downtown Rehearsal, and Swing House Studios. Of course, you can check out Music Connection's annual directory of Rehearsal Studios: musicconnection.com/industry-contacts/

Call a Realtor: If you're interested in renting a band house where you can all live and rehearse, check the yellow pages online to find a realtor near you who can help.

With phone number in hand, contact these companies and specifically ask about their services (hourly or lockout), security measures, and costs. Ask them whether their fees include air conditioning/heating in their rooms and adequate parking.

When speaking with a realtor about renting a house, ask her to focus on more secluded residential areas of your town so that you can get away with playing louder and longer.

Schedule Rehearsals and Meetings

Now that you have your rehearsal space in order, you need a specific practice schedule. Examine the personal schedules of all involved to consider the most convenient times and days, and then schedule three to four sessions a week, leaving a day or two off in between to avoid burnout.

If you schedule a rehearsal on a weekend night, consider ending it early so that members have time to catch other bands' performances, to network, promote upcoming shows, and simply have some free time for fun (after all, you are human)s

Rehearse Before the Rehearsal

Whatever the objective for your next rehearsal session, remember this priority rehearsal tip: do your homework! It can save time and money, and prevent unnecessary tension.

Nothing is more unproductive than sitting

around for an hour while a member figures out the chord changes to a song that could have been figured out at home. It's disrespectful to the fellow band members who came prepared, and it's a waste of your rent money, too.

Don't Show Up Late

Time is valuable—especially when you're shelling out precious rehearsal fees—so be sure to show up early for scheduled rehearsals.

If you have pedal boards, double bass pedals, or keyboard stands to set up (as you may when renting a studio by the hour), don't spend the first 30 minutes of rehearsal doing so. Set up your gear in pieces outside of the room in the hallway or parking lot, and then move it all into place upon your allocated time. This way you can immediately get started with your rehearsal.

No Noodling Around In Between Songs

Here's another time saver, courtesy of Rick King of Wall of Voodoo: "There's nothing more distracting, unproductive, and annoying than a member noodling around in between songs when others are trying to work out parts. Everyone must remain focused on the same agenda at all times."

I agree totally! There's a time to practice rudiments and scales, and there's a time to sit still and keep quiet.

Rehearse with a Click

Perhaps the best rehearsal tip I can offer is to use a click track. Whether you're rehearsing for a live performance or for a recording session, rehearsing with a click can train you to "hold back" during live performances when you're all pumped up from the crowd. It can also prepare you for recording sessions, where consistency of tempo from the beginning to the end of a song is crucial.

Record Your Rehearsals

Rehearsals should be recorded to help uncover where tempos are pushing or pulling, where song arrangements are working or not working, and where set orders are flowing or not flowing.

A portable digital recorder is really all you need to get the job done. Just place it in a section of the room where you can capture the best sound, hit record, and verbally title the recording (e.g., New Song #1, Set List A, etc.).

Appoint a band member to review the recording, take notes, and report back to the band at the next rehearsal with needed improvements and suggestions. If you want to feel like you're really making progress, this tip is one of the most important to remember.

Hold Sectionals

Breaking up your rehearsals into different groups can help to isolate certain areas of concern and to remedy problems. For instance, the drummer and bassist can work on sections where the meter may be pushing and pulling,

and the lead vocalist and background singer can tighten up harmonies.

Stephen Perkins, drummer for Jane's Addiction, notes that his band often holds sectionals without vocalist Perry Farrell. Says Perkins, "Without vocal cues to rely on, you really learn to communicate well as a rhythm section. Furthermore, it gives Perry an opportunity to rest his voice. Be sure to add sectionals to your rehearsal schedule. You'll be so much more productive."

AFTERTHOUGHT: PRACTICE LIKE IT'S LIVE

Andrew Trout of Abandon Ship! reminds us to also rehearse the live performance aspect (choreography, what the singer is going to say between songs, etc.), and to get it on video for further study. It will really improve your live gigs.

Bring Spare Supplies

As we approach the end of our discussion on rehearsal tips, let's discuss spare parts.

To avoid having to end your next rehearsal long before due, drummers and percussionists should carry extra snare heads and sticks, guitarists and bass players should carry extra strings and amp chords, and vocalists should bring a spare mic.

The last thing you want to do is spend your valuable rehearsal time racing around to find the nearest music store. Enough said!

Determine Your Guest Policy

A band must determine whether it wants its rehearsal sessions to be kept private or open to friends and family.

In the company of friends, you can run new sets and get immediate feedback. In private settings, you can work up new songs and arrangements without feeling pressured to entertain.

A possible solution: go for the best of both worlds. Schedule one evening of the week where friends can drop by at a specified time, and leave the other days of the week closed to your friends. But, whatever you do, determine a policy! Simply allowing friends to drop by as they wish will lead to unproductive sessions.

To Party or Not to Party?

And finally, for my last rehearsal tip, I suggest you create a party policy. Seriously! Hey, I'm not advocating this stuff, but beer and pot are nearly synonymous with a rock & roll lifestyle.

Says producer-singer-songwriter Raphael Saadiq, "If passing around a joint before rehearsal gets everyone in the vibe to create like it does for me, then do as you will. But if certain members are known to lose focus and to get goofy, save the partying for later. There is a time for play, and a time for work. So please keep your priorities straight."

BONUS SECTION

Hold Meetings That Don't Suck

Wait! We're not done yet. A close cousin to the band rehearsal is the band meeting—and bands mess up their meetings all the time.

Typically, rehearsals are where the creative stuff happens and meetings are where the important business stuff gets done.

To ensure that your band meetings go smoothly, check out the following easy-to-execute tips inspired by Robert's Rules of Order.

Schedule in Advance: Schedule your band meeting in advance at a convenient time for all. This can be done by using helpful tools like Doodle (doodle.com) or Meeting Wizard (meetingwizard.com).

Choose a Convenient Location: Be sure the meetings are held in a convenient location, such as your rehearsal room. You can also hold "distant meetings" by using the Internet (Skype.com), or conference call (freeconferencecall.com).

Distribute an Agenda in Advance: Write a clear agenda of specifically what will be discussed in the meeting. Submit the outline to all members in advance so that they can begin to formulate their questions and thoughts and talk with each other.

Set a Limit: While the length of a meeting is determined by the agenda, try to keep meetings no longer than one hour, moving efficiently from one item to the next.

Appoint a Representative and Set Ground Rules: Appoint one member to oversee the meetings. The leader opens the meetings, addresses each issue one at a time, and offers the members the floor (or right to comment) in an organized, respectful and efficient manner. Cell phones and other distractions are prohibited at the meetings.

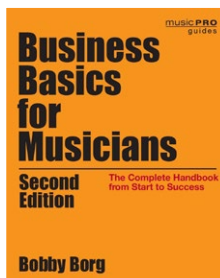
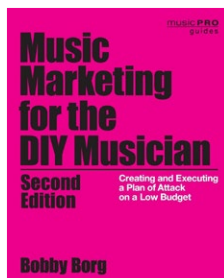
Vote on or "Table" Issues: After an issue is discussed, the representative "moves" to vote on it and waits for the members to approve or "second" the proposal. Should people feel an item needs further discussion, it can be "tabled" for the next meeting. The point is to keep the meeting moving forward and not let one issue dominate the discussion.

Adjourn Meetings: The representative must officially close all meetings before members begin wandering off. I have been in countless situations where members start playing games of pool or firing up their amplifiers while others are still talking. And finally. . .

Approve Minutes: After each meeting, the representative sends out a detailed e-mail of what was discussed and agreed upon to ensure there are no misunderstandings. Each member must approve the meeting minutes by simply responding with "approved."

The above methods may seem rather rigid and so un-rock & roll-like, but remember that a band is a business, just like any other, and cutting through the bullshit that plagues so many bands is not a bad thing at all. Successful rehearsals and meetings are crucial to your success. •

BOBBY BORG, MCM is a former major label, independent, and DIY recording/touring artist with over 30 years experience working alongside the most respected songwriters, managers, and A&R executives in the music industry. Currently, he is a professor of music industry studies at a major university, a weekly blogger at YouTube/BobbyBorg, and the author of *Music Marketing For The DIY Musician* and *Business Basics For Musicians*. Download a sample chapter of his books now. His website is bobbyborg.com.



Fender's '64 Custom Princeton Reverb Amplifier

Fender's '64 Custom Princeton Reverb amplifier introduced at this year's 2020 Winter NAMM show is a faithful recreation of the iconic 1964 Blackface Princeton Reverb amplifier. Attention to detail is evident throughout the amplifier's construction. Not just another reissue, the '64 Custom Princeton Reverb amp is wired completely by hand in Fender's factory in Corona, CA.

The '64 Custom Princeton Reverb amp is based on the original AA673 vintage blackface circuit. The amp has been faithfully recreated utilizing period-correct components including blue-tone capacitors, tube-driven spring reverb and tremolo, three 12AX7 and one 12AT7 preamp tubes, a matched pair of 6V6 power tubes and a 5AR4/GZ34 tube rectifier. The '64 Custom Princeton Reverb amp features an extra-heavy textured vinyl covering and lightly-aged silver grill cloth. Accessories include a heavy-duty fitted cover and two button foot switch to turn off and on the Tremolo and Reverb circuits.

The original version of the Fender Princeton amp was introduced in 1947 and discontinued in 1979. The "Blackface" era Princeton Reverb amp, so called because of its blackface control panel, was manufactured for three years from 1964 to 1967. In 1968 it was changed to the "Silverface" version. Fender was sold to CBS Musical Instruments in 1965. The AA673 circuit on which the '64 Custom Princeton Reverb amp is based is considered one of the

classic Fender circuits. The pre-CBS Princeton Reverb amp was manufactured by Fender for just one year in 1964. After 1979, there were several solid-state and tube-solid-state hybrid variations of the Princeton amplifier until Fender revived the Princeton Reverb Amp in 2008.

The '64 Custom Princeton Reverb amp features a 10" Jensen alnico P10-R speaker. Alnico is an alloy comprising aluminum, nickel, and cobalt used for the Speakers Magnet.

The tone stack on the '64 Custom Princeton Reverb amp is comprised of just two controls, treble and bass, or three if you include the volume control. There is no extension speaker jack.

It's easy to take for granted now, but in 1964 the Princeton Reverb amp with its spring Reverb and Tremolo circuit on board was considered state-of-the-art. Keep in mind that until 1964 all prior versions of the Princeton amp did not have a reverb tank. The Reverb circuit on the '64 Custom Princeton Reverb amp utilizes a traditional reverb tank.

The tube-driven spring tremolo on the '64 Custom Princeton-amp has a unique and unmistakable tone that similar circuits with a solid-state rectifier simply cannot re-create.

The original Custom Princeton amp had a two-prong plug, which is unsuitable for today's grounded safety requirements. On the '64 Custom Princeton Reverb amp Fender has substituted a detachable cord with three prong plug. The 1964 Blackface era Princeton

amp was made of solid pine. So too is the '64 Custom Princeton Reverb amp. That said, the '64 Custom Princeton Reverb amp is arguably the most accurate reproduction of the Blackface era Princeton Reverb amp Fender has ever manufactured.

Put all this together and you get the best elements of classic Fender Blackface tone in an all hand-wired, highly collectible gig-worthy guitar amplifier with a few essential improvements on the original.

The Fender Princeton Reverb amp has found its place in countless stage and recording studios over the years and remains one of the most popular amps of all time for good reason. The '64 Custom Princeton Reverb amp works great in all kinds of venues for many kinds of music. The amp's relatively light weight and portable form factor works in places where other amplifiers are too loud, but it is still powerful enough to keep up with the band in many live situations.

In the modern era, the '64 Custom Princeton Reverb amp is a great platform for pedal boards. In the studio, putting a microphone in front of it or going through a load attenuator will give an authentic tonal edge to home-based or professional studio recordings. Like the original, the '64 Custom Princeton Reverb amp is an extremely versatile piece of equipment and for a lot of players the only amp they'll ever need.

This amp is priced at \$2,299 and is available now. Find out more at [fender.com](https://www.fender.com).

"The original version of the Fender Princeton amp was introduced in 1947 and discontinued in 1979."



Cady Groves

Bless My Heart

Vel Records/Thirty Tigers

Producer: Aaron Eshuis

In her tragically foreshortened career, the late Cady Groves worked with a diverse array of creatives including Jim Lauderdale and Savan Kotecha, and toured with Good Charlotte and All Time Low. On this posthumous collection, she illuminates the crossroads of country and Americana. The title track proclaims, "Got a million scars, don't know where to start." She recalls a bucolic summer on "Cigarettes and Sunsets," while "Crying Game" speaks to darker realities, including the death of her two brothers with these words: "Life is fragile and can slip away." This remarkable talent—just 30 years old—has departed too soon. — **Dan Kimpel**



Steve Howe

Love Is

BMG

Producer: Steve Howe

Warm arpeggios and gentle strums on an acoustic guitar, searing melodies on an electric, memorable hooks that remain in your head; these are the magical elements that comprise *Love Is*. The famed vet of British prog super-groups Yes, Asia and GTR returns with his first solo album since 2011. What's nice is the balance of tracks; half instrumental and half vocal. On board is son Dylan on drums and long-time Yes vocalist Jon Davison. Howe is brilliant on jazzy, new age "Fulcrum" and utilizes tasty intervals on "Sound Picture." His voice connects on "See Me Through" and "It Ain't Easy," but comes alive when Davison adds operatic-styled backups. — **Eric Harabadian**



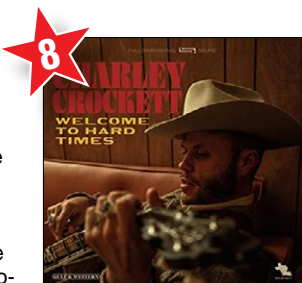
Charley Crockett

Welcome to Hard Times

Thirty Tigers

Producers: Mark Neil and Dan Auerbach

Crockett isn't a stranger to hard times. He has run the gamut, from scrapes with the law and growing up poor, to being homeless and busking on the streets of New Orleans and NYC. It's doubtless those life lessons have fueled the sentiment and storylines behind this mix of dark and thoughtful country, honky tonk and blues-filled tunes. This is the kind of music that draws on classic artists like George Jones, Merle Haggard, Dwight Yoakam, Freddy Fender, Buck Owens and others. The young Texan has a smooth, relaxed vocal style that amply accompanies cautionary tales of love, like "Fool Somebody Else" and "Wreck Me." — **Eric Harabadian**



The Academic

Acting My Age

Capitol Records

Producer: Nick Hodgson

Acting My Age by The Academic marks the Irish band's first official release with Capitol Records. Produced by indie rock veteran Nick Hodgson (formerly of The Kaiser Chiefs), this EP is an artful blend of love songs that range from indietronica and power pop to alternative rock. The title track is an apology song from lead singer, Craig Fitzgerald, to an old flame who he neglected to nurture, due to a rebellious unwillingness to accept adulthood. But the highpoint of this EP is an indie-rock ballad called "Them." This retrospective composition adds a much-needed level of seriousness to a collection of tracks that are otherwise quite lighthearted. — **Miguel Costa**



Town Meeting

Make Things Better

Town Meeting Records

Producers: Dan Cardinal & Town Meeting

This fiery yet sensitive, alternately biting/incisive and thoughtfully poetic album is the third by the raw, sonically expansive and inventive Boston-based five-piece Americana/roots rock jam band led by the fun and loose but also emotionally resonant collective vision of the three Condon brothers—Luke (vocals, guitar), Russ (vocals, drums) and Brendan aka "Babe" (vocals, harmonica, percussion). They venture from the wistful acoustic gem "Forget Me Notes" to a socially conscious commentary about working class folks and philosophical tunes about the afterlife and religion and allowing silence to say more than mere words ever could. — **Jonathan Widran**



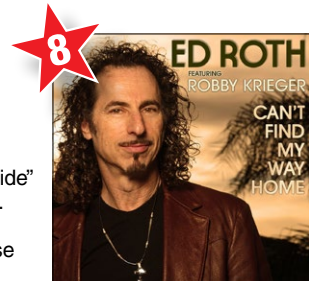
Ed Roth

Can't Find My Way Home

Funzalo Records

Producer: Ed Roth

Imagine Deep Purple's "Smoke on the Water" or Lou Reed's "Walk on the Wild Side" interpreted by Ahmad Jamal or Bill Evans. Virtuoso keyboardist Ed Roth puts a re-imagined and re-harmonized spin on these and other tracks from Blind Faith, Stevie Ray Vaughn and The Allman Brothers. The solo pianist is joined by frequent collaborative guitarist Robby Kreiger of the Doors on the title track and Floyd's "Us and Them." It's no surprise that Roth takes such an approach to these classics. He's supported many of the greats, from Peter Dinklage, Ronnie Montrose and Annie Lennox, to Keith Emerson, Paul Rodgers and Rob Halford. — **Eric Harabadian**



John Hartford

On the Road: A Tribute to John Hartford

Lo-Hi Records

Producers: Chad Staehly, Tim Carbone & Jim Brooks

For many folks, Hartford was the mild-mannered banjo picker who appeared on '60s TV shows like *The Glen Campbell Goodtime Hour* and *The Smothers Brothers*. But he also wrote one of Campbell's biggest hits, "Gentle on My Mind," and was a progenitor of the modern Americana and "New Grass" movements. This 15 song tribute is a testament to his indelible impression left on generations of progressive country and roots oriented musicians. He covered traditional fare, like the driving bluegrass romps of "Wish We Had our Time Again," to counter-culture anthems like "The Category Stomp" and "Waugh Paugh." — **Eric Harabadian**



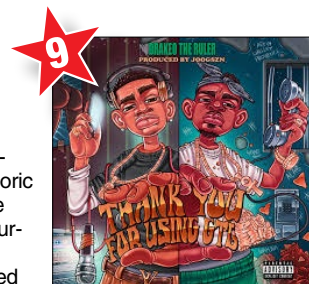
Drakeo the Ruler

Thank You for Using GTL

Stinc Team

Producer: JoogSZN

Drakeo the Ruler is LA's most original rapper. He has spent the majority of his meteoric rise locked in Men's Central Jail, where he remains despite never being convicted. During his imprisonment he made *Thank You for Using GTL*, recorded over a GTL-hosted jailphone. On the line is exec producer JoogSZN, who expertly fits Drakeo's staticky gun talk over nervous post-G-Funk beats. The result is the most interesting rap record to come out of LA this year. On it, Drakeo says things no other rapper could ever think to say. Listen for such gems as "if art imitates life, you should probably panic," and "my only enemy was Barney's New York." — **Andrew Foerch**





OuterEdge

Contact: chase.edge22@gmail.com
Web: outeredgemusic.com
Seeking: Label, Booking
Style: Alternative/Indie

Tight and talented, this Florida three-piece is fronted by singer-guitarist Chase Edge, whose vocals have a nice raspiness and an ability to scale higher. "Twisted" is the trio's strongest outing, a surly, soulful groove that shifts to a cool reggae breakdown. Though it's the band's best tune, it shows a persistent weakness—its chorus is not as strong as it should be. "Starchild" has a tasty bass line and an impressive falsetto vocal. The vocal harmonies on "Time" are fine and the drumming and guitar licks really shine. But, again, the song's hook underwhelms. And the lengthy instrumental coda, though it's cool, seems way out of its element here. Nevertheless, this band shows strong potential.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.6



Kaci Brookz

Contact: brook.singz@gmail.com
Web: kacibrookz.com
Seeking: Label, Film/TV
Style: R&B, Hip-Hop

The obvious takeaway from southwest London rapper Kaci Brookz' music is his truly impressive vocals. Brookz has carved out his niche in the UK hip-hop scene by displaying his vocal talent through perfectly produced runs and swaying, catchy tunes. He has a clear talent for identifying perfect hooks for his beats, which sit perfectly in the background with simple but effective melodic structure that allows his own melodies to glide seamlessly on the forefront. This is the case on almost every track we listened to. Brookz simply needs to continue developing the themes of his lyrics, which seem mostly material and surface level. That being said, his potential is clearly through the roof.

Production	8
Lyrics	7
Music	8
Vocals	9
Musicianship	8

SCORE: 8.0



Arielle Silver

Contact: amanda@trendpr.com
Web: ariellesilvermusic.com
Seeking: Booking, Film/TV
Style: Americana, Singer-Songwriter

Blessed with a strong, authoritative voice, Arielle Silver is a born communicator, an artist whose structured songwriting exudes intelligence and humanity. And the best part is, she's also got a knack for catchy pop hooks and fun arrangements. "What Really Matters" is a song of personal exploration and struggle and it demonstrates how relatable this artist can be. How many of us have left the shelter of our hometown only to return to a class reunion? She details that experience in "Headlights," imbuing it with country-folk mandolin and delivering a celebratory finale spiced with organ and piano. A determined optimism powers "Laugh About It" as she and her significant other carry on through tough times.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



Marius Holth

Contact: Powderfinger Promo
Web: mariusholth.com
Seeking: Label, Film/TV
Style: Singer-Songwriter

Norwegian artist Marius Holth has enlisted first-rate, top-notch support to bring his theatrical, high-concept material to life. They're songs with lyrics (voiced mainly by Holth himself) that are highly descriptive of events that unfold in misty, mysterious, magical settings. "Gypsy Priest" is remarkable due to the manic wailing/yelling of solo vocalists, first a female then a male. Holth's own singing skills improve over the course of subsequent songs, such as the light, sweet and melodic "Lady on Foggy Lake," where his intonations add a Hobbit-like aura, and "Wild Poem" where Holth injects every decibel of dynamism, commitment and vitality he can muster. This artist is unusual, operatic, and not for everyone.

Production	9
Lyrics	6
Music	6
Vocals	7
Musicianship	9

SCORE: 7.4



Branden & James

Contact: info@brandenjames.com
Web: brandenjames.com
Seeking: Label, Booking, Film/TV, Distr.
Style: Classical Crossover

Recordings by cello and voice duo Branden & James—featuring singer (and *AGT* finalist) Branden James—are lushly arranged and passionately performed, often with a theatrical flair. Right away, "Viceremo" proclaims the duo's classical opera pedigree with an arrangement that blossoms with flute and other support. The song's plea for togetherness is a timely one and it's this sort of idealist, inspirational spirit that carries throughout their songs, such as "Till We See," which calls upon humanity's best, most unselfish qualities. Mix in some covers of Ed Sheeran and classic folk-rockers Don McLean and the result is an experienced pop-classical duo with multi-generational appeal.

Production	9
Lyrics	7
Music	7
Vocals	9
Musicianship	9

SCORE: 8.2



Maia Zakay

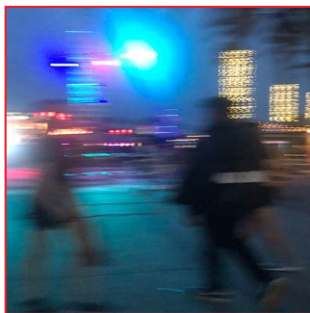
Contact: uri.zakay1@gmail.com
Web: maiazakay.com
Seeking: Label, Film/TV, Distr., Radio
Style: R&B/Pop

We hear good flows in these songs from Maia Zakay, whose lyrics focus on the diverse dimensions of human interaction, be they emotional or sensual. Above all, Zakay's producer/co-creators bring a high level of artistry to these recordings, creating multi-layered soundscapes for her solid, appealing voice to inhabit. Can someone be too nice? That's the sometimes troubling issue Zakay explores on "2 Nice." She shifts to a sunnier outlook on "How Lucky," whose beat has layering and effects that are alluring. Same goes for the sexy come-on, "Rooftop," a sonically skill-drenched production that perfectly conveys the power of physical attraction. No reason why a label shouldn't check out this artist.

Production	9
Lyrics	8
Music	7
Vocals	7
Musicianship	8

SCORE: 7.8

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



Hoursxrevenge

Contact: hoursrevengebooking@gmail.com
Web: soundcloud.com/hoursxrevenge
Seeking: Label
Style: Rap, Hip-Hop

South Florida rapper Hoursxrevenge is clearly in an experimental stage as he blends different styles of hip-hop. And we're definitely here for it. Hoursxrevenge has a lot going for him: a pretty interesting rap voice and skilled delivery, along with a partnership with a talented and budding producer in Jootsu. Together, the pair resembles something like that of Playboi Carti and Pierre Bourne. While Hoursxrevenge's vocals are certainly influenced by Carti's "baby voice," his voice clearly has its own flair to it, and it will be easy to distance himself from the comparison. We encourage HXR to continue experimenting and to keep rolling with Jootsu. They've got something special going and need to see it through.

Production	8
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.6



Zachary Kibbee

Contact: amanda@trendpr.com
Web: zacharykibbee.com
Seeking: Booking, Film/TV
Style: Rock

It's little wonder why this artist has had multiple film and TV placements of his songs. His material and recordings ("Life in Low Fidelity" for example) are consistently crafty and commercial. You get the impression he could write a complete song on command. It certainly helps that Kibbee has a cool voice, and we especially like the range of his down & dirty growl on "Somewhere to Put My Gold," which has his catchiest hook (though the song's title is repeated ad nauseam). Another crafty and commercial tune is "Come Back," which is an example of how Kibbee does not rely on a cookie-cutter formula—each of his songs has a significantly different character that makes it distinctive.

Production	8
Lyrics	7
Music	7
Vocals	9
Musicianship	7

SCORE: 7.6



Jay Fox

Contact: powerseatmusicgroup@gmail.com
Web: powerseatmusic.com
Seeking: Exposure, Fans
Style: Rap, Hip-Hop

Hailing from Newnan, GA, rapper Jay Fox puts some impressive barring ability on display. The man can really rap. It's not with fast words or crazy poetic combos, it's just pure, thoughtful and meaningful bars from a smooth-sounding voice with expert delivery. But it seems to lack some pop. It may be a combination of the beats, which (though very well produced) don't offer much by way of catchy drums and melodies, and Fox's somewhat lackluster hooks. With beats that lack distinct melodies or loops, a versatile vocal presence is sometimes required. We'd like to see the same poetic effort appear in Fox's hooks, for him to let fresh beats do the heavy melodic lifting and let his writing ability shine.

Production	8
Lyrics	8
Music	7
Vocals	7
Musicianship	7

SCORE: 7.4



Sprockets

Contact: brodieknightsawyer@yahoo.com
Web: sprocketsbandcamp.com
Seeking: Film/TV
Style: Pop-Punk

Led by singer-guitarist Brodie Knight, this Las Vegas-based foursome have a super-tight, high-impact (if absolutely familiar) pop-punk attack that's given a modern injection thanks to a profusion of drum triggers that gives every song a shot in the arm. In fact, each musician delivers, right down to Knight, whose singing voice has a raspiness that gives the lyrics a roughhewn edge. We appreciate the pristine production that provides clarity for each song's message. We're especially impressed with "Neon Alley," a poignant, heartfelt tune that takes the listener from an acoustic, cello-imbuéd intro to an all-out pop-punk spree. Film/TV folks in need of pop-punk with a modern edge should check this out.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	9

SCORE: 8.2



Charred Funk

Contact: pmilo.guitar@gmail.com
Web: charredfunk.nlz.it
Seeking: Radio play, Exposure
Style: Instrumental Rock

This rock-solid New York trio are led by guitarist Peter Milo, who brings a bonafide virtuosity to his fretwork. Each instrumental theme by the band follows a similar formula, with bass and drums forming a groove-heavy foundation for Milo to strut upon, deploying one scorching solo after another, exhibiting a battery of fingering techniques, apparently from multiple guitars. We only wish there was room for the bassist and drummer to deliver more than what's heard here. Material is decent, kinda catchy, but "Ironclad Groove" (despite its head-bobbin' groove) lost us toward the end of its 4+ minutes. "Funk In A" is the ideal length at 2:13. "Mister Jimi" has nice Hendrix echoes throughout. Keep working, guys.

Production	7
Lyrics	x
Music	7
Vocals	x
Musicianship	9

SCORE: 7.6



Emily Cole

Contact: bookinglivemusic.sn1@gmail.com
Web: emilycoleofficial.com
Seeking: Label, Film/TV
Style: Alt-Pop

For Emily Cole, music can be an outlet to voice her dissatisfaction, as on the songs "Dead Feeling," "Unnerving" and her best, most current slice of alt-pop, "Ain't My Vibe," on which she makes it clear that it's time to get more than cheap thrills and physical pleasure out of a relationship. She's ready for substance. Each of her tracks is expertly produced, featuring beats that are textured, layered, and sometimes atmospheric, but the sound mix always keeps her pop-friendly voice prominent. Ultimately, we're split on the merits of Cole's singing. Some of us feel it's plain and lacks distinction, while others feel it packs the perfect resonance to convey the messages of this material. Smart girls would dig her.

Production	9
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.6

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

Livestream Long Beach, CA

Contact: jana@invasiongroup.com

Web: rayezaragoza.com

Material: In terms of social awareness, *Fight For You* by Raye Zaragoza is an indie rock album that was somewhat ahead of its time. Five years ago the singer-songwriter's debut album addressed topics such as inequality and injustice with peaceful protest songs like "Fight For You." The vocal slides that she displays in the chorus section of this song add a calming touch of serenity to her livestreaming shows. But the most personable aspect about her virtual "Studio Apartment Tour" is when she pulls the curtain back on her love life with indie pop songs like "Bushwick Avenue."

Musicianship: Many of the songs written by this alto singer reflect upon her journey as the daughter of an Indigenous father and an immigrant mother. Compositions like "Driving to Standing Rock" and "In The River" were inspired by real life protests. Zaragoza enlisted the help of Grammy nominated songwriter Johnny Black and several well-known folk rock musicians for the recording of her studio album, but when she performs live, she typically plays the music in a stripped down setting with nothing more than an acoustic guitar. It's a simple presentation that meshes well with the richness of her vocal tone.

Performance: Instead of predetermining a set list, the New York native encouraged fans to request songs for her to play, throughout the duration of her 30-minute time slot. She obliged onlookers by performing acoustic versions



of some of her past single releases such as "Warrior" and "He Calls Me River." Zaragoza did a nice job of blending the seriousness of her subject matter with soft harmonic arrangements and a soothing vocal tone.

Raye sat directly in front of her webcam for the entirety of her virtual performance. This show was also the official release party for her new single "The It Girl." Before Zaragoza sang this song, she shared a few intimate details about the ways in which her insecurity for having brown skin ultimately lead to her writing an emotional composition about her experience.

Summary: The accessibility of this online platform allows Raye Zaragoza to engage in playful banter with her supporters while singing alternative folk songs like "They Say." The most entertaining part of this show came toward the end, when she asked her fans to post messages about their plans for the upcoming weekend. And then? She improvised a song about it. Complete with humorous messages and individual shout-outs to her most loyal attendees. This playful moment was a satisfying way to end a night that was highlighted by an array of heavy social messages. — **Miguel Costa**



Livestream Ojai, CA

Contact: Natalie@NatalieGelman.com

Web: nataliegelman.com

Material: Without venues and audiences, musicians have had to get creative and livestreamed events with a tipping structure setup are commonplace. For obvious reasons, they work best with acoustic music. The more stripped down, the less production needed, the easier it is to make it work in front of a regular laptop computer.

That's exactly what we get from Natalie Gelman—a wonderfully authentic, raw and honest yet refreshingly sweet folk-pop singer based in Southern California. From-the-heart originals such as recent single "The Lion," "The Lights Upstairs" (written for her mom), a set-highlight called "Long Stemmed Roses," and the frankly gorgeous "Streetlamp Musician," sit comfortably alongside covers such as Johnny Cash's "Ring of Fire" (complete with improvised mouth-trumpet), Radiohead's "Creep" and the Foo Fighters' "Everlong."

Musicianship: Whether she's playing the guitar or the piano, Gelman conjures every bit of emotion from her instrument. It's not about solos or extended instrumental interludes here though; it's about giving each song exactly what it needs. Her voice, too, is beautifully emotive. Sure, she can hold a note (and she does). But it's not about vocal gymnastics. She's expressing herself through song, and she excels.

Performance: On one hand, Gelman sat in her living room so there's little in the way of traditional concert performance. How could there be? But still, she's an engaging performer. Throughout the set, she engages with her audience—answering questions between songs as they are live-typed. People request covers, and she seems to learn some of them on the spot before playing them. So the DIY, basement-sessions nature of the show ends up adding to its charm (even, or especially, when her cat wanders in behind her).

Summary: Gelman's livestreams prove it is possible for musicians to effectively reach their audience during this nightmare. An acoustic musician can just sit down and play, and that's a wonderful, necessary even, thing to enjoy right now. When the lockdown is lifted, Natalie Gelman will be out in the bars and clubs and again, so remember her name.

— **Brett Callwood**



JEFFREY BERKLEY

Livestream San Diego, CA

Contact: jeffberkleys@gmail.com
Web: jeffberkley.com

Material: The voice and guitar stylings of Jeffrey Berkley are so deeply classic that it immediately felt comfortable and welcome despite this being an introduction to his

catalog. These songs are songs you want to sing along to, even when you don't know the words. The lyrics are relatable and clear, with strong formatting in each song. This is a tip-top performer and musician across the board.

Musicianship: Berkley clearly has a deeply rooted talent in guitar playing. Even when his voice cracked or went slightly out of tune, it didn't at all detract from the performance. Berkley, during this particular performance, was battling bronchitis, which made the lovely vocal even more remarkable. Each guitar chord was clean and in place, clear despite the tricky format. This artist's voice is soothing, whether speaking or singing. His songs are warm and worth spending time with.

Performance: This artist truly performs like he's in the room with you. He seems like family, and this is only enhanced by his obvious humility and kindness. Even if you just played his livestream in the background as you went about your evening chores or finished up with work, the professionalism shines through just as if you had set your TV to *Live from Daryl's House* or a similar program.

Summary: Do not sleep on Jeffrey Berkley. There are a million performers who want your attention right now while making their living, but Berkley really deserves it. His stream is a moment of solace in difficult times, and that's really all we can hope for right now. Tune in to one of his performances, you'll understand.
— Kara Bradford

Livestream Medford, OR

Contact: band@gypsysoul.com
Web: gypsysoul.com
Players: Cilette Swann, lead vocals; Roman Morykit, backing vocals, guitars

Material: Like the majority of the world's musicians of late, duo Gypsy Soul remains in lockdown and has been performing shows from their living room for their fan base, a group amassed over a decades-long, multi-continent careers. Engaging and funny, Cilette Swann and partner Romany Morykit prove to be consummate musical professionals with their commitment to superior musicianship, leaving the bar raised high for livestreamed home performances.

Musicianship: With Swan singing lead and Morykit on backing vocals and guitar, the magical twosome creates a palpable chemistry and demonstrates a level of heightened artistic respect only possible after years of playing together. Show opener and ode to Tom Petty, "Always Been You," threw the listener into Swann's trademark vocal command that features incredible lifts and transitions.

Gentle lyrics and flowing melody lines followed in "Hardest Good Days." Morykit rose to the occasion with his unwavering guitar riffs, stunning vocal harmonies and steel guitar playing on the Daniel Lanois cover "Still Water." The duo's gorgeous interlacing melody lines returned in "Take Me Away," with captivating falsetto lines and effortless octave leaps.



GYPSY SOUL

Performance: A combination of over 30 years of performance experience and musical prowess, Gypsy Soul's expansive musical toolbox and undeniable ability to make the most challenging runs appear commonplace left no doubt about their dedication to the craft. Through captivating vocal whisper tones and a poignant lyricism—especially moving in "Sandals in the Snow" and the award-winning "Soul of A Girl"—I was left mesmerized.

Summary: With flawless vocals, beautiful guitar work, and an intense shared passion for their art and their audience, Gypsy Soul delivers an impeccable performance. Their genuine storytelling between songs—a humble sharing of highlights and appreciation for all of their traveling musical adventures thus far—added to a unique and powerful yet understand artistic perfection. An absolute must-see for any seasoned music fan! **— Andrea Beenham**

LIVE REVIEWS

Livestream Nashville, TN

Contact: naika@empktptr.com

Web: poppyirismusic.com

Players: Deedee O'Malley, vocals, guitar; Mike Lusk, vocals, guitar

Material: Formed in Nashville in 2016, country duo, Poppyiris, comprised of Deedee O'Malley and Mike Lusk, is no stranger to the country music scene. They have shared the stage with numerous country A-listers, and sung background vocals for artists like Kenny Rogers, LeAnn Rimes, Glenn Campbell and Keith Urban (to name a few). Their songs are infused with romantic themes that speak directly to falling in love and/or staying there for the long haul.

In "Aint No Secret," we skip the game playing that many relationships engage in, and get right to the heart of the matter: *Yeah it aint no secret/it's useless tryin' to keep it/ got me feelin' speechless/ sleepless/ it's time to cross the line/it aint no secret/it's time for me to meet ya 'got to take a leap yeah/ dive in deep yeah/cause I'd love to call you mine*. Performed as a duet, it works well as both partners express their point of view from their individual perspective. In "Why The Hell Knot," not only does the duo prove that they can write a bang-up chorus, but use wordplay as only country writers can: *Why, why, why the hell not/ why not tie the knot/ when I look at all the endless love we've got/ I say why not tie the knot*.



POPPYIRIS

Musicianship: Both O'Malley and Lusk have exceptional voices; O'Malley's warm, alto-rich sound, reminiscent of Roseanne Cash, together with Lusk's full velvety bass sound, when joined together, not only create a seamless blend, but are harmonically gratifying. Their dueling guitar work supports the overall vibe and sonic landscape.

Performance: With a natural musicality and user-friendly presentation Poppyiris showcased songs that a varied demographic can relate to. They performed with such uber enthusiasm, that you couldn't help wanting to chime in (which isn't hard to do, what with such memorable and

infectious choruses). They introduced songs with some brief commentary, but this duo has so much synergy that you pine a little to know more about them and what motivates their songwriting.

Summary: With catchy choruses and a compelling performance, Poppyiris seems well suited to radio. They convey universal and timeless messages in their songwriting and are truly a breath of fresh air. Fans will no doubt want to know more about them and what's behind the music. — **Ellen Woloshin**



MIDNIGHT RADIO CONFESSION

Livestream Milwaukee, WI

Contact: abojames1@gmail.com

Web: facebook.com/midnightradioconfession

Players: James Doyle, guitar and vocals; Mike Luedcke, bass guitar; Dave Laack, drums

Material: MRC kick off their hot and sweaty 40 minute set with an original song that encapsulates their mission, "Rock 'n' Roll." It is gritty, raw and sets the tone for the night.

"Bad Motivation" follows and features chunky rhythms, smooth bass runs and tribal drums. "Black Witch" and their cover of Awolnation's "Sail" are also visceral highlights that blend controlled chaos and fiery riffs. The overall vibe is a convergence of garage rock, with a jam-oriented and bluesy sensibility.

Musicianship: Midnight Radio Confession is a no frills outfit that leaves it all on the stage (or in this case the basement floor!). Doyle has a basic guitar and amp setup, sans any

visible outboard gear. What you hear is what you get, and that's good! He has a no-holds-barred attack that is a mix of nervous energy and frenetic aplomb. Luedcke plays a five-string bass and really plumbs the depths with rich, punchy lines. He and Laack are quite skilled at their respective crafts, yet keep it fairly simple and clean. Hence, the songs breathe and hit you right where they should.

Performance: Some latency and online static hampered the festivities at first. But that was no reflection on their performance. They kicked off their set with unbridled energy and kept a fairly consistent presence throughout. Doyle possessed a somewhat manic demeanor when doing his solos. They had a Billy Corgan/Neil Young/James Williamson abandon to them. Luedcke and Laack appeared to steer the ship and provided an anchor for Doyle's hysterics to soar. While the band's delivery was impressive, there was too much space between songs. As a result, their show had a pervasive feel that pivoted between a standard rehearsal and a pedestrian club gig.

Summary: Midnight Radio Confession is the answer to those who state that modern rock has lost its edge. These guys deliver that edge and then some. Songs such as "Nobody Like You" and "Before the Night is Through" are well constructed and have strong airplay potential. Although they are seasoned musicians, the members of MRC are just beginning to gel in this lineup. The writing is there and so is the musicianship. With more live gigs under their belt, it will be exciting to see what the future holds. — **Eric Harabadian**

Now expanded for 2020 this is an exclusive list of professional rehearsal studios. All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

DAY SIX ENTERTAINMENT

716 Oak Circle Drive East, Suite 20
Mobile, AL 36609
251-662-3257
Email: info@day6entertainment.com
Web: day6entertainment.com
Rooms: Our Live Room is available for rehearsal space rentals

GUEST HOUSE STUDIOS, LLC

641 Mockingbird Ln.
Eclectic, AL 36024
334-580-0155
Email: ghs@guesthousestudios.com
Web: guesthousestudios.com
Basic Rate: Email or call for rates

ALMEC, LLC

1460 Ann St.
Montgomery, AL 36107
334-649-2677
Email: todd@southernvignier.com
Web: almec.biz
Basic Rate: please call/email for info
Rooms: wide range, from single-user to multi-room suites, Moog, Korg and Wuritzer kids

ARIZONA

MUSICIANS CHOICE REHEARSAL STUDIOS

Hourly and Lockout
3820 Hoke Ave.
Culver City, CA
310-836-8998
Web: musicianschoicestudios.com
Basic Rate: Please call

PERFECT TIMING ENTERTAINMENT

4113 N. Longview Ave.
Phoenix, AZ 85014
623-206-5097
Web: perfecttimingentertainment.com
Basic Rate: please call for info

SCOTTSDALE STUDIOS

101 & Shea Blvd.
Scottsdale, AZ 85258
480-540-4648
Web: scottsdalestudios.net

SER SOUNDWORKS

190 E. Corporate Pl., Ste. 3
Chandler, AZ
480-649-8074
Email: rockstar@sersoundworks.com
Web: sersoundworks.com
Basic Rate: please call for info

CALIFORNIA / NORTHERN

ANNEX REHEARSAL STUDIOS

2554 Grant Ave.
San Lorenzo, CA 94580
510-908-5126
Email: info@annexrehearsalstudios.com
Web: facebook.com/AnnexRSLive
Basic Rate: please call for info

JACK LONDON REHEARSAL STUDIOS

632 2nd St.
Oakland, CA 94607
510-759-8557
Web: jacklondonrehearsal.com

LENNON REHEARSAL STUDIOS & MUSIC SERVICES

266 Dore Street
San Francisco, CA 94103
415-575-3636
Email: info@lennonstudios.com
Web: lennonstudios.com
Contact: studio manager
Basic Rate: please call for rates
Special Services: Rooms for rent by the month

RDM2 STUDIOS

6651 Brisa St.
Livermore, CA 94550
925-443-7362
Email: info@rdm2studios.com
Web: rdm2studios.com

REHEARSE AMERICA

8923 San Leandro St.
Oakland, CA 94621
510-569-7075
Email: oak@rehearse.com
Web: rehearse.com

Additional locations:

2751 Academy Way
Sacramento, CA 95628
916-923-2525
Email: hoh@rehearse.com

5749 88th St.
Sacramento, CA 95628
916-381-4500
Email: srs@rehearse.com

SHARK BITE STUDIOS

634 2nd St.
Oakland, CA 94607
510-663-8346
Email: mail@sharkbittestudios.com
Web: sharkbittestudios.com
Basic Rate: please call for info

STUDIO INSTRUMENT RENTALS (S.I.R.)

1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400
Email: sinfo@sir-usa.com
Web: sir-usa.com
Contact: Fred Rose or Joey Yarmoluk
Rooms: All rooms come complete with 8 mixes of EAW monitor systems and stereo sidefills, Soundcraft SM-12 consoles, new consoles all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27'x36' to an 80'x50' show stage. All rooms come with stage and air conditioning.
Services: Showcases for major labels, event services, etc.
Equipment: Backline, audio, lighting / drum rentals.

Additional locations: Los Angeles, Chicago, Las Vegas, Miami, Nashville, New York, Palm Springs, Phoenix, Portland, San Diego, San Francisco, Seattle

CALIFORNIA / SOUTHERN

7EVEN STUDIOS

1793 E. 28th St.
Signal Hill, CA 90755
562-988-7771
Email: info@7evenstudios.com
Web: 7evenstudios.com
Basic Rate: please call for info

ABC REHEARSAL STUDIOS

2575 San Fernando Rd.
Los Angeles, CA 90065
323-874-2408
Email: abcreehearsals@gmail.com
Web: abcreehearsals.com
Basic Rate: please call for information and specials
Rooms: Over 50 studios, onsite parking, monthly rentals only. High-quality durable walls.
Services: onsite manager
Clients: signed and unsigned bands

Additional location:

7413-7415 Varna Ave.
North Hollywood, CA 91605
323-874-2408
Email: abcreehearsals@gmail.com
Web: abcreehearsals.com

AMP REHEARSAL

5259 Lankershim Blvd.
North Hollywood, CA 91601
818-761-2670
Email: reservations@amprehearsal.com
Web: amprehearsal.com
Services: First all-inclusive rehearsal and recording studio
Basic Rate: call for rates

ANNEX STUDIOS / THIRD ENCORE

7 Valley Locations, 1 Anaheim
818-753-0148, 310-924-4516
Email: thirdencorerehearsals@yahoo.com
Web: 3rdencore.com
Contact: Wynnsan Moore, Colin Mulholland
Services: Third Encore's Annex Studios are 205 Premium 24-hr Monthly Lockout studios located in eight buildings in North Hollywood, Sherman Oaks, Van Nuys and Anaheim. All studios are fully air conditioned (with private a/c control) and include complimentary Wi-Fi. All buildings are one story for easy access and studios are constructed specifically for music production and rehearsal with multiple layers of drywall and soundboard. Band, drum and production rooms available.

BOMB SHELTER REHEARSAL STUDIOS

7580 Garden Grove Blvd.
Westminster, CA 92683
714-240-7345
Email: britt@bombshelterrehearsal.com
Web: bombshelterrehearsal.com
Contact: Britt Trace
Basic Rate: call or see website
Rooms: 6, including a large Showcase Room with stage, sound and lights. All rooms have a P.A.

system. Rooms are set up to your preference, let us know what you need.
Equipment: Mackie, QSC, Sonor, Audix, Ampeg, Marshall, B-52, Yorkville, Traynor, Pro Tools, Trident, Universal Audio, Rode, etc.
Services: Rehearsal rooms, recording and audio production, voiceover, editing, overdubs, jingles, radio, sequencing and midi, location recording, record your rehearsal, guitar repair and maintenance, CD duplication and graphic design, CD mastering, free wifi, music lessons

BEDROCKLA

(Rehearse, Rent, Record, Relax)
1623 Allesandro St.
Los Angeles, CA 90026
213-673-1473, 877-6BEDROCK
Web: bedrockla.com
Basic Rate: call for rates
Services: Fully backlined/air conditioned hourly rehearsal studios, monthly lock out rehearsal studios, retail store, backline/event rentals/cartage, full recording studios, 5.1 surround mix studio, guitar, bass and drum repair, amp/electronics repair, event/film location

BLACK DIAMOND STUDIOS

(24 hour lockout only, no hourly)
Address: Lincoln Heights near the 5 and 110 freeway interchange
Phone: 424-835-1087
Email: info@blackdstudios.com
Web: blackdstudios.com
Basic Rate: Varies by size. Phone or email for current availability

Services: 24/7 lockout studios for professional musicians. Secured CCTV building and parking. 50 private air-conditioned rooms with free WiFi ranging from small solo/DJ/Drum to large full band sizes.

CENTERSTAGING

3407 Winona Ave.
Burbank, CA 91504
818-559-4333 Fax 818-848-4016
Email: info@centerstaging.com
Web: centerstaging.com
Basic Rate: call for rates

Additional location:

23-41 Borden Ave
Long Island City, NY 11101
212-651-1290

CHAMPION SITE + SOUND

3229 Casitas Ave
Los Angeles, CA 90039
323-850-4990
Email: booking@champion.biz
Web: champion.biz

Additional location:

6940 Valjean Ave
Van Nuys, CA 91406
Email: info@champion.biz

Newport Exec Center
23 Corporate Plaza
Newport Beach, CA 92660

La Jolla Exec Center
4225 Executive Square
La Jolla, CA 92037

Temecula Exec Suites
41593 Winchester Rd
Temecula, CA 92590

CIDE SHOW REHEARSAL STUDIOS

18205 S. Broadway
Gardena, CA 90248
310-324-4056
Web: cideshowstudios.com
Contact: Sherman
Basic Rate: \$12/hr
Services: Lockout Bldg and Rehearsal

CREATIVE MUSIC ROOMS

4935 McConnell Ave.
Los Angeles, CA 90066
424-835-0501
Email: info@creativemusicrooms.com
Web: creativemusicrooms.com/Index.aspx
Basic Rate: call for rates
Services: 24-hour access, 365 days/year.

D.O.B. SOUND

8531 Wellsford Pl., Ste. I
Santa Fe Springs, CA 90670
562-464-9456
Email: dobsound20@yahoo.com

Web: dobsound.net, facebook.com/DOB.

SoundStudios
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for rates
Services: Full recording, mixing and mastering studio, video production, 5 fully equipped rehearsal rooms and guitar repair shop.

DOWNTOWN REHEARSAL

2155 E. 7th St.
Los Angeles, CA 90021
323-263-7381
Contact: Mike
Basic Rate: please call for info
Rooms: Sizes ranging from 12'x19' to 22'x24' 12' ceiling. All studios have ceiling fans, carpeting and phone jacks. Studios are secure, private and clean.
Clients: Numerous label and unsigned bands.
Services: We have 205 Studios at 7th Street location

EASTSIDE REHEARSAL

2619 E. Cesar Chavez Ave.
Los Angeles, CA
323-688-6476
Email: eastsiderehearsal@gmail.com
Web: eastsiderehearsal.com
Basic Rate: \$14/20 hr

ELECTRIC JUNGLE PRODUCTIONS

Fullerton, CA
714-738-6271
Basic Rate: \$195 to \$1000 30-day lockout
Rooms: Call for more information

ELEVATED AUDIO

14677 & 14651 & 14661 Aetna St.
Van Nuys, 91411
818-909-9029
Email: elevatedaudio@gmail.com
Web: elevatedaudio.com
Contact: Fran
Basic Rate: \$19/22 per hr.

EXPOSITION REHEARSAL & RECORDING STUDIOS

9214 Exposition Blvd.
Los Angeles, CA 90034
310-287-1236
Email: contact@expositionstudios.com
Web: expositionstudios.com
Studio Specs: 6 rooms ranging from 14x16 to 28x15.
Rates: Ranging from \$22/hr to \$25/hr.

FRANCISCO STUDIOS

4440 District Blvd.
Vernon, CA 90058
323-589-7028
Email: franciscostudios.la@gmail.com
Web: franciscostudios.com
Contact: Zach
Basic Rate: call for monthly or hourly rates
Rooms: Over 100 Monthly Lockouts, private parking, Free Wi-Fi, Freight elevator, 24-hour Video Surveillance, 5 miles from downtown L.A., A/C
Services: monthly lockout hourly, recording, guitar and drum lessons; free wifi.

Additional locations:

Phoenix, AZ (4 locations)
602-229-1250
Contact: Beck

125 E Pennington St.
Tucson, AZ 85701
520-300-1116
Contact: Frank

6100 E. 39th Ave.
Denver, CO 80207
303-320-8440
Email: franciscostudiosdenver@gmail.com
Contact: Johnny

8420 Westglen Dr
Houston, TX 77063
713-460-4537
Email: rzapatamts95@gmail.com
Contact: Ricardo

FUNHOUSE STUDIOS

515 S. Harbor Blvd C
Anaheim, CA 92805
714-272-9267
Web: funhousestudiosoc.com
Basic Rate: \$12/\$14 per hr

GEMINI STUDIOS

Irvine, CA & Santa Ana, CA
714-545-2289
Web: geministudios.com

Basic Rate: \$625 for 200 sq. ft.; \$555 for 150 sq. ft.; \$475 for 100 sq. ft.
Services: Gemini Studios has been serving Orange County musicians, performers and bands since 2001. We offer clean and affordable 24-lockout rehearsal studios located in central OC. We have two locations all close together and we are dedicated to providing the best private monthly music studios available. Check out our website, which allows you to reserve your studio online or get on the waiting list. Whether you're a solo musician looking for a spot to jam or a band needing a practice/rehearsal studio of your own or to share, Gemini has the studio solution to fit your needs. Practice Well.

GROOVE WORKS STUDIOS

1446 W. 178th St.
 Gardena, CA 90248
 310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Basic Rate: \$10 - \$22 per hour
Services: small, medium and large specially designed for live sound

GUITAR CENTER STUDIOS

5925 Shellmound St.
 Emeryville, CA 94608
 510-597-0285
Web: guitarcenter.com/Services/Lessons/Rehearsals.gc

THE HIT JOINT

2380 Glendale Blvd.
 Los Angeles, CA 90039
 323-666-7625
Email: chris@thehitjoint.com
Web: thehitjoint.com
Basic Rate: call for rates

HOLLOWAY PRODUCTIONS

9541 Santa Fe Springs Rd.
 Santa Fe Springs, CA 90670
 562-941-5949
Email: hollowayproductions@gmail.com
Web: Facebook
Contact: Edward Holloway
Basic Rate: \$16/ \$20 an hour
Services: Seven rehearsal studios: Drums, 2 half-stack guitar amps, Bass amps, PA system and 4 mics in every room.
Clients: Walt Disney, Poncho Sanchez, Jose Rizo Jazz on the Latin Side Allstars

INTERNATIONAL CITY STUDIOS

3260 Industry Dr.
 Signal Hill, CA 90755
 562-494-6100
Email: booking@internationalcitystudios.com
Web: internationalcitystudios.com
Basic Rate: call for rates

JACO STUDIOS

7825 Industry Dr.
 Pico Rivera, CA 90660
 562-328-3615
Email: jacocomusicstudios@gmail.com
Web: Facebook
Basic Rate: call for rates

JC SOUND STAGES

6670 Lexington Ave.
 Hollywood, CA 90038
 323-467-7870
Web: jcsoundstages.com
Contact: JC
Basic Rate: \$200/300/480/day.
 *See website for local unsigned band rates

LA REHEARSAL MUSIC STUDIOS

5327 Santa Monica Blvd.
 Los Angeles, CA 90026
 323-871-1676
Email: larehearsal@gmail.com
Web: larehearsal.net

Contact: Brent Becker

Basic Rate: \$20/40/hr

LOCKOUT MUSIC STUDIOS

1300 S. Beacon St., Ste. 101
 San Pedro, CA 90731
 714-997-1380
Email: info@lockoutmusicstudios.com

Web: lockoutmusicstudios.com
Basic Rate: \$50 - \$75 per day

Additional location:

320 French St.
 Santa Ana, CA

3540 12th Street
 Riverside, CA

MATES REHEARSAL & CARTAGE

5412 Cleon Ave.
 North Hollywood, CA 91601
 818-762-2661
Email: robertbruner@matesinc.com
Web: matesinc.com
Contact: Bob Brunner
Basic Rate: please call for info
Rooms: Studio A & B 28x25 (stages 28x16) soundstage 50x60 (stage 50x24) monitor specs. Available upon request. Private bathrooms, lounge, easy load-in, plenty of parking. Also new soundstage, 41x23 private lounge, production office, bathroom. Very private, isolated location.
Services: cartage, worldwide freight, rentals
Equipment: List available upon request.

MDM MUSIC REHEARSAL STUDIOS

4524 Brazil St., Ste. B
 Los Angeles, CA
 818-241-5015
Email: info@mdmmusicstudios.com
Web: mdmmusicstudios.com
Contact: Arbin or Robert
Basic Rate: call for rates
Services: Upscale rehearsal studios with a full backline. Great acoustics, no feedback

MUSICIANS CHOICE REHEARSAL STUDIOS

- HOURLY
 3820 Hoke Ave.
 Culver City, CA 90232
 310-836-8998
Email: musicianschoicelocal@gmail.com
Web: musicianschoicestudios.com
Basic Rate: Please call for more information

MUSICIANS CHOICE LOCKOUT STUDIOS - MONTHLY

Lemona Ave.
 Van Nuys, CA
 310-836-8139
Email: shovelhead66@hotmail.com
Web: musicianschoicestudios.com
Basic Rate: Please call or email for more info.

Additional locations:

West L.A., Hollywood, LAX/Westchester

MUSICIANS PERFORMANCE STUDIOS, INC.

9650 9th St., Ste. C
 Rancho Cucamonga, CA 91730
 909-944-0100
Email: kjmusic1995@gmail.com
Web: musiciansps.com
Contact: Keith Jones
Basic Rate: \$14 -26/hr. two hr/min., Lockout \$25-\$500
Services: Full Line Store, Equipment Storage/ Rentals, Recording, Video Recording, Guitar, Bass and Drum Repair and Custom Building, We Offer Repairs on all Electronics

NIGHTINGALE STUDIOS

156 W. Providencia Ave.
 Burbank, CA 91502

818-562-6660

Email: nightingalestudiosbooking@gmail.com

Web: nightingalestudios.com

Contact: Mike or Jay

Basic Rate: \$23/\$47/hr.

Rooms: 33 studio rooms. Video screening studio with 12" x 7" HD projector and screen. Most studios linked into central recording control room allowing convenient rehearsal and recording capabilities from your studio. Acoustically designed fully equipped studios from 100 sq. ft. up to 800 sq. ft. We have monthly lockouts, drum rooms, affordable showcase stage, weekly, and daily arrangements. We provide top security, and a clean "vibey" atmosphere. You will get your money's worth! Hourly and Monthly Lockouts.
Services: Full Pro Tools rig with very qualified engineer for live and session recordings, Community Showcases, we rent guitar and bass rigs, P.A. systems, and storage. Just tell us what you need!

Equipment: PA systems have all been recently updated with new state of the art QSC, Spectr Audio, Yamaha, and Electrovoice equipment. What sounded great before, is now off the charts
Clients: too many to list

PM STUDIOS

3311 Winona Ave.
 Burbank, CA 91504
 310-213-8584
Web: pmrehearsalstudios.com
Contact: Patrick
Basic Rate: please call for info

ROCKSTAR STUDIOS

1460 Naud St.
 Los Angeles, CA 90012
 310-766-2384, 81-274-1366
Email: wannarockrss@yahoo.com
Web: rockstarstudiosla.com

ROCK AND ROLL FANTASY CAMP

5259 Lankershim
 North Hollywood, CA
 888-762-2263
Email: david@rockcamp.com
Web: rockcamp.com

ROCKZION

673 Valley Dr.
 Hermosa Beach, CA 90254
 310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com
Basic Rate: please call for rates

ROYAL REHEARSAL

2609 S. Hill St.
 Los Angeles, CA 90007
 213-441-6888
Email: contactus@royalrehearsal.com
Web: royalrehearsal.com
Basic Rate: please call for rates

Additional locations:

1946 E. 1st St.
 Los Angeles, CA 90033

3200 N. San Fernando Rd.
 Burbank, CA

971 Goodrich Blvd.
 East Los Angeles, CA 90022

SOUNDBITES STUDIOS

3333 Hill St.
 Los Angeles, CA 90007
 213-205-8585, 323-666-1609
Email: service@soundbitela.com
Web: soundbitela.com
Basic Rate: \$18/30/hr

SOUNDCHECK STUDIOS

11736 Vose St.
 North Hollywood, CA 91605

323-627-5766

Email: info@soundcheckstudios.net

Web: soundcheckstudios.net

Contact: David Lee

Basic Rate: call for rates

SOUND STREET STUDIOS

7025 Canby Ave.
 Reseda, CA 91335
 818-609-9972
Email: info@soundstreetstudios.com
Web: soundstreetstudios.com
Basic Rate: \$16 - \$30/hr.

STAGE ONE

23092 Terra Dr.
 Laguna Hills, CA 92653
 949-367-9693
Email: questions@stageonestudios.com
Web: stageonestudios.com
Contact: studio mgr.
Basic Rate: please call for rates

SUMMIT REHEARSAL STUDIOS

2016 N. Lincoln Ave.
 Pasadena, CA 91103
 626-486-2685
Email: summitrehearsal@gmail.com
Web: summitrehearsal.com
Basic Rate: \$20/\$27 per hr

TEAM SOUND STUDIOS

7065 Hayvenhurst Ave. Suite 6
 Van Nuys, CA 91406
 323-377-3546
Email: info@teamsoundstudios.com
Web: Teamsoundstudios.com, Facebook.com/teamsoundstudios
Contact: Michael Brasic
Basic Rate: \$25 per hour (3 hr minimum). 30 minutes free set up time.
 Single private hourly rehearsal room.

THIRD ENCORE

10917 Vanowen St.
 North Hollywood, CA 91605
 818-753-0148 Fax 818-753-0151
Email: thirdencorerehearsal@yahoo.com
Web: 3rdencore.com
Rooms: 6 air conditioned studios from 900-2,400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.
Equipment: All rooms come with Adamson/ Lab Gruppen monitoring system, Digico, Avid, Yamaha, Midas consoles available.

THUD STUDIOS

5430 Vineland
 North Hollywood, CA 91601
 818-378-8162
Web: thudstudios.com
Contact: Jeff Abercrombie
Services: 24 lockout facilities

TK REHEARSAL / West LA

1956 Cotner Ave.
 Los Angeles, CA 90025
 310-876-9666
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Troy Zeigler
Basic Rate: \$325-\$1500/month

TK REHEARSAL / N. Hollywood

Sherman Way & Laurel Canyon
 818-856-5301
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Charles Rodriguez
Basic Rate: \$290-\$750/month

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Email: unclesca@gmail.com
Web: unclestudios.com
Contact: Scott Walton
Basic Rate: please call for info

UNFRIENDLY STUDIOS

1992 E 20th St. Suite 13
Vernon, CA 90058
818-633-4555
Email: unfriendlystudios@gmail.com
Web: Facebook
Basic Rate: call for rates

URBAN AUDIO STUDIOS

Duarte, CA
626-301-0221
Email: urbanaudio@earthlink.net
Web: urbanaudio.bz
Services: concert backline, event production, concerts, fashion shows, awards, sporting events, sound, stage, lighting

WALL OF SOUND STUDIOS

1745 S. Claudina Way
Anaheim, CA 92805
714-533-7625
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com

Additional location:

Las Vegas
702-371-0811

WOODSOUND STUDIOS

120 Front St.
Covina, CA 91723
626-956-7455
Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com
Services: live recordings, track recording, on line advertising, video spots, radio spots, voice-overs, corporate phone menus, green screen shoots, band rehearsals
Equipment: rentals available in house: microphones; stands-microphone and sheet music; cords-XLR, 1/4, stereo; Roland keyboard in Studio-A; guitar amp combo; guitar amp 1/2 stack; electric guitar & bass guitar (\$5 each)

COLORADO

DOG HOUSE MUSIC

525 Courtney Way
Lafayette, CO 80026
303-664-1800
Email: info@doghousemusic.com
Web: doghousemusic.com
Basic Rate: From \$25/55/hour for equipped studios; \$200-350/month for empty studio lease

SOUNDSTRUCTURE STUDIOS

3131 Walnut St.
Denver, CO 80205
303-291-0602
Email: space@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

CONNECTICUT

CARRIAGE HOUSE STUDIOS

119 W. Hill Rd.
Stamford, CT 06902
203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Basic Rate: please call for info

RVP STUDIOS

221 Bull Hill Ln.
West Haven, CT
203-693-1171
Email: info@performanceplusmusic.com
Web: rvpstudios.com
Contact: Gabrielle Raucci, Studio Mgr.

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7TH CIRCUIT PRODUCTIONS

P.O. Box 370924
Miami, FL 33137
305-757-7277
Email: info@7thcircuit.tv
Web: 7thcircuit.tv
Basic Rate: please call for info

BLACK STAR STUDIOS

12187 S.W. 132 Ct.
Miami, FL 33186
588-2574
Email: sing@blackstarstudiomiami.com
Web: blackstarstudiomiami.com
Basic Rate: please call for info

ATOMIC AUDIO

3212 N. 40th St., #302
Tampa, FL 33605
813-245-7195
Email: info@atomicaudiorecording.com
Basic Rate: \$12/hr. \$275/mthly
MARKEE MUSIC
1700 S. Powerline Rd.
Deerfield Beach, FL 3442
954-794-0033
Email: mark@markeemusic.com
Web: markeemusic.com/
Basic Rate: \$26/38/hr, \$260/\$360/day

SOUNDMAZE

229 E. Lemon St.
Tarpon Springs, FL 34689
727-938-9997, 727-667-1124
Email: info@soundmazestudios.com
Web: soundmazestudios.com
Basic Rate: please call for info

SOUTH FLORIDA REHEARSAL STUDIOS

1885 N.E. 149th St., #100
North Miami, FL 333181
786-238-1890
Email: sfrsmusic@gmail.com
Web: sfrs.net
Contact: Glenn Wexo

STARKE LAKE STUDIOS

275 N. Lakeshore Dr.
Ocoee, FL
407-565-9778
Email: info@starkelakestudios.com
Web: starkelakestudios.com
Basic Rate: please call for info

STAY TUNED STUDIOS

5570 Florida Mining Blvd. S., Unit 105
Jacksonville, FL 32257
904-292-9997
Email: staytunedstudios@comcast.net
Web: staytunedstudios.com
Basic Rate: call for info

STUDIO 26

3078 S.W. 38th Ct.
Miami, FL 33134
305-505-7956, 786-766-1604
Email: PJ@Studio26miami.com
Web: studio26miami.com
Basic Rate: please call for info

UNIT 4 ROCKS

Sanford, FL 32773
407-614-6160
Contact: Michael Dixon
Web: unit4rocks.com

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ATLANTA ROCKSTAR REHEARSALS

1170 Sylvan Road, SW
Atlanta, GA 30310
770-296-5530
Web: atlrockstar.com/
Basic Rate: please call for info

THE BASS MINT

1376 Chattahoochee Ave. N.W.
Atlanta, GA 30318
404-671-4253
Web: facebook.com/thebassmintstudios/
Contact: Ronnie Garrett
Basic Rate: please call for info

CROSSOVER ENTERTAINMENT GROUP

1310 Ellsworth Industrial Dr.
Atlanta, GA 30318
404-352-3716
Web: crossover-entertainment.com
Basic Rate: please call for info

SOUND LAB MUSIC STUDIOS

2190 Brandon Trail
Alpharetta, GA 30004
470-333-9915
Web: soundlabatlanta.com
Basic Rate: please call for info

VISION STUDIOS

3875 Green Industrial Way
Chamblee, GA 30341
404-435-6725
Email: mason.lutz@visionstudiosatlanta.com
Web: visionstudiosatlanta.com
Basic Rate: please call for info

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420 Waiakamilo Rd.
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Chicago, IL 60612
773-227-5550
Email: info@superiorst.com
Web: superiorst.com
Basic Rate: please call for info

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Email: mike@maxwellhouseofmusic.com
Web: maxwellhouseofmusic.com/

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929 Euterpe St.
New Orleans, LA
504-975-1294
Email: info@musicshedstudios.com
Web: musicshedstudios.com
Basic Rate: hourly rates

SOCKIT STUDIO
10379 Mammouth Ave.
Baton Rouge, LA 70814
225-516-0167
Email: dkirkpatrick@socketstudio.com
Web: socketstudio.com
Basic Rate: call for rates

STUDIO 101
3928 Euphrosine St.
New Orleans, LA 70125
504-237-5404
Web: studio101nola.com
Basic Rate: hourly rates

TIPITINA'S FOUNTAINBLEAU REHEARSAL
6401 Stars and Stripes Blvd.
New Orleans, LA 70126
504-309-7934
Email: foundation@tipitinas.com
Web: tipitinasfoundation.org
Basic Rate: call for availability
Services: Rehearsal, Equipment Storage, Music Office Co-Op.

MAINE

GRIME STUDIOS
239 Presumpscott St.
Portland, ME
207-831-3621
Web: facebook.com/grimestudiosportland

MY THRILL STUDIO
46 Blueberry Hill Rd.
Winterport, ME 04496
207-223-5082
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com

MARYLAND

BAND REHEARSAL
239 North Franklinton Rd
Baltimore, MD 21223
443-831-2263
Email: bandsrme@yahoo.com
Web: bandrehearsal.net
Services: Full recording services available

Additional locations:

1310 Franklin Ave.
Essex, MD 21221

INNER SOUND REHEARSAL
4132 E. Joppa Rd., Ste. 100
Nottingham, MD 21236
410-256-2699
Email: john@innersoundstudio.com
Web: innersoundstudio.com
Basic Rate: call for rates

ORION SOUND STUDIOS
2903 Whittington Ave., Ste. C
Baltimore, MD 21230
410-646-7334
Email: chris@orionsound.com
Web: orionsound.com

MASSACHUSETTS

BRISTOL STUDIOS
238 Huntington Ave
Boston, MA 02115
617-247-8689
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Jason
Basic Rate: call for info

CHARLESTOWN REHEARSAL STUDIOS
50 Terminal St., Bldg. 1

Charlestown, MA 02129
617-241-0016
Email: info@charlestownmusicstudios.com
Web: charlestownmusicstudios.com
Basic Rate: please call for info

JAMSPOT INC.
111 South St.
Somerville, MA 02143
617-666-PLAY (7529)
Web: jampspot.com
Basic Rate: please call for rates

Additional location:

14 Teal Rd.
Wakefield, MA 01880
339-219-027
Email: wakefield@jampspot.com

MUSIC STUDIOS OF ARLINGTON CENTER
399 Massachusetts Ave.
Arlington, MA 02474
781-646-0243
Email: info@arlingtonstudios.com
Web: arlingtonstudios.com
Basic Rate: please call for info

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1109 S. Washington St.
Royal Oak, MI 48067
888-988-ROCK (7625)
Email: info@detroitsschoolofrockandpop.com
Web: detroitsschoolofrockandpop.com
Basic Rate: please call for info

GROVE STUDIOS
884 Railroad St.
Ypsilanti, MI 48197
415-575-3636
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Web: grovestudios.space
Contact: website for booking
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Special Services: Free live recording for your rehearsal sessions via OpenLIVE

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Warren, MI 48089
586-531-1458, 586-246-3742
Email: thehivecolony@mac.com
Web: thehivecolony.com
Basic Rate: please call for info

MUSIC FACTORY
24536 Gibson
Warren, MI 48089
586-619-5100, 586-246-3742
Web: detroitrehearsalspace.com
Basic Rate: Room rates start at \$125 per month

MINNESOTA

HUMANS WIN
10 S. 5th Street
Minneapolis, MN 55402
612-968-9484
Email: lance@humanswin.com
Web: humanswin.com
Contact: Lance Conrad
Basic Rate: please call for info

TAYLOR SOUND
8000 Powell Rd., Ste. 100
Saint Louis Park, MN 55343
612-315-9143
Email: perry@taylor-sound.com
Web: taylor-sound.com

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2520 Summit St.
Kansas City, MO 64108
816-283-8795 Fax 816-471-1030
Email: shawn@19below.tv
Web: skykc.com

SOUNDSTRUCTURE STUDIOS
Kansas City, MO
818-988-3928
Email: space@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

UTOPIA STUDIOS
3957 Park Ave.
St. Louis, MO 63110
314-773-3660
Email: info@utopiastl.com
Web: utopiastl.com
Basic rate: \$30/hr

NEVADA

DK PRODUCTIONS
1980 Festival Plaza Dr., Suite 300
Las Vegas, NV 89135
702-227-1777
Email: info@dkproductions.com
Web: dkproductions.com
Basic Rate: please call for info

MDV ENTERTAINMENT
4131 W. Oquendo Rd., Ste. 2
Las Vegas, NV 89118
702-736-4635
Email: mdventertainment@gmail.com
Web: mdventertainment.com
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STEVE BEYER PRODUCTIONS
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Web: TKRehearsal.com
Contact: Kenny James

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Web: eightsixteen.com
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Email: rbrbooking@gmail.com
Web: redbankrehearsal.com
Basic Rate: please call for info

Additional location:

59 Newman Springs Rd.
Shrewsbury, NJ 07702
Email: rbrbooking@gmail.com

NEW YORK

BAND SPACES NYC
342 Mauijer St.
Brooklyn, NY
330-842-7229
Email: spaces@bandspacesnyc.com
Web: bandspacesnyc.com
Basic Rate: please call for info

Additional location:

188 N. 14th St.
Williamsburg, NY
917-686-9747

353 Ten Eyck St.
(at Morgan)
Brooklyn, NY
330-842-7229

261 Douglas St.
Brooklyn, NY
917-891-1842

78 Kingsland Ave.
Brooklyn, NY
330-842-7229

71 Schenectady
Brooklyn, NY
330-842-7229

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com
Web: carrollmusic.com
Basic Rate: please call for info

Additional location:

1275 Valley Brook Ave.
Lyndhurst, NJ 07071
201-262-7740
Email: anthony@blvdpro.com

6824 Industrial Drive, Unit 103
Lyndhurst, NJ 07071
202-729-8850

EMPIRE REHEARSAL STUDIOS
47-32 32nd Place
Long Island City, New York 11101
718-706-6669
Email: eric@empire-rehearsal-studios.com
Web: empire-rehearsal-studios.com

Additional location:

2 Prince St.
Brooklyn, New York 11201

FUNKADELIC STUDIOS INC.
209 W. 40th St., 5th Fl.
New York, NY 10018
212-696-2513
Email: FunkadelicStudios@gmail.com
Web: funkadelicstudios.com
Basic Rate: call or see website

MICHIKO REHEARSAL STUDIOS
Roberto's Winds
149 W. 46th St., 3rd Fl.
New York, NY 10036
212 391-1315
Email: info@michikostudios.com
Web: robertoswinds.com
Basic Rate: please call for info

THE MUSIC BUILDING
584 8th Ave.
New York, NY 10018
646-205-3299
Web: musicbuilding.com
Basic Rate: Monthly
Services: Monthly music rehearsal studios in New York City's most historic music facility. Alumni include the likes of Madonna, Billy Idol and The Strokes."

MUSIC GARAGE, THE
177 S. 4th St.
Brooklyn, NY 11211
718-218-9127
Email: themusicgarage@gmail.com
Web: musicgarage.com
Basic Rate: please call for info

MUSIC MAKERS NY
541 Avenue of the Americas
New York, NY 10011
212-967-6124
Email: musicmakersnewyork@gmail.com
Web: musicmakersny.com
Basic Rate: please call for info

RIVINGTON MUSIC REHEARSAL STUDIOS
188 Stanton St.
New York, NY 10002
212-353-0585
Email: rrrs.nyc@gmail.com
Web: rivingtontmusic.com
Basic Rate: please call for info

SMASH STUDIOS
307 W. 36th St., 18th Fl.
New York, NY 10018
212-244-9066
Email: studiomanager@smashny.com
Web: smashny.com
Basic Rate: please call for info

ULTRA SOUND REHEARSAL
251 W. 30th St., 4th, 5th and 6th Fl.
New York, NY 10001
212-714-1079
Email: booking@ultrasoundrehearsal.com
Web: ultrasoundrehearsal.com
Basic Rate: please call for info

NORTH CAROLINA

BANDTASTIC STUDIOS
Southend District
Charlotte, NC
704-491-1213
Email: studios@bandtastic.com
Web: bandtasticstudios.com
Basic Rate: please call for info

HAGGARD STUDIOS
8320 Litchford Rd., Ste. 200
Raleigh, NC 27615
919-819-5629
Email: info@haggardstudios.com
Web: haggardstudios.com
Contact: Jimmy
Basic Rate: call for rates

OHIO

ROCK & ROLL CITY STUDIOS
5500 Walworth Ave.
Cleveland, OH 44102
216-651-1020
Email: thestudio@rockcitystudios.com
Web: rockcitystudios.com
Contact: Studio mgr.
Basic Rate: please call for info

OKLAHOMA

79TH STREET SOUND STAGE
1001 N.W. 79th St.
Oklahoma City, OK 73114
405-767-9799
Email: 79thstreetsound@gmail.com
Web: okcsoundstage.com
Basic Rate: monthly rates

THE DOWNTOWN MUSIC BOX
535 N. Ann Arbor
Oklahoma City, OK 73127
405-232-2099
Email: info@downtownmusicbox.com
Web: downtownmusicbox.com
Contact: Tony Curzio

OREGON

SUBURBIA STUDIOS
632 S.E. Market St.
Portland, OR 97214
503-736-9329
Basic Rate: call for hourly and monthly

TOADHOUSE REHEARSAL STUDIOS #1
1303 N. McClellan
Portland, OR 97217
Email: adam@toadhouse rehearsals.com
Web: toadhouse rehearsals.com
Basic Rate: call for rate

PENNSYLVANIA

SURREAL SOUND STUDIOS
2046 Castor Ave., 2nd Fl.
Philadelphia, PA 19134
215-288-8863
Web: surrealsoundstudios.com
Contact: Joseph Lekkas
Basic Rate: please call for info

TENNESSEE

DIAMOND SOUND STUDIOS
241 Venture Circle
Nashville, TN
615-244-BAND (2263)
Web: diamondsoundstudios.com
Contact: Josh Diamond
Basic Rate: please call for info

S.I.R. NASHVILLE
1101 Cherry Ave.
Nashville, TN 37203
615-255-4500 Fax 615-255-4511
Email: tninfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SOUNDCHECK
750 Cowan St.
Nashville, TN 37207
615-726-1165
Email: information@sounndchecknashville.com
Web: soundchecknashville.com
Basic Rate: please call for info

TOY BOX STUDIO, THE
2407 Brasher Ave.
Nashville, TN 37206
615-697-9545
Email: lij@thetoyboxstudio.com
Web: thetoyboxstudio.com
Basic Rate: please call for info

TEXAS

AUSTIN MUSIC ROOMS
Austin, TX
512-450-8188

Email: kirk@austinmusicrooms.com
Web: austinmusicrooms.com
Basic Rate: Hourly and Monthly Rates

FRANCISCO'S STUDIOS
2300 McKinney St.
Houston, TX
713-225-3112
Email: franciscostudiosentertainment@gmail.com
Web: facebook.com/FranciscoPracticeStudios
Basic Rate: please call for info

MUSIC LAB STUDIO 57
500 E. St. Elmo Rd.
Austin, TX 78745
512-707-0560 Ext. 2
Email: info@musiclab.net
Web: musiclab.net
Basic Rate: please call for info

Additional location:

1306 W. Oltorf
Austin, TX 78704
512-326-3816 ext. 1
Email: info@musiclab.net

PRO REHEARSAL & RECORDING
3150 Iron Ridge St.
Dallas, TX 75247
214-634-3433
Email: rooms@prorerehearsal.com
Web: prorerehearsal.com/
Basic Rate: please call for info

RHYTHM ROOM REHEARSAL STUDIOS
1410 Brittmoore Rd., Ste. A
Houston, TX 77043
713-465-6122
Email: Rhythmroom@att.net
Web: rrrerehearsalstudio.com
Basic Rate: please call for info

SOUNDCHECK
1901 E. 51st St.
Austin, TX 78723
512-444-0023
Email: info@soundcheckAustin.com
Web: soundcheckAustin.com
Basic Rate: please call for info

Additional locations:
2108 Lou Ellen Ln.
Houston, TX 77018

719-290-0335
Email: info@soundcheckaustin.com
Web: SoundcheckHouston.com

Additional location:

750 Cowan St.
Nashville, TN 37207
615-726-1165
Email: information@soundcheckNashville.com
Web: SoundCheckNashville.com

UTAH

POSITIVELY 4TH STREET
375 W. 400 S.
Salt Lake City, UT
801-359-6108
Email: positive4thst@gmail.com
Web: practicespaceslc.com
Basic Rate: call for rates

WASHINGTON

CLOUD STUDIOS
1101 E. Pike St.
Basement
Seattle, WA 98122
206-209-0977
Email: info@cloudstudiosseattle.com
Web: cloudstudiosseattle.com
Contact: Doug Wilkerson
Rates: Please call for rates

EVOLUTION STUDIOS
1647 133rd Pl. N.E.
Bellevue, WA 98005
425-641-3626
Email: eden@bandrehearsal.com
Web: bandrehearsal.com
Contact: Eden
Basic Rate: please call for info

ROY'S PLACE REHEARSAL STUDIOS & RECITAL HALL
4926 196th St. S.W.
Lynnwood, WA 98036
425-771-7020
Email: info@roysplacestudios.com
Web: roysplacestudios.com
Basic Rate: please call for info

SEATTLE DRUM SCHOOL
12729 Lake City Way NE
Seattle, WA 98125
206-364-8815

Email: info@seattledrumschool.com
Web: seattledrumschool.com
Basic Rate: \$35 per half hour and \$65 per one hour lesson
Additional location:

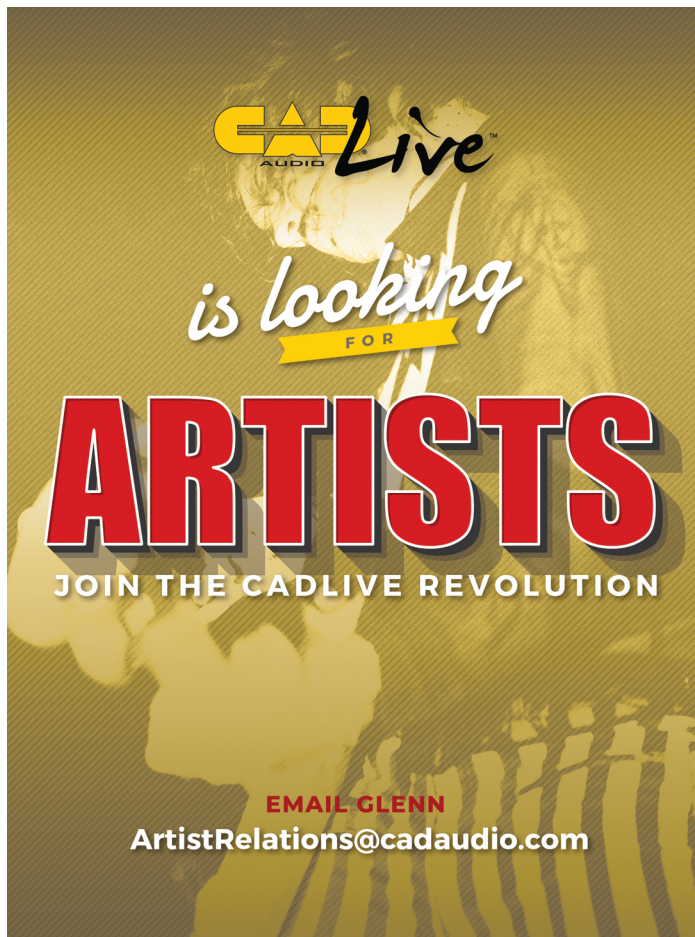
1010 S. Bailey St.
Seattle, WA 98108
206-763-9700

SEATTLE REHEARSAL
2424 1st Ave. S.
Seattle, WA 98134
206-287-1615
Email: jodiopitz@yahoo.com
Web: seattlerehearsal.com
Contact: Jodi
Basic Rate: please call for info

WISCONSIN

MADISON MUSIC FOUNDRY
2818 Index Rd.
Fitchburg, WI 53713
608-270-2660
Email: info@madisonmusicfoundry.com
Web: madisonmusicfoundry.com
Basic Rate: call for rates

TBC STUDIOS
10201 W. Appleton Ave.
Milwaukee, WI 53225
414-536-7337
Email: info@TBCStudios.com
Web: tbcstudios.com



CAD Live
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ArtistRelations@cadaudio.com



"Anyone that knows me knows I'm not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored."

- Alex da Kid
producer/label owner
(Imagine Dragons, Rihanna, B.o.B)

MUSIC CONNECTION

Now expanded for 2020 this is an exclusive list of Gear Rental companies. All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

ADVANCED AUDIO & VIDEO

7500 Memorial Pkwy. S.W., Ste. 115U
Huntsville, AL 35802
256-319-3030
Email: tucker@advancedaudio.tv
Web: advancedaudio.tv

HOLT AV

401 28th St. S.
Birmingham, AL 35233
800-322-4658, 205-328-5231
Email: info@holtav.com
Web: holtav.com

ALASKA

ACTION VIDEO PRODUCTIONS

1231 W Northern Lights Blvd, Suite 2
Anchorage, AK 99502
907-277-8115
Web: actvids.com

ARIZONA

FAV

Ford Audio Video
920 East Madison Street
Phoenix, AZ 85034
800-654-6744, 602-643-4200
Web: fordav.com

MEE

Music Equipment Rentals
5221 W Surrey Ave.
Glendale, AZ
602-955-3750
Email: meerental@gmail.com
Web: meerentals.com
Contact: Sam DeMarco

MP&E

16585 N. 92nd St., Ste. B104
Scottsdale, AZ 85260
480-596-6699 Fax 480-596-0004
Email: phoenix@hdgear.tv
Web: mayovideo.com

SMARTSOURCE RENTALS

1430 W 12th Place
Tempe, AZ 85281
480-829-6336, 844-428-6475
Web: smartsourcerentals.com

VER

Video Equipment Rentals
4625 S. 32nd St.
Phoenix, AZ 85040
480-829-6336 800-794-1407
Fax 602-268-8014
Email: info@verrents.com
Web: verrents.com

ARKANSAS

AV ARKANSAS

819 W. 9th St.
Little Rock, AR 72201
501-661-1164
Web: avarkansas.com

LITTLE ROCK ENTERTAINMENT

P.O. Box 4364
Little Rock, AR 72214
501-396-9435
Email: info@littlerockentertainment.com
Web: littlerockentertainment.com

CALIFORNIA/NORTHERN

BLACK CAT SOUND SERVICE

Grass Valley, CA 95949
530-268-1620, 530-277-3020
Fax 530-268-3267
Email: chrisc@nccn.net
Web: blackcatsoundservice.com
Contact: Chris Christensen

EXPRESS VIDEO

2225 Palou Ave.
San Francisco, CA 94124
415-255-9883 Fax 415-255-0139
Web: rentvideo.com

GUITAR SHOWCASE RENTALS

3090 S. Bascom Ave.
San Jose, CA 95124
408-377-5864
Email: contact@guitarshowcase.com
Web: guitarshowcase.com

MCCUNE AUDIO/VIDEO/LIGHTING

101 Utah Ave.
S. San Francisco, CA 94080
800-899-7686
Web: mccune.com
Studio Equip: yes
Musical Equip: yes

Lighting: yes

FX: no

Stages: no

Cartage: no

Additional locations:

222 Ramona Ave., Ste. 1
Monterey, CA 93940
831-372-6038

168 E. Liberty Ave.
Anaheim, CA 92801
800-486-7686, 714-578-1900

PRO AUDIO REPAIRS

3150 18th St. 101
San Francisco, CA 94110
415-401-7828
Email: office@proavresource.com
Web: proaudiorepairs.com

STUDIO INSTRUMENT RENTALS

1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400 Fax 415-957-9470
Email: sfinfo@sir-usa.com
Web: sir-usa.com

VER

Video Equipment Rentals
410 E. Grand Ave.
San Francisco, CA 94080
800-794-1407, 650-837-9480
Web: verrents.com

CALIFORNIA/SOUTHERN

4WALL ENTERTAINMENT

5435 W. San Fernando Rd.
Los Angeles, CA 90039
818-252-7481
Web: 4wall.com

ABSOLUTE RENTALS

2633 N. San Fernando Blvd.
Burbank, CA 91504
818-842-2828, 310-560-2373
Email: dave@absoluteliveproductions.com
Web: absoluterentals.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes

ADVANCED MUSICAL ELECTRONICS

8665 Venice Blvd.
Los Angeles, CA 90034
310-559-3157
Email: advancedmusical@ca.rr.com
Web: advancedmusical.com

AMETRON PRO-AUDIO/VIDEO

SALES & RENTALS
1546 N. Argyle Ave.
Hollywood, CA 90028
323-466-4321
Email: info@ametrone.com
Web: ametrone.com

AMP SHOP/BASSEXCHANGE

4870 Lankershim Blvd.
North Hollywood, CA 91601
818-386-5500
Web: bassexchange.com

ASTRO AUDIO VIDEO LIGHTING

6615 San Fernando Rd.
Glendale, CA 91201
818-549-9915
Web: astroavl.com

Studio Equip: yes

Musical Equip: yes

Lighting: yes

FX: yes

Stages: yes

Cartage: no

AUDIO DESIGN AND SERVICE, INC.

2850 N. Ontario St., Suite 101
Burbank, CA 91504
818-754-0467 Fax 818-754-0495
Email: info@audiodesign-service.com
Web: audiodesign-service.com

AUDIO PERCEPTION INC.

Los Angeles, CA
818-693-0134
Email: info@audioperception.com
Web: audioperception.com
Technical Services: Yes
Studio Equip: Yes
Musical Equip: No
Lighting Equip: No
FX Equip: No
Stages Equip: No
Cartage Equip: No
Special Services: Studio design, install, acoustics

and wiring. Custom cables patch bays and panels.
Audio and DAW tech support, upgrades, and instruction.

AUDIO RENTS INC.

824 N. Hollywood Way
Burbank, CA 91505
323-874-1000
Email: info@audiorents.com
Web: audiorents.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: no

AUDIO REPAIR SPECIALISTS

22520 Ventura Blvd.
Woodland Hills, CA 91364
818-346-3762
Web: arsrepair.com

BERTRAND'S MUSIC

9906 Carmel Mountain Rd.
San Diego, CA 92129
888-780-1812
Web: bertrandmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

12222 Poway Rd., Ste. C
Poway, CA 92064
858-668-3244

910 E. Highland Ave.
San Bernardino, CA 92404
1-800-696-5338

23851 Via Fabricante 202
Mission Viejo, CA 92691
949-455-4163

145 Vista Ave.
Pasadena, CA 91107
626-793-4730

2618 W. Burbank Blvd.
Burbank, CA 948-9665

1217 N. Hacienda Blvd.
La Puente, CA 91744
626-917-9300

1570 Cherokee St.
San Marcos, CA 92078
760-744-3669

BRETT ALLEN STUDIO RENTAL

North Hollywood, CA
818-506-5568, 323-253-2277
Fax 818-506-5581
Email: brettallen@earthlink.net
Web: brettallenstudiorental.com
Studio Equip: no
Musical Equip: yes
Lighting: No
FX: no
Stages: no
Cartage: yes
Special Services: The most extensive collection of guitars, amps, effects and tuners in L.A. Finest in studio guitar tech service, intonation and setup specialist.

BROADCAST STORE, INC.

9420 Lurline Ave., Unit C
Chatsworth, CA 91311
818-998-9100 Fax 818-998-9106
Email: sales@broadcaststore.com
Web: broadcaststore.com
Note: pickups by appt. only

CAPITAL AUDIO RENTAL

Burbank, CA
818-953-9099
Email: info@capitalaudiorental.com
Web: capitalaudiorental.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

CENTER STAGING

2517 N. Ontario St.
Burbank, CA 91504
818-559-4333
Email: adam@centerstaging.com
Web: centerstaging.com
Contact: Adam Hasper
Basic Rate: call for rates

CHAMPION SITE + SOUND

3229 Casitas Ave.
Los Angeles, CA 90039
323-850-4990
Email: booking@champion.biz
Web: champion.biz
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes

Additional locations:

Van Nuys, Temecula, Newport Beach, La Jolla

DESIGN FX AUDIO

P.O. Box 491087
Los Angeles, CA 90049
800-441-4415, 818-843-6555
Fax 818-562-6976
Email: tony@dfxaudio.com
Web: dfxaudio.com
Contact: Tony Pinnick
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: yes

DIGITRON ELECTRONICS, INC.

7801 Telegraph Rd., Ste. D
Montebello, CA 90640
323-887-0777
Email: repairs@digitronelectronics.com
Web: digitronelectronics.com

DRUM DOCTORS

520 Commercial St.
Glendale, CA 91203
818-244-8123
Email: thedrumdoctors@gmail.com
Web: drumdoctors.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

DRUM PARADISE

11803 Vose St.
North Hollywood, CA 91605
818-762-7878
Email: info@drumparadise-la.com
Web: drumparadise-la.com/contact
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

FRET HOUSE, THE

309 N. Citrus Ave.
Covina, CA 91723
626-339-7020, 800-BET-FRET
Email: email@fretthouse.com
Web: fretthouse.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

FUTARA ELECTRONICS COMPANY

665 S. Manchester
Anaheim, CA 92802
714-535-6201
Email: service@futara.com
Web: futara.com

GARDS MUSIC

848 S. Grand Ave.
Glendora, CA 91740
626-963-0263
Email: info@gardsmusic.com
Web: gardsmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

350 S. Mountain Ave.
Upland, CA 91786
909-946-4789
11837 E. Foothill Blvd

Rancho Cucamonga, CA 91730
909-481-1515

GPS ELECTRONICS

13045 Tom White Way, Ste. I
Norwalk, CA 90650

562-802-0840 Fax 562-802-0846
Email: gpselectro@yahoo.com
Web: gps-electronics.net/services.html

GUITAR CONNECTION, THE
 633 Rose Ave.
 Venice, CA 90291
 310-396-3009
Email: theguitarconnection633@gmail.com
Web: theguitarconnection.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

GUITAR MERCHANT, THE
 22807 Saticoy Street
 West Hills, CA 91304
 818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com

HOLLYWOOD SOUND SYSTEMS
 6908 Tujunga Ave.
 North Hollywood, CA 91605
 323-466-2416
Web: hollywoodsound.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: yes

HOOK - THE STUDIO MICROPHONE RENTALS
 Los Angeles, CA
 818-759-4665
Email: mrenchik@fastmail.net
Web: thehookstudios.com
Contact: Mike
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: yes
Tech Services: no

INSTRUMENTAL MUSIC INC.
 1501 E. Thousand Oaks Blvd.
 Thousand Oaks, CA 91360
 419-5055
Email: TO@instmusic.com
Web: www.instrumentalmusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Addition location:
 3328 State St.
 Santa Barbara, CA 93105
 805-569-5055
Email: SB@instmusic.com

JAN-AL CASE RENTALS
 3339 Union Pacific Ave.
 Los Angeles, CA 90023
 (800) 735-2625 323-260-7212
Email: arlene@janalcase.com
Web: janalcase.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

KEYBOARD CONCEPTS
 5539 Van Nuys Blvd.
 Sherman Oaks, CA 91401
 818-787-0201, 800-22-PIANO
 Fax 818-787-1219
Web: keyboardconcepts.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

3704 E. Colorado Blvd.
 Pasadena, CA 91107
 626-583-9126

3232 Santa Monica Blvd.
 Santa Monica, CA 90404
 310-586-5588

18285 Euclid Ave.
 Fountain Valley, CA 92708
 Tustin, CA 92782
 714-544-0088

San Luis Obispo Campus
 3440 S. Higuera Ste 100 & 110
 805-474-1224

LA FX RECORDING SERVICES
 5634 Cleon Ave.
 North Hollywood, CA 91601
 818-769-5239
Email: info@lafx.com
Web: lafx.com
Contact: Dan Vicari
Studio Equip: yes
Musical Equip: no

Lighting: no
FX: no
Stages: no
Cartage: no

L.A. SOUND COMPANY INC.
 9001 Canoga Ave.
 Canoga Park, CA 91304
 818-772-9200
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

LON COHEN STUDIO RENTALS
 North Hollywood, CA
 818-762-1195 Fax 818-762-1196
Email: office@loncohen.com
Web: loncohen.com
Basic Rate: call for rates
Services: We rent top of the line backline (guitars, basses, amps, keyboards and drums) which can be heard on records from Aerosmith to ZZ Top and can be seen on television from Conan to Lopez. We also offer cartage, temp. controlled storage, and world class guitar, bass and amp repair.

MATES REHEARSAL & CARTAGE
 5412 Cleon Ave.
 North Hollywood, CA 91601
 818-779-0009
Email: robertbrunner@matesinc.com
Web: matesinc.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

McCABE'S GUITAR SHOP
 3101 Pico Blvd.
 Santa Monica, CA 90405
 310-828-4497 Fax 310-453-4962
Email: mccabes@mccabes.com
Web: mccabes.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no
 *Note: Rentals are limited to instruments \$500 or less. No day rentals

McCUNE AUDIO/VIDEO/LIGHTING
 168 E. Liberty Ave.
 Anaheim, CA 92801
 714-578-1900, 800-486-7686
 Fax 714-525-6002
Email: hodonovan@mccune.com
Web: mccune.com
Contact: Hugh O'Donovan
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: no

Additional locations:

San Francisco HQ
 101 Utah Ave.
 San Francisco, CA 94080
 800-699-7686, 650-873-1111
Email: pmorris@mccune.com
Contact: Pat Morris

Monterey McCune Office
 222 Ramona Ave., #1
 Monterey, CA 93940
 800-372-3611, 831-372-6038
Email: vhucks@mccune.com
Contact: Vince Hucks

MICWORKS
 17150 Newhope St., Ste. 701
 Fountain Valley, CA 92708
 714-435-0342
Email: sales@micworks.com
Web: micworks.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

MIKE KAHRS KEYBOARDS
 2466 Fender Ave., Ste. E
 Fullerton, CA 92831
 714-870-6716
Email: info@sound-management.com
Web: sound-management.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes

MORNINGSTAR PRODUCTIONS, LLC
 41213 Sandalwood Cir.
 Murrieta, CA 92562
 888-406-4810, 951-677-4443
Web: msmtp.com
Studio Equip: no
Musical Equip: yes
Lighting: yes

FX: yes
Stages: yes
Cartage: no

MUSICIANS CHOICE STUDIOS
 3820 Hoke Ave.
 Culver City, CA 90232
 310-836-8998
Web: musicianschoicestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: yes

Musicians Choice Monthly Lockout Studios:
 West L.A., CA
 LAX/Westchester, CA
 Hollywood, CA
 Van Nuys, CA

MUSIC MAKER RETAIL STORE
 5701 E. Santa Ana Canyon Rd., Ste. J
 Anaheim, CA 92807
 714-974-0830
Email: mminio@musicmakerinc.com
Web: musicmakerinc.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NIGHTINGALE STUDIOS
 156 W. Providencia Ave.
 Burbank, CA 91502
 818-562-6660
Email: nightingalestudiobooking@gmail.com
Web: nightingalestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NORTHSTAR MOVING
 20401 Prairie Street
 Chatsworth, CA 91311
 800-275-7767
Email: info@Northstarmoving.com
Web: northstarmoving.com
Cartage: yes

PACIFIC COAST ENTERTAINMENT
 7601 Woodwind Drive
 Huntington Beach, CA 92647
 714-841-6455
Email: info@gpcce.com
Web: www.gpcce.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

PETE'S MUSIC AND GUITAR SHOP
 28780 Old Town Front St. #A-4
 Temecula, CA
 951-308-1688
Email: petesmusic@yahoo.com
Web: petesmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

29800 Bradley Rd., #107
 Manifee, CA
 951-301-8088

28780 Old Town Front St., Ste. A4
 Temecula, CA
 951-301-8088

PLATINUM AUDIO RENTALS
 719 S. Main St.
 Burbank, CA 91506
 818-563-1176, 310-428-8022
Email: info@platinumProAudio.com
Web: platinumproaudio.com/rentals
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: yes

PRO PIANO
 Los Angeles, CA
 warehouse only (not open to the public)
 310-474-2216, 800-367-7777
Email: info-la@propiano.com
Web: propiano.com
Studio Equip: no
Musical Equip: yes
Lighting: no
Cartage: yes

Additional locations:

Long Island City, NY
 212-206-8794, 800-367-0777
Email: info-ny@propiano.com

760 Tennessee St.
 San Francisco, CA 94107

415-641-1210, 800-367-0777
 Fax 415-641-1870
Email: info-sf@propiano.com

RP STUDIOS, INC.
 5716 Cahuenga Blvd.
 North Hollywood, CA 91606
 818-859-0090
Basic Rate: Please call, monthly lockout

SAN DIEGO SOUND AND MUSIC REPAIR
 4836 Rolando Blvd.
 San Diego, CA 92115-2705
 619-582-9511
Email: audiodoctor.sd@gmail.com
Web: sdsdmr.com

SANTA MONICA MUSIC CENTER
 1901 Santa Monica Blvd.
 Santa Monica, CA 90404
 310-453-1928
Web: santamonicamusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional location:

Culver City Music Center
 10862 Washington Blvd.
 Culver City, CA 90232
 310-202-6874

SEQUOIA SOUND SERVICES
 5183 Inglewood Blvd.
 Los Angeles, CA 90066
 310-397-4826
Email: sequoiasnd@aol.com
Contact: Teri Cray
Live Sound: yes
Technical Services: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SINGER MUSIC
 1217 N. Hacienda Blvd.
 La Puente, CA 91744
 626-917-9300
Web: singermusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SMARTSOURCE RENTALS
 4928 W. Rosecrans Ave.
 Hawthorne, CA 90250
 310-417-3544, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional locations:

9240 Trade Pl., Ste. 300
 San Diego, CA 92126
 858-278-9666

408 N. Canal St., Ste. D
 San Francisco, CA 94080
 650-583-5340

SOCAL PRODUCTIONS
 1623 Maria St.
 Burbank, CA 91504
 818-565-3333
Email: rentals@socalps.com
Web: socalps.com
Studio Equip: Yes
Musical Equipment: No
Lighting: No
FX: No
Stages: No
Video: Yes
Cartage: No

SOUND CHECK AUDIO
 Los Angeles, CA 90036
 323-939-7777
Email: info@soundcheckaudio.com
Web: soundcheckaudio.com
Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes
 *By appointment only

SOUND STREET STUDIOS
 7025 Canby Ave.
 Reseda, CA 91335
 818-609-9972
Email: info@soundstreetstudios.com
Web: soundstreetstudios.com
Contact: Ed
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SOUND-TECH STUDIO
 24300 Country Rd.
 Moreno Valley, CA 92557
 951-243-6666
Email: soundtechstudio@yahoo.com
Web: facebook.com/soundtechmusic

Contact: Allan Johnson
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: no

SRS
 Synthesizer Rental Service
 2268 Ben Lomond Dr.
 Los Angeles, CA 90027
 323-660-4065
Email: info@2SRS.com
Web: synthesizerrentalservice.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: yes

SST, INC.
 Synthesizer Systems Technologies, Inc.
 10907 Magnolia Blvd., Ste. 425
 North Hollywood, CA
 818-907-7780
Email: sst.shop@yahoo.com
Services: Synthesizer & Computer rental

STUDIO 116 CORP.
 13136 Satcoy St., Unit G
 North Hollywood, CA 91605
 323-274-0220
Email: rental@studio116corp.com
Web: studio116event.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: no
Services: We are an Event production company. We rent sound, lighting & projection for all kinds of events.

STUDIO INSTRUMENT RENTALS
 6465 Sunset Blvd.
 Los Angeles, CA 90028
 323-957-5460
Email: iainfo@sir-usa.com
Web: sir-usa.com
Contact: Fred Rose
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

Additional locations:

68703 Perez Rd., Unit A16
 Cathedral City, CA 92234
 760-620-5625
Email: psinfo@sir-usa.com
Web: sir-usa.com

4620 Santa Fe St.
 San Diego, CA 92109
 858-274-1384 Fax 858-274-1906
Email: sdinfo@sir-usa.com
Web: sir-usa.com

1215 Fairfax Ave.
 San Francisco, CA 94124
 415-957-9400
Email: sfinfo@sir-usa.com
Web: sir-usa.com

STUDIO WEST OF SAN DIEGO
 11021 Via Frontera, Ste. A
 San Diego, CA 92127
 658-592-9497
Web: studiowest.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: yes
Tech services: yes

TECH SHOP, THE
 Studio City, CA
 818-508-1070
Email: info@the-techshop.com,
 info@recordingstudiowiring.com
Web: recordingstudiowiring.com
Services: Wiring and Installations, Gear Repair, Acoustical Consulting and Design.

THIRD ENCORE
 10917 Vanowen St.
 North Hollywood, CA 91605
 818-753-0148 Fax 818-753-0151
Email: thirdencorereals@yahoo.com
Web: 3rdencore.com
Contact: John Hoik

Rooms: six air conditioned studios from 900-2400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.
Equipment: All rooms come with Adamson / Lab Gruppen monitoring system. Digico, Avid, Yamaha, Midas consoles available.

Additional locations:

See Annex Studios listing for 7 additional Valley lockout locations and 1 Anaheim lockout location.

TIM JORDAN RENTALS
 11320 Chandler Blvd., Ste. D
 North Hollywood, CA 91601
 818-755-9011
Email: info@timjordanrentals.com
Web: timjordanrentals.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

TONY PINNICK AUDIO
 P.O. Box 18382
 Encino, CA 91416
 818-815-1264
Email: tonyminnickaudio@gmail.com
Web: tonyminnickaudio.com
Technical Services: Yes
Studio Equip: Yes
FX Equip: Yes
Special Services: Studio Recording Equipment Rentals. Over 20 years professional audio experience. Reputation for exacting attention to detail with a specially hand-picked assortment of classic vintage and modern Tube Microphones, Condenser and Ribbon Microphones, Mic Pre-Amps, Compressors, Limiters, EQ's and much more!

TREW AUDIO
 2243 N. Hollywood Way
 Burbank, CA 91505
 888-293-3030, 323-876-7525
Email: info@trewaudio.com
Web: trewaudio.com

VALLEY SOUND MUSIC TECHNOLOGIES
 5527 Cahuenga Blvd.
 North Hollywood, CA 91601
 818-755-2801
Email: stretch@valleysoundia.com,
 zita@valleysoundia.com
Web: valleysoundia.com

VCI EVENT TECHNOLOGY
 1261 S. Simpson Cir.
 Anaheim, CA 92806
 888-772-8226, 714-772-2002
Email: info@vci-events.com
Web: https://vci-events.com/
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes
Cartage: no

VIDEO RESOURCES
 1809 E. Dyer Rd., Ste. 307
 Santa Ana, CA 92705
 800-261-7266, 949-261-7266
Email: dane@videoresources.com
Web: videoresources.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

Additional location:

100 TradeCenter - Suite 777
 Woburn, MA 01801
 508-485-8100

VINTAGE STUDIO RENTALS
 North Hollywood, CA
 818-994-4849
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

VIRTUAL SOUNDS TECHNOLOGY
 11901 Goldring Road, Unit C
 Arcadia, CA 91006
 626-239-0044
Email: sales@vstservice.com
Web: vstservice.com

WALL OF SOUND STUDIOS
 1745 S. Claudina Way
 Anaheim, CA 92805
 714-533-7625
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com

Additional location:

Las Vegas
 702-371-0811

WEST L.A. STUDIO SERVICES
 2033 Pontius Ave.
 Los Angeles, CA 90025
 310-478-7917
Email: westlastudios@me.com
Web: westlastudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

COLORADO

CEAVCO AUDIO VISUAL
 4860 Ward Rd
 Wheat Ridge, CO 80033
 303-539-3500
Email: solutions@ceavco.com
Web: ceavco.com

FAV
 Ford Audio-Video
 4230 Carson St.
 Denver, CO 80239
 800-654-6744, 720-374-2345
Email: logah@fordav.com
Web: fordav.com

IMAGE AUDIOVISUALS
 2130 S. Dahlia St.
 Denver, CO 80222
 800-818-1857, 303-758-1818
Email: rentalsales@imageav.com
Web: imageav.com

MP&E
 2931 S. Tejon St., Suite B
 Englewood, CO 80110
 303-789-1010
Email: denver@hdgear.tv
Web: hdgear.tv

SHAPED MUSIC, INC.
 1760 LaPorte Ave., Ste. 3
 Fort Collins, CO 805241
 970-221-2315
Email: randyc@shapedmusic.com
Web: shapedmusic.com

Services: Shaped Music, Inc. is your sound, lighting, and backline production company serving all of Colorado including Denver, Boulder, Colorado Springs, Fort Collins, Grand Junction, Telluride, Aspen, Vail, Steamboat Springs, Keystone, Copper Mountain, and beyond. We also serve all of Wyoming, Nebraska, Utah, and New Mexico.
 *Note: National touring & festivals also available. Pro Audio sales.

SPECTRUM AUDIO VISUAL
 351 W. 45th Ave.
 800-960-4046, 303-223-1886
Email: info@spectrumav.com
Web: spectrumav.com

S.S.S. PRODUCTIONS
 11165 Clarkson St.
 Northglenn, CO 80233
 303-875-5678, 720-296-1548
Email: events@sssproductions.net
Web: sspproductions.net

CONNECTICUT

M COMMUNICATIONS
 48 Union St.
 Stamford, CT 06906
 203-348-2100
Email: sales@mcommunications.com
Web: mcommunications.com

DELAWARE

MIDDLETOWN MUSIC
 4380 Summit Bridge Rd.
 Middletown, DE 19709
 302-376-7600
Email: sales@middletownmusic.com
Web: stores.musicarts.com/middletown-de

DISTRICT OF COLUMBIA

ALL SOUND PRO
 (see main office under Pennsylvania)
 Bob: 717-496-1645
 Shelby: 717-909-6004
Email: allsoundpro@gmail.com,
Web: allsoundpro.com
Contact: Bob Ranalli, Shelby Bacz
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

CONNECTING POINT MULTIMEDIA, INC.
 Washington, DC
 888-868-5685, 703-527-8220
Email: info@cpmmonline.com
Web: cpmmonline.com

VER
 Video Equipment Rental
 Washington DC
 800-794-1407, 301-850-2851
Email: info@verrents.com
Web: verrents.com

FLORIDA

BUDGET VIDEO RENTALS
 1825 N.E. 149th St.
 Miami, FL 33181
 800-772-1111, 305-945-8888
Email: rentals@budgetvideo.com
Web: budgetvideo.com

CP COMMUNICATIONS
 9965 18th Street N, Suite 2&3
 St. Petersburg, FL 33716
Email: info@cpcomms.com
Web: cpcomms.com

GREAT SOUTHERN STUDIOS, THE
 15221 N.E. 21st Ave.
 Miami Beach, FL 33162

305-944-2464
Email: info@gssmiami.com
Web: greatsouthernstudios.com

MIDTOWN VIDEO
 4824 S.W. 74th Ct.
 Miami, FL 33155
 305-669-1117
Email: info@midtownvideo.com
Web: midtownvideo.com, facebook.com/midtownvideo

Additional location:
 4320 Deerwood Lakes Parkway, Ste. 101-255
 Jacksonville, FL 32216
 904-472-3347
Email: carl@midtownvideo.com

SMARTSOURCE RENTALS
 9401 Southridge Park Ct., Ste. 600
 Orlando, FL 32819
 844-428-6475, 407-582-9807
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional location:

3402 S.W. 26th Terrace, Ste. B1
 Fort Lauderdale, FL 33312
 954-316-4489

STUDIO INSTRUMENT RENTALS
 12200 N.E. 14th Ave.
 Miami, FL 33161
 305-891-3350 Fax 305-891-3550
Email: minfo@sir-usa.com
Web: sir-usa.com

TAI AUDIO
 5828 Old Winter Garden Rd.
 Orlando, FL 32835
 407-296-9959
Email: info@taiaudio.com
Web: taiaudio.com

VER
 Video Equipment Rentals
 8063 Beacon Lake Dr.
 Orlando, FL 32809
 800-794-1407, 407-582-0350
Email: info@verrents.com
Web: verrents.com

GEORGIA

ATLANTA SOUND AND LIGHTING
 1400 Vijay Dr.
 Atlanta, GA
 770-455-7695
Email: sales@atlantasoundandlight.com
Web: atlantasoundandlight.com

CONCERT AUDIO
 Atlanta, GA
 770-434-2437
Email: andrew@concertaudio.com
Web: concertaudio.com

FRESH TOUCH MINISTRIES, INC.
 2000 W. McIntosh Rd.
 Griffin, GA 30224
 770-228-2307, 678-688-3406
Email: bhelmick@griffinfirst.org
Web: freshtouch.org

LIGHTNIN'S
 2555 University Pkwy.
 Lawrenceville, GA 30043
 770-963-1234
Web: lightnin.net

Additional location:
 26-01 Ulmer Street
 College Point, NY 11354

ONE EVENT SERVICES
 6779 Crescent Dr.
 Norcross, GA 30071
 800-967-2419, 770-840-2858
Email: info@onservices.com
Web: onservices.com

PC&E ATLANTA
 Production Consultants & Equipment
 2235 DeFoor Hills Rd.
 Atlanta, GA 30318
 404-609-9001
Email: marketing@pce-atlanta.com
Web: pce-atlanta.com

SMARTSOURCE
 1850 MacArthur Blvd., N.W., Ste. A
 Atlanta, GA 30318
 404-352-0900, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

VER
 Video Equipment Rentals
 1053 Willingham Drive
 Atlanta, GA 30344
 800-794-1407, 770-300-0401
Email: info@verrents.com
Web: verrents.com

HAWAII

AUDIO VISUAL HAWAII
 74-5489 Loloku St., #8
 Kailua-Kona, HI 96740
 808-331-8403
Email: Sales@AVServs.com
Web: audiovisualhawaii.com
 *Services all Islands

HAWAII SOUND & VISION

P.O. Box 2267
Kailua-Kona, HI 96745
808-982-8330
Email: aloha@hawaiiisav.com
Web: hawaiiisav.com

MYSTICAL SOUNDS PRODUCTIONS

1288 Kapiolani Blvd, West 3403
Honolulu, HI 96814
808-947-3115
Email: mspdj@gmail.com
Web: mysticalsoundsproduction.com

ILLINOIS

AV CHICAGO

619 W. Taylor St.
Chicago, IL 60607
312-229-4100, 888-709-9599
Web: avchicago.com

CHICAGO HD CORP.

6710 N. Kostner Ave.
Lincolnwood, IL 60712
312-951-9610
Web: chicagohd.com

DANCE ALL NIGHT! INC.

1340 Woodland Ln.
Riverside, IL 60015
877-940-9788, 847-940-9788
Email: bruce@danceallnight.com
Web: danceallnight.com
Studio Equip: no
Musical Equip: no
Lighting: yes and Video Projection
FX: yes
Stages: no
Cartage: yes
Tech services: yes

MARQUEE EVENT RENTALS

9480 W. 55th Street
Carol Stream, IL 60188
630-871-9999
Web: marqueeevents.com

MCS

Midwest Conference Service
332 Commerce Dr.
Roselle, IL 60172
630-351-3976
Email: info@mcsexpo.com
Web: mcsexpo.com

NOVATOO AUDIO VISUAL

120 Easy St., Unit 3
Carol Stream, IL 60188
630-871-2222
Email: novatooinfo@sbcglobal.net
Web: novatoo.com
Contact: Tim Novak, rental sales Mgr.

SMARTSOURCE RENTALS

2025 Glen Eilyn Rd.
Glendale Heights, IL 60139
630-588-0200, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

SOUND CORE MUSIC & VIDEO

122 S. Illinois Ave.
Carbondale, IL 62901
618-457-5641
Web: soundcoremusic.com

STUDIO INSTRUMENT RENTAL

2835 N. Kedzie Ave.
Chicago, IL 60618
773-478-8500, 773-478-8555
Email: chinfo@sir-usa.com
Web: sir-usa.com

SWING CITY MUSIC

1811 Vandalla
Collinsville, IL 62234
618-345-6700
Email: swingcitymusic@ameritech.net
Web: swingcitymusic.com

Additional location:

244 S. Buchanan
Edwardsville, IL 62025-2109
618-656-5656

VER

Video Equipment Rentals
8401 W. 47th St., Suite D
McCook, IL 60525
800-794-1407, 847-671-4966
Email: info@verrents.com
Web: verrents.com

ZACUTO

401 W. Ontario, Ste. 100
Chicago, IL 60610
888-294-FILM (3456), 312-863-FILM (3456)
Email: sales@zacuto.com
Web: zacuto.com

INDIANA

STUDIO ONE INC.

25633 SR. 2
South Bend, IN 46619
800-888-9700, 574-232-9084
Fax 574-232-2220
Email: sales@studioonesb.com
Web: studioonesb.com

IOWA

CONFERENCE TECHNOLOGIES, INC.

820 N. 15th Avenue, Suite 102
Hiawatha, IA 52233
319-363-8144, 800-743-6051
Email: info@conferencetech.com
Web: conferencetech.com

Additional location:

333 SW 9th St., Suite N
Des Moines, IA 50309
800-743-6051, 515-280-9800

RIEMAN MUSIC

6501 Douglas Ave.
Urbandale, IA 50322
515-278-4685, 800-372-6051
Email: websales@riemans.com
Web: riemanmusic.com
Contact: J.C. Wilson

Additional locations:

Des Moines - East
800-372-6051, 515-262-0365

Ames, IA 50010

800-234-4203, 515-233-4203

Mason City, IA 50401

800-397-4606, 641-423-6563

Fort Dodge

800-362-1627, 515-576-2189

Creston

800-947-9139, 641-782-5121

KANSAS

THE EVENT LINE

Kansas City, KS
888-254-6535
Email: info@theeventline.com
Web: theeventline.com

Additional locations:

Atlanta, GA Warehouse
770-562-0318 (Atlanta)

205-572-4599 (Birmingham)
615-724-3422 (Nashville)

St. Louis, MO Warehouse

314-255-2882 (St. Louis)
618-307-0030 (Metro East)
217-718-3908 (Springfield)

Kansas City, MO Warehouse

816-780-2121 (Kansas City)
785-670-6007 (Topeka)
816-760-2121 (St. Joseph)
573-234-6610 (Columbia)

Nashville, TN

615-724-3422

Chicago, IL (entire region)
312-473-3779

LIGHTS ON KANSAS CITY

1720 Merriam Ln.
Kansas City, KS 66106
800-229-5876, 913-362-6940
Fax 913-362-6958
Email: kansascity@lightson.com
Web: lightson.com

LOUISIANA

THE PINNACLE GROUP

Lafayette, LA
800-524-7462, 337-593-1149
Web: pingroup.com

Additional locations:

Baton Rouge, LA
225-767-1148

Lake Charles
337-477-7469

Lafayette
337-767-1149

SMARTSOURCE RENTALS

4743 River Rd.
New Orleans, LA 70121
504-737-2247, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

VER

Video Equipment Rentals
3000 Lausat St.
Metairie, LA 70001
504-831-6966, 800-794-1407
Email: info@verrents.com
Web: verrents.com

MAINE

AV TECHNIK LLC.

76 Darling Ave.
Port Portland, ME 04106
207-699-0115
Email: info@avtechnik.com
Web: avtechnik.com

STARBIRD MUSIC

500 Forest Ave.
Portland, ME 04101
207-757-7333, 207-828-0888
Email: pianos@starbirdmusic.com
Web: starbirdmusic.com

MARYLAND

4WALL ENTERTAINMENT

9525 Berger Rd, Ste. G
Columbia, MD 21046
410-242-3322
Web: 4wall.com

ALL SOUND PRO

(see main listing under Pennsylvania)
Bob: 717-496-1645
Email: allsoundpro@gmail.com,
bob@allsoundpro.com
Web: allsoundpro.com
Contact: Bob Ranalli
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

CPR MULTIMEDIA SOLUTIONS

7812 Cassa Ave.
Gaithersburg, MD 20879
301-590-9400
Email: info@cprrms.com
Web: cprrms.com

DSL SOUND, INC.

67 W. Baltimore St., Ste. 101
Hagerstown, MD 21740
301-797-1070
Email: info@dslsound.net
Web: dslsound.net

Additional locations:

Baltimore, MD
410-522-2061

Dover, DE
302-697-7515

Harrisburg, PA
717-526-4416

VER

Video Equipment Rentals
9590 Lynn Buff
Court Suite 16
Laurel, MD 20723
800-794-1407, 301-731-9560
Email: info@verrents.com
Web: verrents.com

MASSACHUSETTS

ALL TECH SOUND & PRODUCTION SERVICES, INC.

13 Robbie Rd.
Avon, MA 02322
508-583-4000 Fax 508-583-1378
Email: info@alltechsound.com
Web: alltechsound.com
Services: Provides sound, backbone,
lighting and stages for concert and corporate events

KLONDIKE SOUND COMPANY

37 Silvio Conte Dr.
Greenfield, MA 01301
413-772-2900 Fax 413-772-2199
Email: info@klondikesound.com
Web: facebook.com/klondikesound

PURE ENERGY ENTERTAINMENT

300 Andover St., PMB 333
Peabody, MA 01960
978-646-9226
Web: pureenergyentertainment.com

RULE BROADCAST SYSTEMS, INC.

320 Nevada Street, 1st Floor
Boston, MA 02460
800-785-3266, 617-277-2200
Fax 617-277-6800
Email: answers@rule.com
Web: rule.com

SMARTSOURCE RENTALS

575 University Ave. Ste. 5
Norwood, MA 02062
781-320-6200, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

TALAMAS BROADCAST EQUIPMENT

145 California St.
Newton, MA 02458
800-941-2446, 617-928-0788
Email: info@talamas.com
Web: talamas.com

VER

Video Equipment Rentals
226 W. Cummings Park
Woburn, MA 01801
800-794-1407, 781-937-7612
Email: info@verrents.com
Web: verrents.com

ZASCO PRODUCTIONS, LLC

340 McKinstry Ave., Ste. 400
Chicopee, MA 01013
800-827-6616, 413-534-6677
Email: info@zasco.com
Web: zasco.com

MICHIGAN

INTUNE RENTALS, LLC

8919 Middlebelt Road
Livonia, MI 48150
248-735-0000
Email: info@intunerentals.com
Web: intunerentals.com

JEFF MOON PRODUCTION SERVICES

13320 Northend, Ste. 3000
Oak Park, MI 48237
248-280-9900
Email: info@moonlinkstudios.com
Web: moonlinkstudios.com

RUSSELL VIDEO

4528 Concourse Dr.
Ann Arbor, MI 48108
734-213-0500
Email: inbox@russellvideo.com
Web: russellvideo.com

MINNESOTA

ALPHA AUDIO & VIDEO

7690 Golden Triangule Dr.
Eden Prairie, MN 55344
952-896-9898, 800-388-0008
Email: info@alphavideo.com
Web: alphavideo.com

EMI RENTALS

4719 42nd Ave., N.
Robbinsdale, MN 55422
800-832-5174, 612-789-2496
Email: info@EMIAudio.com
Web: emiaudio.com

TOTAL MUSIC SERVICES

777 Harding Street, NE
Suite 100
Minneapolis, MN 55413
800-779-7368, 651-644-7102
Fax 651-644-8240
Email: info@totalmusic.com
Web: totalmusic.com
Contact: Billie Kahle
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes
Tech services: yes

MISSOURI

AMEREVENT

St. Louis, MO
314-255-2882
Email: info@theeventline.com
Web: amerevent.com

Additional locations:

Kansas City
816-760-2121

Metro-East

618-307-0030

FAZIOS

15440 Manchester Rd.
Ellisville, MO 63011
636-227-3573
Email: sales@faziosmusic.com
Web: faziosmusic.com

SMARTSOURCE RENTALS

15400 South Outer Forty
Suite 203
Chesterfield, MO 63017
844-428-6475, 800-285-7794
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

NEBRASKA

MIDWEST SOUND & LIGHTING, INC.

4318 S. 50th St.
Omaha, NE 68117
800-981-9521, 402-731-6268
Email: info@mwsound.com
Web: mwsound.com

Additional location:

2322 'O' St.
Lincoln, NE 68510
800-617-4298, 402-474-4918

NEVADA

4WALL ENTERTAINMENT

3165 W. Sunset Rd., Ste. 100
Las Vegas, NV 89118
702-263-3858, 877-789-8167
Web: 4wall.com

AVD

Audio Video Discount
Las Vegas, NV
702-566-1210
Email: info@audiovideodiscount.com
Web: audiovideodiscount.com

AV VEGAS PRODUCTIONS

4375 S. Valley View, Ste. C
Las Vegas, NV 89103
702-878-5050
Email: sales@avegas.com
Web: avegas.com

FAV
Ford Audio Video
6255 South Sandhill Rd., Ste. 100
Las Vegas, NV 89127
800-654-6744, 702-369-9965
Web: fordav.com

LEVY PRODUCTION GROUP
5905 S. Decatur Blvd., Ste. 1
Las Vegas, NV 89118
702-623-7932
Email: mike@levyproductiongroup.com
Web: levyproductiongroup.com

SMARTSOURCE RENTALS
6425 South Jones Blvd, Suite 103
Las Vegas, NV 89118
702-791-2500, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTALS, INC.
4545 Cameron St., Bldg. A
Las Vegas, NV 89103
702-382-9147
Email: lvinfo@sir-usa.com
Web: sir-usa.com

VER
Video Equipment Rentals
4155 West Russell Rd, Suite E-H
Las Vegas, NV 89118
800-794-1407 702-895-9777
Email: info@verrents.com
Web: verrents.com

NEW JERSEY

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740
Web: boulevardcarroll.com

Additional locations:

625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com

6824 Industrial Drive, Unit 103
Beltsville, Maryland 20705
202-729-8850

FAV
Ford Audio Video
341 Rte. 168 S.
Turnersville, NJ 08012
800-654-6744, 856-374-9966
Web: fordav.com

WESTFIELD AUDIO VISUAL
2470 Plainfield Ave. Unit F
Scotch Plains, NJ 07076
908-338-9090, 212-728-3300
Email: info@westfieldav.com
Web: westfieldav.com

SMARTSOURCE RENTALS
490 S. Dean St.
Englewood, NJ 07631
201-568-6555, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

NEW MEXICO

AV SYSTEMS, INC.
1000 Cordova Rd., Ste. 303
Santa Fe, NM 87505
505-982-6300
Email: avrental@avsystems.com
Web: avsystems.com

ELLIOTT LOCATION EQUIPMENT
Mailing Address:
3120 Blake Rd.
Albuquerque, NM 87105
505-328-0909, 505-247-2511
Web: elliottlocationequipment.com

Main Yard:

120 Woodward Rd, SW
Albuquerque, New Mexico 87102
505-247-2511

FIELD & FRAME
107 Tulane S.E.
Albuquerque, NM 87106
505-265-5678 Cell 505-255-6099
Email: fieldandframe@yahoo.com
Web: fieldandframe.com

NEW YORK

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@boulevardcarroll.com
Web: carrollmusic.com

Additional location:

1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740

E C PROFESSIONAL VIDEO
253 W. 51st St.
New York, NY 10019

212-333-5570
Email: info@ecprovideo.com
Web: ecprostore.com

FINGER LAKES AUDIO VIDEO RENTAL
119 E. Elm St.
Penn Yan, NY 14527
585-749-6976
Email: nthnbaker@gmail.com
Web: fingerlakesentertainment.com

FUNKADELIC STUDIOS, INC.
209 W. 40th St., 5th Fl.
New York, NY 10018
212-696-2513
Email: funkadelicstudios@gmail.com
Web: funkadelicstudios.com

HELLO WORLD
118 W. 22nd St., 2nd Fl.
New York, NY 10011
212-243-8800
Email: rentals@hwc.tv
Web: hwc.tv

INS & OUTS
60 Jansen Rd.
New Paltz, NY 12561
845-256-0899, 914-388-4920
Fax 845-256-1484
Email: sfxone@aol.com
Web: insandoutsound.webs.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

INTERACTIVE VISION SOLUTIONS
Audio Visual Equipment Rental in N.Y.C.
248 W. 35th St.
New York, NY 10001
212-729-4305
Email: info@audiovideonyc.com
Web: audiovideonyc.com

KEYBOARD INSTRUMENT RENTALS
1697 Broadway, Ste. 504
New York, NY 10019
212-245-0820
Email: keyboardrentals@aol.com
Web: keyboardrentalsnyc.com
Contact: Danny Brill

LENTINI COMMUNICATIONS
44-02 11th St., Ste. 508
Long Island City, NY 11101
718-361-6926
Email: nywalkie1@aol.com
Web: lentinicommunications.com

LIMAN VIDEO RENTAL
330 W. 38th St.
New York, NY 10018
212-594-0086
Email: info@lvrsa.com
Web: lvrsa.com
Contact: Ralph, Ian, Michael

LLOYD SOUND, INC.
173 Cortland Rd
Dryden, NY 13053
607-753-1586, 607-423-1251
Email: john@lloydssound.com
Web: lloydssound.com
Contact: John Lloyd

LONG ISLAND VIDEO ENTERPRISES
110 Pratt Oval
Glen Cove, NY 11542
516-759-5483
Email: info@longislandvideo.com
Web: longislandvideo.com

MINERVA AUDIO VISUAL, INC.
56-32 59th St.
Maspeth, NY 11378
718-366-0600
Email: info@minervaav.com
Web: minervaav.com
Contact: Chris Roach
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes
Tech services: yes

PRIMALUX VIDEO PRODUCTION, INC.
555 8th Ave., Ste. 1002
New York, NY 10018
212-206-1402
Web: primalux.com

PRODUCTION CENTRAL
873 Broadway, Ste. 205
New York, NY 10003
212-631-0435
Email: info@prodcentral.com
Web: prodcentral.com
Contact: David

RSA AUDIO SERVICES
100 Executive Dr., Ste. B
Edgewood, NY 11717
631-242-8008 Fax 631-242-8056
Email: rsaaudio@aol.com
Web: rsaaudio.net
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: no

SMARTSOURCE RENTALS
265 Oser Ave.
Hauppauge, NY 11788
631-273-8888, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional location:

1201 Broadway, Ste. 906
New York, NY 10001
212-255-4666

STUDIO INSTRUMENT RENTALS (SIR)
475 10th Ave., 2nd Fl.
New York NY 10018
212-627-4900 Fax 212-627-7079
Email: nyinfo@sir-usa.com
Web: sirry.com

TIMES SQUARE
5 Holt Drive
Stony Point, NY 10980
201-373-2700
Web: tsstage.com

ULTRA SOUND REHEARSAL STUDIO
251 W. 30th St., 4th and 5th Fl.
New York, NY 10001
646-706-1367
Email: booking@ultrasoundrehearsal.com
Web: ultrasoundrehearsal.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

VER
Video Equipment Rentals
147 41st Street
3rd Floor – Suite A
Brooklyn, NY 11232
800-794-1407, 212-206-3730
Fax 212-206-9154
Email: info@verrents.com
Web: verrents.com

NORTH CAROLINA

AAV EVENTS
4700 Emperor Blvd.
Durham, NC 27703
919-941-8112 Fax 919-941-9109
Email: ehauge@aavevents.com
Web: aavevents.com
Contact: Erik Hauge

Additional locations:

151 Kitty Hawk Dr.
Morrisville, NC 27560
919-361-1151 Fax 919-405-2380
Email: mmurphy@aavevents.com
Contact: Mike Murphy

8005 Haute Ct.
Springfield, VA 22150
703-573-6910
Email: cbabej@aavevents.com
Contact: Colin Babej

BACKLINEPRO
Charlotte, NC
704-400-6875 Fax 704-366-7011
Email: backlinepro@bellsouth.net
Web: backlinepro.com
Contact: Brent Moore

CAROLINA BACKLINE
6012 Old Pineville Rd, Suite C
Charlotte, NC 28217
844-422-2554
Email: rental@carolinabackline.com
Web: carolinabackline.com

NORMAN SOUND & PRODUCTION
912 Central Ave.
Charlotte, NC 28204
704-334-1601
Email: nsp@normansound.com
Web: normansound.com

NORTH DAKOTA

HB SOUND & LIGHTS
3331 S. University Dr.
 Fargo, ND 58104
701-235-3695
Web: hbsound.com

Additional location:

101 N. 8th St.
Grand Forks, ND 58203
701-775-1150

RENTALL
3201 32nd St. S.
 Fargo, ND 58104
701-893-1900 Fax 701-893-1902
Email: FARGO32@rentallusa.net
Web: rentallusa.net

Additional locations:

1356 Airport Road
Bismarck, ND 58504
701-250-1123
Email: Bismarck@rentallusa.net

1002 25th St., S
 Fargo, ND 58103

701-234-1900
Email: Fargo25@rentallusa.net
3909 S. Washington St.
Grand Forks, ND 58201
701-772-1605
Email: Forx@rentallusa.net

OHIO

BACKLINE CLEVELAND
11509 York Rd., N.
Royalton, OH 44133
440-582-5678
Email: russ@backlinecleveland.com
Web: backlinecleveland.com
Contact: Russell Kotts
Studio Equip: no
Musical equipment: yes
Lighting: no
FX: no
Stages: yes
Cartage: yes
Tech services: yes

COLORTONE
5401 Naiman Pkwy.
Cleveland, OH 44139
440-914-9500
Web: csrav.com

COMMUNICATIONS CONCEPTS, INC.
508 Millstone Drive
Beavercreek, OH 45434
937-426-8600
Email: info@ccstudioinstrument.com
Web: communication-concepts.com

MARK STUCKER PRODUCTIONS
Cincinnati, OH
513-325-4943
Email: mark@markstucker.com
Web: markstucker.com

WOODSYS'S
135 S. Water St.
Kent, OH 44240
330-673-1525
Email: woodsys@woodsys.com
Web: woodsys.com

OKLAHOMA

FAV
Ford Audio-Video
4800 W. Interstate 40
Oklahoma City, OK 73128
800-654-6744, 405-946-9966
Email: logah@fordav.com
Web: fordav.com

Additional location:

8349 E. 51st St.
Tulsa, OK 74145
918-664-2420

OREGON

CINEMAGIC STUDIOS
2072NE Interlachen Lane
Fairview, OR 97024
503-233-2141
Email: debbie@cinemagicstudios.com
Web: cinemagicstudios.com
Contact: Debbie Mann

GRASSVALLEY
3030 NW Alodlek Drive
Hillsboro, OR 97124
503-526-8100
Web: grassvalley.com

PICTURE THIS
2223 N.E. Oregon St.
Portland, OR 97232
503-235-345
Fax 503-236-2302
Email: info@pixthis.com
Web: pixthis.com

STUDIO INSTRUMENT
1432 SE 34th Ave.
Portland, OR 97214
503-282-5583, Fax 503-282-5584
Email: orinfo@sir-usa.com
Web: sir-usa.com

TIDEPOL AUDIO
Portland, OR
503-963-9019
Email: sales@tidepoolaudio.com
Web: tidepoolaudio.com

PENNSYLVANIA

ALL SOUND PRO
1031 Kunkle Dr.
Chambersburg, PA 17202
Bob: 717-496-1645
Jacob: 717-357-8625
Email: allsoundpro@gmail.com,
Web: allsoundpro.com
Contact: Bob Ranalli
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

AMP AUDIO VISUAL
106 Henderson Dr.
Sharon Hill, PA 19079
855-292-2100

Email: hello@amp-events.com
Web: amp-events.com/

AUDIO VISUAL RENTAL SERVICES
2024 E. Westmoreland St.
Philadelphia, PA
800-695-5943
Web: audiovisualrenting.com

GOURMET P A SYSTEMS
Cranberry Industrial Park
3016 Unionville Rd.
Cranberry Township, PA 16066
724-776-2766
Web: gourmetpa.com

KEYSTONE PICTURES, INC.
1314 Alter St.
Philadelphia, PA 19147
800-659-5821
Email: scheduling@keystonepictures.tv
Web: keystonepictures.tv

VIDEOSMITH INC.
1516 North 5th Street, Suite 119
Philadelphia, PA 19123
215-238-5070, 215-327-3941
Email: info@videosmith.com
Web: videosmith.com

RHODE ISLAND

AMBIENT, INC.
75 New England Way
Warwick, RI 02886
401-941-8500 Fax 401-732-5368
Email: info@ambientsound.com
Web: ambientsound.com

ECLPS
East Coast Lighting & Production Services
1300 Jefferson Blvd., Ste. D
Warwick, RI 02888-1000
888-467-9070, 401-467-8780
Email: info@eclps.com
Web: eclps.com

RHODE ISLAND RENTALS
111 Plan Way
Warwick, RI 02886
401-738-9731
Email: partysales@rental.com
Web: rental.com

SOUTH CAROLINA

NEW PRO VIDEO
3546 Admiral Dr.
North Charleston, SC 29405
800-462-8895, 843-554-7811
Web: newprovideo.com

SHOW SERVICES INC.
365 Red Cedar St., Ste. 201
Bluffton, SC 29910
843-815-3731
Email: alex@showservicesinc.com
Web: showservicesinc.com

SOUTH DAKOTA

OUTSOUND PRODUCTIONS
408 S Cliff Avenue
Sioux Falls, SD 57103
605-212-4603
Email: info@outsoundproductions.com
Web: outsoundproductions.com

TENNESSEE

4WALL ENTERTAINMENT
820 Cowan St.
Nashville, TN 37207
615-453-2332
Web: 4wall.com

ALLPRO ELECTRONICS
606 Fesslers LN #103
Nashville, TN 37210
615-310-2379
Email: sales@allproelectronics.com
Web: allproelectronics.com

ALLSTAR AUDIO SYSTEMS, INC.
602 Swan Dr.
Smyrna, TN 37167
615-804-7800
Web: allstaraudio.com

BLACKBIRD AUDIO RENTALS
2805 Bransford Ave.
Nashville, TN 37204
615-279-7368
Email: blackbirdaudiorentals@gmail.com
Web: blackbirdaudiorentals.com

BLEVINS AUDIO
P.O. Box 100903
Nashville, TN 37224
615-202-8669
Email: themcguy@aol.com
Web: blevinsaudio.net
Contact: Steve Sadler

BRANTLEY SOUND ASSOCIATES INC.
115 Duluth Ave.
Nashville, TN 37209
615-256-6260
Email: bbrantley@brantleysound.com
Web: brantleysound.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no

Stages: yes
Cartage: no

DR&A, INC.
45 Willow St.
Nashville, TN 37210
615-256-6200
Email: drice@griptruck.com
Web: griptruck.com
Contact: Doug Rice, Founder/CEO

GAULT & ASSOCIATES, INC.
3545 Probasco Pl.
Chattanooga, TN 37411
800-424-2858, 423-756-6128
Knoxville: 865-690-5101
Nashville: 615-771-9096
Email: avfred@aol.com
Web: gaultav.com

RENT A CAMERA
2605 Westwood Drive
Nashville, TN 37204
855-588-2882
Email: info@rentacamera.com
Web: rentacamera.com

SOUNDCHECK
750 Cowan St.
Nashville, TN 37207
615-726-1165 Fax 615-256-6045
Email: information@sounndchecknashville.com
Web: sounndchecknashville.com
Basic Rate: please call for info

STUDIO INSTRUMENT RENTALS OF TN, INC.
1101 Cherry Ave.
Nashville, TN 37203
615-255-4500 Fax 615-255-4511
Email: tninfo@sir-usa.com
Web: sir-usa.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

TAKE ONE FILM & VIDEO
125 Commerce Dr.
Henderson, TN 37025
877-81-TAKE1
Email: mail@takeone.tv
Web: takeone.tv
Contact: studio mgr.
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: no
Tech Services: yes

TENNESSEE CONCERT SOUND
4958 Hwy. 70 E.
Brownsville, TN 38012
731-772-2292
Email: Inconsound@aol.com
Web: tennesseconcertsound.com
Contact: Stewart Tritt

THOMPSON MUSIC RENTAL
Nashville, TN
615-210-2120
Email: backlinenashville@gmail.com
Web: thompsonmusicrental.com

TREW AUDIO
220 Great Cir. Rd., Ste. 116
Nashville, TN 37228
800-241-8994, 615-256-3542
Email: info@trewaudio.com
Web: trewaudio.com

VER
Video Equipment Rentals
533 New Paul Rd., Suite 100
La Vergne, TN 37086
800-794-1407, 615-280-2255
Email: info@verrents.com
Web: verrents.com

TEXAS

ACAV
Action Computer & Audio Visual Corporate HD
8524 Hwy. 6 N., #131
Houston, TX 77095
281-550-7955
Email: sales@actioncomputerandaudiovisual.net
Web: actioncomputerandaudiovisual.net

FAV
7901 East Riverside Drive, Suite 125
Austin, TX 78744
800-654-6744, 512-447-1103
Web: fordav.com

Additional locations:

4380 Blalock Rd.
Houston, TX 77041
713-690-0555

MOPAC MEDIA
314 E. Highland Mall Blvd. Ste. 120
Austin, TX 78752
512-462-2000
Email: rentals@mopacmedia.com
Web: mopacmedia.com

MP&E
3328 Waypoint Dr.
Carrollton, TX 75006
972-931-3880 Fax 972-931-3882
Email: dallas@hdgear.tv

Web: hdgear.tv
Additional location:

4822 E. Cesar Chavez
Austin, TX 78702
514-485-3131
Email: austin@hdgear.tv

OMEGA BROADCAST GROUP
817 W. Howard Ln.
Austin, TX 78753
512-251-7778, 877-531-8659
Email: sales@omegabroadcast.com
Web: omegabroadcast.com

OMEGA PRODUCTIONS
P.O. Box 606
Palacios, TX 77465
214-891-9585
Email: getinfo@omegalive.com
Web: omegalive.com

ONSTAGE SYSTEMS
10930 Petal St.
Dallas, TX 75238
972-686-4488
Email: info@onstagesystems.com
Web: onstagesystems.com

PINNACLE GROUP, THE
Houston, TX
800-524-7462, 337-802-1916
Web: pingroup.com

SMARTSOURCE RENTALS
3322 Longmire Dr., Ste. 200
979-694-7490, 844-428-6475
College Station, TX 77845
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional locations:

5833-B Westview Dr.
Houston, TX 75055
713-290-0607

2101 Midway Rd., Ste. 100
Carrollton, TX 75006
972-960-9888

SOUNDCHECK
1901 E. 51st St.
Austin, TX 78723
512-444-0023
Email: info@sounndcheckAustin.com
Web: soundcheckAustin.com
Basic Rate: please call for info

Additional location:

2108 Lou Ellen Ln.
Houston, TX 77018
713-290-0335
Email: monika@soundcheckaustin.com
Web: SoundcheckHouston.com

VER
Video Equipment Rentals
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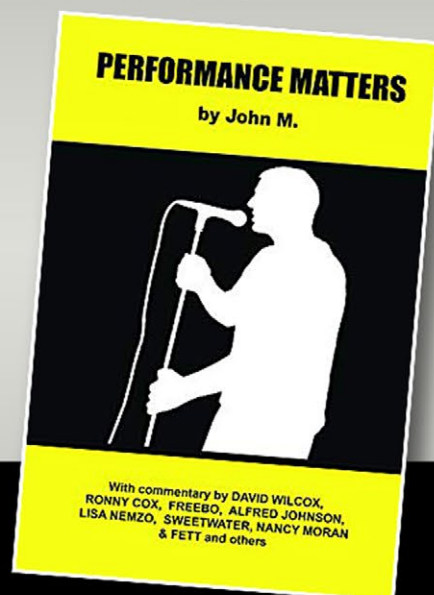
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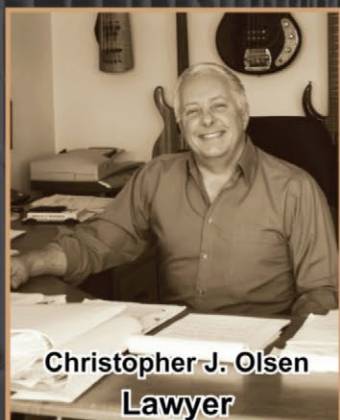
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Virtual Reality Will Breathe New Life Into the Music Industry

Those days spent selecting an LP from Tower Records, followed by a Sunday full of listening, liner notes in hand, feel like a lifetime ago. But data suggests people miss that nostalgic experience with music—playing tracks, reading lyrics and band bios, admiring the cover art—as vinyl revenue grew by 12.9% in the first six months of last year.

Over the past few decades, technology has altered the way the world discovers, purchases and consumes music, but what has not changed is the personal, intimate and emotional connection consumers desire. At the same time, we never could have predicted that a global pandemic would bring so many music experiences to a halt. From Bon Jovi to Taylor Swift, 2020 tours were quickly rescheduled or put on hold. The SXSW music festival was cancelled for the first time in its 33-year history. Coachella and Stagecoach have been cancelled, as well.

With ongoing trends in music creation and delivery in mind, as well as the ongoing impact of the coronavirus, I believe augmented reality and virtual reality (AR and VR) are in a position to help save the industry. These technologies can enable today's listeners to connect with their favorite music artists and experiences, even absent the live events they look forward to.

Reconnecting with Music

When it comes to music consumption, there are a variety of ways people like to engage. Some just want to listen at their leisure through downloaded-purchases or via streaming platforms. Others covet up-close, in-person experiences through concerts or meet-and-greet events. Across genres, technology has proven effective in providing the convenience that listeners crave while enhancing the overall music experience in an immersive fashion.

Some artists are already bringing together multiple types of media to monetize the classic album experience. We saw this last year when American rock group A Perfect Circle released a deluxe box set for its new album *Eat the Elephant*, featuring a custom prism that, when placed upon an iPhone, projects a holographic film played in conjunction with the songs.

Indie rock singer-songwriter Beatie Wolfe is also hailed as a visionary for her work in 2017, launching the world's first live 360° AR stream for her third album *Raw Space*. In collaboration with Nokia Bell Labs, Wolfe combined music, visuals and video to create a hypnotic, 360° album experience. With Wolfe at the center of a fantasy world, lyrics, as well as corresponding images to reflect each song's mood, floated on-screen to bring her album to life.

These experiences are not tech-enhanced versions of yesterday's vinyl experiences, but rather completely new, multi-sensory experiences that in Wolfe's words, "[pioneer] new formats for music, which reunite tangibility, storytelling and ceremony to the album in this digital age."

Some of the biggest music corporations in the world are getting in on the ground floor to create never-before-seen, mixed-reality experiences. These creations have the power to turn AR and VR into music's ultimate storytelling medium. The 2020 Tribeca Film Festival was postponed, but they made 15 short films available for socially distant VR viewing via Oculus Rift headsets.

Beyond Tribeca, anyone with a VR headset can experience a variety of musical performances and videos, including U2's *Song for Someone*, directly via Within's VR app.

The Future of Concerts

With an unforeseen hiatus of live events, we're already seeing how live music is moving to the virtual domain. Travis Scott's "Astronomical" event streamed live on Fortnite and saw more than 27.7 million unique viewers, showing just how eager fans are for unique adaptations of music experiences.

Augmented and virtual reality can also alter the concert experience, especially now. These technologies possess the power to transform concertgoers from passive observers into more active participants. With VR, any music fan can feel as though they're physically standing on stage next to the lead singer or sitting with technicians and roadies side-stage. A VR-powered evening could also make it possible to go "backstage" post-show.

While seemingly theoretical, these experiences are being enabled and enjoyed today. Facebook and Oculus Venues streamed its first concert in mid-2018, broadcasting Vance Joy live from Colorado's Red Rocks venue. Fast forward to April 2020, Oculus presented "Offset and Friends," streaming live performances on a Wednesday afternoon in support of the Atlanta Community Food Bank. As Facebook and others have proven, VR can bring a concert from across the country or halfway around the globe right into a music fan's living room via a high-resolution, 360-degree experience. And the technology can connect people, even reuniting them with friends met via VR at previous shows.

These new experiences may also provide new revenue streams for touring artists as activity picks back up. Artists tend to rely heavily on their concert revenues, and for some it amounts to 75% of their total income. It's not hard to imagine the extra revenue that artists, and the broader music ecosystem, could enjoy by selling VR tickets and VR-enabled

headsets to fans at a premium pricing structure based upon the fan's desired level of immersion.

While these technologies are still in their infancy, the potential to benefit both industry and fans alike are endless—especially for the next generation of music lovers.

Ch-ch-changes

No doubt there is a big shift upon us; a perfect storm wherein technology meets industry meets artist meets fan... meets an unprecedented health emergency. The music industry is ripe for change. The challenge now resides with AR and VR pioneers to feed a hungry nation's appetite for new and satisfying musical experiences.

During the bridge of "Changes," David Bowie sings, "Strange fascinations fascinate me." Music fans around the world are equally intrigued by the unfamiliar and unique. With augmented reality, virtual reality and the countless applications, these innovations enable, the music industry stands ready to reclaim its glory.



"Travis Scott's 'Astronomical' event, streamed live on Fortnite, saw more than 27.7 million unique viewers, showing just how eager fans are for unique adaptations of music experiences."

DORON SHERMAN has been connecting business & technology dots in startups that created multi-billion dollar markets for three decades as executive, founder, angel investor & adviser. He is the VP of VR Evangelism at Cloudinary.com.

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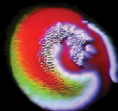
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