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Luke Combs

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Unsigned Band Reviews!

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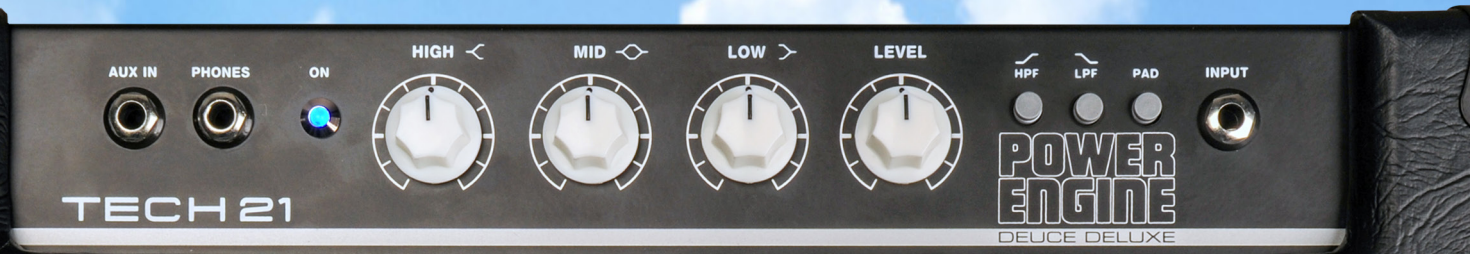
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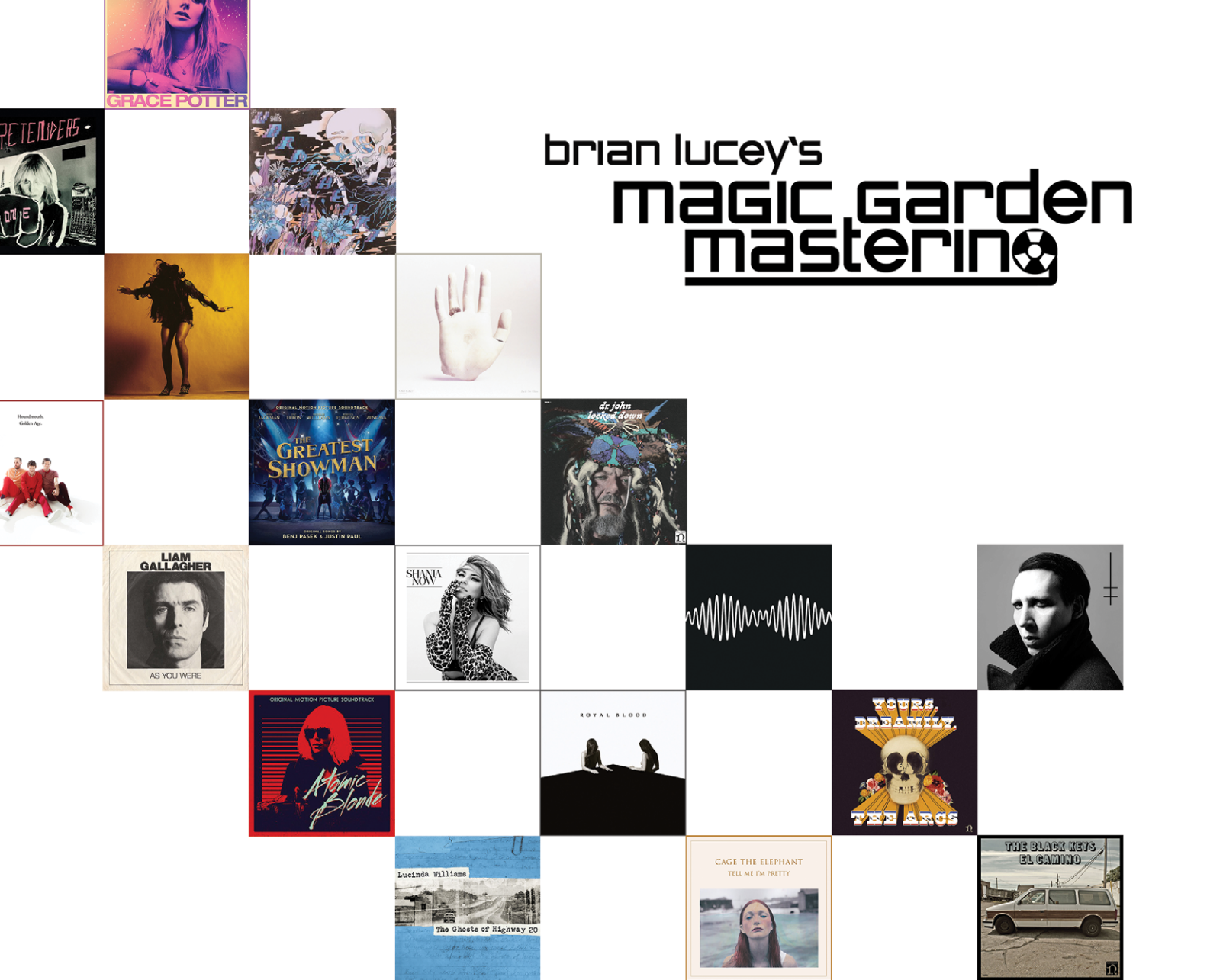
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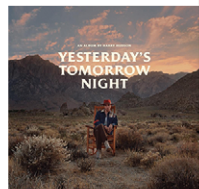


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- The Greatest Showman Soundtrack:** Grammy Winner, iTunes #1 in 77 Countries
- Katy Perry - Cozy Little Christmas:** Amazon Music #1
- Liam Gallagher - As You Were:** Billboard #1, record vinyl sales in the UK
- Dr. John - Locked Down:** Grammy Winner - Best Blues Album
- Shania Twain - Now:** Billboard #1
- Royal Blood - How Did We Get So Dark?** Billboard #1
- Ghost - Cirice:** Grammy Winner - Best Metal Performance
- Chet Faker - Built On Glass:** Aria Award Winner
- Cage The Elephant - Tell Me I'm Pretty:** Grammy Winner - Best Rock Album
- The Black Keys - El Camino:** Grammy Winner - Best Rock Album
- Arctic Monkeys - AM:** #1 UK, Certified Platinum US, UK
- The Black Keys - Brothers:** Grammy Winner - Best Alternative Album





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Luke Combs

We've had our eyes and ears on this special artist since our Signing Story on him in 2017, and from the record-breaking sales and streaming figures he's been wracking up lately, plenty of other folks have been noticing him, too. In our exclusive interview, this unlikely superstar talks about how he got his career in gear.

By Eric Harabadian

Photos: Jim Wright

How to Get the Most Out of Your Rehearsal

In this incisive article based on his new book *Performance Matters*, a veteran singer-songwriter puts the rehearsal process under a microscope to show you how a productive rehearsal should be done.

By John M.



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Compiled By Denise Coso



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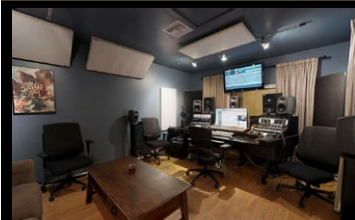


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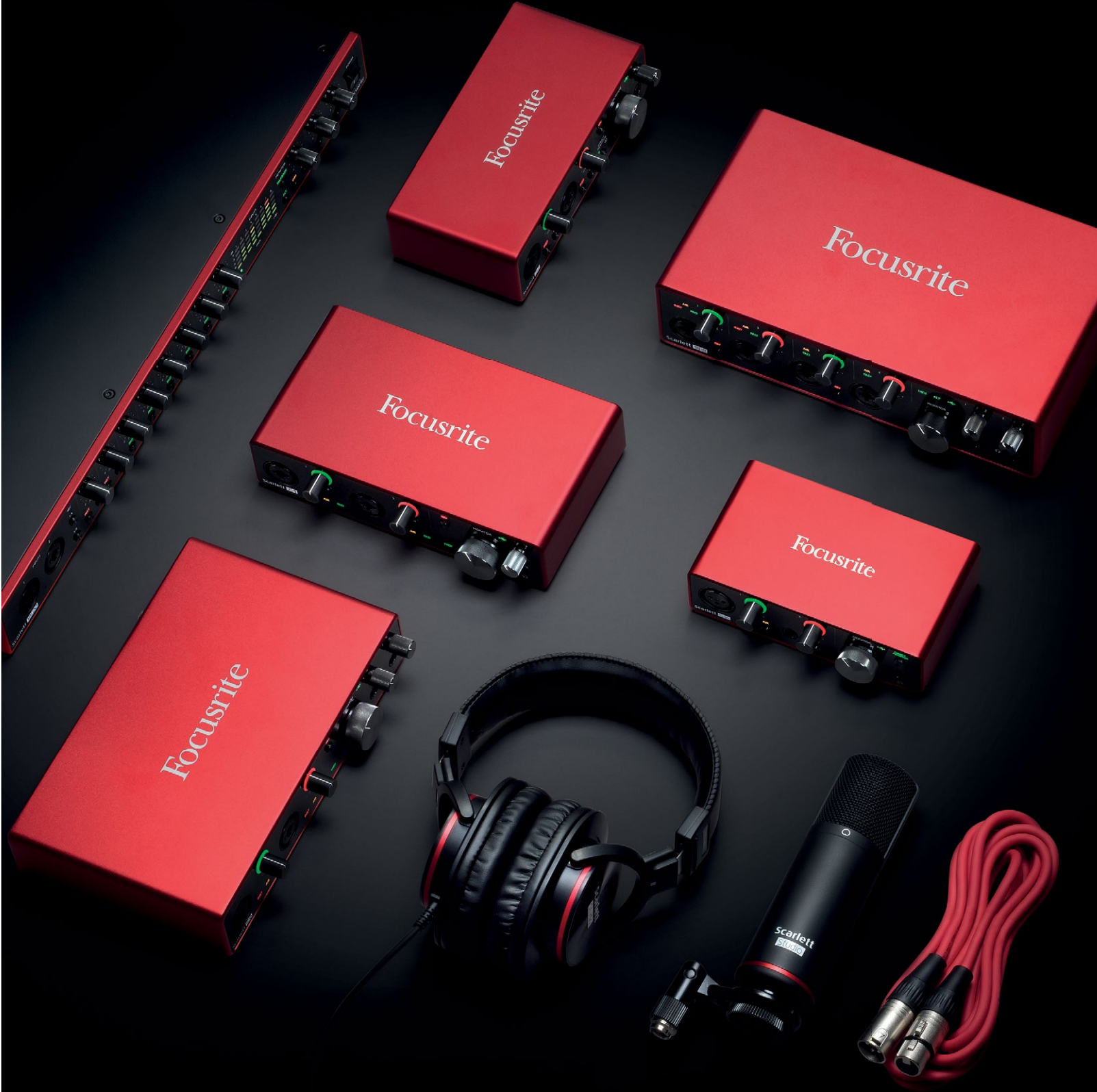
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IRIZE INTERNATIONAL

irizeinternational.com

Because Failure Is Not an Option: With credits that range from Michael Jackson to up-and-coming U.S. and international artists in country, R&B, dance and other genres, Jay Will brings years of insight and multi-faceted experience to his role as Founder and President of iRize International. Driven by its founding philosophy, "Failure is not an option," iRize is a full-service artist development and management company that uses digital platforms to help singers all over the world reach their goal of musical stardom.

Having helped hundreds of singers turn their musical dreams into viable careers, iRize bills itself as the alternative for artists who are tired of passively waiting around to be discovered.

"iRize will help create an artist's style and image," Will says. "We provide artists with original commercial songs, and if they are songwriters, we work with them to develop their craft. With connections to music business, film industry and studio personnel all over the world, we can help our clients record music, shoot high-end music videos and promote their recordings. Depending on where artists are on their journey, we can have their first single released in as little as 30 days."

Artist Development Program: iRize's artist development program is designed to maximize an artist's education in the areas geared towards launching a career immediately. The company concentrates on perfecting each artist in the areas of songwriting, vocal technique, vocal styling, image styling, performance, interviewing and music business. Will says, "We don't focus on the history of the music industry, but the future of the music industry with you in it! We also don't stretch out what you can learn in two weeks to a 6-12 month course."

Key Elements: iRize creates tailored, high-quality songs for their clients while also focusing on helping them develop their ability to write quality songs—adding an important tool to their musical arsenal. They help art-



ists develop their ability to hit, hold, texture and color notes, and show them how to maintain vocal longevity during lengthy shows. Another important factor is helping artists develop a unique vocal style that separates them from others and makes them commercially viable on Top 40 radio. In addition to working on image styling and performance skills, iRize's roster of contracted professionals will teach artists how to "do interviews without sticking your foot in your mouth." Artists will also learn how to manage an interview so that the questions and subject matter are under their control. Overall music business skills are also vitally important, and iRize teaches artists how to create and execute strategies that can help them win in the music game. "You'll learn how to become a master at career promotion," Will says. "We'll show you how to get the radio play you need. Also show you how to get songs in major movies and TV shows. This education and know-how will make you a strong competitor, even to the major artists you hear on the radio every day."

To audition for iRize International, go to irizeinternational.com

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Dendy Jarrett

Executive Director
Gibson Brands

Gibson Brands, a guitar manufacturer that has been around since 1894, has appointed **Dendy Jarrett** as its **Executive Director**. In his new role, Jarrett will head up the Gibson Foundation to fund and deliver direct support to music development programs. The Foundation will continue legacy partnerships with organizations like Notes for Notes, The Country Music Hall of Fame and Museum™, The Grammy Foundation, and MusiCares, as well as new organizations, and help them achieve their mission. Jarrett will join the team in their Nashville headquarters and will report to the newly formed Foundation Board. For more information, visit gibsonfoundation.org.



Liz Cimarelli

COO/Head of Business Development
Cosynd

Cosynd, a New York-based legal service that automates copyright contracts and registrations, has hired **Liz Cimarelli** as **COO/Head of Business of Development**. Liz Cimarelli brings 15 years experience leading strategic efforts for major corporations that span the entertainment, music and media industries. Her deep knowledge of the label and publishing world will be crucial in supporting Cosynd's new business suite, a set of integrated, intuitive tools for labels, publishers, and management companies. She also serves on the Board of Directors of Women in Music. To learn more, contact ali@rockpaperscissors.biz.



J.R. McNeely

Mix Engineer
Soundstripe

Soundstripe, a Nashville subscription-based start-up aiming to provide amateur videographers with royalty-free music for their work, has hired **J.R. McNeely** as **Mix Engineer**. McNeely has been a professional audio mixer and engineer for over 28 years. In his new role, McNeely is responsible for providing fresh content to the Soundstripe music library by creating original pieces for subscribers to download and use. McNeely joins a team of composers, mix engineers, songwriters, producers and other music industry professionals employed by the company to ensure that all tracks are of the highest quality. For more information, visit soundstripe.com.



Peter Claussen

Interim President Management and Finance
Sennheiser

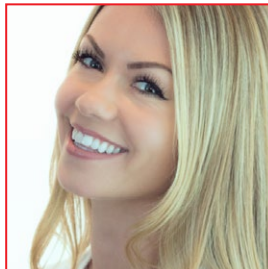
International manufacturer of audio equipment **Sennheiser** will undergo a management change and has named **Peter Claussen** as the **interim President Management & Finance** for the Georg Neumann GmbH management team following the departure of Wolfgang Fraissinet. Neumann was acquired by Sennheiser in 1991 and since then, has grown. More than 80% of recording studios use Neumann microphones. Claussen, who also serves as Sennheiser's COO, will stay in this role until the position has been filled. For more information, contact andreas.sablotny@neumann.com.



Danya Dixon

Chief Executive Officer
Canadian Music Week

Danya Dixon has been promoted to **Chief Executive Officer of Canadian Music Week**, Canada's leading annual entertainment event dedicated to the expression and growth of the country's music, media and entertainment industries. Danya Dixon has been a global ambassador for Canadian artists and the industry for more than a decade. She leads a team with decades of experience creating national-profile events, award shows, international summits and networking efforts between the arts, media and technology spheres. For more information, contact damiens@wantandable.ca.



James Rainis

Senior Account Executive
Shore Fire Media

Shore Fire Media, a media management firm for entertainment, arts and culture with offices in New York, Los Angeles, and Nashville, has promoted **James Rainis** to **Senior Account Executive**. Rainis previously was an Account Executive. Since joining Shore Fire, Rainis has helped guide campaigns for Bon Iver, Nakhane, Raphael Saadiq, Neko Case, Mt. Joy, the Brooklyn Museum's "David Bowie is" exhibit and others. To learn more, contact mhanks@shorefire.com.



David Levin

SVP, Licensing
BMI

David Levin has been promoted to **Senior Vice President of Licensing** at **BMI**, a leader in music rights management. In his newly expanded role, Levin is responsible for all of BMI's domestic licensing and revenue generation encompassing radio, television, digital media, cable, satellite and general licensing. Under Levin's direction, BMI's digital revenues grew from \$50 million in 2012 to more than \$250 million in 2018. He helped secure the company's first licensing deals with Netflix, Amazon's Music and Video Services, Apple Music, Hulu and Facebook, and also established new licensing structures with Spotify, YouTube and Pandora. For more information, contact lfischer@bmi.com.



Lourdes Lopez Patton

Vice President, Communications
Recording Academy

The Recording Academy has announced that it has named **Lourdes Lopez Patton** as its **Vice President, Communications**. In this position, Lopez Patton reports directly to the Academy's President/CEO, overseeing the vision and execution of all aspects of strategic internal and external communications, including media relations, public relations, corporate communications and reputation management. She will work to expand its media presence and spearhead the overall communications and media relations strategy and crisis communications for the Recording Academy. Her department is responsible for being one of the key voices of the Academy and all of its related entities. For more information, contact andie.cox@recordingacademy.com.



▶ ROSWELL DELPHOS II CONDENSER MICROPHONE

The **Roswell Delphos II**® is an all-purpose professional studio condenser microphone based on the original Delphos FET model but now there is a third, Figure-of-8 bi-directional polar pattern and a new DC-to-DC converter. The converter allows for even lower (12dBA) self-noise and improves the dynamic range by boosting the +48 volt phantom power to over 60 volts for capsule polarization.

This updated microphone has a new larger body finished in custom metallic blue paint and comes with its own Roswell Cutaway™ shock mount and heavy-duty carrying case. The shock mount is open in the front and allows for close-in microphone positioning.

The mic has a frequency range of 20Hz to 16kHz but is voiced to provide full lows, neutral mid-range, and high-frequency detail without sibilance. It has a -10dB pad and its sensitivity is 40mV/Pa.

I set up the Delphos II on a male singer-songwriter—he plays acoustic guitar and sings. I used Sonic Farm's Xcalibur JC Class-A Pentode Preamp set for clean gain and the mic was set to cardioid with no pad. Immediately while listening on his headphones, my singer remarked how great he sounded on the Delphos II! It has a forward and warm sound that is clear without being excessively bright. My singer is medium loud with good dynamic peaks that can distort microphones and recording chains but I never heard the mic “fold up” or compress at all.

I'm just starting to explore using the Delphos II to record backing vocals on omni-directional and the Fig 8 pattern for recording acoustic guitar and other sources as I would using a ribbon microphone.

The Delphos II is an amazing microphone at its price point of \$899 MAP. It is built by hand and assembled in California using low-noise NOS transistors and audiophile capacitors. Winner!

RoswellProAudio.com



◀ GROOVETECH ACOUSTIC GUITAR TECH KIT

Acoustic guitar players know that their guitars are especially sensitive to temperature and environmental changes—changes mostly occur with the body's shape (warping) and the neck twisting out of alignment. Obviously when this happens, the guitar doesn't play and feel as it should. Fortunately, most acoustic guitars have an adjustable truss rod running down inside the center of the neck, but access to adjust it can be a problem especially if the only way in is through the sound hole.

The new GrooveTech Acoustic Guitar Tech Kit uses a locking bit driver and a set of interchangeable tool bits for going inside the sound hole to adjust the truss rod. The right angle bits have a special profile ball-end tip to help find and fit into an unseen truss rod nut way inside of the guitar's body. There are also two socket bits to adjust truss rod nuts visible at the headstock.

In addition, the GrooveTech Acoustic Guitar Tech Kit also includes screwdriver bits, a thickness gauge, ruler and capo to measure neck relief, a string winder, diagonal string cutters and a telescopic mirror tool for looking inside of acoustic guitar bodies.

The GrooveTech Acoustic Guitar Tech Kit is complete and sells for \$59.95 MAP and comes in a carrying pouch and setup guide for adjusting truss rods.

groovetechtools.com/acoustic.html

▶ POSITIVE GRID BIAS FX 2

Positive Grid's BIAS FX 2 is their latest version of the BIAS FX guitar amp and effects software suite. Opening up this software in Pro Tools reveals an explosion of guitar amps, pedals, and studio rack effects such as: Echo Tape Delay, Tri-Chorus, Tube Compressor, Spring Reverb, Wah, Guitar Synth—there are more than 100 new effects.

There is a completely re-engineered and more efficient DSP engine and hundreds of improvements. The major highlights lead off with Guitar Match—a way to create a profile of any guitar by analyzing its sound and selecting a model to match. Models were precisely recreated down to their pickups, body type and body thickness.

There is an expanded collection of new and revamped amps, pedals and HD racks plus all-new Fuzz, Time and Harmonizer modelers. Emulation models are detailed down to the component level and tube types plus Positive Grid partnered with Celestion for loudspeaker simulations.

ToneCloud® provides access to over 50,000 user-generated presets plus 200 new factory presets created by world-renowned artists, studio engineers and session players. Lastly, there are new looper and recorder functions.

BIAS FX 2 runs standalone and as a plugin in Audio Units, VST, RTAS, AAX Native host DAWs for either Mac or Windows computers. It is sold in three different levels: BIAS FX 2 Standard is \$99 MSRP; the Professional version is \$199, and the maxed out Elite version is \$299.

positivegrid.com



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◀ **PSP HERTZRIDER FREQUENCY SHIFTER PLUG-IN**

Unlike a pitch shifter, frequency shifters shift an audio signal's entire harmonic content by a given frequency. You can shift an A=440Hz tone by 440Hz to its octave at 880Hz just like a pitch shifter, but frequency shifting 880Hz by 440Hz results in an inharmonic 1320Hz.

Frequency Shifting is for processing inharmonic or atonal sounds: snare, tom-toms, cymbals and percussion instruments. PSP HertzRider's interface allows for some crazy sounding effects akin to ring modulation but I find HertzRider good for rescuing weak-sounding drum kits during a mix.

PSP HertzRider has two shifting engines that can be used for stereo source tracks for frequency shifting two tracks in stereo. You may link the two shifters together or not—plus one shifter can shift up in frequency while the other shifts down by the same amount. I liked the LED read outs for the (+/-) shift amount and there is a range switch for selecting a range of values: 1kHz, 3kHz, and 10kHz. For shifting percussion, the 1kHz range is more than enough but the other ranges offer strange ring modulation-like effects. The LFO section has controls to select various waveform shapes with Rate and Depth controls to modulate the shift.

I had a great time and a lot of fun using PSP HertzRider in my latest Pop music mixes where I am mostly interested in re-pitching percussion instruments to fit better. There are good presets included for making crazy drum breaks by unlinking the left and right channels and shifting in opposite directions.

Tom-tom drums shifted downward turns them into cannons; drum breaks easily become wacky EDM-style chaos!

PSP HertzRider sells for \$49 download and supports sample rates up to 384kHz. It runs in VST, VST 3, RTAS, AAX, and AU in Macs and PC DAW hosts.

pspaudioware.com/plugins/multimode_effects/psp_hertzrider/

▶ **YAMAHA DXRMKII SERIES POWERED LOUDSPEAKERS**

The new DXRmkII series of powered live sound speakers includes the DXR15mkII, DXR12mkII, DXR10mkII, and DXR8mkII models. (The number indicates LF woofer size.) The big upgrade is their ability to produce higher SPL from essentially the same size cabinets as the original DXR models. This is accomplished by way of a larger 1.75-inch voice coil in their neodymium HF compression driver working together with precision power amp tuning.

All models feature proprietary Yamaha FIR-X tuning™ using linear phase FIR filters and D-CONTOUR dynamic multi-band processing for either FOH, Main or Monitor wedge uses.

The cabinets are non-resonant ABS enclosures that are rugged, portable and lightweight. That makes for easy integration in already installed systems or for configuring them for brand new front-of-house sound and/or floor monitoring duties. For flying them, there are rigging points compatible with standard eyebolts, while optional U-brackets are available for various horizontal and vertical applications.

The DXRmkII series also feature a dual-angle pole mount socket so to facilitate directing their sound away from reflective surfaces and more onto the audience. There is a built-in three-channel mixer, flexible In/Out and linking XLR connectors with stereo switching a switchable microphone input, TRS and RCA -10dBu input jacks, and a separate 100/120Hz high pass filter. Pricing to be announced soon.

usa.yamaha.com/products/proaudio/speakers/dxr/index.html



▼ **WEST CO PEDALS GREASE JUICER**

Popular and in-demand session drummer Curt "Kirkee B" Bisquera has collaborated with West Co Pedals to come up with two new Grease Juicer Fuzz/Envelope Filter analog stomp pedals. There is one voiced for bass guitar with green knobs and another for electric guitar that has orange knobs.

Both Grease Juicer pedals feature a unique analog signal path with good-feeling knobs making it easy to control fuzz in an envelope filter using a sidechain. You can have it function solely as an envelope filter for clean sounds and know it will accommodate large dynamic ranges. The Grease Juicer will easily handle everything from very quiet playing on a guitar with low output single coil pickups all the way to hard, "thumpin' and pluckin'" on a bass with active pickups.

The Grease Juicer also works great on any synthesizer, electric piano, or clavinet that normally takes two or three separate pedals to achieve the same sound. The Grease Juicer is available from the West Co website directly and sells for \$329MSRP.

westcopedals.com



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

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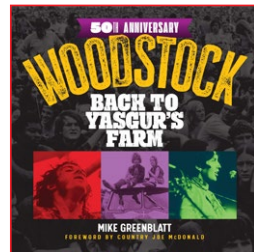


A p e x m a t c h i n g . c o m

Woodstock—Back to Yasgur’s Farm

By Mike Greenblatt
(hardcover) \$24.99

Observing the 50th anniversary of the milestone music event, Greenblatt gives us not only a detailed compendium of all the performers—but both the immortals and the obscurities—but he shares a very personal, first-hand take on what it was like to be there. Greenblatt was not only there to enjoy the three-day event, he was one of those unlucky souls who took the now

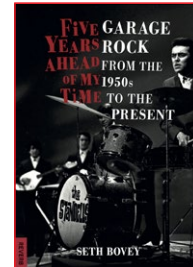


infamous “brown acid” that wreaked havoc on the psyches of those who ingested it. Terrific photos illustrate this attractive book whose foreword is written by Woodstock legend Country Joe McDonald.

Five Years Ahead of My Time—Garage Rock From the 1950s to the Present

By Seth Bovey
(paperback) \$16.00

Seth Bovey brings a professorial tone and a musician’s ear to this welcomed dissertation on garage rock, charting its primitive, persistent pathway through seven decades and five continents. After tracing the genre’s roots, Bovey chronicles the original scenes and their subsequent revivals, mining plenty of interesting facts and offering informed observations about the sound’s evolution and continuing influence. From the Waiters to the White Stripes and well beyond, “Five Years Ahead Of My Time” is a tasty trip for devotees of gritty rock & roll.



Just a Story From America—A Memoir

By Elliott Murphy
(paperback) \$14.99

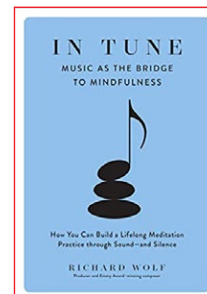
This memoir by singer-songwriter Elliott Murphy chronicles his unusual, and quite prolific career as a once critically-acclaimed and industry-hyped wunderkind whose music did not take the marketplace by storm. While most artists would have thrown in the towel, Murphy instead went where his music was appreciated—Europe, particularly France, where he now lives. The artist’s anecdotes are vivid and will strike a chord in rising music-makers today who are looking for some wit and wisdom to guide their path. Bob Dylan, Lou Reed, Bruce Springsteen and many others populate this compelling read by an underappreciated artist.



In Tune: Music as the Bridge to Mindfulness

By Richard Wolf
(hardcover) \$18.95

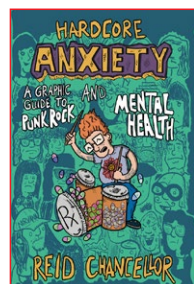
An Emmy-winning composer and professor at the USC Thornton School of Music, Wolf states, “In music, the intuitive aspect of consciousness is tapped, nurtured, and encouraged; the same is true in contemplative practice.” And with these words he begins to weave the two concepts together. Though Wolf tried zen meditation for years, it only became beneficial after he began relating meditative practices to his musical training. Here in his book he presents exercises and techniques drawn from music to introduce aspects of meditation.



Hardcore Anxiety: A Graphic Guide to Punk Rock and Mental Health

By Reid Chancellor
(paperback) \$14.95

Reid Chancellor’s book is an eye-catching non-fiction graphic novel told from the point of view of a young man discovering punk and working through mental illness in America’s Midwest, Evansville, IN. It gives punks the most important advice of all: “You aren’t alone. You’re going to make it through alive.”



Juggalo Country: Inside the World of Insane Clown Posse and America’s Weirdest Music Scene

By Craven Rock
(paperback) \$16.95

This book chronicles the annual festival, Gathering of the Juggalos, put together by the self-proclaimed “most hated band in the world,” Insane Clown Posse. Despite this title, they have sold 11 million albums and have a loyal fanbase (called Juggalos). Throughout the book, Rock documents the Juggalos—their political involvement, their identities, and what it means to be a part of something.



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PEARLMAN MICROPHONES

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From Touring Musician to Capsule Mic Creator: From touring as a pedal steel guitarist with Dan Fogelberg in the 70s to having his handcrafted mics championed by everyone from Elton John to 22-time Grammy winning engineer Al Schmitt (who devotes a page to them in his autobiography), Dave Pearlman has enjoyed an extraordinary career in the industry. He spent 15 years playing guitar, dobro, mandolin and/or banjo on stage or in the studio for everyone from REO Speedwagon and Richie Furay Band to Pat Boone, Al Jardine and Phil Everly. Following that, Pearlman had a popular 24-track studio in North Hollywood for 30 years.

One of his “client magnets” was his ability to fix and modify mics, which led to custom-building tube mics for clients. He became so busy and successful building mics that he sold his studio and used the money to launch Pearlman Microphones. Pearlman crafts each mic himself. “The idea was and still is to make super high-quality hand-built mics that could be put in the hands of people who didn’t have 10 grand to spend,” Pearlman says. “My first mic, the TM-1 tube mic, is of exceptional quality and still affordable for home recording. Tube mics are appealing because they have a pleasing harmonic distortion that does not happen in transistor mics.”

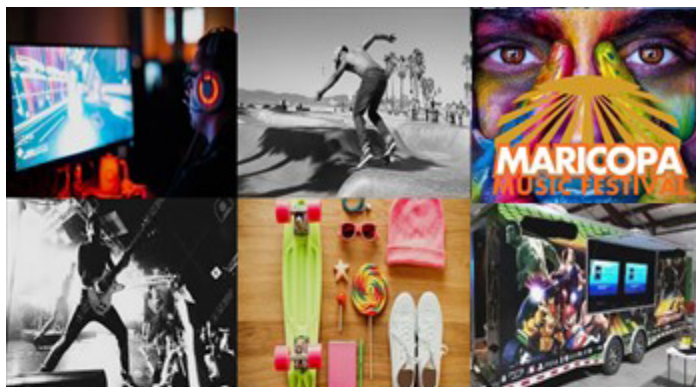
TM-1/TM2: The Pearlman TM-1 Microphone is a high-quality microphone made for professional studio use, but priced for the home recordist. Many studios using digital recording, (Pro Tools, etc.) need a front-end system



to warm up their recordings. All Pearlman microphones include power supply, cable, shock mount and aluminum case. The TM-2 is the answer to the many requests to offer a smaller, more affordable version of the TM-1. The mic is built around a military spec 6AK5 (EF95) pentode and uses the same basic point to point circuit as the TM-1 with a few small differences. The TM-2 was designed to fit around a drum set and into small spaces and is a great tool in the studio for acoustic instruments as well as for recording vocals.

TM-47 and a New Prototype: This microphone is based on the venerable U47 and is built in a body reminiscent of the classic look of the ‘50s and ‘60s. The stock TM-47 is a cardioid microphone made with the Pearlman K47 style capsule (made in Southern California), a 6SJ7 or 6AC7 tube, hand wired, point-to-point circuit with paper-in-oil output capacitor, and the Pearlman BV8 type output transformer. All Pearlman microphones come with shockmount. Pearlman is currently prototyping a mic he calls the TM-12A, which is something of a recreation of the classic C12-A, still using the original capsule of that mic re-created by Tim Campbell of Denmark.

Contact Dave Pearlman Microphones: 818-203-5007



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Anderson.Paak
Black Eyed Peas
Chainsmokers
Aerosmith
Pearl Jam
Garbage
Red Hot Chili Peppers





▲ Half Alive Is In the Now

Hailing from Long Beach, CA, Half Alive will be releasing their first album, *Now, Not Yet*, on Aug. 9 via RCA Records. The album was recorded at Beach House Studios in Santa Monica, CA and produced by Mike Crossey. The band is currently on a tour of North America and Europe until November. They have released hit singles including “Still Feel” and “Runaway.” For more information, visit halfalive.co. Pictured (l-r): Bassist J Tyler Johnson, vocalist Josh Taylor, and drummer Brett Kramer.



▲ We’re Not Immune to Clairo’s Charm

Twenty-year-old YouTube star Clairo’s debut album *Immunity* is set to release on Aug. 2 via FADER Label. The album was produced by Clairo and Rostam Batmanglij and recorded in Batmanglij’s home studio, Echo Park Back House in Los Angeles, CA. The release of her album coincides with her appearance on the Khalid Free Spirit World Tour. For more, visit clairo.com. Pictured: Clairo AKA Claire Cottrill.



▲ Killswitch Engage No Longer Needs to Atonement

Killswitch Engage is slated to release their eighth album *Atonement* on Aug. 16 through Metal Blade Records, produced by Adam D. While the album was recorded on both coasts, the photo above was taken at Zing Studios in Westfield, MA. The band began working on the album two years ago in 2017 with the process brought to a halt by vocalist Jesse Leach’s health problems. Killswitch Engage is currently on a tour with Clutch. For more information, visit killswitchengage.com. Pictured: Jesse Leach.



▲ Denny Gerard Rolls in a New Album

Pictured is independent artist Denny Gerard in the studio with producer Mike Sandberg. His new album, *Train Rolls On*, will be released on Sept. 14 via Topanga Records. The album was recorded at Backhouse Sound Studios in San Fernando, CA. For more information, visit facebook.com/dennygerard.

Producer Playback

“We use an eight-track machine, which imposes many limitations that otherwise wouldn’t happen. It forces you to make decisions in the moment. We bus all the drums down to one track—mono drums. It keeps things raw and alive and it has the little flaws that, over time, end up being your favorite things.”

— Justin Collins (Nikki Lane, Deer Tick)





▲ She Shreds Sees Shreds at the C-Store (Guitar Center)

Guitar Center and She Shreds Magazine partnered to host a cross-section of female shredders. The panel explored issues and provided insights on the music industry. Hosted by Fabi Reyna, founder and editor-in-chief of She Shreds, guitarists Francesca Simon, Yvette Young, Cecilia Della Peruti, Yuna, and Lydia Night were on the panel. Key takeaways from the discussion included recognition of the rising number of female guitarists and the challenges they experience in the industry. For more info, visit sheshredsmag.com.

- Rob Putnam



▲ Jackson, Wells and Stewart Featured in Barefoot Sound's "Masters of the Craft"

Portland based professional recording monitor company, Barefoot Sound, was at EastWest Studios in Hollywood to film three more segments of their ongoing series *Masters of the Craft*. These new segments feature interviews with record producer and television personality, Randy Jackson, Grammy winning musician and record producer, Greg Wells and recording industry veteran and EastWest Studios Manager, Candace Stewart. Barefoot Sound's *Masters of the Craft* series explores recording industry master artists as they share insights about their approach, philosophy and music making technology. Pictured (l-r): Randy Jackson, Candace Stewart and Greg Wells.



▲ From Need To Breathe to Wilder Woods

Bear Rinehart, lead singer of Need To Breathe, has begun a new chapter as Wilder Woods. His new self-titled album is set to be released on Aug. 9 by Atlantic Records. Producers Gabe Simon and Josh Bruce Williams worked on the album. It was recorded at Layman Drug Company Studios in East Nashville, TN. For more information, go to iamwilderwoods.com. Pictured: Bear Rinehart.

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JOE CHICCARELLI

Music Connection first spoke with producer, engineer and 10-time Grammy winner Joe Chiccarelli for our February 2012 Producer Crosstalk. In the intervening years, the Bostonian's career has climbed to new heights and his roster has grown to include artists such as My Morning Jacket, Vance Joy and Broken Social Scene. Ninety percent of his LA productions are done at legendary studio Sunset Sound, but he also bounces around the globe to record at storied spaces like France's Studios La Fabrique, a 200-year-old textile mill, and New York's Electric Lady Studios built by Jimi Hendrix in 1970.

Among Chiccarelli's latest projects is Morrissey's 12-track *California Son*, a covers record with songs penned originally by Bob Dylan, Joni Mitchell and Roy Orbison, among others. "It's something he's had in mind for a long time," Chiccarelli says when asked how the album came to be. "He'd been doing The Pretenders' 'Back on the Chain Gang' during his live shows and wanted to get a [studio version] down. He came in with one goal in mind and we got it done quickly. He loved the process and how [the song] came out. That's when he told me he'd wanted to do a covers album for years. So last fall we came into Sunset and cut all of the songs pretty quickly—a few weeks of tracking and maybe another week of overdubs. That's relatively quick for a Morrissey record."

The selection of a mere dozen songs from a sea of countless favorites couldn't have been easy. But the show—or record—had to go on. "We all made suggestions, but ultimately it was his decision," Chiccarelli recalls.

"He has a passion for music and can tell you who played on a record, who produced it and which label released it. He revered the songs that he chose and had a vision for each, even if it was just for the mood. The idea of the hip-hop beat for Carly Simon's 'When You Close Your Eyes' was his. One problem was when do you try to reinvent the song and make it your own and when do you say 'This is what the song is and we need to respect the original version?'"

Usually, Chiccarelli prefers one to two weeks of advance work, but *California Son* was a different kind of record and only required a few days. "I'm a big fan of pre-production," he says. "Dylan's 'Only a Pawn in Their Game' was tricky because you can't make it a '60s folk protest song. It doesn't work; it was Bob's vision in 1963. How does that fit today? It's also always tricky because the original key might not be best suited to your voice. Some tunes stayed in the original keys and a lot of them shifted."

Over the years, Chiccarelli has learned what success demands. "The key to being an artist is to have a unique voice; to have a singular sound; a unique stamp to create a language that no one else has," he asserts. "That's what attracts me to an artist—when they don't sound like anyone else. Sometimes that comes about over time; it doesn't happen on your first release. It might happen a few years later. But that's crucial."

In addition to *California Son*, Chiccarelli has been busy with many other records like Morrissey's non-covers album, which is targeted for release early next year. In recent months, he worked with Canadian band Half Moon Run. The busy producer is also involved with Australian duo Falls. SoCal band The Jacks and indie artist Meresha also hover on his horizon.

Visit joechiccarelli.com

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THE 3 MOST IMPORTANT

...lessons he's learned as a producer and engineer are:

- There's more than one way to see something. Objectivity is key.
- You can never deliberately try to chase a trend. If you do, you'll always be behind it. Making something true to the artist is essential.
- Trust the artist, especially ones that are established and have done well navigating their career.

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James "JC" Curleigh

President/CEO
Gibson Brands

Years with Company: Since November 2018

Address: N/A

Phone: N/A

Web: gibson.com

Email: N/A

Clients: Slash, Joan Jett, Sheryl Crow, Jason Aldean, George Thorogood, Fantastic Negrito, Billy Gibbons, Joe Walsh, Sammy Hagar

BACKGROUND

Having worked in an executive role at numerous companies such as KEEN Footwear, Levi's and Salomon Sports, James "JC" Curleigh made the shortlist when Gibson began looking for a new President. A guitar player himself, he ultimately accepted the opportunity to represent and reshape the storied brand.

No Regrets

I love live music, collaborating with other people or just sitting on the deck alone playing my guitar, so I'm a music fan and a player. But when the folks at Gibson gave me a call I was very content at Levi's. The more I looked into it, the more I got drawn into, wow, I can combine my passion for music with my professional experience of rebuilding brands. There's that moment where you go from why would I do this to why wouldn't I do this. If I didn't do this, I would regret it for the rest of my life.

Passion Meeting Leadership

The new ownership group wanted professional leadership, brand building experience, someone who understands how the world works internationally, all of those things. And oh by the way, it would also be great if you happened to play guitar. To me, that's probably the right balance point. We've seen situations where the passion can outweigh the professional side and that maybe doesn't end so well. So I think getting that balance right was important.

But for me, it's very comfortable territory being with musicians and artists. You've always got to qualify your level of musicianship, but I'm not afraid to get up and play with anyone. I think being a guitar enthusiast and player means you have an appreciation for sound, for quality, for craftsmanship, for collaboration. And I think that goes a long way.

Back to Basics

In May (2018), the company filed for bankruptcy. What happened was it had a vision way beyond its core business and took on a lot of debt and other brands like Onkyo, TEAC and Philips. They were not part of the core business of making instruments. That ultimately created the intersection that forced Gibson to go bankrupt.

From May through November first, the new ownership group came in and understood how to rebalance the portfolio. We've technically sold off all the non-core assets and emerged from bankruptcy. We're a brand new company that has a clean, fresh start and we're very focused back onto our core brands.



"We pushed the innovation envelope a little too far a few years ago with things no one really wanted, but that shouldn't stop us from trying to figure out new solutions."

One Foot In the Past, Another In the Future

We're re-launching our iconic, classic range, true to the DNA it was created in. And then we're also leaning into more modern solutions in guitars. It sounds simple, but I've had a lot of conversations with musicians and industry folk and they said, "Hey, JC, don't go changing. Go back to what worked." And then they'd look at me and go, "What's new at Gibson?" So you have to reconcile what made you famous and be true to that, but at the same time not be afraid to lean into meaningful innovation.

Everyone's Guitar

There's a reason why every famous (or not so famous) guitarist probably owns a Gibson. I was at the Country Music Awards and saw more Gibsons on stage than any other brand. I went to the Rock & Roll Hall of Fame in Cleveland and looked back at the history, whether it was B.B. King and Lucille or The Edge playing his Explorer or Sheryl Crowe and her J-45. I was in Nashville at Bridgestone Arena and saw a picture of Taylor Swift playing a Gibson. I saw Post Malone recording in his studio and he was playing a Gibson. So the level of endorsement we get from our artists is a testament to our instruments. We've passed the test of time.

Three Types

We have three types of fans. We have the loyal Gibson fan who loves us. They've never left Gibson. And when Gibson does something that isn't quite to their expectations, they're the first to tell us. We love that feedback. Then you have that second type of fan who has a Gibson but they drifted away because it wasn't meeting their needs or solving some of the sound challenges they wanted through their instrument. We've got some modern solutions that will give them a reason to come back.

And then that third fan base is the next generation fan. They've got a guitar and aspire to one day own a Gibson. We've got to make sure we're giving them a reason to come into Gibson.

We pushed the innovation envelope a little too far a few years ago with things no one really wanted, but that shouldn't stop us from trying to figure out new solutions. We're looking at weight relief, we're looking at playability, we're looking at simple sound solutions we can bring to that emerging guitarist. We're making classics classic and our contemporary range contemporary.

Getting Collaborative

Gibson in the past wasn't as open to signature models or collaborating. We thought we had all the answers. We've had more conversations with more artists in the last few months than we've probably had in the last five or 10 years.

And all of them are coming up with new solutions, not just on guitars but on how to connect. We've got an amazing young guitarist, Jared James Nichols. We're using his creative input to think of different ways to collaborate not just on the guitar but how to get messaging out there.

Signature Editions

We worked with B.B. King's family and said we want to do a tribute. The right people got involved and we have an amazing guitar with the B.B. King Lucille out right now. We just announced the Chris Cornell tribute guitar. He was a real guitar aficionado who understood exactly what he wanted, so we painstakingly recreated the guitar he always played. We're working with a host of artists who will all be announced this week, not only for Gibson but also Epiphone.

It's exciting when an artist can truly collaborate with us. We have a factory in Nashville. They come in and the magic happens with the luthiers. A couple weeks ago, we brought a few of the final prototypes to some of our artists. That first moment when they open it is like Christmas to them. What's more amazing for me is when you go to a show and see that guitar they helped create making amazing sounds. This is why we do what we do.

Epiphone

We're putting all our energy behind Gibson, but Epiphone as a brand is amazing. My mother had an Epiphone. I used to look at it and think it was interesting but I didn't really know much about it, even up until I joined Gibson. Epiphone started in 1873. Gibson acquired it in the early '50s when times were troubled coming out of WWII. If you look at pictures of The Beatles' last concert at Candlestick [Park], they're all playing Epiphones. Epiphone has this amazing story to tell. It's our much more accessible premium brand. We're leading with Gibson right now, but Epiphone will play a very real role.

Choosing the Right Guitar

Have a vision of what you're trying to create sound-wise, even if you're a beginner. The amazing thing about guitars is they literally last forever, so think about how many years you're going to have it. You'll find that stepping up to an Epiphone or Gibson is going to be worth the investment. •

OPPS

Acoustic Music Competition is Open... Registration is now open for the **16th Annual IAMA (International Acoustic Music Awards)**. IAMA is the preeminent awards for musicians, and promotes excellence in acoustic music performance and artistry. Acoustic artists in various genres can gain exciting radio and web exposure through this competition. Participating sponsors include **Acoustic Cafe** and **Sirius XM Satellite Radio**. Music artists stand a chance to win awards in eight different categories: Best Male Artist, Best Female Artist, Best Group/Duo Folk, Americana/Roots/AAA, Instrumental, Open (any musical style or genre), Bluegrass/Country, etc. There will also be an Overall Grand Prize awarded to the top winner worth over US\$11,000, which includes radio promotion to over 250 radio stations in US and Canada. IAMA is sponsored by: D'Addario Strings, New Music Weekly, Loggins Promotion, Airplay Access, Sirius XM Radio, Acoustic Café Radio Show, MixButton, MusicGateway.com, Kari Estrin Management & Consulting, and Sonicbids.com. The deadline to enter is Nov. 8. For more information, go to inacoustic.com.

Mesa Music Festival, Arizona's largest emerging artist festival, is looking to select **at least 25 ReverbNation acts** from submissions to perform at this year's event. In **addition** to the performances, the Mesa Music Festival includes a music industry element with VIP guest speakers and mentors in attendance to help educate musicians about the ins and outs of the

business side of the music business. You can go to reverbNation.com for details.

Music website Breaking And Entering is looking for emerging talent to showcase monthly within the **Five To Watch** tab on its website. In addition, Breaking And Entering will also promote the selected artists through its social media channels. You can go to breakingandentering.net to learn more.

Whet Travel, award-winning innovators and leaders of the dance music cruise craze since 2004, will debut a new experience. On the weekend of Sept. 27-30, 2019, the blissful and picture-perfect paradise of Catalina Island will become **Groove Island 2019**, a carefully curated and all-encompassing celebration of life, positivity and dance music. To perfect its lineup this year, Whet Travel is looking to book multiple artists for Groove Island 2019. Go to grooveisland.com for further details.

LABELS•RELEASES SIGNINGS

Frontieris Music Srl has announced the signing of **Blue Öyster Cult**. For over four decades, BÖC has been thrilling fans of intelligent hard rock worldwide with powerful albums loaded with classic songs. Indeed, the Long Island, NY-based band is revered within the hard rock and heavy metal scene for its pioneering work. Blue Öyster Cult occupies a unique place in rock history because it's one of very few hard rock/heavy metal bands to earn both genuine mainstream critical acclaim as well as commercial success. Now they have partnered



▲ JONATHA BROOKE WINS IAMA HONORS

Critically acclaimed singer-songwriter Jonatha Brooke (see picture) won top honors at the recent 15th Annual IAMA (International Acoustic Music Awards) with her song "Put the Gun Down." She also won Best Female Artist. Jonatha was previously signed to MCA Records and Elektra records. Currently Jonatha, who lives in Minneapolis, is touring her recently released CD *Midnight Hallelujah*, working on two new musicals, and plans on performing more dates of *4 Noses* in various cities. A five song EP of new songs will be released soon. For more information, visit jonathabrooke.com and/or inacoustic.com.

up with Frontieris Music Srl to continue their journey. For more, visit 9tblueoystercult.com.

PROPS

Hal Leonard Inc. has announced a massive expansion of **ArrangeMe**,

their program that lets musicians legally and easily upload sheet music of original works or arrangements of popular songs and sell them on market-leading music websites. The newly expanded self-publishing platform provides a much-needed service for composers, arrangers,

DIY Spotlight

TOM GOSS

Tom Goss is far from your average artist: His musical style is versatile, while his background is just as multifaceted. Raised in Kenosha, Wisconsin, Goss was a college wrestler turned Catholic seminarian, turned polyamorous gay songwriter. He is a veteran singer-songwriter who blends a soulful voice and atmospheric soundscapes in expertly crafted songs about the joys and struggles of modern love.

Goss has become an LGBTQ superstar, well known for his music videos for "Bears," "Round in All The Right Places," and his Dusty Springfield cover of "Son of a Preacher Man," which reimagines the video as a poignant ballad about two gay teens. He has

performed thousands of shows in five countries, accumulating over 12 million views on YouTube alone and his work has been featured on HBO, ABC, and Univision.

His new single "Quayside," featuring Gregory Douglass, explores his journey in a polyamorous relationship, an unorthodox path that challenges numerous societal norms. The hauntingly beautiful synths layered under Goss' whispering intonation throws listeners into an uncharted territory, much like the setting Goss has had the courage to enter.

"Quayside" is the first single to be released off of Goss' upcoming album, *Territories*, due out this fall.

To learn more about Tom Goss, visit his website TomGossMusic.com.



indie bands, educators, and anyone else who wants to sell sheet music of their own compositions or arrangements for all instruments and ensembles. Through ArrangeMe, composers can upload their works for free and set their own sale price for the piece to be sold on sites including SheetMusicPlus and Noteflight. ArrangeMe takes care of paying the appropriate fees to the copyright holders and also pays commissions on each sale to the composer/arranger who uploaded the works. To learn more about this innovation resource, go to arrangeme.com.

THE BIZ

Register of copyrights Karyn Temple says blackbox distributions won't occur before 2023. With many indie songwriters concerned about how the **Mechanical Licensing Collective (MLC)** created by the **Music Modernization Act (MMA)** will handle the buildup of black box royalties from 2014-2019, it was announced that distributions will not occur before 2023.

That news came during the House Judiciary Committee hearing on the Copyright Office and was reported by register of copyrights **Karyn Temple**, who was seeking to clear up misunderstandings around new laws concerning black box royalties. Those are monies due to songwriters and publishers where digital music services are unable to match compositions to recordings, either due to poor or inadequate metadata or a lack of registration by DIY indie artists and songwriters with the Copyright Office.

It's an interesting time for the debate surrounding how—and how much—streaming services pay different factions of the music industry. The likes of Spotify, Apple and YouTube are due to enter global licensing renegotiations with major music companies this year, while Spotify in particular has attracted stinging industry criticism for filing a legal appeal against new mechanical streaming rates in the US, which would see songwriters and publishers benefit from a 44%-plus rise in royalty payouts.



▲ TAUB TALKS RIGHTS AND ROYALTIES AT AFM CONVENTION
AFM & SAG-AFTRA Fund CEO Stefanie Taub spoke to a packed house at the 101st AFM National Convention with an in-depth address regarding performance rights and royalties. Not only did she explain the detailed workings of the Fund, but also informed musicians how to be their own best advocates in regards to compensation for the work they do. She emphasized the importance of credits, metadata, and record keeping for the working musician to make sure they get the royalties they are due. More info at afmsagaftrafund.org.

The LEGAL Beat

BY GLENN LITWAK



NEW TAYLOR SWIFT FEUD OVER HER MASTERS

Taylor Swift once again finds herself in another feud, this time with her former label and Scooter Braun over the sale of her masters.

By way of background, Swift convinced her parents to move the family to Nashville when she was 14 so she could pursue a music career. She ended up signing with Scott Borchetta's Big Machine Records. As is typical when a new artist signs with a label, the recording agreement provided that the masters would be owned by Big Machine.

After delivering six albums, her Big Machine recording contract was set to expire. So the

label made her an offer for a new contract which she rejected, as was her prerogative. According to Big Machine, they even offered to let her own all her previously owned masters. But according to Swift's camp, the offer was only that she could obtain ownership of each old album's masters as she delivered each new album.

Big Machine ended up selling the entire company (including Swift's masters) to Scooter Braun's Ithaca Holdings LLC. Swift claims that she should have

by the Superior Court.

Although Swift is now stating that her original, now expired, Big Machine deal was unfair, I am not aware that she has previously challenged it in court as somehow not legally enforceable.

Swift also complains that she was not told ahead of time of the sale, which Big Machine disputes. In any event, although I have not reviewed her recording contract, I doubt it provides that she is entitled to receive notice ahead of any sale of the label. If that were

artist, paid for the recording of the masters, and spent money on marketing and distribution. So it only makes sense that they should own the masters. Now that she has become one of the very top recording artists in the world, Swift wants her masters back. But Big Machine had no legal obligation to sell her the masters. The masters were included as part of the sale of Big Machine and presumably, Big Machine did what was in its best financial interest.

If an artist has sufficient leverage, they should by all means try and provide in their recording agreements that they will own their own masters. Unfortunately for Taylor Swift, she did not have that power when she entered into her first recording contract.

"I think it's great when an artist can own their own masters, but usually new artists just don't have the leverage to demand it."

been given the opportunity to buy her masters, or even buy Big Machine itself.

Swift complains about how young she was when she signed her recording contract, but as a minor her parent or parents would have had to approve it. In California at least, recording contracts for minors also must be approved

the case, her lawyer would have mentioned it in his press release.

Swift legally signed away ownership of her masters to Big Machine. I think it's great when an artist can own their own masters, but usually new artists just don't have the leverage to demand it.

From Big Machine's perspective, they invested in an unknown

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@gtllaw59@gmail.com or visit glennlitwak.com.

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



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian
<http://forums.taxi.com/post353820.html#p353820>

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

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

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

Taking Risks...

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

Major Publishers

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

Once in a Lifetime Opportunity!

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

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

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

Figured Out What Elements I Missed...

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

Where else can you get that?

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

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



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Date Signed: 2019

Label: Blue Note Records

Type of Music: Jazz

Management: Zakiya Fola - Fola Management

Booking: Chris Mees - B Natural

Legal: Jason M. Koransky

Publicity: Cem.Kurosman@umusic.com

Web: iplayvibes.com

A&R: Don Was

For much of last year, Joel Ross' name kept showing up on other people's album credits. The Brooklyn-based Chicago-born vibraphonist was very much in demand. His talents were employed by the likes of Makaya McCraven, Walter Smith III and Matthew Stevens, James Francies and Marquis Hill.

But this year, he's stepping out of the "respected session guy" role in order to earn himself a bit of the limelight. Signing with beloved label Blue Note, he released his debut album *KingMaker* on May 3. The recognition is just reward for an artist who says that he's pretty much been playing music since birth.

"One of our godparents played drums for the church and we were watching him," Ross says. "Eventually they started letting us play and they were doing that until we were about 10 when we joined our elementary school concert band. That's where I started playing vibraphone. All throughout that, my parents kept music in my life, so it was never a question of whether we're going to keep doing it."

For those in the dark, Ross describes the vibraphone as a member of the mallet percussion family, which is only about 100 years old.

"I told him I already had the album."

"I'd say it's one of the younger instruments compared to, say, piano," he says. "It's bars are made of aluminum, and it's the only instrument that has a flat surface, a pedal and a motor. That's what gives it its name—the vibrato that the motor gives it."

Ross cites Detroit jazz vibraphonist Milt Jackson as a major influence, but says that doesn't stop at musicians who play or played the same instrument as him; he also brings up such giants as Thelonious Monk, John Coltrane and Miles Davis. All of those ingredients found their way onto *KingMaker*, a record that, astonishingly, only took one day to record.

"I recorded it with all my peers and friends that I've been playing with for a couple of years now," Ross says. "We were just constantly playing this music. I asked Harish Ragavan to produce it, just from playing some gigs with him. We went in to knock it out one day. Me and all of my friends. Immanuel Wilkins on alto sax, Jeremy Corren on piano, Benjamin Tiberio on bass and Jeremy Dutton on drums, plus Gretchen Parlato on guest vocals."

Ross' deal with Blue Note came through drummer Dutton and the aforementioned James Francies, also signed to the label.

"Jeremy went to high school with a good friend of mine, James, and we were together when he first met [label head] Don Was and talked to him about Blue Note," Ross says. "Once I moved to New York, we played a lot together, so naturally I was in the same circles. They knew about me through James. At some point I met Don, and he was interested in me joining Blue Note. I told him I already had the album."

Sometimes, it's that easy. — **Brett Callwood**



CALY BEVIER

Date Signed: December 2018

Label: BMG

Type of Music: Pop

Management: Chris Maltese - Primary Wave, cmaltese

@primarywave.com

Booking: N/A

Legal: Michael Reinert - Fox Rothchild

Publicity: Mike Gowen - Milestone Publicity, mgowen@milestonepublicity.com

Web: calybevierofficial.com

A&R: N/A

After a cancer diagnosis at 15, Caly Bevier turned to music to comfort herself through her chemotherapy, and ended up using her voice to comfort others. A spontaneous Facebook video post of Bevier singing a cover of "Fight Song" was seen by a hospital parent, who then asked her to perform at a benefit to support her young son's treatment. "I wasn't thinking about the performance or what it might do for me at all. I was just in the moment trying to give something from my heart to help lift up that little boy."

A video of Bevier's performance at the fundraising event went viral almost overnight and, while her eye may not have been on where the performance could take her, a mutual friend in the cancer fundraising community introduced her to her management team. A performance on the *Ellen Degeneres* show and an audition on *America's Got Talent* pushed her to get noticed, especially after receiving praise from Simon Cowell.

With momentum building, management advised her to move to Los

"I had given up on the idea of succeeding in music."

Angeles. "Being a small town girl," Bevier says, "I had given up on the idea of succeeding in music and was planning to move to New York to work in the fashion business. It wasn't until appearing on *AGT* that I saw myself going somewhere." Manager Chris Maltese said in a phone call, "I knew she had a fantastic voice and the potential to grow into a real artist, and that excited me."

With her single-song mastering deal with BMG and the release of her sophomore single, "Hate U Sometimes," on May 10, 2019, Bevier retains the option for a second song release, as well as full publishing rights, while having marketing and promotion costs covered. Ira Sallen from BMG shared, "She has a compelling backstory, is an absolute sweetheart and, most importantly, has a great voice."

Bevier's advice to fellow artists is to "make strong connections with the fans you have at the very beginning. They will follow you through all your highs and lows, so make sure to let them know how much you appreciate them. They will be the most willing to share your music and watch you grow." — **Andrea Beenham**



Date Signed: April 22, 2019
Label: Warner Records
Band Members: Malia Civetz
Type of Music: Pop
Management: Kelly Straw - Modest! Management
Booking: Matt Galle - Paradigm
Legal: Gary Greenberg - Gary Greenberg Law
Publicity: Aishah White - Warner Bros. Records Aishah.white@wbr.com
Web: maliacivetz.com, twitter/Instagram: @maliafromvegas
A&R: Sarah Ferrie, Warner Records

She's on Taylor Swift's playlist, she joined Barry Manilow onstage in Vegas, and she has performed for President Barack Obama and the First Lady. It's no wonder then that, when Warner had the chance to sign Malia Civetz (known professionally as simply Malia), the major label didn't blink.

It seems like an overnight success, but Malia has already squeezed so much into her early years. Born in Hawaii, she moved to Vegas while still a child and she believes that contrast between natural beach beauty and desert showbiz glitz has made her who she is today.

"I started when I was about five, singing in church choir," Malia says. "I was in Hawaii when I was a kid, and there was always live music everywhere we went, and so I had my parents take me out of my high chair and I'd go up and dance. I've been a performer pretty much since day one, and that's always been the goal. In kindergarten, when they

"I've been really blown away at how the dynamic works."

were, like, 'What do you want to be when you grow up,' I said, 'A singer.' It's been like that since the very beginning."

Malia describes her sound as "pop soul," which just about nails it. Her main influences are Justin Timberlake and Bruno Mars, and that very polished, catchy R&B is clear in her music. Plus, Mars has Hawaiian roots in common with her.

"I lived in Hawaii up until I was five, and I think that had a huge part in creating who I am as a person—being very laidback, loving and accepting of all people of all cultures," Malia says. "And then moving to Vegas and seeing the extravagance there. I'm equally both things, which is an interesting dichotomy."

Having signed a development deal with Warner, Malia is already pleased with the level of freedom they are allowing her.

"I literally just signed three weeks ago, so I'm still getting to know everybody," she says. "So far, I've been really blown away at how the dynamic works. You just walk in and everyone says hello. I've been free to bring in all of the music that I've been writing, and they've been pitching me a couple of things that I'm excited about. It's all a community effort, making all of this happen."

Her first release for the label is the "Champagne Clouds" single, and she says that more music is coming.

"There are some new songs that are more on the 'Champagne Clouds' side of things, and then I think we have new stuff that might be a little different, that I'm very excited to share with people," she says. "At the moment, we're still working on [what's next]. Hopefully we'll have some news coming up soon. Right now, we're still in the planning phases." — **Brett Callwood**



Date Signed: 2019
Label: Epitaph Records
Band Members: Nikki Sisti, guitar, vocals; Shari Page, drums, vocals; Kate Black, bass, vocals
Type of Music: Pop-Punk
Management: N/A
Booking: N/A
Legal: Alex Ploegsma - Ploegsma & Shulman, LLP
Publicity: Christine Morales, christine@epitaph.com
Web: thick.band, facebook.com/Thickinbrooklyn
A&R: christine@epitaph.com

Brooklyn-based trio Thick slaps sweet, harmonic vocals and biting lyrics on top of driving, rhythmic, punky guitars, providing some fresh girl power to 2019. The sound, if not the location of the band, fits nicely with iconic LA-based punk label Epitaph.

"The label emailed us after reading an interview/write-up for a single we released on Stereogum," says Kate Black, Thick drummer. "We thought at first it was spam...it was too good to be true!" But indeed it was. "After we exchanged a few emails, they caught one of our sets at SXSW. When we got home, we had a few calls with the A&R team, and they invited us to their offices in LA." Thick soon launched their first West Coast tour, during which the band met with the Epitaph team, who also attended a show. Soon after, a deal was being discussed.

Thick had record label experience from working on a compilation album on Glassnote Records previously. Prior to being approached by Epitaph, the band had been actively seeking a label deal, and was in discussions with a new indie label to release a completed EP. "As we worked through the details of that deal," Black says, "we realized it

"We thought at first it was spam."

wasn't a good fit. We had been self-funding our recordings, releases and managing distribution on our own, so we were able to take a step back away and say 'No,' instead of getting locked into a deal that we weren't comfortable with."

How does a Brooklyn band fit into the Epitaph stable? "It didn't really affect our decision at all. There's so much crossover between bands in New York and Los Angeles. We all grew up on West Coast punk rock, so it's surreal for us to be on the same label as a lot of the bands that were formative for us. Also, we've been playing a ton in NYC over the past few years, so it's refreshing to be working with people who aren't so ingrained in our scene."

Thick is currently working on a full-length release. Epitaph will release one LP with options for additional albums. — **Brett Bush**

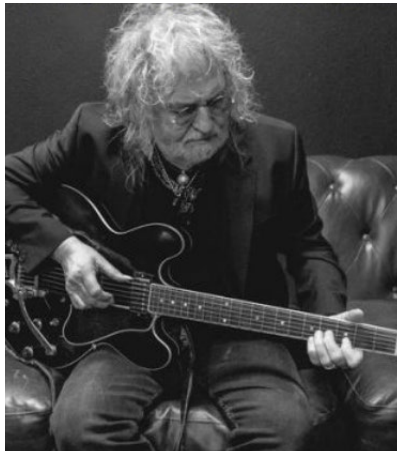


▲ Hayley Kiyoko Allies with Kobalt

Hayley Kiyoko has signed an exclusive worldwide partnership with Kobalt that includes publishing administration, creative services and synch for the singer's entire catalog and future releases. Kiyoko, who identifies as gay, is also notable for her activism in the LGBTQ+ community, leading fans to dub the singer "Lesbian Jesus."

▶ Hubbard: Lyrics from the Cosmos

Brian T. Atkinson's forthcoming *The Messenger: The Songwriting Legacy of Ray Wylie Hubbard* will be released on Aug. 16. *The Messenger* spotlights one of the leading voices in the 1970s Cosmic Country movement and his seamless transformation from youthful jester into one of today's most sage and spiritual musical mentors. For more information, contact Cary Baker, cary@conqueroo.com.



▲ AIMP in New York

The Association of Independent Music Publishers (AIMP) held its first ever International Forum in New York City. Following the third annual Indie Music Publishing Summit, the Forum provided a half-day deep dive into issues affecting international music publishers. Pictured (l-r): Alisa Coleman, AIMP New York Chapter President; Eric Baptiste, SOCAN CEO, and Teri Nelson Carpenter, AIMP National Chair and Los Angeles Chapter President.

MLC and the Music Modernization Act

The U.S. Copyright Office has designated the Mechanical Licensing Collective (MLC) which is backed by the National Music Publishers' Association (NMPA), the Nashville Songwriters Association International (NSAI), and the Songwriters of North America (SONA) as the new entity tasked with licensing and administering rights under the Music Modernization Act.

The designated MLC's board includes chairman Alisa Coleman, ABKCO and directors Jeff Brabec, BMG; Peter Brodsky, Sony/ATV; Bob Bruderman, Kobalt; Tim Cohan, peermusic; Scott Cutler, Pulse Music Group; Paul Kahn, Warner/Chappell Music; David Kokakis, UMPG; Mike Molinar, Big Machine Music; Evelyn Paggiawan, Concord Music; Kara DioGuardi, Songs by KDG; Oak Felder, Crow's Tree Publishing; Kevin Kadish, We Are Made of Music, and Tim Nichols, HiS Music. Non-voting members include NMPA EVP & GC Danielle Aguirre and NSAI Executive Director Bart Herbison. The MLC was chosen over a competing group called the American Mechanical Licensing Collective.

The group will now formally begin operations. This will include the negotiation of a budget with the digital streaming services who, by law, must fund the collective. It will also include partnering with a vendor to provide administration and matching services and development of a user portal through which publishers and songwriters will be able to manage rights and royalties.

Carrie Underwood: "Game On" Skirmish

NBC's *Sunday Night Football* is being sued by songwriter Heidi Merrill who alleges that Carrie Underwood's theme song "Game On" was plagiarized.

The claim being made by the plaintiffs is that Heidi Merrill and her songwriters worked to create their "Game On" version back in June of 2016. It was later uploaded to YouTube in March of 2017 as music video. In that same year, it's claimed that Merrill attended a conference in Nashville largely due to producer Mark Bright's presence. The suit claims that Bright made comments about frequently receiving pitches from songwriters and artists. Merrill approached Bright, and sent her "Game On" video.

For the 2018-2019 NFL season, the League was hyping up a brand new opening theme for *Sunday Night Football*. That song was Carrie Underwood's own "Game On," which was then used for the rest of the season, with Underwood, Chris DeStefano and Bretty James listed as songwriters. The plaintiffs are seeking financial rewards that match up with the profits that Carrie Underwood and the NFL have made from "Game On," along with court and legal costs getting handled.

Underwood was also hit with a lawsuit claiming her song "Something in the Water" was cribbed from a song that was created in 2012 by Ron McNeill and Georgia Lyons and later submitted to Mark Bright, who allegedly rejected it.

WCS Conference in San Francisco

The West Coast Songwriters Association will present their 39th annual Music Conference on Sept. 14 and 15, at Blue Bear School of Music at Fort Mason in Building C, with the Sunset Concert at the Southside Theater.

Few music conferences provide such an intimate setting for networking with prominent industry guests. Saturday and Sunday attendees are provided the rare opportunity to participate in one on one consultations with industry

▶ SESAC Country and Americana Awards

Matt McGinn took home the big SESAC awards for Songwriter and Song of the Year for "Heaven" recorded by Kane Brown at the organization's award ceremony in Nashville honoring both Country and Americana songwriters.



leaders, attend songwriting seminars, learn about the latest industry standards, participate in workshops on songwriting, voice coaching, sound quality and stage presence, have lyrics evaluated and songs screened and perform live. Visit westcoastsongwriters.org for registration info.

CCC & Crucial Music Mixer

Come celebrate the kickoff of The California Copyright Conference's (CCC) 2019-20 season at the Palihouse in West Hollywood, CA. You can meet and mingle with the CCC's newly elected officers and board members and learn more about what's in store for the Fall season and beyond. Song Biz was on-hand for last year's event and it was an unprecedented opportunity to make contact with key players in the music publishing universe.

Advance RSVP (via PayPal) by 5:00 p.m., Friday, Aug. 23. CCC Members & Non-members - \$30 per person. Walk-Up (pay at the door, no prior RSVP): CCC Members & Non-members - \$35 per person

New England Songwriters Retreat

Enrollment is open for the 4th Annual New England Songwriters Retreat (NESR IV). The event will be held at the Guest House Retreat Center in Chester, CT on Labor Day weekend from Friday, Aug. 30 through Tuesday, Sept. 3. Classes cover everything from co-writing basics to music theory and harmony. Among the instructors are the event's founder Ellis Paul along with Sam Baker, Antje Duvokot, Abbie Gardner, Laurie MacAllister, Tracy

Grammer and Jim Henry. Registration info is at Newenglandsongwritersretreat.com.

Americanafest in Nashville

The Americana Music Association has announced the first 115 of close to 300 acts slated to perform at their annual Americanafest, which runs from Sept. 10-15 in Nashville, TN. For the 20th consecutive year, the six-day festival and conference event will once again fill Music City with award-winning legends, trailblazing mainstays and buzz-worthy newcomers, showcasing the breadth of Americana's influence on a global scale. With almost 300 artists and bands participating, the discovery music festival promises to be, as described by Mojo magazine, the "roots alternative to the Grammys and SXSW."

2019 Conference Registrations (currently on-sale at the standard rate of \$399/\$299 for Americana Music Association members) provide access to the daytime educational conference plus all sanctioned special events while also offering priority admission into all showcase venues. These passes also provide the opportunity for attendees to purchase up to two tickets per registration for the 18th annual Americana Honors & Awards on Wednesday, Sept. 11 at the historic Ryman Auditorium. Honors & Awards show tickets are exclusively available for purchase by conference registrants. Visit Americanamusic.org for registration info.

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



▲ Kami Inks with Angry Mob

Angry Mob Music Group has signed an exclusive worldwide co-publishing agreement with Kami, a Chicago rapper and founding member of Chance the Rapper's SaveMoney collective. He is also one-half of the group Leather Corduroys with Joey Purp.



▲ BMI Christian Awards

BMI honored the top 25 songs played on U.S. Christian radio during the past year at the 2019 BMI Christian Awards. The Song of the Year title went to "Reckless Love," written by Ran Jackson. The Songwriter of the Year award went to Ethan Hulse, who wrote "Old Church Choir," "When We Pray," "Whole Heart" and "Word Of Life." Pictured (l-r): BMI's Jody Williams, Holly Zabka and Terry Hemmings, Be Essential Songs; Leslie Roberts, BMI; Ran Jackson, Ethan Hulse, Elwyn Raymer, BMI Compass Award honoree; Jamie Rodgers, Be Essential Songs, and MaryAnn Keen, BMI.



▲ Missy Elliott in the Hall

Missy Elliott became the first female rapper inducted into the Songwriters Hall of Fame. She's penned her own hit songs—from "Get Ur Freak On" to "Work It" to "Lose Control"—and also lent her writing skills to other artists including the late icon Aaliyah, Beyoncé, Whitney Houston, Monica, Mariah Carey, Janet Jackson, Mary J. Blige, Ariana Grande, Destiny's Child, Fantasia, Jazmine Sullivan, SWV, Total, 702, Mya, Tweet and others.

▶ ASCAP Fetes Rhythm & Soul Hitmakers

The American Society of Composers, Authors and Publishers (ASCAP) celebrated music talents and legends, past and present, at the 34th annual ASCAP Rhythm & Soul Music Awards. Chart-topping rapper Cardi B took home the ASCAP Songwriter of the Year Award.



Rob Laufer

Buoyant Songs in The Floating World

A palpable pulse of rock classicism informs the artistry of Rob Laufer on his new full-length collection, *The Floating World*. Suspended on guitar and keyboard motifs, the wistful honesty of Laufer's reflective vocals is surrounded by translucent arrangements, revealing a shimmering pop ethos with inventive flourishes.

As a lyricist, Laufer employs a stream-of-consciousness approach to imagine expressive tone poems. Words don't so much tell stories as they do illuminate possibilities. "I can't seem to write a song music first for some reason," he says. "I'm not driven to write a song unless I have lyrics in front of me. I got super-inspired to write words this time around.

"I admire people who are storytellers, who are observant and detail oriented, but my mind doesn't work that way," Laufer continues. "I enjoy words. When I'm not paying attention, I'm surprised at what comes out of my mouth. I figure that's my strong suit so I go with it. It can be a really rich vein to mine—it leads you to somewhere you wouldn't go."

With only a few solo releases, a prolific recording artist Laufer is not. However, he's a master of enigmatic titles for his collections. Consider his first album *Swimming Lesson*. "I gave it that title because I had a dream that Prince told me to call it that. Another one is *Iron Age*. It just occurred to me that I should listen to my inner voice. It meant nothing. People thought I was a metal act." *The Floating World* is also an historic era of pleasure seeking during Japan's Edo Period. "I did it again," he says of his title. "It's not at all what I was talking about."

But *The Floating World* rings with immediacy and intention. "I stopped putting out records because I stopped writing songs, and I pretended not to care for a bunch of years," says Laufer. "And then something snapped last year—these songs were all written within a six month period."

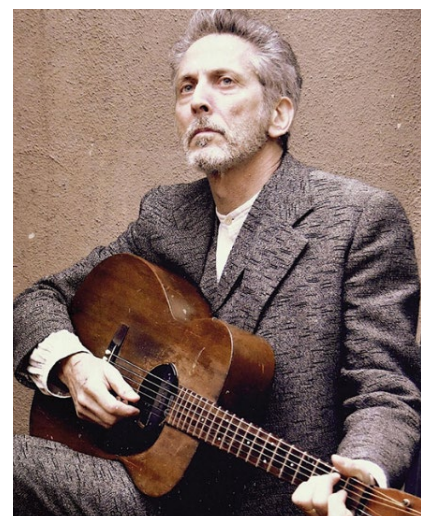
As a highly respected member of the Los Angeles music community, Laufer is many things: a producer, sideman, songwriter and the music director of the esteemed Wild Honey Orchestra, a collection of musicians and artists who come together to perform classic rock repertoire for all-star concerts to benefit the Autism Think Tank. The most recent extravaganza was a 50 member cast performing *The Kinks Village Green Preservation Society* in its entirety with guests like Elliot Easton from The Cars, Mike Mills from R.E.M. and Clem Burke from Blondie. Past presentations have included live performances in homage to Buffalo Springfield, The Band, The Beach Boys and multiple shows featuring repertoire of the Beatles.

Although Laufer has unprecedented access to the brilliant musicians who populate these shows, he played almost all of the instruments for *The Floating World* himself. He explains, "As soon as I started laying stuff down it was set, I couldn't pull out. I couldn't stop it. I was so overjoyed to play these songs. I thought, 'No one is going to play this as passionately as I am playing it right now.' That's the vibe and I went for it." Two exceptions to the solitary tracking are "Avalanche" and "Highway Machine," with pedal steel guitarist Dave Pearlman.

Although self-produced and -performed solo projects can end up sounding claustrophobic or precious, *The Floating World* sounds like a band. "I've made that mistake over the years; over thinking, being too detail oriented," Laufer confirms. "I wanted to get this done quickly. With certain things my inclinations would have been to replay the piano solo, but my friends and my wife are like, 'Dude this is great.' So I was not thinking about the end result of 'Is this good? Can I put it out?' And dealing with my ego and my demons."

On "Avalanche," Laufer sings, "Find a door before it shuts." With *The Floating World*, the portal into the soulfulness of a masterful songwriter and musician is wide open. "I want to be in the world of ideas and creation," Laufer offers, "and to commune with it as much as possible."

Contact Conqueroo, Wendy Brynford-Jones, wendy@conqueroo.com or Cary Baker, cary@conqueroo.com



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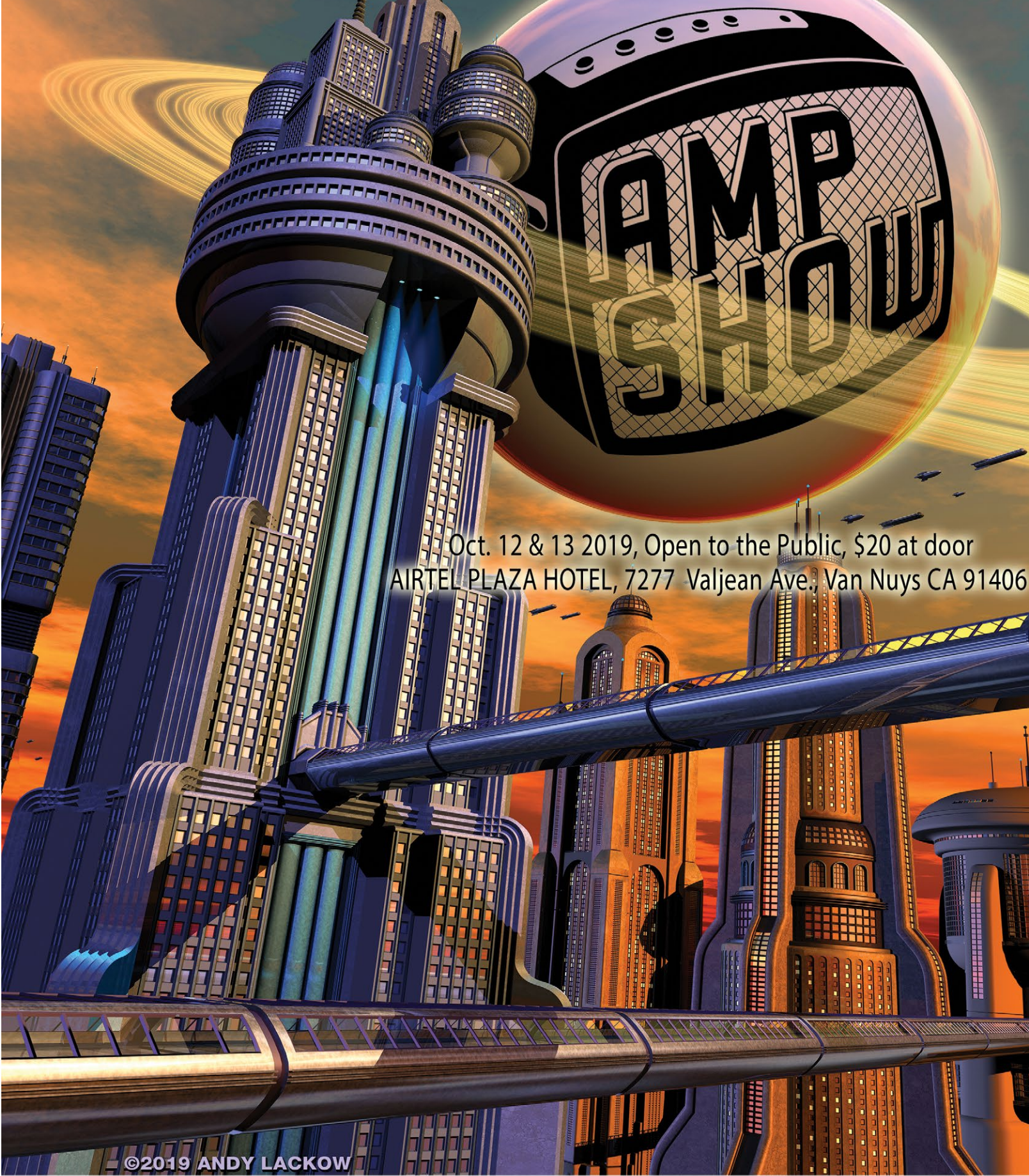
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DROPS

Tickets are on sale for **Bring the Soul: The Movie**, the latest film from South Korean boy band and global superstars **BTS**, which finds the band at the end of their **Love Yourself** tour in Europe. The film will be in theaters for a limited time beginning Aug. 7 with most screenings taking place through Aug. 11. Tickets can be bought at bringthesoulthemovie.com/, and fans are encouraged to sign up for updates on tickets, participating theaters and more information. Watch the official trailer at youtu.be/hcjWxG-MECbA and contact trafalgar@thinkjam.com for more information.

A yet-to-be-titled new biographical musical telling the incredible life story of legendary singer-songwriter **Neil Diamond** is currently in development for Broadway. Produced by **Ken Davenport** and **Bob Gaudio** and directed by Tony winner **Michael Mayer**, the production will include a score of Diamond's greatest hits and a book by three-time Academy Award-nominated dramatist **Anthony McCarten** (*Bohemian Rhapsody*, *Darkest Hour*, *The Theory of Everything*). Diamond has said the inspiration for many of his early songs came from the likes of *West Side Story*, *My Fair Lady* and *Fiddler on the Roof*, and he is honored to bring his own work to Broadway. Contact Rick Miramontez at rick@omdkc.com for more information.

Pitchfork has released *Roadkill*, a new documentary film on the teenage band **Capital Punishment**. In 1982, Capital Punishment self-released a blistering post-punk/industrial album before going their separate ways after graduating high school. Frontman **Kriss Roebing's** ancestors built the Brooklyn Bridge, bassist **Peter Swann** became a judge for the Arizona Court of Appeals, guitarist **Peter Zusi** became a professor of Slavic languages and drummer **Ben Stiller** became, of course, the renowned actor and comedian. Watch it on YouTube at youtube.com/watch?v=I6H0QTfOQ-c. For further details, contact Rachel Janc at rachel_janc@condenast.com.

Across the Stars, an album of legendary film composer **John Williams' newly adapted movie**



themes, is set for an Aug. 30 release. These adaptations were written especially for his superstar violinist friend and collaborator **Anne-Sophie Mutter** and will feature such themes as *Star Wars* and *Harry Potter*, as never heard before. Alongside Mutter as a soloist, Williams assembled a cast of musicians with whom he has worked over the years to form the 70-piece **Recording Arts Orchestra of Los Angeles**.



They recorded over five days in April at the historic **Sony Pictures Scoring Stage**, where many film soundtracks of the past were recorded, including *The Wizard of Oz*, *Gone with the Wind*, *Singin' In The Rain*, *Lawrence of Arabia* and *E.T.* Williams has won five Oscars, four Golden Globes, five Emmys and 24 Grammys. Contact ashley.natareno@umusic.com for more information.

Grammy winners **Kid Cudi** and **Big Boi** have joined the cast of Shudder's new **Creepshow** series, which follows in the footsteps of the 1982 horror classic written by **Stephen King** and directed by **George A. Romero**. It will be released at a to-be-determined date in 2019. Returning to the *Creepshow* franchise are actor **Adrienne Barbeau**, director **Tom Savini**, who created special effects makeup for the film, writer and director **John Harrison**, who was first Assistant Director on the original and composed its famous theme, and showrunner **Greg Nicotero**, who visited the first film's set as a teenager and contributed makeup effects to *Creepshow 2*. There will be 12 stories in the six-episode season. For further information, contact Emily Hunter at Emilyh@ferencomm.com.

OPPS

NewFilmmakers Los Angeles is inviting filmmakers to submit their work for its 2019 short film program, On Location: The Los Angeles Video Project, to showcase local filmmaking talent. Categories include narrative, documentary, commercial and music video and the deadline is Aug. 23. Visit newfilmmakersla.com/onlocation for more information on prizes and benefits, submission guidelines and other information.

It's not too late to register for the 2019 **Coast 2 Coast Convention**, which will be held Labor



Day weekend in Miami this year. This event is a mecca for independent artists, DJs and producers to network, attend forums and get industry advice. To register and get more information on the conference and this year's panelists, which include representatives from Atlantic Records and Warner Music, visit coast-2coastconvention.com.

Video game developer **Blizzard Entertainment** needs a composer's assistant to support the company's senior music staff. The candidate will assist with all aspects of music production, working with producers and composers on score preparation, helping with recording sessions and prepping, editing and archiving music assets. Besides a passion for video games, applicants must have a certificate in music production or related experience as a composer's assistant, knowledge in multiple DAWs, ability to notate music in Sibelius or Finale, experience organizing recording sessions and strong written and oral communication skills. To apply, visit bit.ly/2Jbqpc9.

PROPS

The official motion picture soundtrack to **A Star Is Born** has sold over six million albums globally and two million album equivalent units domestically, becoming certified double platinum. It also marks **Lady Gaga's** fifth consecutive No. 1 album and puts her in the lead for the most No. 1 albums by a female artist this decade. The soundtrack debuted at No. 1 on the Billboard 200 with over 231,000 in equivalent album consumption units. Since then, it's been No. 1 four times, is the biggest selling album of 2019 in the US and earned the highest album-sales week for a music film soundtrack since **Frozen** in April 2014. It also reached No. 1 on iTunes in over 75 countries, including the U.S. and debuted at No. 1 on the Official UK Top 40 Albums Chart. The lead single, "Shallow," which won an Academy Award for Original Song, is performed by Lady Gaga and costar **Bradley Cooper**. Contact Viveca.Ortiz-Torres@ledecompany.com for details.

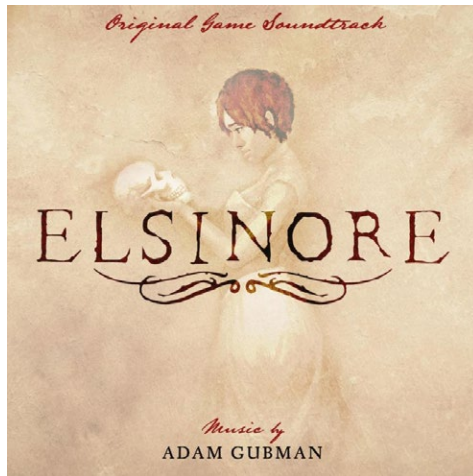
A-ha, the Norwegian band that rose to global stardom in 1985 with the debut single "Take On Me," topped the charts with the song in 36 different countries, becoming one of the best-selling singles of all time. Now the music video is on the cusp (at the time of this writing) of reaching one billion YouTube views, a feat few artists have achieved (**Guns n' Roses** has done it with their "November Rain" video). In anticipation of reaching the billion-views mark, the band is holding a contest for fans to predict the exact time and date of when the

video will reach this milestone. One winner and a guest will be flown to Norway—A-ha's home country—to meet the band and watch them perform live on Feb. 7. For contest details, visit: takeonme.a-ha.com. Watch the video at lnk.to/a-haTakeOnMe, and contact jessica.giordano@rhino.com for more on the band.

BMI recently announced its continued support of the **Sundance Institute Film Music and Sound Design Lab**. The Lab returned for its seventh year to the Skywalker Sound facilities in July, including fellows **Ho-Ling Tan, Jorge Aragón, Brito Gene Back, Ghiya Rushidat, Aska Matsuyami, Ozie Cargile, Sara Broshofske** and **Emily Rice**. The lab—credited for helping diversify the film composer community—allows composers, directors and sound designers to collaborate to develop music and sound for fiction and nonfiction film projects. BMI is one of the program's founding supporters and played a key role in its development. For more information, contact Teresa Romo at tromo@bmi.com.

In celebration of the 40th anniversary of the release of **Joy Division's** acclaimed 1979 album **Unknown Pleasures**, visual coordinator **Warren Jackson** has commissioned 10 new films—for each track on the album—to present a filmic reimagining of the music. He collaborated with both established artists and directors and up-and-comers, and started releasing the videos in June, to be spread out through the rest of the year.

Over the past four decades, the album influenced countless artists and continues its legacy today through **New Order**. Watch the first video, directed by **Helgi and Hörður**, at bit.ly/2XS8i2Q. Contact jessica.giordano@rhino.com.



Materia Collective has released **Elsinore (Original Game Soundtrack)** by composer **Adam Gubman**. The fantasy folk soundtrack features a medieval soundscape accented with a number of guest vocalists to breathe new life into the world of Shakespeare's *Hamlet* where *Elsinore* takes place. Gubman is best known for scoring over 700 video games and contribut-

ing music to Disney theme parks, including Star Wars Galaxy's Edge. The score makes a perfect accompaniment to the time-looping adventure game-play centered around mystery. *Elsinore (Original Game Soundtrack)* is now available wherever digital music is sold. In addition to the digital release, a special six-panel digipak two-disc edition has been printed.

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

Out Take



Charlie Waymire Engineer-Producer

Contact: charlie@ultimatestudiosinc.com
Web: UltimateStudiosInc.com

"You can go to school, learn every program, but at the end of the day, this is a people game," says engineer, producer, videographer and drummer Charlie Waymire. "I've had interns that know more key commands than me, but not how to deal with five people in a room recording a song, especially when things get tense. On a regular basis, I sit and look back at sessions—what could have been better here or there? Was it a recording thing? Something with the artist? Was it something with me? It's not fun doing that, when you look in the mirror, but I tell you, it's made me a better engineer, producer and, hopefully, better person."

It wasn't onstage drumming for Speak No Evil that Waymire discovered his real interest; it was on the tour bus between shows where he kept a small recording rig to mess around with and record intros and outros for sets. Once he was off the road and spending more time in Hollywood, Waymire—who has worked with the likes of Ray Luzier of Korn and Chad Smith of Red Hot Chili Peppers—put together Ultimate Studios that gradually grew in popularity. He began recording full bands live from (in the humble beginnings) a 250-square-foot room.

"I liked being outside the glass more, where I could help people," he says. "I taught at the Musician's Institute for 20 years, and while I didn't like the big school setup, I liked helping artists—helping them find their sound, guide them. Plus, I could sit in the studio all day tweaking things."

Also a videographer, Waymire has produced videos for gear manufacturers like Audio-technica and Paiste. In 2012, he teamed with friend and engineer Scott Francisco in 2012 to create the YouTube channel Full On Drums featuring drum recording how-to videos. He also started a channel called The Music Chamber to give artists a platform to reach wider audiences and offer fans a live concert experience, a project that, while currently on hiatus, might make a comeback someday, he says.

► Carrie Underwood Cried Pretty When Wrapping UK Tour

Carrie Underwood (pictured) finishes the UK leg of her Cry Pretty Tour at the Wembley Arena in London. The tour began on June 28 in Birmingham, England and traveled through several cities in England, Scotland and Wales. The Shires, a UK country act, appeared as guests on the tour. Underwood also made her debut performance at the Glastonbury Festival on the Pyramid Stage on June 29. The Cry Pretty Tour will continue in North America on Sept. 10 with special guests Maddie & Tae and Runaway June.



AMANDA YOUNG



ERDIN HARRIS/GETTY IMAGES FOR LOVELOUD FESTIVAL POWERED BY AT&T

▲ LOVELOUD Festival Loves Loudly in Utah

The LOVELOUD Festival Powered by AT&T held its third annual festival on June 29 at the USANA Amphitheater in Salt Lake City, UT. LOVELOUD was founded by Dan Reynolds (pictured) of Imagine Dragons to encourage conversation about the LGBTQ+ community. Proceeds from the event went on to benefit organizations like The Trevor Project, GLAAD, the Human Rights Campaign, and the Tegan & Sara Foundation. Festival attendees enjoyed performances from artists like Kesha, Dan Reynolds, Tegan & Sara, and Daya. For more information on LOVELOUD, go to loveloudfest.com.



DAVID KLEIN

◀ Himesh Patel Is A Star of Today

Himesh Patel (pictured entering the studio), star of movie *Yesterday*, appeared on *Jimmy Kimmel Live!* recently. Patel performed the titular song while playing the guitar. He was accompanied by a string quartet. The film follows Jack Malik, a British singer-songwriter, who finds himself transported into a world where The Beatles never existed. Taking advantage of this, Malik forges a successful musical career using their songs. For more information on the film, visit yesterdaymovie.com.



▲ *Dear Evan Hansen (Original Broadway Cast Recording)* Is Golden

The *Dear Evan Hansen (Original Broadway Cast Recording)* has received gold certification from the RIAA (Recording Industry Association of America). It is one of only three cast recordings to receive this certification. Book writer Steven Levenson, songwriters Benj Pasek and Justin Paul, director Michael Greif, orchestrator Alex Lacamoire, and cast album co-producers Stacey Mindich and Pete Ganbarg received gold record plaques at the Music Box Theatre. *Dear Evan Hansen* debuted on Broadway on Dec. 4, 2016.

Tidbits From Our Tattered Past



BLACK RAYNE FILMS

▲ Eli Young Band Rocks Fremont Street

The Eli Young Band (pictured) performed at the Fremont Street Experience in downtown Las Vegas during the 4th fo July celebration with hits including "Crazy Girl," "Even If It Breaks Your Heart" and "Drunk Last Night." This performance was part of the free Downtown Rocks concert series. The Fremont Street Experience continues throughout the rest of the year. Upcoming acts include Smash Mouth, Cheap Trick and The Wallflowers. For more information, visit vegasexperience.com.



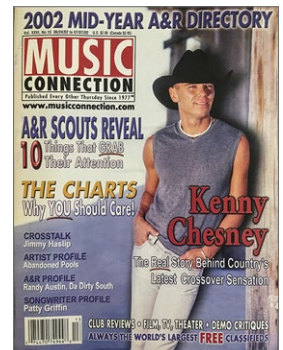
1989—Living Colour—#5

In our cover story on high-energy rockers Living Colour, bassist Muzz Skillings observes, "Logic is fine; formulas are fine. But when that's all you use, when you forget about the emotion...then the music suffers." Elsewhere in the issue, we review Clarence "Gatemouth" Brown and talk shop with songwriters Billy Steinberg and Tom Kelly ("True Colors," Like A Virgin").



◀ Jackson Endorses Barefoot and Discovers Royalties

Iconic musician, producer and *American Idol* judge, Randy Jackson was filming an endorsement video for Barefoot Sound at EastWest Studios and was happy to discover that he is being paid royalties from the AFM & SAG-AFTRA Fund. This non-profit fund pays royalties to session musicians and background vocalists for their performance on satellite radio, subscription services, webcasting and other digital formats. Although not many session performers have as wide an array of hit songs that Jackson has performed on, there are tens of thousands of musicians and vocalists paid by the Fund annually. Pictured (l-r): AFM & SAG-AFTRA Fund PR & Marketing Manager, Brian Stewart; Randy Jackson and Barefoot Sound Founder & CEO, Tedi Sarafian.



2002—Kenny Chesney—#13

Country music kingpin Kenny Chesney graced this cover of *Music Connection*, informing us, "I didn't do a demo. I took my guitar and sat in front of the whole staff at Capricorn Records, sang four or five songs, and they signed me on the spot." Producer Jimmy Haslip (Yellowjackets), singer-songwriter Patty Griffin, A&R Manager Randy Austin and A&R Scouts are also featured in this issue.

▶ Ringo Catches a Wave at Capitol Tower

On July 7, 2019, Ringo Starr returned to Capitol Records Tower in LA for his annual Peace & Love Birthday event where he joined fans and famous friends gathered for a noon #peaceandlove celebration. The dream is to create a wave of Peace & Love across the planet, starting in New Zealand and ending in Hawaii. The event included tribute performances by Ben Kyle from Romantica with Sara Watkins who performed "Act Naturally" and "It Don't Come Easy" and SoCal rockers The Jacks performed "You're Sixteen" and "Speed of Sound." All details at facebook.com/ringostarmusic.



DAVID KLEIN



Luke Combs

By Eric Harabadian

PHOTOS BY JIM WRIGHT

OVER THE LAST THREE OR FOUR YEARS, singer-songwriter Luke Combs has emerged as one of the leading lights and brightest young stars in country music. The Asheville, NC native burst onto the scene with his album *This One's For You* (River House Artists/Columbia Nashville) in 2016 and has not looked back. His trademark soul-infused and muscular vocals have graced hit singles "When it Rains it Pours," "Hurricane," "She Got the Best of Me," "One Number Away" and "Beautiful Crazy." Combs' latest is a long-awaited EP, *The Prequel*. His current single, "Beer Never Broke My Heart," is garnering heavy airplay and media attention. But, perhaps, his crowning achievement, thus far, is recently being asked to become a member of The Grand Ole Opry, which happened after Combs' sold-out concert at the Ryman Auditorium on June 11th. With a banner year that also includes top honors in multiple country music categories, Combs is in the midst of a headlining tour that will assuredly conclude 2019 on a high note.

Music Connection: Tell us about your experience being inducted into The Grand Ole Opry. That must've been amazing for you.

Luke Combs: It took me by surprise! I think the craziest thing about it is that I genuinely had no idea. I'm sure you know how things operate sometimes. Often you find out you won an award or did something before you ever get to that moment. So to have that genuine surprise, shock and speechlessness was something I thought would never happen to me, for sure. And being asked to become a member of The Grand Ole Opry couldn't be cooler.

MC: You were performing at the Ryman Auditorium that night when they sprung that on you, right?

Combs: Yeah, they kinda walked out at the end of a song. And I was sort of aware at that moment that that's how they usually ask people to join the Opry. But you never think that would happen to you.

MC: Your music seems to really connect with fans on a personal and authentic level. That gets referenced a lot in the media and whatnot. What's your take on how your music affects people?

Combs: It's funny, I was watching a documentary last night on Alan Jackson and it was talking about what the fans love about him so much. And it talked about his writing songs for those people that nobody ever thinks about writing songs about. I think that's part of it. I think country music can be so stereotyped as being unintelligent or it's not this thing or that. But everybody goes through relationship problems or doesn't have the best days of their lives. But, regardless of genre, if you can write a great song about these things there's no reason that, just because it's a country song, and that just because someone that traditionally doesn't like country music hears it, they've got to admit it's a great melody and they can relate to it.

MC: Can you elaborate on that?

Combs: Well, I think there are predetermined stereotypes by some people about what is a country song. There is this thing with some people where they will discredit a song because they just don't listen to country music. People still say I listen to everything but country. I think I like to show that you can listen to every other kind of music and like country, too.

MC: Your latest release is called *The Prequel*. Is this primarily unreleased material?

Combs: No. People thought that, for sure. But I wanted to have it be kinda vague, a bit. Actually what it was is, I recorded the bulk of the *This One's for You* album in late February/early March of 2016. For me that album has been around for a really long time. There's a lot of stuff I've written from the time I've recorded that album to, not only when it came out, but the time that it's not been out. That has been, like, 3 ½ years now from the time I recorded it to when *The Prequel* came out. I get kind of cabin fever with that stuff, too, where you're constantly playing the same stuff every night. But you're at home writing new material and new songs. I get really excited when I have new songs, because I wanna play it for people. I want them to hear it because that is the gratification of writing it.

MC: So what were the events that led to your unveiling this current album?

Combs: I had been playing some of these songs from *The Prequel* at different radio events and venues over the course of my time in Nashville since the record came out. It's just stuff that fans have recorded on their phones and we've played a few times at shows. And my fan club has been talking about these songs for a while now. I just wanted to give them songs that they've been asking to hear in between the time to put a full second album out.

There are a lot of logistics that come with rolling out a whole album. This was a cool way to give them something new where I didn't have to do the whole album campaign thing. I could just say here's some new songs for the summer and these are the songs that you guys have heard on YouTube, at shows, on your friend's cell phone or whatever. And I wanted people to have access to them without having to pull them up on a YouTube video while they're driving down the highway or something.

“We try to track at least three songs in a day. ... We kinda plan out the order we're gonna do the songs in and then I will invite my co-writers in accordingly.”

I just wanted to put out something new without the formal release process, I guess.

MC: And just the timing of having something new out while you're touring is a cool thing, right?

Combs: Yeah, it definitely is easier. But it's not so much convenience as a timing thing. I wanted to get these songs out in time for summer and CMA Fest. That wouldn't have been an option if I tried to put a full album out. Actually I think I have enough material to put out two albums tomorrow. But the process of that is not as easy as simply having songs written, tracked and ready to go in the studio. There is so much more that goes into it beyond that.

MC: Your vocals have really evolved over time since your debut on the national scene three or four years ago. You sounded strong from the beginning, but what techniques do you use to develop your vocal chops and keep them in shape? Do you have a regimen?

Combs: I really don't, as surprising as that sounds. I get as much sleep as I can. I don't

stay up super-late most nights. That's probably not what people wanna hear me say. I've been singing since I could talk. It's just something that I naturally gravitated toward for some reason. It's always just something that I've loved to do. So, once I picked the guitar up and added that in there I was already so comfortable with my voice, and how to use it and singing in front of people, throwing the guitar in there was just a natural thing. I really just focused on playing the guitar, which is something I didn't know how to do. I was never on stage thinking I was gonna miss notes or sing the wrong words, because I was already so comfortable with that. I was most concerned with making sure my chord changes didn't sound clunky.

MC: You wanted your guitar playing smooth so it blended well with your vocals.

Combs: Yeah! That first four or five years playing guitar was the only thing I was focused on. And that's worked in my favor a lot. It is a tough thing and I'm lucky to have a natural affinity for it.

MC: I've read and heard many things about you bringing country music back. What is your take on the current state of country music and how do you factor in to that mix?

Combs: I think I'm a big proponent of people just doing what they wanna do. I think it goes back to the concept of saying there's only two kinds of music—good and bad. Country artist or not, if they're putting out music that they enjoy and enjoy performing, they're proud of it and their fans love it, I don't see any problem with that. And it's so hard to get into that discussion of what is or isn't country music, you know?

It's about writing songs that people like, wanna hear and buy tickets to wanna see. And I think that can be done on so many different levels—from genre to genre and from within genres. There are 20 different kinds of pop, hip-hop, blues and so on. Country is one of those genres where people think it has to be this way or that way. I don't think that happens so much in other genres and I don't know why that is.

MC: So, you are open to artists who fuse other elements into country music as long as it's for real?

Combs: Yeah, if it's something that they're taking seriously and are proud of it. I don't care if you call it Americana, pop or whatever.

MC: Who are some of the people you collaborate with on songwriting?

Combs: I've kinda written songs with the same guys ever since I got to Nashville. When “This One's for You” was recorded I think there were maybe two people that had publishing deals on the whole album, one of which was not me. It was all people that I met in Nashville at writers' rounds or just a bar where we met and would write a song or two. Over the course of eight months to a year you kinda figure out these are the people that I feel comfortable writing with, that I write good songs with and that I like being around whether we're writing or not. These are the people I kinda surround myself with constantly.

And a lot of those people have a lot of stuff that will be coming out in the near future. There's a couple new folks in the mix too, but it's folks I've been working with for two-and-a-half to three years now. I just try to constantly

write with the same folks because we have a comfortability with each other. We know what to expect from each other in the writing room, or how to let each other be and work. It's a really fun and relaxing process, as opposed to trying to get in a room and write a hit for a particular artist and have it sound like this or that. We just write together and have fun doing it.

MC: Who, specifically, are some of these co-writers?

Combs: Yeah, my current single ("Beer Never Broke My Heart") was written by myself, Randy Montana and Jonathan Singleton. And I guess they could be considered newer guys that I've been writing with. We've been writing close to three years together and they're great. And Ray Fulcher, one of my best friends in the world, has seven or eight songs on my first record and a couple on *The Prequel* with me. I've also written two number ones with my stage right guitar player James McNair and Rob Wilford. There are a lot of people that I enjoy writing with on a consistent basis that are a big part of the process.

MC: What are some of the recording studios you like to work in and what's your process in choosing a producer?

Combs: I've had the same producer on the *This One's For You* album, EPs, *The Prequel*, right up to the stuff I'm working on now. His name is Scott Moffatt and we could not be more different from each other. It's kind of an opposites attract thing. He's just so meticulous and I'm more laidback about things. He's such a perfectionist but it's a good mix. There is stuff that I'm adamant about or he feels

strongly about. But, at the end of the day, our working relationship is a productive process for both of us.

MC: And what do you look for in a studio?

Combs: We've recorded a lot of songs in minimalistic settings as far as studios go. I've watched documentaries on other artists and they're recording in these massive studios,

"If you write, sing and record stuff you enjoy, that authenticity and fun will translate to those listening to you."

with 25-30 people in there all doing their thing. We try to just keep it with me and Scott in the studio. And then there are people from my management team that pop in here and there throughout the day. But they are pretty hands off with the music part of it, which I do appreciate.

MC: What is your method for writing and tracking new material?

Combs: Well, we try to track at least three songs in a day, as far as getting the bare bones of the song put together for that day. We kinda plan out the order we're gonna do the songs in and then I will invite my co-writers in accordingly. And we sit in the studio and get some input with each other on the songs and watch them come to life. And that's a cool experience to have with those guys, because I'm not sure a lot of people do that. I think it's more of a private process for a lot of other artists. You know, for people that cut a lot of outside stuff, they might not even know much about who's written the songs they're recording.

So, I think the unique thing is bringing those guys in, fostering that relationship that I have with them and letting them know that I appreciate their input. As far as I'm concerned, whatever we write together is as much their song as it is my song. And I really love hanging out with the people I write with. I don't necessarily have a ton of free time to say "Hey, come over and swim in the pool." But, it's just a cool way to hang out and watch these songs come to life.

MC: What's the best and worst career advice you've ever received?

Combs: I don't know about the worst advice. The best advice might sound cliché, but that's to write what you like. And don't try to chase anything. I might've gotten some bad advice, but I just didn't heed it. If you write, sing and record stuff you enjoy, that authenticity and fun will translate to those listening to you.

Contact catherine.snead@sacksco.com



Quick Facts

- Luke Combs' management is Make Wake/River House. His booking agent is CAA.
- Combs' fiancé of two years is Nicole Hocking. They met during his earliest days in Nashville prior to his phenomenal success.
- Twenty-nine-year-old Combs has been singing extensively since childhood. But he literally did not pick up a guitar until the relatively late age of 21 while a student at Appalachian State University.
- Producer Scott Moffatt has not only been Combs' right hand man throughout his primary recording career, thus far, but he has an extensive background as an actor and was a member of a Canadian pop-rock family band called The Moffatts.
- Combs' debut album *This One's For You* on River House/Columbia Nashville produced five No. 1 singles. That made Combs the first artist ever to score five consecutive career-opening No. 1's.
- His fan club is called The Bootleggers and currently boasts close to 70,000 members.
- Combs' first country music show was at the Parthenon Café in Boone, NC. •



How to Get the Most Out of Your Rehearsal for Better Performances

BY JOHN M.

Rehearsals can make the difference between a disastrous performance from which people leave early, and a rock solid and riveting performance that brings people to their feet. But a rehearsal isn't something you "just do." Like anything else, it requires some planning and attention to detail to achieve the best possible results.

For the most part, everything I say here applies to all types of rehearsals and all types of music. Sure, the details and some of the specific requirements will vary from, say, a classical recital to a heavy metal show—but the basic fundamental principles of rehearsal remain pretty much the same for both.

What's the Difference Between "Practice" and "Rehearsal?"

Practice is where you develop your musical skills.

Practicing is what all musicians and performing artists do, (or should do) every day to maintain their technical skills on their instrument. This may include playing scales, finger exercises, vocal exercises, or working on a new picking pattern, or a new dance step.

Rehearsal is where you apply all these skills to create the strongest possible performance of the material you already know.

With rehearsal, you're taking the songs or a stand-up comedy routine or a new dance and sharpening it for presentation to an audience.

Do Your Homework! The Rehearsal is NOT Where You Learn New Material. That's What "Practice" Is For!

This is a common mistake among new or inexperienced bands or artists. If you are in a band, each band member should come to rehearsal already knowing the material. If each band member does his or her homework and learns the material before coming to a rehearsal,

things will go much faster and much more smoothly. It will be more productive. You won't have several band members sitting around waiting for one person to work out a new part or a new song.

Of course, like all rules, this rule is not absolute. There are exceptions. If, for example, you want your band to do a slightly different arrangement of a song, or add a harmony vocal part or an instrumental solo that was not part of the original recording, that is the sort of thing that can be discussed and worked out in a rehearsal. You work out the adjustments collectively and play the song that way a few times, and then return to rehearsing the rest of your show.

Generally speaking, the rehearsal is where you tighten up and perfect the show as a whole—NOT the individual songs.

The Difference Between "Rehearsing" And "Jamming"

Here again, a common mistake is for a band to get together and simply play through the songs. They do them in no particular order. They do

the same song several times until it feels right. Then they move on to another song, and when they've had enough, they pack up and go home. That's not rehearsing. That's "jamming."

Don't get me wrong—there's nothing wrong with jamming. It's fun. And it does help everyone become better players. But it's important to know the difference between jamming and actually rehearsing a show.

When rehearsing, many people think that if you can get through a song from beginning to end without forgetting a lyric or playing the wrong chord, you've "got it." No, you don't.

Nothing is ever so good that it can't be improved, and you'll never achieve perfection, no matter how much you rehearse. That's okay. It doesn't need to be perfect. But don't settle for mediocre either. Really listen to what you're all doing in rehearsal. If possible, record rehearsals. It doesn't need to be a master recording, just a reference. If you can't record, perhaps you can have someone there who is not actually playing in the band but who knows the music. That person can act as a kind of a sounding board.

At the very least—don't just listen for

much easier to HEAR the vocals this way, in detail. Another is that it's easier for some people to concentrate on their vocal performance when not playing an instrument. Occasionally a partial rehearsal of this type can be very helpful and productive.

In one of my first bands, a hard rock trio, I used to push for little improvements in our songs and presentation, and the other two would periodically tell me, "It's good enough the way it is." My response to that was usually, "There's no such thing as 'good enough.'"

A Productive Rehearsal MUST Include:

1. A set list. The songs, in the order that you intend to perform them. This detail is much more important for bands, or even duos and trios, than it is for a solo artist such as a folk-singer or a classical pianist. But even the solo artist needs to know what song comes next. Having a set list avoids having the musicians

2. Patter (announcements, introductions, mentioning upcoming gigs, and so on)

I am not suggesting here that every word of your onstage patter should be scripted out in advance or that you should repeat it word for word for every show. In fact, I advise against that. It can make your patter seem stale rather than spontaneous. But there are almost always key details that you need to remember, and even for experienced pros it's easy to forget to mention these things when getting caught up in the passion and excitement of a musical performance.

ALWAYS MENTION in every show: 1. The name of the artist or band, 2. Any CDs or other merchandise you might have for sale, 3. Your website/social media, 4. Upcoming performances, 5. The names of the individual players in a band, 6. The names of at least some of the songs, or what records they can be found on.

Of course you will most likely have additional patter—an amusing anecdote or a joke, comments about the venue, or the weather, whatever. These things can be more ad-libbed and can be a little less structured. But you must remember to always mention the key elements

If possible, record rehearsals. It doesn't need to be a master recording, just a reference.



anything that sounds pretty good and then tell yourself it's fine. Listen for things that aren't as good as they could be. How tight are the harmony vocals? Are all the singers beginning and ending their phrases at the same time? Are they tight? How about the guitar solo? Is it really musically expressive? Does it complement the song? Or is it just fast? Look and listen for things that, while they may not be technically "wrong," could be even better. And when you find them, work on making them better.

Speaking of vocals: it is not uncommon to have an occasional "vocal only" rehearsal. If the band incorporates a lot of harmony vocals or complex vocal arrangements, just have one person play a melodic rhythm instrument like a guitar or piano while everyone works on the vocals. One advantage of doing this is that it's

standing around onstage between songs trying to decide what to do. This is a very common mistake that I've even seen many so-called "pros" make. It can suck the wind right out of a performance for the audience.

Preparing a set list requires careful thought and planning like trying out songs in different sequences, etc. Preparing a set list is a whole additional topic for a different article. For now, let's just accept that HAVING a set list that flows well and holds audience interest is critical.

Once you have a set list, rehearse the songs in this order every time. You can always change a set list from one show to another, but you should always HAVE one, and you should follow it unless you have a compelling reason not to.

above. That means rehearsing them. And just remembering to say these things may not be enough. Where do you place these announcements in the set? That's important too. If you have a song that features a bass solo, that might be a good time to credit the bass player by name. "That was Joe Pescatori on bass!" If you're about to play a song that is popular with your audiences, that could be a good time to mention what CD the song can be found on. Until you are experienced enough for this to become second nature, I recommend putting notes in the margins of your set list showing when and where these comments should be made.

Having too much patter or not enough can also cause problems and hurt your show. Rehearsing your show with patter included

will help you recognize if you're making one of these mistakes. Better to correct it during a rehearsal where it does no harm.

3. Rehearse the band in formation. If you're not a solo artist, having eye contact with the other members of your band can be very important, especially during the first rehearsals. Facing each other and watching each other play helps you develop visual cues, tighten up timing and so on. So in the first few rehearsals, you can relax this rule a little. But once you start feeling comfortable with each other—rehearsing in formation standing in relative position to each other as you would onstage—becomes important.

In the same way you get musically familiar and comfortable with each other the first few times you play a song, rehearsing in on-stage formation will help you get physically comfortable with each other as well. If you are inclined to walk around on stage or make theatrical moves like kicks and jumps, rehearsing this way will help you to plan for these moments and make them run more smoothly, avoiding awkward moments where you bump into each other or get in each other's way.

Also, it will help you rely less on watching each other. It will help you to maintain that musical tightness while looking ahead toward the audience rather than at each other. Of course, you can still glance at each other periodically during a performance. But your general posture should be facing the audience, not each other.

And, speaking of kicks and jumps...

4. Theatrics. You need to rehearse your set the same way you plan to do it onstage. That's why you include patter, jokes, storytelling, whatever. It's the same with theatrics. Will you have someone walk across the stage in front of you juggling at some point during your show? Include that in rehearsals. Kicks and jumps, climbing up on top of speaker stacks, swinging around on ropes, tricks with lights, or smoke and mirrors—ALL of it should be included in rehearsals. The only way to be sure that such things will work smoothly and avoid any unpleasant surprises is to rehearse it—just like the music. It will also help you plan for the inevitable mishaps when they do occur. Suppose your theatrics call for you to toss something across the stage for someone to catch? What if they miss? If something like this happens during a rehearsal, you'll deal with it somehow, and then you'll know what to do if it happens during a show.

Which leads me to...

5. Don't stop for mistakes or technical mishaps. Of course, here too there may be exceptions. If you have an extreme technical issue like the power going out, you pretty much have to stop and deal with it. But if it's a cymbal falling over or a microphone becoming intermittent, or a string breaking, KEEP GOING, at least until the end of the song! Once you get through the song, you can pick up the cymbal, or switch to a different microphone, or change the string, or switch guitars. But don't let relatively minor things like this force you to stop the show. If you do you'll never get that momentum back.

6. Pretend there's an audience. This applies even to solo artists. As you're standing there in formation and doing your show, imagine that there is actually an audience in front of you. Say thank you and pause between songs for the imaginary applause. This will probably

seem silly at first, and it might make you feel a tad self-conscious the first couple of times you do it, but it will help you with timing of the overall set. As you get used to doing this, it will become more comfortable. And imagining there are people there will also help with the delivery of your songs and theatrics. You'll be surprised how much it will help when you actually are in front of an audience.

Some Final Tips And Thoughts

Who is the frontperson? This may not be as obvious as it seems. Generally, it is assumed that the lead vocalist is the frontperson. But there have been exceptions. Santana and Kenny Wayne Shepherd come to mind. Whoever the frontperson is, THAT should be the person who handles most, if not all, of the announcements, patter, engaging the audience and so forth.

This role can actually change during the course of a show. There have been bands with more than one frontperson. The Beatles come to mind. Sometimes Paul led the charge. Sometimes John did. Additional examples include Fleetwood Mac, (Stevie Nicks and Lindsey Buckingham) The Who, (Roger Daltry and Pete Townshend) and The Eagles.

When rehearsing, you should all be aware of who the frontperson is and help them to do their job by not competing with them for attention.

Singers often talk about "serving the song." What they mean by this is making the song and not the singer the most important thing.

In the same way, this practice of supporting the frontperson "serves the band" and the show.

Evaluating Rehearsals

How do you know when your show is tight, entertaining and ready to perform for the world? Part of the answer, of course, is simply how it feels to you when you rehearse it. Did it feel like a struggle? Were there moments when something seemed awkward or it felt like things were slowing down? It's easy to just shrug off such moments. Don't do it! Take a closer look at it.

I've already mentioned that recording and/or videotaping rehearsals provides you with a wonderful tool for review and evaluation. There are some very easy ways to accomplish this, like putting an iPhone on a table or tripod and shooting one continuous video of the rehearsal. There are some very simple and inexpensive stand-alone recording devices now that allow you to simply press a button and record with no need for special microphones, cables, computers, etc. Still, not everyone has the equipment or resources for this.

At the very least, I would strongly suggest that all the musicians, crew (if you have one) and anyone else directly involved in the rehearsal have a meeting afterwards for review and discussion. This needn't be a formal thing. It can be everybody sitting around, ordering pizza and talking about what they just did. Most likely, as you're sitting there eating your pizza, the set you just rehearsed is still fresh in your mind, still ringing in your head and ears. This is good.

At this point, any concerns, feelings or just plain thoughts that you might have, no matter how insignificant or benign they might seem, should be expressed. And everyone should listen with an open mind. It's important not to let such discussions devolve into perceived personal attacks.

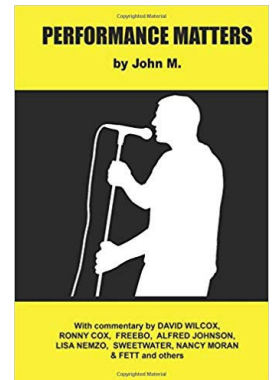
It should never be about that.

You're all there collectively to help each other to produce the best possible show. So remember to take any apparent criticism of your playing or singing with a grain of salt.

More often though, these discussions will revolve around details of the show; not any one person's playing skills. For example, someone might say "I don't think we should do, 'Needle and the Damage Done' as our first song. I think it's too depressing. I think we should put it in the middle of the set somewhere."

One of the most gratifying compliments I ever received had to do with rehearsals. I was in Nashville and had a big showcase performance with a full band. I hired a crew to professionally record and videotape the concert, and I invited lots of music industry people—booking agents, producers, managers, publishers, etc. It was a big deal. We had prepared diligently for this show, incorporating ALL of the points in this article. One of the music biz people in attendance spoke to me after the show and invited me to come to his office the following week to meet with him. When I did, he said this: "Recently another artist with a band invited me to a showcase like yours. He offered me a free tab for food and alcohol, and a free limo ride to and from the show. So I went. If that person had taken all that money he spent on the food and the limo and spent it instead on rehearsals, as you obviously did, he'd have had a much better show. You got it right."

Take the advice I've laid out here, not as a strict set of laws to be followed when rehearsing, but more as a simple guide to making the most of the time you have to get the best results. Good luck to you all! See you out there!



JOHN M. is a professional singer-songwriter, author of the book, *Performance Matters*, and an instructor and personal performance coach. His book can be found on Amazon at Book, *Performance Matters* by John M. Contact him at: john@johnm.com.

Focusrite Scarlett 3rd Generation 2i2

The 3rd generation Scarlett audio interfaces from Focusrite brings many customer requested features and improvements to the world's best-selling range of audio interfaces. All of the interfaces in the range feature an updated and modernized look and are designed to be future proof, giving customers easily accessible firmware updates through the Focusrite website.

The Scarlett 2i2 I tested is deceptively simple, but actually packs all the features you need to do high-quality recording in your studio or on the go. The Scarlett is so easy to operate and so flexible that it makes tracking and workflow easy and, well, actually fun! The Solo, 2i2 and 4i4 have a bus powered USB-C connection, which, as my test proceeded, I found to be extremely fast, efficient and glitch free. Other than getting an occasional buffer overload on my Mac laptop, tracking and playback was rock solid. The rest of the 3rd

and features to suit their budget.

Singer-songwriters and home studio owners wanting more functionality can move up from the 2i2 to the Scarlett 4i4, which replaces the 2nd Gen 2i4 adding two fixed line inputs, Focusrite Control compatibility and loopback functionality. You also get a MIDI I/O so you can connect your keyboard controller with the 4i4.

Professional users and any user wanting an expanded feature set will want to consider the Scarlett 3rd Gen 8i6, 1818 or the top-of-the-range 18i20.

The 8i6, which replaces the 2nd Gen 6i6, adds two fixed line inputs and Loopback functionality. Next up in the Scarlett range is the 1818, which now has two additional TRS output connections on the rear panel, ALT speaker switching and Loopback functionality. At the top of the Scarlett range sits the 18i20, which now features ALT speaker switching, talkback mic, 8 x Pads and dual ADAT ports for

to help those who need to be up and running quickly get the support they need. Once the USB cable is connected, Scarlett will show itself on the user's desktop as a mass storage device at which point you can click on the link and automatically download all of the installation software.

You then follow a step-by-step guide based on customer choice of level of support; all of which is designed to give a personalized customer experience. All of this is backed up by Focusrite's 24/7-customer support center and a 2-year product warranty.

Clearly, in a crowded field of competitors, Focusrite is not playing for second place. The 3rd Gen Scarlett range offers smart and intuitive features that sound great, all of which are offered at affordable price points and a scalable feature set designed to accommodate users at just about any level of sophistication.



Gen range requires external power supplies, which are included.

The 2i2 preamps also include the new Air feature that, when engaged, can reproduce the input impedance, clarity and frequency curve of the original Focusrite ISA microphone preamps.

The 3rd Gen 2i2 now features stereo direct monitoring, which allows you to record a stereo source while monitoring the input stage that will allow for near zero latency stereo recording. The 3rd Gen Scarlett 2i2 also features a high-quality bus powered headphone amplifier and output.

All of the interfaces in the 3rd Gen range have increased audio specs and features. Songwriters, musicians as well as owners of home and professional studios will find options

recording 8 channels at 96 kHz.

Registered users of any of the interfaces in the Scarlett 3rd Gen Range get a whole range of software at no charge including Ableton Live Lite as well as Pro Tools | First Focusrite Creative Pack. You also get Focusrite's Red 2 & 3 Plug-in Suite, Softube time & Tone Bundle, XLN Audio Addictive Keys and Focusrite's Plug-In collective to perfect your mix. You get more than enough software to make great sounding recordings right out of the box.

Focusrite has invested considerable energy and resources to improve their customer experience. Now, first-time users can get up and running faster than ever before. The new interactive onboarding process is designed

The key point about the Scarlett 3rd Gen Range is that Focusrite has taken a no compromise approach to the entire product range. Yes, you get more and expanded features the farther you go up the product range, but the core and extremely high-quality feature set is evident from the Scarlett Solo to the top of the range 18i20. All of the interfaces in the 3rd Gen range have features and specs on par or better than any other competing product at a competitive price point.

The Scarlett 2i2 has a MAP price of \$159.99 and is available now.

See focusrite.com for more information

Ufomammut

XX
Supernatural Cat
Producer: Self-produced

To hear blisteringly loud sludge-metallers Ufomammut play acoustically is like finding an intact eardrum at one of their concerts. But that's exactly what comes with the Italian trio's nine-disc box set marking their 20th anniversary. The mammoth release, issued on CD and LP, contains the doom band's eight studio albums plus a new gem: six Ufomammut songs reworked in acoustic form during their recent European tour. With knobs turned from 11 to 3, the intriguing item puts into relief their feral ferocity and magnifies the detail obscured by sheets of distortion and static. — **Kurt Orzek**



Lucifer's Friend

Black Moon
Cherry Red Records
Producer: Simon Hesslein

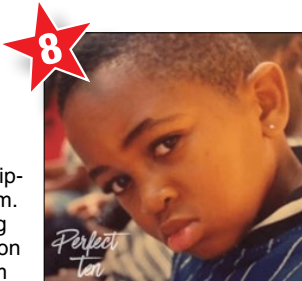
Dating back to the early '70s, this cult German/British hybrid is one of the early progenitors of heavy rock and prog. Fans of Deep Purple, Rainbow and Uriah Heep should certainly appreciate where these guys are coming from. In fact, former Heep frontman John Lawton returns to the helm, with bluesy operatic vocals that blow the house down. Highlights include the soulful, organ-laden "Rolling the Stone," the meticulously melodic development of "Palace of Fools," the jazzy "Little Man" and the righteous gospel rocker "Freedom." Crisp production and energetic sequencing bond to make this an exceptional release. — **Eric Harabadian**



Mustard

Perfect Ten
10 Summers/Interscope
Producer: Mustard

Mustard is a Los Angeles native, and he called in some of the biggest names in hip-hop to participate in his third studio album. The 10-track release opens up with rising Compton newcomer, 1TakeJay, going in on the intro. Then, the back-to-back platinum singles "Pure Water" featuring Migos and "On God" with longtime collaborators YG, Tyga, A\$AP Ferg and A\$AP Rocky help to elevate this short, but concise LP. Overall, *Perfect Ten* is bangin', musical and worth playing. — **Adam Seyum**



Judy Wexler

Crowded Heart
Jewel City Jazz
Producers: Alan Pasqua & Judy Wexler

The NPR airplay and Billboard, JazzWeek and Amazon chart success that indie jazz sensation Judy Wexler's been getting for her soulful, lushly rendered *Crowded Heart* is proof that thinking outside the well-worn box pays off. Taking a heartfelt, whimsical approach to the concept of "standards," the versatile and sensual vocalist—vibing with some of the city's jazz greats, including pianist/arranger Alan Pasqua—weaves magic, charm and emotionally resonant grace through an array of exquisitely arranged (but lesser known) contemporary songs she dubs "New Jazz Standards"—all penned by contemporary songwriters we need to be more aware of! — **Jonathan Widran**



Little Days

Pop & Tacos
Little Days Records
Producers: Mini Diaz and Jorgen Carlsson

Mainstays on the studio scene, singer-songwriter Mini Diaz and prodigious session musician/Govt. Mule bassist Jorgen Carlsson are the group Little Days. Their maiden voyage is a full-length album packed with jazzy pop and acoustic/electronic-laced tunes. And they are joined by fellow stellar players like Will Lee, Steve Lukather, Steve Ferrone, Lenny Castro and others. Diaz has an articulate and intimate quality to her voice that really draws you in on originals like the Toto meets Little Feat cooker "Ready or Not" and the bubbly, poetic "Everyday." — **Eric Harabadian**



Black Mountain

Destroyer
Jagjaguwar Records
Producer: Stephen McBean

Destroyer pulls from a long catalog of psychedelic and hard rock influences to create a bracing new release. This is a soundtrack for the Apocalypse, referencing the dark side of a life embedded in a technological society. Some of the tunes recall the metal side of Pink Floyd (Hawkwind, anyone?), and the female vocals on many of the cuts are refreshing. Even better, the enclosed lyrics often reflect a '70s glam sensibility that Marc Bolan's T. Rex would be proud of. In fact, the last cut is a paean to Bowie. The guitars are hot and the keyboards are icy. Bang your head and embrace the collapse of civilization in style! — **David Arnson**



Bastille

Doom Days
Virgin EMI Records
Producers: Bastille, Mark Crew and Dan Priddy

While Bastille's sophomore album, *Wild World*, emphasized political reflection, their follow-up, *Doom Days*, offers solace. It encourages optimism for the future and thrives on evoking feeling. The record opens with "Quarter Past Midnight," a carefree, euphoric tune about getting lost in the moment. Frontman Dan Smith's infectious voice is the true highlight of the record. His use of elongated syllables and trap-inflected rapping in singles "Million Pieces" and "Another Place" is a joy to hear. Although the album brings nothing new to the alt-pop world, its bouncy synth lines and catchier choruses will win you over. — **Jacqueline Naranjo**



Kenny "Beedy Eyes" Smith & The House Bumpers

Drop the Hammer
Big Eye Records/Select-O-Hits
Producer: Kenny "Beedy Eyes" Smith

A native Chicagoan and drummer-vocalist, Smith comes from great blues stock. His father, Willie "Big Eyes" Smith, was Muddy Waters' drummer. Like his father, Smith takes trad blues concepts and slightly updates them. In "Head Pounder" and "What in the World," Smith & company work outside the typical blues box, with hip-hop syncopation and minimal structures. But things really pop on swinging cuts like "Hey Daddy," "Keep On Pretending" and "Second Hand Woman." It's an original mix of past, present and future. — **Eric Harabadian**



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



Hey Bulldog

Contact: info@hey-bulldog.com
Web: hey-bulldog.com
Seeking: Booking, Management, Label
Style: Garage Rock

Though they still need to develop a cohesive vision, Manchester, UK trio Hey Bulldog offer up some interesting tunes. "California" is a brisk workout powered by scorching guitar and a standard rock beat. It is produced in a lo-fi style that projects a deep-echo squall of sound. (We suggest rethinking the mid-song psychedelic guitar break—it doesn't fit.) The hooky "No Future (Part 2)" is a dead ringer for a Joy Division song, except here the band turns it into a mostly "wall of drone" instrumental song with a keening guitar all over it. We're mixed on "Al Lupo"—some of us feel this noisy, frenetic mosh-pitter is the band's best. All in all, Hey Bulldog is probably a cool live band.

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

SCORE: 7.0



Wig Party

Contact: vincentventriglia@icloud.com
Web: wigpartyband.com
Seeking: Booking, Film/TV
Style: Jam Band

A jam band quintet, Wig Party nails the genre's sound with an organic, easygoing vibe and nimble musicianship. The band's lead singer, while not a force at the mic, fits in with his occasionally flat, but nevertheless appealing contributions. Their EP's opener misfires for us, as we can't help but notice a puzzling lack of energy at the song's crucial chorus section. (Not sure what happened there.) The band rebounds on "Rubber Bullet," conjuring a distinctly retro sound that'll draw comparisons to classic Grateful Dead. The seven-minute "Pawn" is intriguing in its stylistic complexity, with strong backup vocals and a surprising use of moog synth at the song's instrumental midpoint.

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

SCORE: 7.2



Richard Lynch

Contact: randy@twangthangmusic.com
Web: richardlynchband.com
Seeking: Label, Film/TV, Bookings
Style: Traditional Country

Any label or music supervisor looking for pure, well-recorded country music songs should check out Ohio-based Richard Lynch. His sweet, heartfelt tribute to his father, "Back in 1953," features Lynch's deep, clear vocal tones, the kind that evoke comparisons to country singers of yore. The backup players are seamless, with the pedal steel guitar providing a wonderfully nostalgic glow. "One Breath Away" has similar qualities and is remarkable for its encouraging, positive-minded message. Lynch shifts into high gear on "Fast Times," an appropriately brisk thrill ride about the perils of casino gambling. Heartfelt, down-home and pristinely put together, these songs are a great calling card for gigs.

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

SCORE: 7.8



Kartel SCO

Contact: kartelsco@gmail.com
Web: soundcloud.com/kartel-sco
Seeking: Booking
Style: Hip-Hop, Rap, R&B

Kartel SCO has intriguing, atmospheric songs that sometimes meander but skillfully utilize catchy hooks and phrases. On "SCO" the artist uses a counterpoint setup—slow, moody music set against a quick and wordy flow—that sounds cool right up to its abrupt ending. In "Kartel Symphony" a cello brings a consistent poignancy to a saga about violent street beefs. The song presents more than one voice and a recurring line or two that, despite the song's length, keeps the listener glued. The artist switches from the street to the bedroom for "All Of You/Inside Of You" a sexy, graphic, hypnotic and memorable seduction song. This artist has a consistent, complex vision and the skills to express it.

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

SCORE: 8.2



The Soft Underground

Contact: andrewmccarty23@gmail.com
Web: thesoftunderground.com
Seeking: Film/TV
Style: Alt-Rock/Art Rock/Psychedelic

NY drum & guitar duo The Soft Underground have a well-produced sound and material that would work well in a film or TV show. The vaguely 2000's-inflected "Ghosts" and folkish, carefree "Sullen Eyes" both start with low-key, acoustic intros that morph into full band arrangements. Lead vocals have a vaguely hipster-inflected edge to them and "Ghost" has an especially memorable hook. A bold guitar tone leads the way in "Watersong" and really touches the soul when its arrangement goes full-throttle by adding tribal drums, panpipes(!) and a chorus of enthusiastic, inspirational voices that epitomize the positive human spirit. Is there too much going on? Perhaps. But these Softies sure are talented.

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

SCORE: 8.0



Malcolm Harvest

Contact: 10rackpub@gmail.com
Web: soundcloud.com/malcolmhavest
Seeking: Label, Booking, Film/TV
Style: Pop/R&B/Hip-Hop

Malcolm Harvest has an appealing persona and he gears his music to a wide audience. "Welcome to LA" is a perfect example of his spirit of inclusion, a pop/R&B number that twinkles with optimism and inspiration, sounding very "right now" in its arrangement. (Call the LA Tourist Board NOW!) He injects a hip-hop flavor into "Free" which has a socio-political edge but still manages to deliver its message ("I ain't got no shackles on my mind") without rancor. Best tune of all is "The Light Rough Mix" which kicks off with an acoustic guitar before deploying a whole bunch of sonic layers (including synth-strings and female voices) with a finesse that gives the whole enterprise a three-dimensional vibe.

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

SCORE: 8.0

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



Roi and the Secret People

Contact: roibo2000@yahoo.com
Web: roilandthesecretpeople.com
Seeking: Label, Booking, Film/TV
Style: Alt-Rock

Roi and the Secret People capture the essence of "open road intensity" with "Drive," which could enhance a film or TV sequence. Frontman Roi has just the right vocal tone for this material and the rich, echo-drenched production is a good match. Slower and mid-tempo, with a dense, electro track sporting a strong hook, is the sad, downcast "Phoenix" which somehow reminds us of similar work by Enrique Iglesias. Equally downbeat in its message, but with an urgent, upbeat vitality, is the band's best, "Little Bit Closer." The fx'd guitars and overall richness make it another melodically catchy tune. Plenty of talent here, though some of us advise the band to somehow update their mid-2000's sound.

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

SCORE: 7.4



White Owl Red

Contact: whiteowlred@gmail.com
Web: whiteowlred.com
Seeking: Film/TV/Podcast
Style: Alt-Country/Americana/Folk

We like how the lead vocals of artist Josef McManus are mixed high and prominent in these recordings. What becomes clear is that he projects real character, has a point of view and isn't coy about presenting it. "World is changing too fast" he sings on "Existential Frontiers," which is powered by a driving country-rock beat and tasty slide guitar and harmonica. Equally uptempo but more angry is "Union Fight Song" whose message is driven home with snarling electric guitar underscored by nice banjo. McManus faces a soured relationship with "We ain't losing nothing that's already gone bad." While his tunes are not drop-dead catchy, there's an authentic edge to this performer that makes a strong impression.

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

SCORE: 7.8



Zaydo 7.6

Contact: zaydo.aor@gmail.com
Web: decyphermusic.com
Seeking: Label, Press, Booking
Style: Hip-Hop

Artist Zaydo impresses us with his unique approach to hip-hop, forging his own sonic path with music that is not typical of the genre, but is just as urgent and immediate. A good example is "Leave Me Alone" with its sweet, soulful acoustic guitar and piano intro. It's a fitting accompaniment to a song about standing alone and refusing to compromise. Despite its message, the song is oddly relaxing. Kendrick Lamar comes to mind when we hear "Back In The Mix," with Zaydo producing a powerful, at times intimidating, voice and interesting beats. The song's eerie, exotic aura is trippy. "Shine" is another soothing song, but with a vocal flow that conveys the pure pleasure of rapping.

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

SCORE: 7.6



Katlyn Lowe

Contact: katlynloweofficial@gmail.com
Web: KatlynLoweOfficial.com
Seeking: Reviews/Feedback
Style: Country/Pop

Nashville singer-songwriter Katlyn Lowe has a mind of her own, with lyrics that stand up to anyone—a conceited guy, for instance. That's the gist in "Overrated" whose snarling guitar tone and moody organ swirl mirrors the underlying anger and indignation that fuels the song. Though Lowe's voice is undercooked on that one, she sounds just right on "Tourist," a quiet, melancholy lament about losing touch with her old neighborhood. From the drummer's brushes to the singers' harmonies, the song's a winner. Lowe shows she can do traditional country on the twangy "News For You" where she stands up to her oppressors. We urge this artist to step up and deliver her lyrics with a bit of grit and growl.

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

SCORE: 7.4



Sinaro

Contact: sinaroband@gmail.com
Web: instagram.com/sinaroband
Seeking: Label, Booking, TV
Style: Metal

Gus Sinaro fronts a metal foursome that produces credible metal power on a solid, if formulaic, batch of songs. "Break The Paradigm" and "Bullet Through Your Head" are tight and by-the-numbers in all respects, and the band shows it chops all around with pummeling drums, warp speed guitar and a heady use of harmonics that puts a melodic glaze on the more gritty, guttural areas of each performance. "Bleed Your Sins," however, eschews any possibility of redemption and dwells upon a world of "unbearable suffering" where "wasted lives will fade away." Put these guys on a playlist with Bullet For My Valentine and they would definitely gain traction from avid, entry-level metalcore heads.

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

SCORE: 7.6



Ravennas

Contact: pgrizzlie@gmail.com
Web: soundcloud.com/ravennas
Seeking: Film/TV
Style: Indie Pop

Though they're from rainy Seattle, Ravensas know how to conjure visions of sun-drenched coastlines. In fact, there's not only a kinship with the music of Beach House, but coursing beneath the duo's moody, modernist vocal murmur is an abiding stream of classic Beach Boys (*Pet Sounds*). Amid the echoing aura of "Scene #9" are some very nice melodic touches. "Washed Away" has a similarly rich, plush arrangement that caresses you with its moody shimmer of "ahhhhhhhhhhs" right to the unexpected guitar solo climax. A scintillating guitar opens "Butterfly" and threads its golden way through the song's trippy, bouncy cloud of sound. Music supervisors will want to give this duo a listen.

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

SCORE: 8.0

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

Echoplex Los Angeles, CA

Contact: maloriemccall@gmail.com

Web: holandermusic.com

Players: Carly Hollander, vocals, keyboard; Josh Catalan, synth; Matt Kuo, synth bass; Jacob Guzman, drummer

Material: Music by Holander is truly a glimpse into her colorful imagination. It is a creative space where art pop narrates the story of her love life, sexual conquests and deepest insecurities. The allure of her dynamic live performances, racy lyrical content and defiant sense of humor undoubtedly contributed to the fact that she was able to enlist the services of several established record producers for her upcoming debut EP, *Party of One*. The released features “Boy Tears,” an alternative dance song about breaking hearts and loving every minute of it.

Musicianship: Holander often delivers heartfelt subject matter in a way that is very straightforward and unapologetic. In that sense, her persona while on stage is reminiscent of frontwomen like Alanis Morissette and Courtney Love in their early twenties. This edginess meshes quite well with her band of musicians and her songwriting. Holander wrote indie-electronica compositions like “Smoke” and “Satellite” with a heavy usage of electro beats. So the ability of Josh Catalan, Matt Kuo and Jacob Guzman to transfer these edgy songs to an organic live music experience further displays their value to her live presentation.

Performance: The Los Angeles native performed nine songs as the closing act of



HOLANDER

CAPYAC’s residency show at the Echoplex. She began her energetic set with a series of spirited leg kicks, twirls and dance moves near her microphone stand. Holander was accompanied by three back-up musicians. But the most touching moment came when they left her on stage to perform a piano melody of “Call Your Girlfriend” and “Dancing On My Own,” two songs originally released by the Swedish artist Robyn.

Summary: This show was an eclectic display of pop music, crowd engagement and shock

value. Holander showcased her versatility by dancing, singing, playing the keyboard and rapping. Moments before her rendition of an original song called “Party of One,” she boldly declared that the track was about masturbation. And then...she howled in laughter. Genuine moments like that seemed to endear her to many of the live audience members. Especially the ones who sang along to her chorus lines. Not only was this performance a glimpse into Holander’s imagination, it was also a prelude to the future release of her first solo project.

– Miguel Costa

The Hotel Café Hollywood, CA

Contact: heather.youmans@yahoo.com

Web: heatheryoumans.com, and IG @heatheryoumans

Players: Heather Youmans, vocals, electric bass; Jon MacLennan, acoustic guitar; Steve Hass, percussion

Material: Heather Youmans and her accompaniment played an assemblage of songs from her soundtrack work, her originals, which were imbued with reflective personal tales, and beautiful covers that put twists on contemporary pop-rock. She sang creative renditions of “The First Cut Is The Deepest,” Alanis Morissette’s “Ironie” and Rihanna’s “Umbrella.” Youmans’ own compositions included “Shine,” examining teenage self-esteem and anxiety issues and “Dreams,” a selection with upbeat guitar but a likewise melancholic tone about unfulfilled wishes.

Musicianship: The breadth of styles highlighted Youmans’ singing talent, the skill of her husband John MacLennan on guitar and Steve Hass’ ability to keep the backing beat on cajon. They have a penchant for quick adaptation between genres and can turn Top 40 radio pop into palatable and engaging cafe music at appropriate decibels. “You’re My Kind of Trouble” best demonstrated Youmans’ great vocal range and deep, sonorous voice.

Performance: The trio played with joy and passion. Youmans, MacLennan and Hass



HEATHER YOUMANS

were synchronized throughout. “Is It Just Me?” wonderfully embodied the sensations surrounding the unknowns of love’s reciprocation. Her nostalgic movie tracks, “If I Could” and “This is Not Your Girl Next Door,” have a petulant teen-pop vibe, and carried the theme of self-development and facing one’s fears. The show was a deeper examination of the kinds of music Youmans wants to explore and the demographic for whom she wants to be a positive role model.

Summary: Overall, Youmans is an impressive singer-songwriter. The session was recorded

for potential release and she showed her vocal range and musical repertoire, which likely contributed to the cover-heavy performance. I would, however, have liked to hear more original material. The covers were tasteful, but there was a more emotive quality from her own music that revealed a deeper personality, and listeners will be tuned in for further exploration of this creativity. Especially in Youmans’ cover of “The Way I Am,” it is clear she is an artist who needs to be heard in person to be truly appreciated.

– Benjamin Thomas



Herb Alpert's Vibrato Grill, Jazz, Etc.
Los Angeles, CA

Contact: dennis.dreith@yahoo.com
Web: dennisdreith.com
Players: See complete list of musicians at musicconnection.com/

Material: In recognition of his 71st birthday and to promote the release of his band's latest single, "Can't Stand It," film composer and conductor Dennis Dreith hosted a stellar celebration of sound and charisma at Herb Alpert's Vibrato Grill.

Given the who's who of session players from around Los Angeles and the camaraderie and understanding between Dreith and his guest vocalists, this was not your standard night out. The new single delivers a fun New Orleans vibe with a gentle high-hat sprinkled around playful

bass lines, rich horn arrangements, and funky organ stylings.

Musicianship: From the warm retro groove of the band's trademark "Eighty-Six, Ninety-Five" to the Herbie Hancock feel of "Brujo," featuring eight soloists, a combination of driving minor lilt, dancing horn parts, dotted percussion, a sensitive funky drummer, and a pianist who knows how to use space, the level of musicality presented was truly breathtaking. The mutual respect between the conductor and his musicians was evident throughout the evening, and the combination of the 13-piece jazz band, four-piece string section, a Hammond B3 and traditional piano created an exciting playground of sound.

Performance: The incomparable Sandra Booker joined the gifted group with a unique

rendition of "My Funny Valentine." Her unexpected (but absolutely divine!) nod to Donna Summer in the intro made for a perfect segue into an earthy, soulful presentation.

Booker's unbelievable breath control, vocal command and virtuoso ghosting and scat stylings left even the most seasoned vocalist humbled. Legend Dennis Hall joined the band with his original, "Some Days Are Meant for Rain," a ballad best described as having captured the essence and magic of what every love song should be. Hall followed up with a bluesy version of "Let Me Call You Sweetheart" before presenting the band's latest single, "Can't Stand It," a song already receiving airplay and momentum across the pond just a week after its release. Hall's unbelievable falsetto and four-octave range, Southern gospel sounds on the Hammond B3, and vivacious personality and cheeky sense of humor made for an incredible blend of seasoned talent and engaging showmanship.

Summary: A funky bass pulse, lilting rhythm section and a seasoned gathering of stellar session players combined to create a phenomenal listening experience. The Dennis Dreith Band has a reputation for delivering some of the highest caliber musicianship around, and the show at Vibrato did not disappoint. With a mix of traditional jazz sounds, funk, R&B and Latin stylings, the evening was an incredible blend of musical flavors, and the phenomenal combination of talents left you feeling like a fly on the wall at a private recording session, with the added fun of a jazz jam of musicians clearly enjoying themselves at the top of their game.

— Andrea Beenham

Gramercy Theater New York, NY

Contact: jari@pressherepublicity.com
Web: itstimeforjuice.com
Players: Ben Stevens, vocals; Kamau Burton, acoustic guitar, vocals; Michael Ricciardulli, guitar; Daniel Moss, guitar; Rami-El Abidin, bass; Miles Clyatt, drums; Christian Rose, violin, vocals

Material: Formed while undergrads at Boston College, this diverse group of musicians weave their own brand of pop, rock, R&B and rap into a tapestry that offers both hooky choruses and rhythms that reel you in. As much as the industry counts on comparisons for a sure bet, this band is hard to compare or pigeonhole. They are proof that good material and performance skills can go a long way.

In "Audrey Tell Me," a pop/R&B number with an infectious chorus, we hear about a lover on shaky ground in a relationship: *Audrey tell me, tell me I'm your favorite guy/Audrey tell me, tell me can I go for a ride/In your pink E-30, drivin' down the 405/Audrey tell me, tell me Audrey is that alright.* The song touches upon vulnerability from the male perspective without being overly sentimental. In "Dave (Turn The Music Down)," a political statement serves as a metaphor for the status quo: *Shut the hell up with the awful music/You're a thorn in the side of this institution.../Knock knock turn the music down.*

Musicianship: Seven players, all proficient, with three alternating lead vocalists, make for a rich and variable sound. Adding a twist, the electric



violin, which Christian Rose uses intermittently, adds an unexpected flavor to the mix, pushing the sonic limits even further. All harmonies are spot on, resulting in a seamless blend.

Performance: The band had the benefit of great audio and lighting at this venue, enhancing an already solid performance. Switching vocalists along with a varied set list perhaps doesn't lend itself to one angle of marketing, but goes a long way in a live setting. The show was completely sold out and

it was difficult moving through the throngs of enraptured fans.

Summary: The high spirited and synergistic Juice not only puts on a good show, but mixes it up, melding different story lines and musical feels so that your interest never dips. They are well seasoned for a young group, and so far, with a fan base already in tow, will most likely continue to expand their following.

— Ellen Woloshin

Feinstein's at Vitello's Studio City, CA

Contact: spruillhouse@aol.com
Web: Spruillhousemusic.com
Players: See musicconnection.com

Material: "Life, Love, and Longevity," Stephanie Spruill informs the audience from the stage at Feinstein's at Vitello's. The quote reveals her secret to success. She was kicking off one of the hottest, most high-energy and entertaining shows there since the Grammy- and Emmy-nominated Ambassador of the Great American Songbook, Michael Feinstein, took over the musical venue last year above the famed Vitello's Supper Club in Studio City. Spruill treated an overflow crowd to two rousing sets of jazz, show tunes, blues, her own compositions, life stories, comedy and an introduction to her granddaughters. Along the way she strolled through the tables, serenading fans with a vocal power that demonstrated why the actress, singer, songwriter and producer is also head of one of Hollywood's best voice schools.

Musicianship: With a full band and three backup singers Spruill kept the evening moving as she spun, laughed, danced, sang and filled the 120-seat room with vitality and song. Whether you were at a front table where you could see every sequin on her blue and gold costume, or in the back taking in the whole performance, you felt Spruill's uncanny ability to make her music feel personal to every



member of the audience. At one point, she shouted out greetings to her many friends and family in the room, waving at them as they clapped and waved. It was a tour de force.

Performance: Between the jazz standards like "Fever," bluesy ballads and rocking R&B, Spruill maintained a high-energy patter of jokes, stories about New York jazz, funny experiences from a long career studded with Grammy and Oscar stage appearances, singing on platinum and gold records, and recording with the famous Blue Note Records. And she was not shy about giving her opinions on various topics, making the evening far more than the sum of its parts—it was a performance as well as a concert.

Summary: As part of her performance, Spruill used her long arms, swaying body and expressive actress-face to add an extra dimension to the enthralling music. She grinned and grimaced, whirled and swirled, strutted and seduced the audience in an up-close-and-personal stroll in a non-stop act that left fans laughing, clapping and a bit exhausted from her constant movement. She didn't need to catch a breath, but once in a while the folks at the tables did. And they gave her a standing ovation and would not let her go. After an encore, she came off the stage and was mobbed by friends, old and new, as the room flashed with selfies. A night to remember.

—Patrick O'Heffernan



The Middle East Cambridge, MA

Contact: chacotheband@gmail.com
Web: soundcloud.com/chacotheband
Players: Benjamin Goldhaber, lead vocals, guitar, drums; Jack Welch, bass, guitar, vocals; Orry Shamash, drums, guitar, vocals; Phillip Grannan, guitar, drums, bass, vocals

Material: Named after one of their dogs, this funky, flashy, fearsome foursome from

Cambridge, Somerville and Boston, MA joined forces in November of 2016 with the express mission of ramming a boogie up your butt. Heavy on groove and never short on vibe, their named influences include jammy luminaries like RHCP, Phish and Grateful Dead.

Musicianship: Make no mistake—Chaco's members display fearsome skills. Just watching them swap instruments like a game

of musical hot potato points to both ability and musical ambition. Their hour-and-a-half set consisting of strictly original compositions further underscores this observation. They shine brightest when guitar and bass hog the spotlight, but they're no slouches when it comes to percussion either. Vocals, although serviceable, fail to rise to the level of extraordinary. Lyrics cover the gamut of funk tropes, from call-and-response, to sexual desire ("Whoa, I want her!"), to wry humor ("Hey, what's that funny taste in your mamma's marmalade?").

Performance: For visual stimulus, the crafty quartet projected kaleidoscopic, psychedelic imagery alongside the visage of their canine counterpart. A welcome method of presenting the group's name without artificial verbalization, the cinematic trimming abruptly halted mid-set only to be mercifully restarted between songs. Although their casual patter felt natural, the majority of their mumbblings proved difficult to decipher. Strangely, having each player wear a plain, white shirt imbued them with a counter intuitively memorable stage presence. An enthusiastic audience gobbled up every last, heartfelt note.

Summary: Nothing serves up jam like a jam band and Chaco squarely fulfills that implicit promise. Their nimble abilities and butt-stomping riffs are proof of such. Yet despite raw talent Chaco, lacks any particularly distinct element that elevates them above others who occupy the same genus. That said, your pulse has gone missing if you ever find yourself standing still when this party rolls into your neck of the woods. Jump aboard.

—Andy Kaufmann

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Email: rzapatamts95@gmail.com
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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.
Clients: Young the Giant (Sameer Gadhia), Thrice (Dustin), Saosin (Chris), Atreyu (Brandon Saller), The Color Turning (Steve), Alpha Hotel (Greg Martz), Seven Year Itch

GROOVE WORKS STUDIOS
1446 W. 178th St.
Gardena, CA 90248
310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Basic Rate: \$35/hr.
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.g

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: jacmusicstudios@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: la rehearsal@gmail.com
Web: la rehearsal.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: invest@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

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: info@musiciansps.com
Web: musiciansps.com
Contact: Keith Jones
Basic Rate: \$13-25/hr. two hr/min.
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 LOCKOUT STUDIOS NIGHTINGALE STUDIOS - BURBANK
 156 W. Providencia Ave.
 Burbank, CA 91502
 818-562-6660

Email: nightingalestudiosbooking@gmail.com
Web: nightingalestudios.com
Contact: Mike or Jay
Basic Rate: \$18/\$45/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 "vibe" 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
 310-428-1482
Email: wannarockstars@yahoo.com
Web: rockstarstudiosla.com

ROCK AND ROLL FANTASY CAMP
 5259 Lankerstirn
 North Hollywood, CA
 888-762-2263
Email: info@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:

2510 S. Grand Ave.
 Los Angeles, CA 90007

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

3200 N. San Fernando Rd.
 Burbank, CA

971 Goodrich Blvd,
 East Los Angeles, CA 90022

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

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: \$15 - \$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

SWING HOUSE REHEARSAL, RECORDING, RENTALS & CARTAGE
 Los Angeles, CA
 323-850-4990
Email: info@swinghouse.com
Web: swinghouse.com
Basic Rate: see website

TEAM SOUND STUDIOS
 7065 Hayvenhurst Ave. Suite 6
 Van Nuys, CA 91406
 323-377-3346
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: thirdencorereharsal@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, 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

TK REHEARSAL / Las Vegas
 3311 Meade Ave.
 Las Vegas, NV 89102
 702-303-4094
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Kenny James
Basic Rate: \$250-\$700/month

TRU-ONE RECORDS & REHEARSALS
 2100 E. Howell Ave., Ste. 208
 Anaheim, CA 92806
 562-773-5877
Email: truonerecords@aol.com
Web: truonerecords.com
Contact: staff
Basic Rate: \$18-\$24/hr. Fully equipped rehearsal rooms Friday/Saturday & Sunday book 2 hours get 3rd hour free (any room)
 Live Rehearsal Demo for only \$25.

UNCLE REHEARSAL STUDIOS
 6028 Kester Ave.
 Van Nuys, CA 91411
 818-969-5614
Email: unclesca@sbcglobal.net
Web: unclesstudios.com
Contact: Scott Walton
Basic Rate: please call for info

UNFRIENDLY STUDIOS
 1992 E 20th St. Unite 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
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Web: urbanaudio.biz
Services: concert backline, event production, concerts, fashion shows, awards, sporting events, sound, stage, lighting

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Email: booking@wallsofstudios.com
Web: wallsofstudios.com

Additional location:

Las Vegas
702-371-0811

WEST L.A. STUDIOS

2033 Pontius Ave.
Los Angeles, CA 90025
310-478-7917
Email: westlastudios@me.com
Web: westlastudios.com
Contact: Any of our staff.

Basic Rate: Fully Equipped: From \$23/hour - \$26/hour
Rooms: 7 fully equipped, air conditioned rooms. All rooms include the highest quality drum sets, cymbals, guitar amps, bass amps and P.A. systems, with mics.
Services: Rehearsal, rentals, sales, repair.
Equipment: Mackie, JBL, Crowne, EV, Bagend, Fender, Behringer, Yamaha, GK, Mesa Boogie, etc.
Clients: If you happen to see a really happy musician, that is probably one of our thousands of very satisfied customers.

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: micro-phones; 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)

DOG HOUSE MUSIC

525 Courtney Way
Lafayette, CO 80026
303-684-1600
Email: info@doghousemusic.com
Web: doghousemusic.com

Basic Rate: From \$25/55/hour for equipped studios; \$200-350/month for empty studio lease

EREBUS MUSIC

Denver, CO
303-984-4460
Email: brent@erebusmusic.com
Web: erebusmusic.com

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.

THE STUDIOS AT 55

55 Colony St.
Meriden, CT 06203
203-631-6369

Web: thestudiosat55.com
Basic Rate: monthly rentals \$280/\$550

FLORIDA

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
Web: 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: \$24/36/hr

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
305-949-5303, 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

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

GEORGIA

ATLANTA ROCKSTAR REHEARSALS

1170 Sylvan Road, SW
Atlanta, GA 30310

770-296-5530

Web: https://atrockstar.com/
Basic Rate: please call for info

THE BASS MINT

1376 Chattahoochee Ave. N.W.
Atlanta, GA 30318
404-671-4253

Web: http://thebassmint.com/
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

HAWAII

JOLT RECORDS

1001 Dillingham Blvd., Ste. 224
Honolulu, HI 96817
808-554-1065

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

BLUE PLANET SOUND

420 Waiakamilo Rd.
Honolulu, HI 96817
808-843-3688

Contact: Jules Washington
Email: info@blueplanetsound.com
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SUPERIOR ST.
2744 W. Superior St.
Chicago, IL 60612
773-227-5550
Email: info@superiorst.com
Web: superiorst.com
Basic Rate: please call for info

INDIANA

MAXWELL'S HOUSE OF MUSIC
1710 E. 10th St.
Jeffersonville, IN
812-283-3304
Web: maxwellshouseofmusic.com/rehearsal-space.html

LOUISIANA

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

SOCKIT STUDIO
10379 N. Mammoth Ave.
Baton Rouge, LA 70814
225-216-0167
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.

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GRIME STUDIOS
299 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
239 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: jamspot.com
Basic Rate: please call for rates

Additional location:

14 Teal Rd.
Wakefield, MA 01880
339-219-0277
Email: wakefield@jamspot.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
Email: info@grovestudios.space
Web: https://grovestudios.space
Contact: website for booking
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HIVE COLONY
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Warren, MI 48089
586-531-1458, 586-246-3742
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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

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

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

SOUNDSTRUCTURE STUDIOS
Kansas City, KS
816-988-3928
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
Basic Rate: please call for info

STEVE BEYER PRODUCTIONS
133 N. Gibson Rd.
Henderson, NV 9014
702-568-9000 Fax 702-568-9090

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

TK REHEARSAL / Las Vegas
3311 Meade Ave.
Las Vegas, NV 89102
702-303-4094
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Kenny James

NEW JERSEY

EIGHTSIXTEEN
101 Main St.
South River, NJ 08882
848-333-9131
Email: EightSixteenMusicStudio@gmail.com
Web: eightsixteen.com
Basic Rate: call for rates

REDBANK REHEARSAL
60 English Plaza
Red Bank, NJ 07701
732-530-8794
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 Maujer 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 MUSIC 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: rivingtonmusic.com
Basic Rate: please call for info

PURPLE PIANO STUDIO
106 N. 3rd St.
Brooklyn, NY 11211
718-487-9806
Email: svenmoving@gmail.com
Web: purplepianostudio.com
Basic Rate: please call for info

SMASH STUDIOS
307 W. 30th St., 18th Fl.
New York, NY 10018
212-244-9066
Email: studiomanager@smashny.com
Web: smashny.com
Basic Rate: please call for info

SWITCHBITCH RECORDS
234 6th St. Suite #5
Brooklyn, NY 11215
631-553-4168
Contact: Michael Abiuso
Email: mike@switchbitchrecords.com
Web: switchbitchrecords.com
Basic Rate: Call or email for rates

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

JMO MUSIC STUDIOS
2001 Courtright Rd.
Columbus, OH 43232
614-443-5544 Ext. 206
Email: info@jmomusicstudios.com
Web: jmomusicstudios.com
Basic Rate: please call for info

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@toadhousehearsal.com
Web: toadhousehearsal.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 Lekkass
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 Erasher 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@prorrehearsal.com
Web: http://www.prorrehearsal.com
Basic Rate: please call for info

RHYTHM ROOM REHEARSAL STUDIOS

1410 Britton Moore Rd., Ste. A
Houston, TX 77043
713-465-6122
Email: Rhythmroom@att.net
Web: rrrrehearsalstudio.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
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

For hundreds more contacts from current directories (A&R, guitar/bass instructors, everything indie, promotion, publicity, vocal coaches, college radio, recording studios, managers, booking agents, mastering studios, publishers, film/TV and more), visit our website: [musicconnection.com/industry-contacts](http://musicconnection.com/).

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one pickup at a time



Lollar

Handmade in the USA lollarpickups.com 206.463.9838

Lollartron LOLLARCONHALF2017

If you're looking to rent some gear, be it audio, video, lighting and more, check out this exclusive MC list. And if you need gear repaired, or need stuff transported, we've got that covered here as well. This directory has been updated for 2019!

ALABAMA

ADVANCED AUDIO & VIDEO
7500 Memorial Pkwy. S.W., Ste. 1150
Huntsville, AL 35802
256-319-3030
Email: tucker@advancedaudio.tv
Web: goaav.com

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

ALASKA

ACTION VIDEOS PRODUCTIONS
1231 W Northern Lights Blvd, Suite 2
Anchorage, AK 99502
907-277-8115
Web: http://www.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 Surray 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

A/V ARKANSAS
819 W. 8th 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@ncon.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
310-558-3157
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@ametron.com
Web: ametron.com

AMP CRAZY AMP REPAIR
Hollywood, CA
323-664-4908
Email: ampcrazy@aol.com
Web: ampcrazy.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.
4209 Vanowen Place
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
858-780-1812
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
658-668-3244

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 848-9665

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

CANOGA SCHOOL OF MUSIC
7361 Canoga Ave.
Canoga Park, CA 91304
818-340-4021
Email: tedkraut@aol.com
Web: canogaschoolofmusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

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

CASCADE STUDIOS
6611 Santa Monica Blvd.
Hollywood, CA 90038
323-461-3800
Email: info@cascadestudios.com
Web: cascadestudios.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

CENTER STAGING
3407 Winona Ave.
Burbank, CA 91504
818-559-4333 Fax 818-848-4016
Email: adam@centerstaging.com
Web: centerstaging.com
Contact: Adam Hasper
Basic Rate: call for rates

DESIGN FX AUDIO
P.O. Box 491087
Los Angeles, CA 90049
800-441-4415, 818-843-6555
Fax 818-562-6978
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
323-887-0771
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: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

DRUM PARADISE
11903 Vose St.
North Hollywood, CA 91605
818-762-7878
Email: info@drumparadise-la.com
Web: drumparadise-la.com
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
6653 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. 1
Norwalk, CA 90650
562-902-0840 Fax 562-802-0846
Email: gpsselecto@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
7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com

HOLLYWOOD SOUND SYSTEMS

4209 Vanowen Pl.
Burbank, CA 91505
323-466-2416 Fax 818-859-7580
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: mfrenchik@fastmail.net
Web: thehookstudios.com
Contact: Mike
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no
Tech Services: no

INSTRUMENTAL MUSIC INC.

1501 E. Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-496-3774
Web: instrumentalmusic.biz
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Addition locations:

3171 E. Main St.
Ventura, CA 93003
805-654-9388

3328 State St.
Santa Barbara, CA 93105
805-569-5055

JAN-AL CASE RENTALS

3339 Union Pacific Ave.
Los Angeles, CA 90023
(800) 735-2625 Fax (323) 260-4696
Email: ariene@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
626-563-9126

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

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

Agoura Design Center
28501 Canwood St., Unit C
Agoura Hills, CA 91301
805-379-9898

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
Email: rentals@lasoundco.com
Web: lasoundco.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

LOH 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

54112 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: mccabessm@aol.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
800-899-7686, 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

P.O. Box 2166
Crestline, CA 92325
909-547-7336
Email: info@sound-management.com
Web: sound-management.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes

Additional location:
2466 Fender Ave., Ste. E
Fullerton, CA 92831
714-870-6716

MORNINGSTAR PRODUCTIONS, LLC

41213 Sandalwood Cir.
Murrieta, CA 92562
888-409-4810, 951-677-4443
Web: msmtp.com
Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

MUSICIANS CHOICE STUDIOS

3727 S. Robertson Blvd.
Culver City, CA 90232
310-836-8998
Web: musicianschoicestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: yes

Additional locations:

16200 Hawthorne Blvd.
Lawndale, CA 90260
310-836-8139

2155 E. University Dr.
Tempe, AZ 85281
310-836-8139

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: mminfo@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

9120 Mason Ave.
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
714-966-1852
Email: sales@calstage.com
Web: calstage.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

PAUL JAMIESON STUDIO RENTAL

10929 Chandler
North Hollywood, CA 91601
818-782-5759, 818-209-6590
Email: pauljamieson@hotmail.com
Contact: Paul Jamieson
Studio Equip: yes
Musical Equip: yes
Lighting: no
Storage: yes
Cartage: yes

PETE'S MUSIC AND GUITAR SHOP

2060 S. Euclid
Anaheim, CA
951-768-9552
Email: guitarfish@petesmusic.com
Web: petesmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

29800 Bradley Rd., #107
Sun City, CA
951-301-8088
28780 Old Town Front St., Ste. A4
Temecula, CA
951-308-1688

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 415-641-1670
Email: info-sf@propiano.com

RAL AUDIO SERVICES

1872 Angus Ave.
Simi Valley, CA 93063
818-886-4002, 866-455-3997
Fax 818-886-4012
Email: contact@ralaudio.com
Web: ralaudio.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

RP STUDIOS, INC.

5716 Cahuenga Blvd.
North Hollywood, CA 91606
818-859-0090
Web: facebook.com/RPSTUDIOINC
Basic Rate: Please call, monthly lockout

SAN DIEGO SOUND AND MUSIC REPAIR

6555 El Cajon Blvd.
San Diego, CA 92115-2705
619-582-8511
Email: info@audiodesign.us
Web: sdsnr.com

SANTA MONICA MUSIC CENTER

1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928
Web: santamoniamusic.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
818-565-3533
Email: rentals@socialps.com
Web: socialps.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
323-960-4065
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
Web: sstsynths.com
Services: Synthesizer & Computer rental

STUDIO 116 CORP
13136 Saticoy St., Unit G
North Hollywood, CA 91605
323-274-0220
Email: rental@studio116corp.com
Web: studio116corp.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: lainfo@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: scinfo@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
858-592-9497
Web: studiowest.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: yes
Tech services: yes

SWING HOUSE REHEARSAL & RECORDING
3229 Casitas Ave.
Los Angeles, CA 90039
323-950-4990
Email: info@swinghouse.com
Web: swinghouse.com/rental
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: 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: thirdecorerentals@yahoo.com
Web: 3rdencore.com
Contact: John Hoik
Rooms: six 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, Kong 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
868-293-3030, 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@valleysoundla.com, zita@valleysoundla.com
Web: valleysoundla.com

VIDEOCAM
1261 S. Simpson Cir.
Anaheim, CA 92806
888-772-8226, 714-772-2002
Web: videocam.net
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: ecar@videoresources.com
Web: videoresources.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

Additional location:
110 Campus Dr.
Marlborough, MA 01752
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 SOUNDSTECHNOLOGY
1270 Lincoln Ave., Ste. 1000
Pasadena, CA 91103
626-794-8196 Fax 626-794-0340
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: http://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

WILDFIRE STUDIOS
640 S. San Vicente Blvd.
Los Angeles, CA 90048
323-951-1700 Fax 323-951-1710
Email: info@wildfirepost.com
Web: wildfirepost.com
Studio Equip: no
Musical Equip: no
Lighting: no
FX: no
Stages: yes
Cartage: no

CEAVCO AUDIO VISUAL
6240 W. 54th Ave.
Arvada, CO 80002
303-539-3500 Fax 303-539-3501
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 80524
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.
866-206-0393, 720-669-5009
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: sssproductions.net

CONNECTICUT

M COMMUNICATIONS
48 Union St.
Stamford, CT 06906
203-822-7048 877-287-4697
Email: rentals@mcommunications.com
Web: mcommunications.com

DELAWARE

MIDDLETOWN MUSIC
4380 Summit Bridge Rd.
Middletown, DE 19709
302-376-7600
Email: sales@middletownmusic.com
Web: middletownmusic.com

DISTRICT OF COLUMBIA

ALL SOUND PRO
(see main office under Pennsylvania)
Bob: 717-496-1645
Shelby: 717-809-6904
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
888-966-5685, 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

COMMUNICATIONS CONCEPTS, INC.
7980 N. Atlantic Ave., Suite 101
Cape Canaveral, FL 32920
321-783-5232
Email: info@ccstudioinstrument.com
Web: ccflorida.com

CP COMMUNICATIONS
3506 St. Valentine Way, Unit #6
Orlando, FL 32811
800-762-4354, 407-843-4225
Email: kevin.obrien@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
305-668-1117
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: miinfo@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
1611 Cypress Lake Dr.
Orlando, FL 32837
800-794-1407, 407-582-0350
Fax 407-582-0370
Email: info@verrents.com
Web: verrents.com

GEORGIA

ATLANTA SOUND AND LIGHTING
1400 Vijay Dr.
Atlanta, GA
770-455-7695
Email: aslscott@mindspring.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:
45 Commercial Street
Brooklyn, NY 11222

ONE EVENT SERVICES
6779 Crescent Dr.
Norcross, GA 30071
800-967-2419, 770-457-0966
Email: Atlanta@OneEventservices.com
Web: oneeventservices.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
2105 Nancy Hanks Dr.
Norcross, GA 30071
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: HawaiiSales@AVServs.com
Web: audiovisualhawaii.com
*Services all Islands

HAWAII SOUND & VISION
P.O. Box 2267
Kailua-Kona, HI 96745
808-982-8330
Email: aloha@hawaiisav.com
Web: hawaiisav.com

KAUAI MUSIC & SOUND
4-1177 Kuhio Hwy.
Kapaa, HI 96747
808-823-8000
Email: Info@kauaimusicandsound.com
Web: kauaimusicandsound.com

MYSTICAL SOUNDS PRODUCTIONS
1288 Kapiolani Blvd, West 3403
Honolulu, HI 96814
808-947-3115

Email: mspdjs@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.
1 E. Erie St., Ste. 350
Chicago, IL 60611
312-951-9612
Email: info@chicagohd.com
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
McCook, IL 60525
630-871-9999
Web: https://marqueerents.com

MCS
Midwest Conference Service
35 N. Garden Ave.
Roselle, IL 60172
630-351-3976
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 Ellyn 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@studio-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.
25833 SR. 2
South Bend, IN 46619
800-888-9700, 574-232-9084
Fax: 574-232-2220
Web: studioonesb.com

IOWA

CONFERENCE TECHNOLOGIES, INC.
820 N. 15th Ave.
Hiawatha, IA 52233
319-363-8144, 800-743-6051
5000 Tremont Ave.
Email: info@conferencetech.com
Web: conferencetech.com

Additional location:
333 SW 9th St.
Des Moines, IA 50309
800-743-6051, 855-329-2844

RIEMAN MUSIC
6501 Douglas Ave.
Urbandale, IA 50322
515-278-4685 800-962-3658

Email: websales@riemans.com
Web: https://www.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
816-760-2121 (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

PERKINS PRODUCTIONS
101 N. Magnolia Dr.
Covington, LA 70433
985-264-1271
Email: sales@perkinsvideo.com
Web: perkinsvideo.com

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

Houston, TX
337-802-1916

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 Lausant St.
Metairie, LA 70001
504-831-6966, 800-794-1407
Email: info@verrents.com
Web: verrents.com

MAINE

AV TECHNIK LLC.
76 Darling Ave.
South Portland, ME 04106
207-491-1115
Email: info@avtechnik.com
Web: avtechnik.com

STARBIRD MUSIC
500 Forest Ave.
Portland, ME 04101
207-775-2733, 207-828-0888
Email: starbirdjn@gmail.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
Jacob: 717-357-8625

Email: allsoundpro@gmail.com,
bob@allsoundpro.com
Web: allsoundpro.com
Contact: Bob Ranalli, Jacob Arbutus
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

CPR MULTIMEDIA SOLUTIONS
7812 Cessna Ave.
Gaithersburg, MD 20879
301-590-9400
Email: info@cprmm.com
Web: cprmm.com

DSL SOUND, INC.
67 W. Baltimore St., Ste. 101
Hagerstown, MD 21740
301-797-1070
Email: info@dlsound.net
Web: dlsound.net

Additional locations:

Baltimore, MD
410-522-2061

Dover, DE
302-697-7515

Harrisburg, PA
717-526-4416

VER
Video Equipment Rentals
4390 Parliament Pl., Ste. B
Lanham, MD 20706
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, backline, 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: https://www.facebook.com/klondikesound/

PURE ENERGY ENTERTAINMENT
300 Andover St., PMB 333
Peabody, MA 01960
978-646-9228
Web: pureenergyentertainment.com

RULE BROADCAST SYSTEMS, INC.
320 Nevada Street, 1st Floor
Boston, MA 02460
800-785-3266, 617-277-2200
Fax: 617-277-4800
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
13520 Northline, Ste. 3000
Oak Park, MI 48237
248-280-9900
Email: info@moonlinkstudios.com
Web: moonlinkstudios.com

RUSSELL VIDEO
4523 Concourse Dr.
Ann Arbor, MI 48108
734-213-0500
Email: inbox@russellvideo.com
Web: russellvideo.com

VER
Video Equipment Rentals
7522 Baron Drive
Canton, MI 48187
800-794-1407, 248-304-0749

Email: info@verrents.com
Web: verrents.com

MINNESOTA

ALPHA AUDIO & VIDEO
7690 Golden Triangle 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: emirentals.com

LIGHTS ON MINNEAPOLIS
61 Bedford St. S.E.
Minneapolis, MN 55414-3553
800-336-6620, 612-331-6620
Fax 612-331-6601
Email: minneapolis@lightson.com
Web: lightson.com

TOTAL MUSIC SERVICES
2300 Myrtle Ave., Ste. 115
St. Paul, MN 55114
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: dank@faziosmusic.com
Web: faziosmusic.com

SMARTSOURCE RENTALS
111 Hilltown Village Center, Ste. 208
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
702-878-5052
Email: sales@avvegas.com
Web: avvegas.com

FAV
Ford Audio Video
6255 South Sandhill Rd., Ste. 100
Las Vegas, NV 89120
800-654-6744, 702-369-9965
Web: fordav.com

LEVY PRODUCTION GROUP
5905 S. Decatur Blvd., Ste. 1
Las Vegas, NV 89118
702-597-0743
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: vinfo@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

Additional location:

625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com
Web: 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: www.fardav.com

WESTFIELD AUDIO VISUAL

1012 Greeley Ave.
Union, NJ 07083
908-838-9090, 212-776-3300
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: elliotlocationequipment.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 505-400-0837
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
Web: carrollmusic.com

Additional location:

1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740

CP COMMUNICATIONS

200 Clearbrook Rd., #148
Elmstord, NY 10523
914-345-9292, 800-762-4254
Fax 914-345-9222
Web: cpcomms.com

Additional locations:

15 Ninnie Dr
Wappingers Falls, NY 12590
845-440-0525

3506 St. Valentine Way, Unit #6
Orlando, FL 32811
800-373-6827, 407-843-4225
Web: cpcomms.com

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
888-353-3562
Email: bookings.file@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 NYC.
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: lentinicomcommunications.com

LIMAN VIDEO RENTAL

330 W. 39th St.
New York, NY 10018
212-594-0086
Email: info@lvrusa.com
Web: lvrusa.com
Contact: Ralph, Ian, Michael

LLOYD SOUND, INC.

3915 Highland Rd.
Cortland, NY 13045
607-753-1586, 607-423-1251
Email: john@lloydsound.com
Web: lloydsound.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
866-843-0300, 718-366-0600, 718-366-1148
Email: customerservice@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

PERCEPTION AUDIO-VISUAL SERVICES

424 W. 39th St., Ste. #LL30
New York, NY 10001
212-239-8187
Web: perceptionav.com

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
212-633-0435
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: sirny.com

TIMES SQUARE

5 Holt Drive
Stony Point, NY 10980
800-245-6630,
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
620 12th Ave., 3rd Fl.
New York, NY 10036
800-794-1407, 212-206-3730
Fax 212-206-9154
Email: info@verrents.com
Web: verrents.com

VISUAL WORD SYSTEMS, INC.

35 W. 36th St., 8th Fl.
(btw. 5th & 6th Ave.)
New York, NY 10018
212-629-8393 Fax 212-629-8333
Email: Tom@visualword.com
Web: visualword.com

NORTH CAROLINA

AAV EVENTS

4700 Emperor Blvd.
Durham, NC 27703
919-941-8112 Fax 919-941-9109
Email: ehauge@aaevents.com
Web: aaevents.com
Contact: Erik Hauge

Additional locations:

151 Kitty Hawk Dr.
Morrisville, NC 27560
919-361-1151 Fax 919-405-2380
Email: mmurphy@aaevents.com
Contact: Mike Murphy

8005 Haute Ct.

Springfield, VA 22150
703-573-6910
Email: cbabej@aaevents.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

P.O. Box 7072
Charlotte, NC 28241
704-575-9020 Fax 440-575-9021
Email: edttaylor@carolinabackline.com
Web: carolinabackline.com

NORMAN SOUND & PRODUCTION

912 Central Ave.
Charlotte, NC 28204
866-786-7626, 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
Email: stacy.evans@hbsound.com
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: rentalusa.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

1116 Main

Moorhead, MN 56560
218-233-1559
Email: Moorhead@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

MARK STUCKER PRODUCTIONS

Cincinnati, OH
513-325-4943
Email: mark@markstucker.com
Web: markstucker.com

MEDIA MAGIC PRODUCTIONS

4504 Rt. 46 S.
Jefferson, OH 44047
440-294-2431
Email: mail@mediamagicohio.com
Web: mediamagicproductions.com

SWEET SPOT AUDIO

3301 Lakeside Ave. E.
Cleveland, OH 44114
440-342-8625
Email: info@sweetspotaudio.com
Web: sweetspotaudio.com

Additional location:

403 Harris Ave
Pittsburgh, PA 15205
412-418-5872

WOODSY'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: firdav.com

Additional location:

8349 E. 51st St.
Tulsa, OK 74145
918-664-2420

OREGON

CINEMAGIC STUDIOS

20726NE Intertrachen Lane
Fairview, OR 97024
503-233-2141
Email: debbie@cinemagicstudios.com
Web: cinemagicstudios.com
Contact: Debbie Mann

GRASSVALLEY

3030 NW Alclek Drive
Hillsboro, OR 97124
503-526-8100
Web: grassvalley.com

PICTURE THIS

2223 N.E. Oregon St.
Portland, OR 97232
503-235-3456, 503-445-7877
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 17020
Bob: 717-496-1645
Jacob: 717-357-8625
Email: allsoundpro@gmail.com,
jacob@allsoundpro.com
Web: allsoundpro.com
Contact: Bob Ranalli, Jacob Arbutus
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

AMP AUDIO VISUAL

106 Henderson Dr.
Sharon Hill, PA 19079
877-287-7676

Email: info@ampav.net
Web: ampav.net

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
215-667-6645, 800-659-5821
Email: scheduling@keystonepictures.tv
Web: keystonepictures.tv

VIDEOSMITH INC.
200 Spring Garden St., Ste. C
Philadelphia, PA 19123
215-238-5070 Fax 215-238-5075
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: sales@eclps.com
Web: eclps.com

RHODE ISLAND RENTALS
111 Plan Way
Warwick, RI 02886
401-738-9738
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
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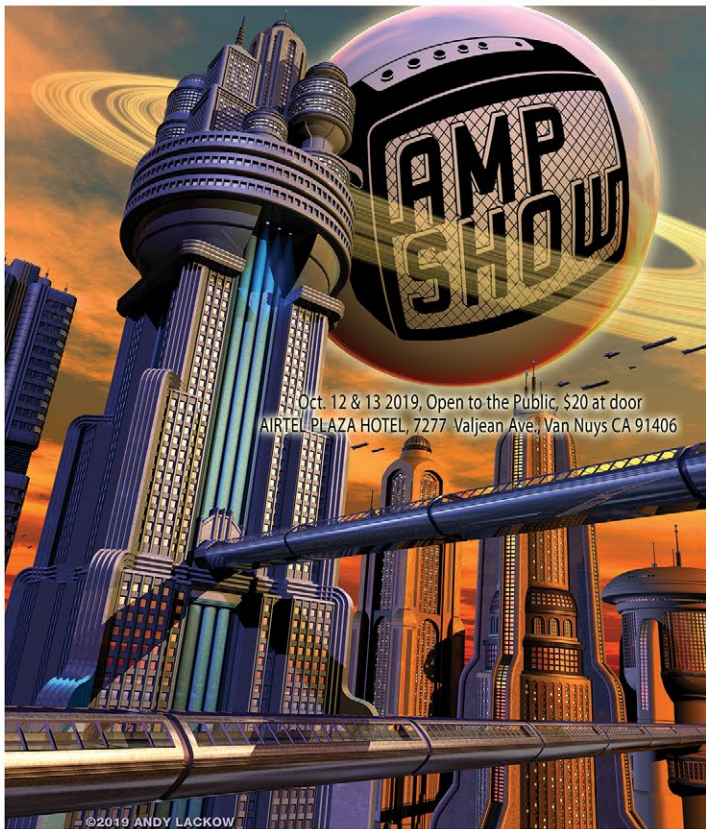
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Beware the Parent Managers

First of all, I want to give a shout out to all the moms and dads out there. Easily the hardest job in the world, but also the most rewarding, right? But this article isn't about you. This article isn't about all the great moms and dads that manage their kids' careers and help them every day, whether they are writing songs in their bedroom or touring the world. After all, a lot of famous singers were managed by their parents. Beyonce and her dad are probably the most famous. Michael Jackson, too, although not in a good way. Taylor Swift's dad was instrumental in her career success.

But this article isn't about the great momagers and dadagers out there. It's about the bad ones. Hear me out. I've seen a lot of crazy things after 20 years in the music business. And one of the worst offenses in my opinion is the bad momager or dadager. I am writing this article to hopefully shed some light on poor decisions and behavior in the hopes you won't make the same mistakes.

Dadager #1: "The User"

Some years ago, I found a really talented, young singer-songwriter. She was trying to mimic Norah Jones. We spent quite a bit of time together and countless hours on the phone where I shared free advice with her father in hopes of signing his daughter. However, he was hesitant to commit to any type of management agreement even after months of meetings and oodles of free advice and no real reason not to sign.

Well, one day I am sitting down to lunch with another manager friend of mine. Of course, we get to talking and she casually mentions the same young singer-songwriter. It turns out, her dad was also milking her for months of free advice and information and stringing her along too with clearly no intention of signing with either of us. Now, some might think that is smart behavior. But the music industry is a VERY small world....even smaller now. And shockingly, those of us in the business don't like finding out that we are being used and taken advantage of.

I tried talking to the artist directly and she said, "I know he's bad...but he's my dad. What can I do?" Of course, her career never went anywhere and she ended up giving up on music and getting married, never to be heard from again. The moral of the story: be honest with people. It's fine to check someone out before signing with them. Savvy, in fact. But if you're just using multiple people with no intention of committing to anyone, DON'T. People talk. People know each other in this city and industry. And when you're found out, you can bet that they will tell everyone they know not to work with you, because you aren't a good, honest person and are taking advantage of people's kindness.

The lesson? If you find a good, honest and hard-working manager or representative in the music business, sign with them! Don't keep playing the field. Otherwise, you end up being labeled a "user," and instead of finding a great manager, you end up with NO ONE!

Momager #2: "I Know Everything"

I've worked with countless moms and dads who fall into this category. They think they know everything, despite the fact that they've never worked for a record label, management company or in the music or entertainment business at all. It's a real shame, because when someone thinks he or she knows everything, they are shooting themselves in the foot for many reasons and jeopardizing the career of the child they so desperately want to help succeed. After all, you wouldn't go to a dentist having never had a root canal and tell them you know best, would you? "Drill more to the right, not the left!" I know!! That would be ridiculous, right?

I check up on this one momager's daughter from time to time. She thought her daughter would be the next Taylor Swift. Well, her daughter is still playing regional shows in and around her home town and hasn't done anything noteworthy. But her mom knows best...

The lesson? Listen to someone in the industry if they really know their stuff.

Dadager #3: "The Desperate Parent/Poor Decision Maker"

Most recently, a dad called me about his 20-year-old son. (Of course, I wondered why his son wasn't calling me himself. He's 20, of course, not 12!) Anyhow, the dadager's phone pitching skills were really bad... but I took a listen to his son's music anyhow and thought I heard some potential. We had a nice meeting over dinner and wine at his house. I met his mom and songwriting/band partner.

After several hours of giving free industry advice, I found out they

were currently working with a really dishonest person who had been sentenced to jail time. When I told them they were making a huge mistake, the dad refused to listen. I sent emails explaining the deal they were about to sign was a bad one. They didn't care. When some artists or their parents see money, all good sense goes out the window.

It's crazy to me, because this industry is so small. Why would you associate with dishonest and shady people when there are so many good, honest people to work with? I guarantee that if you get into bed with someone who has a history of scamming \$10,000 a month from artists' parents, it will eventually happen to you too. But the dad was desperate. He wouldn't listen to reason or common sense or anything,

no matter how much I pleaded with him. So, I had to walk away. I can almost guarantee you that family is going to eventually be bilked out of tens of thousands of dollars because they are doing business with a bad person.

Momager #4: "The Overprotector"

A couple years ago, I stumbled upon this really amazing young singer. She has been home-schooled and had this really beautiful voice and album she had made. Well, despite her beautiful voice, her parents were sweet but had just sheltered her too much. She had no idea how to use social media at all and had no ability or understanding of the platforms she needed (Facebook, IG, YouTube, Twitter) to promote her music. You can't expect to simply hire people to manage your social media for you (at least not in the beginning). And the family didn't have the money to hire someone anyhow.

And what was worse, since this young singer was home-schooled, the young singer had so few friends and classmates that she couldn't even get out in front of people she knew. Her mom was sweet, don't get me wrong, but they had no band and doing anything with them was almost impossible as they couldn't even book more than one show.

It's good to care about your kids. But if you want your kid to succeed in the music business they must be groomed to be incredibly social. They cannot be sheltered and succeed in the music business.



JENNIFER YEKO is a 20-year music veteran who currently owns and operates True Talent PR, truetalentpr.com. Her specialty is film/TV promotion, music licensing, artist management and public relations. See truetalentpr.com. And check out her music blog with over 100 articles of free advice: truetalentmgmt.wordpress.com.

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