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TIME TO REFRESH  
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# 5

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**Jessica Lynn**  
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## Timbaland

The heralded producer speaks with Music Connection about working with top-tier people (Dr. Dre, Missy Elliot, Justin Timberlake, Sam Smith, Chris Cornell), overcoming career obstacles and his ongoing search for the Next Big Thing.

By Daniel Siwek

Cover Photo: Eric Ray Davidson



## 44 Re-invention!

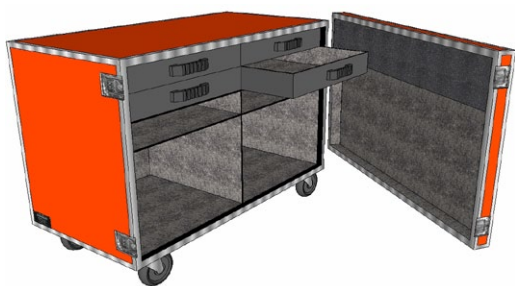
Here's a ton of golden advice from a musician who knows how and why to refresh your act for max effect.

By Dale Peterson

## Upgrade Your Banter!

For this article we gathered a group of experienced performers and industry reps to get their sterling advice about what artists should say—and especially NOT say—during a performance.

By Bernard Baur



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Compiled By Denise Coso

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# PORTRAITS IN TONE

## GEDDY LEE SIGNATURE SANSAMP™ GED-2112

Geddy Lee has been performing without onstage amps and speakers since the Test for Echo Tour in 1996, favoring major household appliances instead. Wanting to streamline and simplify his gear for new projects, Geddy partnered with Tech 21 to design a signature SansAmp, the GED-2112. This challenging collaboration involved distilling a rackload of equipment into a single rackspace. It resulted in a new format for *Parallel Pre-Amping* --having two separate internal pre-amps that run in parallel.

The Drive pre-amp section is based upon the versatile SansAmp RPM, for a wide range of sonic possibilities. The Deep pre-amp section offers low end boost for thick, meaty tones. Saturation goes from clean in lower settings to increased harmonics and tube-like compression in higher settings. To keep things lean and efficient, the EQ curve is pre-set to Geddy's personal specs. You can use either section independently or blend them externally direct to a mixing board as well as to two amplifiers.

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## MUSIC CONNECTION

**E. Eric Bettelli** PUBLISHER

**E. Eric Bettelli**

GENERAL MANAGER /  
ADVERTISING DIRECTOR  
ericb@musicconnection.com

**Denise Coso**

OPERATIONS MANAGER /  
DIRECTORIES EDITOR  
denise@musicconnection.com

**Steve Sattler**

BUSINESS  
DEVELOPMENT MANAGER  
steve@creativesalesresource.com

**Hillorie McLarty**

ADVERTISING/MARKETING  
hillorie@musicconnection.com

**Ray Holt**

DIRECTOR OF  
DIGITAL MARKETING  
rayh@musicconnection.com

**Mark Nardone**

ASSOCIATE PUBLISHER /  
SENIOR EDITOR  
markn@musicconnection.com

**John Curry**

ART DIRECTOR  
artdirector@musicconnection.com

**Jacqueline Naranjo**

ASSOCIATE EDITOR /  
SOCIAL MEDIA MANAGER  
jackien@musicconnection.com

**Barry Rudolph**

NEW TOYS  
barry@barryrudolph.com

**Bernard Baur**

CONTRIBUTING EDITOR  
bbatmc@aol.com

**Dan Kimpel**

SONG BIZ  
dan@dankimpel.com

**Jessica Pace**

FILM • TV • THEATER  
j.marie.pace@gmail.com

FEATURE WRITERS

**Andy Kaufmann** andy.kaufmann@verizon.net **Rob Putnam** toe2toe6@hotmail.com

**Daniel Siwek** danielsiwek@roadrunner.com

Editorial Intern

**Whitney Levine** intern@musicconnection.com

**Valerie Kesachekian** intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Austin Arthur, Bernard Baur, Danica Bellini, Bobby Borg, Pierce Brochetti, Brett Bush, Brett Callwood, Rosario Diaz, Don Q. Dao, Doug Fenske, Gary Graff, Eric A. Harabadian, Andy Kaufmann, Whitney Levine, Glenn Litwak, Malorie McCall, Andy Mesecher, Kurt Orzech, Jessica Pace, Victoria Patneaude, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Grant Stoner, Brooke Trout, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnson, Austin Arthur, Bernard Baur, JB Brookman, Brett Callwood, Daren Cornell, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluff, Tony Landa, Dave Long, Thomas Long, Malorie McCall, Charlie Meister, Victoria Patneaude, Scott Perham, Alexander G. Seyum, Danny Seyum, Mark Shiwohich, Daniel Siwek, Brian Stewart, Brooke Trout, Joshua Weesner, Ellen Woloshin

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Founded by: J. Michael Dolan / michael@jmichaeldolan.com

### CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101  
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com  
Website: musicconnection.com  
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

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## LOLLAR PICKUPS [lollarguitars.com](http://lollarguitars.com)

**Professional Luthier's Book on Pickups Sparks a Movement:** Jason Lollar, Founder of Tacoma, WA-based Lollar Pickups, started building electric guitars as a teenager in the '70s and became a professional luthier after graduating from Roberto-Venn School of Luthiery in Phoenix, AZ. Published in Jan. 1994, Lollar's book *Basic Pickup Winding and Complete Guide to Making Your Own Pickup Winder* is credited as the spark that created a new movement in aftermarket and boutique pickup manufacturers. The volume has also been an invaluable resource for amateur and professional luthiers and guitar electronic tinkerers. After years of creating custom one of a kind pickups for specific applications, high demand led Lollar to create a standard line of pickups for Stratocaster, Telecaster, P-90 and Humbucker. He officially launched Lollar Guitars in 2000.

**A Personalized Approach:** Lollar Pickups personally builds more than 50 different models of pickups for a variety of instruments. Lollar says, "We make a lot of products that no one else makes. Instead of an assembly line where parts are pulled out of a bin, each pickup is built from start to finish by one builder



who specializes in Strats, Telecasters, Humbuckers or other makes. This personalized approach allows us to control the quality of every single item. We offer the best quality anywhere, with a sound of unparalleled clarity."

**Lollar's Latest Pickups:** The company's biggest sellers are their Strat pickups, which complement and balance tonal profiles to match the sonic signature of each era of Fender amps; Telecaster pickups, which are built based on their experience using, repairing and rewinding vintage Telecaster pickups; and P-90 pickups, which are one of the most versatile single coil pickups ever made. Lollar's most recent rollouts are the Lollartron® Traditional Mount Vintage, which uses a "particularly magical" '63 Gretsch Country Gentleman as the tonal reference and was included in the Gibson Chris Cornell ES-335; the Gold Foil, a single coil pickup with a gold insert that boasts unusual clarity and power; and their Staple P-90, which is based on an original 1950s staple pickup and features hand-beveled rectangular Alnico bar magnets as non-adjustable pole pieces.

Contact Lollar Guitars, 206-463-9838

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## Marisa Bianco

*Vice President, Media*  
Republic Records

**Republic Records** has promoted **Marisa Bianco** to Vice President, Media. In this role, she will continue to spearhead publicity initiatives for the label's acts and many others. Bianco previously held the title of Senior Director of Media and has been instrumental in breaking new acts such as DNCE, Hailee Steinfeld, and Julia Michaels as well as overseeing campaigns for artists like Nicki Minaj, Phantogram, Zendaya and newcomer Stanaj. Prior to joining Republic Records, Marisa graduated from New York University's Music Business program and began a nine-year tenure at Atlantic Records where she worked alongside artists such as Janelle Monáe, Jason Mraz, Panic! At The Disco and Rob Thomas. Contact [Joseph.Carozza@umusic.com](mailto:Joseph.Carozza@umusic.com).



## Jay Wilson

*VP of Publicity*  
Razor & Tie / Washinton Square Music

### Razor & Tie / Washinton Square Music

**Music** has appointed **Jay Wilson** as Vice President of Publicity. Wilson has worked with Grammy award-winning artists such as Florence + the Machine, Lorde, and many others. Wilson began his career at Warner Bros. Records, where he started as an assistant and worked his way up to Director of Publicity. Wilson then moved over to Universal Records as the label's Director of Publicity before joining Universal Motown as Vice President of Publicity. Several years later, Wilson was named to head the Publicity Department at Republic Records as Senior Vice President, where he executed Grammy award-winning media campaigns with high-profile artists. Contact [jwilson@razorandtie.com](mailto:jwilson@razorandtie.com).



## John D'Amico

*Regional Promotions Director—Midwest*  
Big Loud Records

**Big Loud Records** has appointed **John D'Amico** as the label's new Regional Promotions Director – Midwest. D'Amico will report directly to the label President, Clay Hunnicutt. Before signing on with Big Loud Records, D'Amico spent 10 years working in the Northeast Region with the CBS Radio Pittsburgh cluster. D'Amico began his career as an Intern and rose through the ranks of Board Operator, Producer and Assistant to the Web Master and Events Coordinator before taking the reins as Promotions Manager for WBZZ-FM (Hot AC). D'Amico has received five Pennsylvania Association of Broadcasters awards for community service programs by a station. For more information, contact [jensen@sweettalkpr.com](mailto:jensen@sweettalkpr.com).



## Brendan Bourke

*Director of Publicity*  
The Syndicate

**Brendan Bourke** has been named Director of Publicity for **The Syndicate**. Bourke will report to VP, PR & Artist Development Jeff Kilgour. Bourke comes from his own Canvas Media, where he worked with a wide variety of established and up-and-coming artists including Japandroids, the Rentals, the Dodos and more. Prior to Canvas he was co-owner of Tag Team Media representing Clinic, Death Cab For Cutie, Broken Social Scene, Tegan and Sara, Feist, Tokyo Police Club, Stars, and Ra Ra Riot, among others. Bourke will be bringing with him to The Syndicate: Japandroids (for Canada), Clinic, the Rentals, BOYTOY, Little Junior, Bossie, Mare Island, Dead Leaf Echo and the Van Pelt. For more, contact [jeff@thesyn.com](mailto:jeff@thesyn.com).



## Tonya Butler

*Assistant Chair of Music Business/Management*  
Berklee College of Music

**Berklee College of Music** has appointed **Tonya Butler** as Assistant Chair of Music Business/Management. She will be the first woman to have a leadership role in the department. Butler succeeds John Kellogg who is retiring after more than a decade in the position. Butler is an accomplished educator, attorney, administrator and motivational speaker. She comes to Berklee from Minnesota State University, Mankato, where she directed the Music Industry Studies program. She previously served as the coordinator of music business at the University of Memphis and course director of entertainment marketing and media distribution at The Los Angeles Film School. For more, contact [abush@berklee.edu](mailto:abush@berklee.edu).



## Bev Moser

*VP of Publicity*  
117 Entertainment Group

**Bev Moser** has been named VP of Publicity for the public relations division of **117 Entertainment Group**. Moser most recently worked at Digital Rodeo and has been a well-respected industry vet for years, photographing and covering many of Nashville events. In addition to running her photography company, Moments by Moser Photography, Moser also worked the last nine years as a journalist and production manager for online country music social media outlet, Digital Rodeo. Moser has worked with country artists, television actors and celebrities, as well as book authors creating articles and reviews, conducting interviews and covering an endless stream of festivals. For more information, contact [zach@117group.com](mailto:zach@117group.com).



## Jake Wisely

*Board of Directors*  
The National Music Publishers' Association

**Jake Wisely** has joined the **National Music Publishers' Association Board of Directors**. Wisely is the CEO of The Bicycle Music Company, the music publishing division of Concord Bicycle Music. Wisely oversees all aspects of the company, including the creative operations, business affairs, licensing and administration. Wisely is also a member of the California Copyright Conference and he sits on the Board of Directors of the Association of Independent Music Publishers and the Independent Music Publisher Forum. He was Director of Membership at ASCAP and has worked in the creative departments of both EMI Music Publishing and Universal Music Publishing. Contact [joel.amsterdam@concordmusicgroup.com](mailto:joel.amsterdam@concordmusicgroup.com)



## Joe Maggini

*VP/Head of Global Synch*  
Big Deal Music Publishing

### Big Deal Music Publishing

**Big Deal Music Publishing** has appointed **Joe Maggini** as Vice President/Head of Global Synch. Maggini was previously head of Format Music Solutions where he secured placements in such major motion pictures and TV series as *The Lego Batman Movie*, *Pitch Perfect 2* and *Shameless*. Before that, he was Director of Creative at Universal Music Publishing, working with a diverse roster of writer/artists like Daniel Lanois, Youngblood Hawke and Atticus Ross. Prior to UMPG, Maggini was Director of Writer-Publisher Relations for BMI, where his affiliated artists included Foster the People's Mark Foster and Allen Stone. Maggini began his career in BMG Music Publishing's A&R department. Contact [jsivick@missingpiecigroup.com](mailto:jsivick@missingpiecigroup.com).







## ◀ ISOACOUSTICS ISO-PUCK

**Iso-Pucks are round acoustic isolator pads** made from a flexible but sturdy, hard rubber material. A little smaller than a hockey puck, they measure 1.18 inches (28mm) tall by 2.4 inches (60mm) in diameter. They are useful anywhere isolation is required to decouple vibrational sources from shelves, floors or furniture. You can use them under: speakers, turntables, subwoofers, instrument amplifiers or DJ rigs.

Decoupling vibrating loudspeaker cabinets from the floor will prevent sympathetic vibrations, buzzes and creaks when certain frequencies (notes) are played.

Their round shape makes them flexible enough to be positioned easily in the narrow spaces atop a recording studio's console meter bridge or on a home studio monitor speaker shelf. A single Iso-Puck is rated at a maximum load of 20lbs (9kg) and three or more can be combined to support the heaviest of monitors or equipment racks.

Like IsoAcoustics' Aperta 200 Speaker Stands, the Iso-Pucks use a flange suction cup on their top surface that adheres to the bottom of the monitor's cabinet to resist lateral side-to-side movement.

I've deployed four Iso-Pucks under my subwoofer that's placed on a hardwood floor.

The sub weighs 27.3 pounds and, before isolation, certain low frequency bass notes caused a couple of the planks in the floor to vibrate and buzz. Now with the sub resting on only the four Iso-Pucks, the buzzing is totally gone plus the subwoofer seems to stick to the floor and doesn't easily slide around anymore.

IsoAcoustics' Iso-Pucks come in 2-Packs that sell for \$59 MSRP.

[isoacoustics.com/iso-puck](http://isoacoustics.com/iso-puck)

## ▶ SOUNDELUX BOCK U195 CONDENSER MICROPHONE

The Soundelux USA U195 FET microphone has a new improved 1-inch dual back plate K67 capsule with a fixed cardioid polar pattern. For protecting the capsule, the U195 uses a large mesh screening similar to the original Neumann U67 mic along with an internal fine mesh screen.

Handmade in California, the U195 features a gigantic, customized Cinemag CM-96322A output transformer and retains the popular and unique FAT switch. The U195 has a frequency response of 20Hz to 16kHz +/- 2dB, 111dB of dynamic range and a sensitivity of 8mv/PA.

I was pretty excited to give this new mic a shot on lead vocals. We had been using a Neumann U87 but sometimes the U87 sounded slightly compressed when my singer sung loud in his upper range. In Normal mode, the U195 sounds something like the U87 but better; it's more open and full sounding. The Fat mode worked perfectly for thickening up high notes that had "thinned out" on the U87; there was an immediate "chesty" quality and thickness we all loved.

For a mono drum overhead mic about three feet above the toms, I had great results with or without using the mic's -10dB attenuator pad. Using the pad or not really depends on your mic pre-amp. I found using combinations of the Fat switch on/off and the low frequency roll-off, I have four different options when recording any source.

An awesome utilitarian microphone and compared to the U87, the Soundelux U195 has a flatter frequency response, more low frequency headroom and two distinctly different sounds via the Fat switch.

With the included SDX metal threaded stand mount, the Soundelux USA U195 sells for \$1,249 MSRP.

[bockaudio.com](http://bockaudio.com)



## ◀ TECH 21 Q\STRIP PEDAL

The QStrip is a **channel strip** in the style of a 1960's or '70's studio console. It even has metal control knobs like the British-made Trident or Helios consoles—classic rock & roll boards. Inside the 100% analog MOSFET circuitry is capable of all the warmth, girth and huge tone those vintage consoles are still coveted for today. There are four bands of pro-level EQ sections: two parametric mid bands and high and low shelving filters.

Other features include: an high pass filter for cutting out annoying low frequency rumble when going direct and the low pass filter rolls off undesirable high frequency noise.

With this extensive equalization, Tech 21 says you can recreate different speaker cabinet curves when going direct. The QStrip has a super high input impedance that easily handles piezoelectric pickups yet works fine with low impedance sources equally well. There is an XLR output connector with a -20dB pad plus a 1/4-inch output jack with switchable +10dB boost.

Tech 21's QStrip comes in an all-metal cabinet and will operate with either phantom power or standard 9V battery, or optional Tech 21 Model #DC4 power supply. The QStrip sells for \$249 MAP.

[tech21nyc.com/products/effects/qstrip.html](http://tech21nyc.com/products/effects/qstrip.html)



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## ► YAMAHA HPH-MT8 STUDIO MONITOR HEADPHONES

The **Yamaha HPH-MT8** Studio Monitor Headphones feature a pair of custom 45-mm drivers and powerful neodymium magnets. The MT8's are a closed-back, circumaural design and have a 15Hz to 28kHz frequency response. The MT8 has a Sensitivity SPL rating of 102dB/mW—a measure of loudness versus power required making them fine for portable players.

I liked the MT8's large ear pads made from smooth synthetic leather; the comfortable cushions absorb excess vibrations and reduce sound leakage—important for long hours of studio use. I found them to fit my head perfectly without a lot of fiddly adjustments. I could just slap them on my head and get instant isolation from both outside noises as well as headphone mix spill going into microphones.

I compared the MT8's with three other sets of headphones in my studio's collection. The MT8's are super-accurate sonically and I liked that they are neither overly “hyped up” or boring sounding.

The MT8 includes both a detachable straight 3-m cord and coiled 1.5-m cable and both cables are equipped with a corrosion-resistant gold-plated stereo mini plug and ¼-inch stereo adapter. For DJs, the MT8's have ear cups that rotate 180-degrees and stop in place as well.

The MT8's are now one of my four best sets of headphones that are used every day in my studio. You'll be happy with the MT8's for studio work and/or just pleasurable listening all day and night!

The Yamaha HPH-MT8 sell for \$329 MSRP.

[4word.it/HPH2017](http://4word.it/HPH2017)



## ▼ PRESONUS STUDIO LIVE AR8 USB MIXER

The **smallest of the three new** PreSonus StudioLive USB Mixers that includes the AR12 and AR16, the StudioLive® AR8 is a portable, lightweight 8-channel analog/hybrid stereo mixer you could easily slip into your backpack and be ready for mixing and recording live sound at any location. It measures 3.5H X 11W X 12.3D-inches and uses large control knobs instead of fiddly, miniature faders. Anybody who has ever operated an analog mixer will immediately understand the AR8 with its three-band EQ, Low Cut filter, and Line/Mic XLR/TRS input jacks.

All the new AR mixers have a Capture™ SD memory card recorder that records the stereo bus at (16/24-bit/44.1kHz .wav/MP3) as well as playing back stereo files into the mix bus.

The eight input channels have separate pan pots, mute buttons and PFL (pre-fader listen) buttons. There are two mono inputs, two stereo/mono inputs plus a stereo input 7/8 called the Super Channel. The Super Channel will sum up to four, connected stereo sources simultaneously from the L/R RCA jacks, a 3.5mm TRS jack, the SD player, or choose either the included Bluetooth receiver audio or any compatible ASIO or Core Audio DAW connected via the USB jack.

Input 1 and 2 use Class-A microphone pre-amps with XLR/TRS connectors that also switch to unbalanced instrument inputs. I found the microphone pre-amps quiet and great sounding. The first four input channels have FX send knobs for a built-in stereo digital effects system with a useful collection of 16 preset mixing effects. With a computer connected to the USB jack, you may also record and playback using the included Capture 2™ or Studio One 3 Artist software.

I have to say that the AR8 with its “bullet proof” analog design is a solid winner! You can go into a venue and capture a performance on either your connected laptop or a SD card and provide a FOH sound at the same time.

The AR8 sells for \$399 MSRP.

[presonus.com/products/StudioLive-AR8-USB](http://presonus.com/products/StudioLive-AR8-USB)



## ► KEELER SOUND REWAVE NATURAL PREAMPS

**ReWave™** is an acoustic amplifier and feedback reducer for acoustic guitars. ReWave is made of maple and brass and fits exactly into the sound hole of an acoustic guitar. Called a natural acoustic pre-amp, ReWave is handmade, uses no batteries and requires no special tools for its installation. We did have to loosen the strings completely on a Taylor 655C 12-string acoustic guitar to pop it in.

Its clever design features four silicon mounts located around ReWave's circumference. By adjusting these, you can custom-fit the device into your guitar's sound hole tightly but without damage to the finish.

Once installed, ReWave enhances the guitar's sound projection with a tighter bass and mid-range clarity. There is an internal reflector plate that is adjustable. The reflector plate slides back and forth on two brass rods and offers a way to tune the guitar's body—its resonant chamber. Not only to reduce possible feedback but also to achieve a more compressed overall sound with tighter low frequencies. This will produce a louder amplified sound with a mic out front.

In our testing, my guitar player found the guitar's sound to have a crisper sound with less lows with the reflector all the way forward toward the sound hole. Moving the reflector plate farther back—there is about 1 ½-inches of travel possible—returns more of the instrument's original tone but at the expense of less stage volume before feedback.

There are Keeler Sound ReWave Natural Preamps for bass, ukulele and of course most acoustic guitars. The Keeler Sound ReWave sells for \$279 MSRP.

[keelersound.com/products/rewave](http://keelersound.com/products/rewave)



**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](mailto:barryrudolph.com)



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"Music Connection is the spot to stay connected to what's relevant in the music business. Music Connection is a MUST READ."

- **Brandon Wildish**



## The Producer-Songwriter

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

- **Ricky Reed**, (Jason Derulo, Twenty One Pilots)



## The Mastering Engineer

"In the music business its all about making connections and what you bring to the table. Keeping an eye on what's going on and being visible-Music Connection does that for me."

- **Maor Appelbaum**, (Meatloaf, Yes, Faith No More, Eric Gales)



## The Producer-Engineer

"Music Connection has the unique ability to connect creatives, manufacturers, studios, labels, schools and distributors. We all know where to turn when we need information! From all of us, thank you for your years of service to our community."

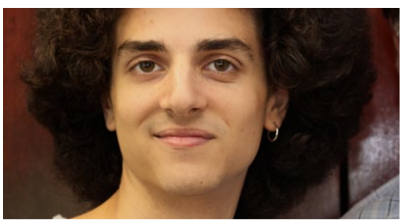
- **Doug Fenske**, Crē-8 Music Academy



## The Master Musician

"Music Connection has been my go-to resource for industry news from the time I moved to Los Angeles until now. It's helped me build my career in many ways, from the endless resources to the very cool features and reviews. Thanks for an inspiring and always informative magazine!"

- **Mindi Abair**, saxophonist-vocalist, Los Angeles Chapter Pres. of NARAS



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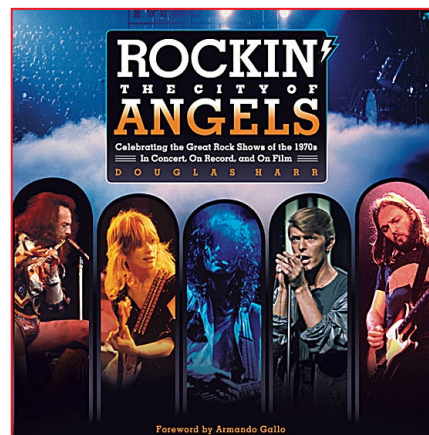
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## BOOK STORE

### Rockin' the City of Angels

By Douglas Harr  
(hardcover) \$79.95

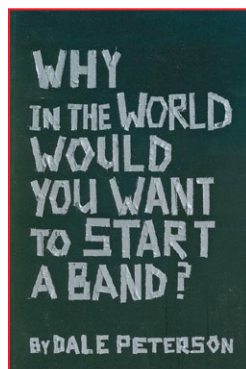
This is one heavy coffeetable book that not only celebrates the great rockers of the '70s, but their memorable performances in Los Angeles arenas, theaters and nightclubs. This 350-page, copiously illustrated and passionately annotated compendium covers gigs by not only Led Zeppelin, Elton John, the Eagles, the Who, the Stones and Pink Floyd, but also Yes, Frank Zappa, Jethro Tull, Ambrosia, Gentle Giant, Supertramp, King Crimson, Dixie Dregs, ELO, Rush, Genesis and many more. The author's eye-witness connection to each show makes all the difference.



### Why In The World Would You Want to Start a Band?

By Dale Pederson  
(paperback) \$21.95

It's a great question, right? And author Dale Peterson, who's been playing in bands and writing music for several decades, has plenty of answers for anyone who wants to raise their game to a new level. Whatever the topic—passion, self-doubt, equipment, auditions, promotion, merch, touring, video, insurance, unions, guilt, jealousy, ego and pride—Peterson has been there/done that and his book gives you the benefit of his hard-won knowledge.



### Once Upon A Time In Shaolin

By Cyrus Bozorgmehr  
(hardcover) \$26.99

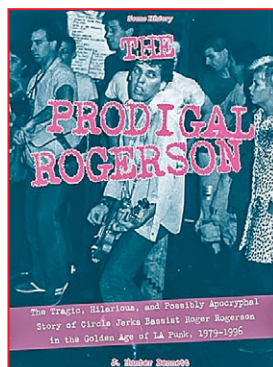
Subtitled his book "The Untold Story of Wu-Tang Clan's Million-Dollar Secret Album, the Devaluation of Music, and America's New Public Enemy No. 1," author Bozorgmehr delivers insight and detail to the story of infamous rap group Wu-Tang Clan, giving readers a behind-the-scenes look at six years of success, failure and risk-taking that went into making this exclusive album. "Once Upon A Time In Shaolin" brings to life the rollercoaster ride of events that unfolded over the album's production period and explores the importance of understanding music as contemporary art.



### The Prodigal Rogerson

By J. Hunter Bennett  
(softcover) \$7.95

The Prodigal Rogerson delves into the sporadic life of bassist Roger Rogerson of legendary Los Angeles punk band, Circle Jerks. As a founding member of the band, Rogerson's life is shown to be full of ups and downs, with him stealing the band's van and vanishing thereafter, only to come back demanding his band mates reunite

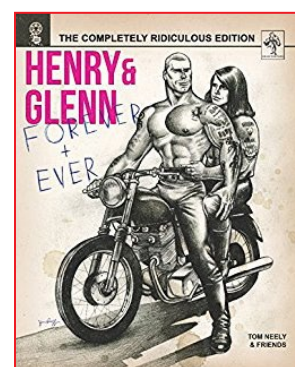


to tour. Compelling narratives woven out of interviews with those who knew Rogerson give anecdotal insight into the aloof bassist and his life, as well as an explanation of the forces that shaped him and led to his untimely death.

### Henry & Glenn Forever & Ever: Completely Ridiculous Edition

By Tom Neely  
(hardcover) \$25.95

Featuring 20 short stories about the domestic life of "Henry" and "Glenn," the saga of Henry and Glenn is a true testament to the power of love to overcome even the biggest, manliest egos of our time. The book collects four serial-



ized comics, the trade paperback, the original 6" x 6" book, and adds 16 never-before published pages, including new stories, pin-up art, and full color covers from the original cult series.



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### Transforming Clear Lake into the Ultimate “Workhorse” Studio:

After two years as a Top 40 engineer at Henson Recording Studios, veteran engineer Eric Milos was eager to work with more indie artists. When he bought Clear Lake Studios, in North Hollywood, CA, from its original owner Brian Levi in 2012, it had a rep as the “practical alternative to big budget Hollywood studios.” One of its calling cards was its Studio A, aka “the big room,” which was designed and tuned by famed acoustician George Augspurger. Milos gave the facility a major face-lift, renovating all of the vintage equipment and the existing spaces by installing new flooring, upgrading the air conditioning, transforming the lounge with new furniture, cabinets and appliances, new bathrooms and a private outdoor lounge. Milos also added Studio D, a post-production studio available for longer term projects.



**Grand Opening of Fever Studios:** An overflow of clientele led Milos, in 2016, to seek out a nearby facility to expand to. Previously owned by R&B/gospel producer Warrryn Campbell, the NoHo based Fever Studios opened earlier this summer. Milos remodeled its common spaces, Studio 1 and built a new production studio. He describes it as a more “upscale facility with private lounges, a fully gated parking lot, a private studio environment, kitchen, private bathroom and shower. It’s an ideal place for writing sessions, vocal sessions and anything requiring complete privacy.” In addition to a wide array of gear, Fever Studios has an SSL console and big Augspurger mains. While he still tracks bands at Clear Lake, he has transferred much of his mixing to Fever.

**What Sets Fever Studios Apart:** “The most exciting thing about Fever is having the opportunity to welcome a different type of clientele than we have traditionally had at Clear Lake,” Milos says. “We have four production rooms for long-term lease and Studio 1 caters to labels, artists and publishing clients who want to create tracks in a more lush, private environment that allows them to work at a more relaxed pace. It’s like the studio equivalent of a boutique hotel. My goal is to help artists, bands and songwriters realize their visions, and it’s great to have two unique facilities that provide spaces for them to do that.”

Contact Clear Lake Studios, 818-762-0707



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### ► Kraftwerk Invests In New PMC Monitors

Electro pioneers Kraftwerk recently upgraded their PMC monitoring system to a 9.1 Dolby Atmos set-up to compile *3-D Kraftwerk Concert*, an audio/video documentary collection that was released at the end of May. As long-term PMC users, Kraftwerk already had a 5-channel PMC IB2S monitoring system in their Kling Klang Studio in Dusseldorf. With this new set-up, Kraftwerk could re-work a huge collection of audio material and present it to the highest technological and audio standards.



### ▲ Wilson in Studio

English musician and record producer Steven Wilson will release *To the Bone* on Aug. 18 through Caroline International. The album was recorded at Strange-ways studios in London. For more information, visit [stevenwilsonhq.com/sw](http://stevenwilsonhq.com/sw)



### ▲ Vintage King Outfits New Haxton Road Studios

Music producer Neil Greenhaw has opened Haxton Road Studios in Bentonville, AR. Greenhaw worked with Darrin Fendle, of Vintage King Nashville, to outfit the studio with gear. Greenhaw's goal was to create a space that fosters creativity and caters to artists and their songs. Haxton Road Studios is now equipped with vintage analog pieces like a Neve 1073, Neve 32264A and Neuman U 67, alongside modern classics like a Retro 176 and Sta-Level. For more, visit [haxtonroadstudios.com](http://haxtonroadstudios.com)

### ▲ Queens Track at United in Hollywood

Queens of the Stone Age will release their seventh studio album *Villains* on Aug. 25 through Matador Records. The band returned to their stripped-down roots and camped out at United Recording in Hollywood for nearly two months. The Queens worked in both Studio B with its classic Neve console and in Studio A with its renowned and rare Focusrite console. For more, visit [qotsa.com](http://qotsa.com). Pictured (l-r): Dean Fertita, guitar; Joshua Homme, vocals, guitar; Mark Ronson, producer; Mark Rankin, recording engineer; Troy van Leeuwen, guitar; Michael Shuman, bass.

### Producer Playback

*"There are moments, though, when creating tension leads to cool music because everyone's trying to one-up each other."*

— Sean Beavan (Black Veil Brides, Marilyn Manson, Guns N' Roses)







### ◀ Williams' Nashville debut

Alex Williams will release his debut album *Better than Myself* on Aug. 11 via Big Machine Records. The album was recorded at Blackbird Studios and Love Shack Studio in Nashville. The album was produced by Grammy-winning songwriter and producer Julian Raymond (Glen Campbell, Cheap Trick). For more visit [alexwilliamsofficial.com](http://alexwilliamsofficial.com).

### ▶ Picture This Debut

Irish pop rock duo Picture This, composed of Ryan Hennessey (guitar/vocals) and Jimmy Rainsford (drums), will release their debut self-titled album on Aug. 25 through Republic Records. The album was recorded at Blackbird Studios in Nashville, TN with producer Jacquire King (Buddy Guy, Kings of Leon, Tom Waits). For more, visit [picturethismusic.com](http://picturethismusic.com).



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ACOUSTIC ENGINEERS

Musician, producer and self-taught engineer Jono Manson formed his first band in New York City at the precocious age of seven. In later years he graduated to N.Y.'s explosive club scene, where he hit legendary venues including CBGB and Max's Kansas City. His first recording space was established in his Brooklyn apartment, but ultimately he relocated to Santa Fe, NM in 1992. There he launched his studio, The Kitchen Sink and has since worked with artists including John Popper, Tao Seeger and *American Idol* season nine runner-up Crystal Bowersox. Manson was a founding member of '80s band, the Worms, and has twice been named Producer of the Year by the New Mexico Music Awards.

The population of Santa Fe trails New York's by a staggering 8.4 million souls. Despite the massive difference, Manson's managed to carve out a successful career. "My work as a producer reaches far beyond the local and regional community," he says. "I work with people [from] all over the world: I produce a lot of records for Italian rock bands and singer-songwriters. Fifty percent of my business is drawn from regional clients and the other half is people from the rest of the world. So it's kind of limiting—I don't have a large [musician] pool to draw from—but I'm also something of a big fish in a small pond. It takes more doing [to establish a studio] in a community like this. But once it exists, there are advantages to being one of the only real ones for hundreds of miles."

Manson has operated his own space for years. Accordingly, he's learned some of the keys to making it successful. One is the willingness to work across genres. Another, of course, is to remain affordable. "You have to find a [cost] formula that works not just for larger acts with budgets but also for the local heroes," the producer observes. "If someone calls me and says they have three grand to make an album, my answer is invariably that it can be done. But it's often followed by a series of conditions. I had a blues band that wanted to do an album of 12 songs but they only had a day to do it. I explained that it was possible but they'd have to be rehearsed and be prepared not to be too picky. We did their dozen songs in 11 hours and it cost them six hundred dollars, our daily lockout rate."

Wiring The Kitchen Sink, Manson's latest studio, proved to be a substantial challenge. However, one that he finds markedly more vexing is balancing his personal and professional life. "You have to remember to keep your health together," he asserts. "Sometimes you're sitting at the desk for 15 hours. You have to maintain your stamina and enthusiasm. When a band hires you to do their album, you have to bring your A game."

In 2016 Manson released his roots rock record *The Slight Variations* and he looks forward to the June release of Crystal Bowersox's *Alive*, which was recorded live at The Kitchen Sink. He regularly hosts concerts in his tracking room and sometimes artists record the shows for release, as Bowersox did.

## The three most important lessons he's learned as an engineer and producer are:

- Know when to stop mixing. That's a hard lesson to learn. When do you step away from the canvas?
- Regardless of fidelity, you need to create an environment in which you can elicit the best possible performance from whoever's in the room. Without that, you have nothing.
- Learning how to use all the gizmos in the studio no more makes you a great engineer than learning how to mix blue and yellow makes you van Gogh. Approach engineering with an artist's mind.

Contact jono@jonomanson.com; Jeff Kilgour - The Syndicate, jeff@the-syn.com; see jonomanson.com, thekitchensinkstudio.com





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-Chris Lord-Alge,  
mix engineer

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## John Acosta

President / Executive Officer  
American Federation of Musicians

**Years with Company:** 14

**Address:** 817 Vine St.,  
Hollywood, CA 90038

**Phone:** 323-462-2161

**FAX:** NA

**Web:** afm.org, afm47.org

**Email:** john.acosta@promusic47.org

**Clients:** 80,000 musicians.

### BACKGROUND

John Acosta came to L.A. as a guitarist, then began producing, engineering and running a studio, eventually landing a job with AFM. As president of Los Angeles' district 47, he holds a key position within the labor rights organization.

### Becoming Immortal

I got a record deal at 17. I had a manager by the name of Amanda Scheer [Demme] who was managing Cypress Hill and House of Pain. The stuff I was doing was more rock than hip-hop, so I ended up clashing with the label. From that deal with RCA, she and I started Immortal Records.

### In House

I became friends with Carl Stephenson, who was producing Beck. We were doing demos and Beck's stuff took off. Because Beck blew up, there was a bidding war for Carl's stuff. I was part of Carl's band, Forest for the Trees. Since my label deal blew up, I said I'll just work with Carl. That [project] was on Geffen and DreamWorks. Those were signatory labels to AFM's contracts, so I started getting bills from the union. I was like, what the hell is this?

I started doing more production and ended up engineering and recording here at the union. They offered me a job in the early 2000's to engineer and produce for them. From there, I got into representing union members in recordings and symphonies.

### Presidential Responsibilities

I was a staff member for five or six years when someone said I should run for office. I got elected to my first position in 2008. I ran for president in 2014 and I've been president since 2015. As president, I run all our membership and board meetings. I'm also the lead negotiator on all our contracts. I sit at the bargaining table with the employers, negotiate and ultimately sign the agreements. I kind of lead the union and create a vision, work with members to see where they're at and bring everybody together.

### Relating, Guiding and Uniting

Being a musician is key, because you want to relate to the people you're representing. Because we're a union, we're a democratic organization, so members vote on policy. Every week, our board meets and if the board says we're going in this direction then that's the direction we need to go. And sometimes you need to steer them in a direction that isn't off a cliff. Most of our presidents are musicians who are retiring. They come into a leadership role because their career is over. I got in at the beginning of my career. Because I'm younger, I'm very sympathetic to the unemployed indie player who's not working in a union situation.



*"Musicians should start banding together. We should all agree that we're better off if we can stand up for the profession of making music."*

### Ultimate Tool Box

Anyone who's serious about a career in the industry should become a member. Being in the union makes sense, because we're another tool. There are a lot of things I could've negotiated better if I had come from a position of having the knowledge of what union scale is. There are union contracts that provide protection, so if you use our demo agreement and [your work] goes into a major label, movie or TV show, you don't have to hire a lawyer to get paid. The union will enforce those agreements for you.

We have high-end rehearsal facilities, which are super low-cost. We have a credit union where you can get loans for instruments or studio equipment.

### Not Just Instrumentalists

Nowadays, we allow vocalists to join the union. For purposes of recording, they're usually represented by SAG-AFTRA, but for live performances we represent and cover singers. Engineers join, because when engineers are editing and assembling music they're manipulating tracks to create an arrangement. A lot of producers join the union, because if you're producing a track and you're also playing on it you want to make sure you get residuals and other revenue streams from that. So it's not just the clarinetist or guitar player.

### Union Gigs

We have a referral service, GigJunction.com. It's an extra thing we offer at no cost. We often get calls looking for bands for corporate events. We get calls looking for musicians because some tour is happening. Sometimes, we'll get requests from production companies looking for sideline musicians—a musician who's going to be on camera miming their instrument.

### Life of Learning

We started running computer software classes free to members. There's a program called Finale, which is used for notation. We did a Finale 101; it was an eight-week course. Members would pay over \$1,000 for these classes if they went to UCLA or USC. We're starting an Orchestration program with a professor out of UCLA, also free to members. In the future, we'd like to offer a whole suite of educational programs.

### Added Value

A lot of members join and don't work union gigs so they're thinking, why should I stay? But if you have these other added-value services they'll stay. We're looking at initiating a showcase for members and music contractors. We're in the process of moving to Burbank; we have a new facility we're building out. We'll have about seven rehearsal rooms, all state-of-the-art. We're looking at having events for members to do mixers. Those are the kinds of things we're looking at.

### Artists Should Get Paid

Musicians should be paid to play. How do we find a way for clubs to understand the value of music and come up with a rate that will be reasonable so musicians aren't out of pocket when they perform? We understand musicians need exposure, but it's gotten to the point where it's exploitation. We want to elevate the live performance scene. That's a long-term goal for us.

### Fair Play Fair Pay Act

The U.S. is one of the few countries that doesn't provide performance rights to musicians. If [Fair Play Fair Pay] were to pass, every musician on the radio, not only songwriters, will get royalties on those performances.

Despite some of the challenges we're having with the Trump administration, he has a lot of content so he has a personal interest in seeing intellectual property owners benefit from the way things are broadcast. We think he may be a sympathetic ear on this issue.

### Changing the Narrative

The word "union" has negative connotations, so we're working around that and saying: we're a worker's association. A lot has to do with messaging. We recently rebranded our logo. Our old logo was this seal from the 1920's; now, we have a cool, hip logo. Our staff is coming out of college and has new ideas. We're letting them help lead the union. Let's let them tell us what we need to be doing, because if we're not bringing in new members then we're going to die.

### Strength In Numbers

There's no sense of unity among musicians; we undermine each other. If my band can undercut yours by 10% to get the gig, we'll do that. Musicians should start banding together. We should all agree that we're better off if we can stand up for the profession of making music. We are our own worst enemy, because we love it and will do it for free. But we've also got to keep in mind that we have to maintain some level of compensation.



## OPPS

**Registration is now open for the 14th Annual IAMA (International Acoustic Music Awards).** This is great opportunity for music artists everywhere. IAMA 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 \$11,000, which includes radio promotion to over 250 radio stations in U.S. and Canada. The deadline to enter is Nov. 10. For more information, go to [inacoustic.com](http://inacoustic.com).

**A new service called Warm allows you to track and monitor your songs on radio stations around the world, in real-time.** Whether you are a manager, artist, band, DJ, producer, record label or publisher, Warm could be highly valuable to you. Right now,

the company monitors more than 21,000 channels in more than 100 countries. In fact, they claim to provide the biggest coverage of radio stations in the world. You can get started by signing up for a “free trial” at [warmmusic.net](http://warmmusic.net).

**The 2017 Hopper Songwriter Fest is hosting a singer-songwriter competition.** Those interested must submit an original song no longer than five minutes long. The Grand Prize winner will receive 12 hours of recording time at **Six Fingers Studio** inside the **Sidney & Berne Davis Art Center** in Fort Myers, FL. The Grand Prize winner will also receive a performance spot at the **Island Hopper Singer-Songwriter Festival**. There is no fee to enter the competition at [sbdac.com/event/singer-songwriter-competition](http://sbdac.com/event/singer-songwriter-competition). The deadline is Aug. 12.

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## LABELS•RELEASES SIGNINGS

**The Giving Groove is a new record label founded by Philadelphia-based music industry veterans with a mission to help artists realize their musical vision while giving back to the community.** This independent label is a full-service independent operation that offers artist support at every step of the album release process, from development, recording and distribution, to package design, to international promotion.

The label features a diverse roster of local and national artists including **the Dead Milkmen**, **OOLALA**, **Hoots & Hellmouth** and **DECONTROL**, with additional bands being announced this summer. Philanthropy is at the core of The Giving Groove’s mission: Under the label’s “artist friendly,



## ▲ CELEBS & POLITICOS DIG DOWN WITH MUSE

**Muse have revealed a first in music video creation.** Using the latest in Artificial Intelligence and Machine Learning, a new lyric video will be created every day for a month featuring high profile personalities voicing the lyrics to their current single, “Dig Down.” Created in consultation with tech development agency, **Branger Briz**, the specially created software searches the Internet to find footage of celebrities, politicians and artists saying the lyrics to “Dig Down.” These clips are then “sewn” together using timing information from the original song to create the video. This August will see Muse headline Reading and Leeds for the third time in their career; the last time they topped the bill was in 2011. For more information, see [muse.mu/dig-down](http://muse.mu/dig-down).

socially conscious” model, half of album proceeds after taxes go to the artist, and half are donated to a music-related 501(C)3 nonprofit of that artist’s choice. For more, see [facebook.com/givingrecords](http://facebook.com/givingrecords).

**NPG Records and Warner Bros. Records have released Prince’s Oscar- and Grammy-winning, RIAA diamond-certified masterpiece Purple Rain in new Deluxe and Deluxe - Expanded Edition formats.** Upon going live, *Purple Rain Deluxe* and *Deluxe - Expanded Edition* immediately soared to the Top 10 of iTunes Overall Top Albums, Top Soundtrack Albums, and Top Pop Albums charts worldwide. It’s currently holding strong in the Top 10 of iTunes charts. The two-CD *Purple Rain Deluxe* set includes the official 2015 *Paisley Park Remaster* of the original tapes from the soundtrack, presenting an unheard vision of the album overseen and sanctioned by Prince himself. Minted Diamond by the RIAA for sales exceeding 13 million, the record stands out as the sixth best-selling soundtrack album in history, moving more than 22 million copies. The *From The Vault & Unreleased* disc boasts eleven gems unearthed from the heart of Prince’s storied vault. You can go to [officialprincemusic.com](http://officialprincemusic.com) for further information.

**Liam Gallagher (Oasis) continues to build anticipation for the**

**Oct. 6 release of his debut solo album As You Were by sharing a brand-new track “Chinatown” and revealing the album’s track listing.** The return of Gallagher has gathered pace with a show at **Glastonbury**. *NME* described it as “a swaggering, emotional moment,” and “worth the hype,” before concluding, “never underestimate the man, he was made for moments like this.” For additional details, go to [liamgallagher.com](http://liamgallagher.com).

**Dallas, TX rock trio Junk have inked a worldwide deal with Zombie Shark Records, the new record label from Noah “Shark” Robertson (Motograter, EX-The Browning).** The band is fronted by guitarist and vocalist, **Billy Blair**, who is also a prolific actor and has appeared in such films as *Machete*, *Machete Kills*, *The Last Stand*, *Jonah Hex* and *Sin City*. The three-piece is rounded out by bassist and vocalist, **Benjamin K. Bachman**, who has also produced various solo albums and material for film, and drummer **Brian Klein**. The band takes influence from a wide range of artists such as **Billy Idol**, **Soundgarden**, **Dooby Brothers**, and **Alice In Chains**—plus they’ve shared the stage with bands such as **Skid Row**, **Dokken**, and **Steel Panther**. Purchase their tunes at [zombieshark.net](http://zombieshark.net), and get further info at [facebook.com/Junktx](http://facebook.com/Junktx) and [billyblair.com](http://billyblair.com).



## ▲ GET PERSONAL WITH FUTUREMOJIS

**Multiplatinum chart-topper Future is expanding his business portfolio with the release of a brand-new emoji pack rightfully titled, FutureMoji.** The new emoji pack, designed in partnership with AppMoji, is the first of its kind and is noted as a “universal emoji language” available on mobile keyboards with the ability to work everywhere just as a regular Unicode emoji. Future leads the charge in AppMoji’s effort to expand the universal language style emojis worldwide among other entertainers, celebrities and brands. The FutureMoji pack includes both emoji and .GIF caricatures of Future in scenarios that reflect his real life. You can download them at the Apple App Store.



## PROPS

The Grammy Museum has announced its plans to expand the exhibit celebrating the 40th anniversary of seminal L.A. punk rock band X. Previously set to open on June 30, **X: 40 Years of Punk in Los Angeles** will now be displayed on the second floor in the Museum's **Special Exhibits Gallery**, opening Friday, Oct. 13. With more artifacts and space than previously planned, the exhibit will give visitors a glimpse into how X's four original members—**Exene Cervenka, John Doe, Billy Zoom and DJ Bonebrake**—quickly established the band as one of the best in the first wave of L.A.'s flourishing punk scene. "We are so excited to be moving this exhibit to our main exhibits gallery, giving X the recognition they deserve," says Grammy Museum Executive Director **Scott Goldman**. "X played such an integral role in developing the West Coast punk movement, and we are excited to tell that story, now with even more artifacts and ephemera than previously planned." For further details, visit [grammymuseum.org](http://grammymuseum.org).

Renowned musician and philanthropist, **Jon Bon Jovi**, received the 2017 **Service to America Leadership Award** from the **NAB Education Foundation (NABEF)** for his ongoing efforts to combat hunger and homelessness. Chairman of the **Jon Bon Jovi Soul Foundation**, a non-profit organization dedicated to fostering positive change and helping the lives of those in need "one soul at a

time," he received the honor at **NA-BEF's Celebration of Service to America Awards** in Washington, D.C. Previous honorees include: **Sir Elton John, Bill Clinton, Muhammad Ali, Stevie Wonder** and more. President **Barack Obama** recorded a special congratulatory message applauding Bon Jovi's commitment to helping improve the lives of others. In his acceptance speech, Bon Jovi noted, "There is a misconception that homelessness is a choice. I have yet to meet a homeless person who strived to achieve that. We must all work together to remove the labels 'Us and Them.' Inspiration and hope mixed with a little perspiration can change a life forever." For more, visit [bonjovi.com](http://bonjovi.com).

In what is easily the biggest country song of 2017, **Sam Hunt's "Body Like a Back Road"** was released to country radio Feb. 1 and raced to the top of the charts in only 12 weeks. The three-week No. 1 still remains in the Top 5 titles for country radio airplay and is currently climbing pop radio's Top 15. The song is also on a 20-week streak at No. 1 on the **Billboard Hot Country Songs Chart**, the longest command for a song by a solo male ever on the nearly 59-year-old chart. Sales and streams of this song juggernaut quickly surpassed the gold and platinum sales standards and "Body Like a Back Road" is now RIAA-certified double platinum. Written by **Hunt, Zach Crowell, Shane McAnally and Josh Osborne**, it is the No. 1 most-downloaded country song of

## DIY Spotlight Julia Othmer

Julia Othmer is the epitome of a DIY artist. The Kansas City native, who now makes her home in Los Angeles, has been working tirelessly, putting everything she has into her art. Growing significantly since her debut album, *Oasis Motel*, this determined artist has meticulously worked and reworked songs for her upcoming album, *Sound*, and is ready to take the next step—without a label, management or an agent.

So, what makes her different from any other artist in the same situation? She has combined her musical and creative ability with her equally driven partner and collaborator, producer **James T. Lundie**, to create a production team that oversees all aspects of her art completely in-house.

This dynamic duo recorded, mixed and mastered the new album at their home studio with only one guest appearing on it, their pitbull Mary. They then took it a step further by creating all the album's artwork and promotional materials, editing the music video for the first single "Hungry Days (Make Me Feel)" and are working on videos for the next few singles.

Julia Othmer has performed alongside **Sarah McLachlan, Emmylou Harris** and **Heart** without the assistance of an industry rep. Indeed, she is a prime example of what an artist can accomplish with a small, yet talented team who throw their life into a project.

For more information, check out [juliaothmer.com](http://juliaothmer.com)



JAMES T. LUNDIE

Have a successful DIY strategy to share? Email [bbatmc@aol.com](mailto:bbatmc@aol.com)

2017 so far and is the No. 3 most-downloaded song across all genres year-to-date. This summer, fans can find Hunt selling out venues across the country on his **15 In A 30 Tour** with special guests **Maren Morris, Chris Janson** and **Ryan Follese**. See [samhunt.com](http://samhunt.com) for more.

## THE BIZ

**SoundCloud has laid off approximately 40 percent of its workforce and consolidated its operations into offices in Berlin (where the service is headquartered) and New York.** In a statement on SoundCloud's blog announcing the move, co-founder and CEO **Alex Ljung** wrote that the layoffs were due to a long-term desire to achieve profitability through cost reduction and revenue growth, in order to be "in control of SoundCloud's independent future." The company, despite its insistence on its own independence, has repeatedly been linked with acquisition rumors. A rep for the company declined to comment on recent reports saying it does not comment on rumors or speculation as a matter of policy.

**Online royalty rates are expected to drop for labels artists.** Last year, **Spotify** tried to negotiate the royalty rate it paid record labels down from a 55% share of revenue closer towards 50%. After two years of negotiations, the streaming

platform reached a new long-term licensing deal with **Universal Music Group**. UMG agreed to a smaller revenue share—believed to be around 52%—but Spotify in turn agreed to be pegged to subscriber growth targets, as well as offering other benefits. Now **Apple** is believed to be on a similar mission. According to a report from **Bloomberg**, the Cupertino giant's long-term licensing deals with the labels for both **Apple Music** and **iTunes** are going to expire soon. As part of the re-negotiations, Apple is apparently asking to bring its label revenue share rate down from 58% closer toward Spotify's equivalent.

**Uber and AEG are launching a partnership across more than 20 AEG assets in the U.S. and Europe.** Fans visiting AEG venues/festivals/events like **Staples Center, The O2, MO POP Festival** etc., will have access to new Uber perks, easy pick-up and drop-off Uber Zones, and exclusive promotions through Uber's mobile app. The partnership is designed to expand transportation options while adding additional perks across concerts, festivals, sporting events and venues.

**BERNARD BAUR** was voted one of the "Top Music Business Journalists" in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.



### ▲ SEETHER SIGN WITH UTA

Chart-topping, multi-platinum-selling, South African rock band **Seether** has signed with premier talent and literary agency **United Talent Agency (UTA)** for worldwide representation. At UTA, Seether will be represented by a team of agents representing the group's music interests. UTA's **Steve Kaul** says "We are excited to be part of the Seether family again and look forward to continuing to help the band develop and grow their touring business across the globe." Formed in 1999 in Pretoria, South Africa, Seether has released seven studio albums since moving to the U.S. in 2002. They are managed by **Danny Nozell, Steve Ross** and **Kyle McClain** at **CTK Management**. For further info, go to [seether.com](http://seether.com).





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**Date Signed:** April 25, 2017

**Label:** Dangerbird Records

**Band Members:** Jared Corder, lead vocals; Andy Herrin, drums; Krysten, vocals.

**Type of Music:** Alt-Pop/Indie Rock/Surf Pop

**Management:** maxx.cua@redlightmanagement.com

**Booking:** Justin.Bridgewater@unitedtalent.com

**Legal:** Elizabeth Gregory - Mark Music & Media Law, evgregory@markmml.com

**Publicity:** Sarah Facciolo, sarah@rightanglepr.com

**Web:** repeatrepeatmusic.com

**A&R:** Jenni Sperandeo, Pres. of Dangerbird Records

After self-releasing an LP in 2014, in addition to singles, Nashville-based \*repeat repeat realized that their surf/punk/pop sound would benefit from more exposure. "We had some radio play in Nashville," says leadman Jared Corder, "And we realized that we needed to partner with someone who could have that excitement about radio. Jenni's [Jenni Sperandeo, president of Silverlake, L.A.-based Dangerbird Records] background is in radio." While based in Los Angeles, Dangerbird's Sperandeo frequents music hotspots such as Nashville to seek out artists for her label.

"You meet so many dudes in the music business. We met a strong woman who is at the top of her game," states Corder. "We really needed to partner with someone who would be able to build on the excitement from the airplay we were already receiving. We liked her as a person—that was important. Strong women are prevalent in our band. My wife sings and does all the graphic design for the band."

***"We needed to go to the next level with radio, promotion and distribution."***

After a few years of DIY, \*repeat repeat knew that they could benefit from the assistance of a label. Providing a ready-to-go product was an asset in that effort. "We did all of the artwork, the recording, the graphic design, all out of pocket," says Corder. "What we needed was the promo, the radio connections, and Jenni and Dangerbird offered that." The band had received airplay not only in their adopted hometown of Nashville, but also in markets in the Midwest.

"Recording is what lasts when you're dead," says drummer Andy Herrin. "That's what our producer said! I come from a punk rock background and recording was never a priority." He adds that his attitude changed when joining \*repeat repeat. "Jenni goes to all of the radio pitch meetings," says Corder. "She can walk us into stations like [Los Angeles alt-rock station] KROQ. We needed to go to the next level with radio, promotion and distribution, and she can do that for us. She has a certain mindfulness, a nice touch."

The band will tour the east coast this summer, including appearances at several festivals. — **Brett Bush**



**Date Signed:** Fall 2016

**Label:** S-Curve Records

**Type of Music:** Soul, Jazz

**Management:** Matt Maltese, OK Rad

**Booking:** N/A

**Legal:** N/A

**Publicity:** Shore Fire Media

**Web:** eliselegrow.com

**A&R:** Steve Greenburg, Michael Mangini

Toronto R&B chanteuse Elise LeGrow has been raising a few eyebrows lately thanks to her non-traditional version of Chuck Berry's classic, "You Never Can Tell," a song that is actually LeGrow's debut single for S-Curve Records, the label founded by former Mercury exec Steve Greenberg.

After the film *Pulp Fiction* and the Travolta/Thurman dance, even the most casual of Berry fans was suddenly very familiar with one of his more obscure songs. It's a melody that has passed into popular culture folklore, so it takes a brave artist to mess with it.

"Steve Greenberg, who produced the record, also wrote the melody that you hear on our recording in the 1970s," LeGrow says. "He never recorded it, but had it floating around in his head for many years, and when he was embarking on this project, he floated the idea of me recording it. It was beautiful so we decided to do it."

***"Everything they said they were going to do, they've done."***

LeGrow is rooted in R&B but has rock & roll and jazz edges. She worked at her craft so that, when the opportunity with S-Curve came along, she was ready.

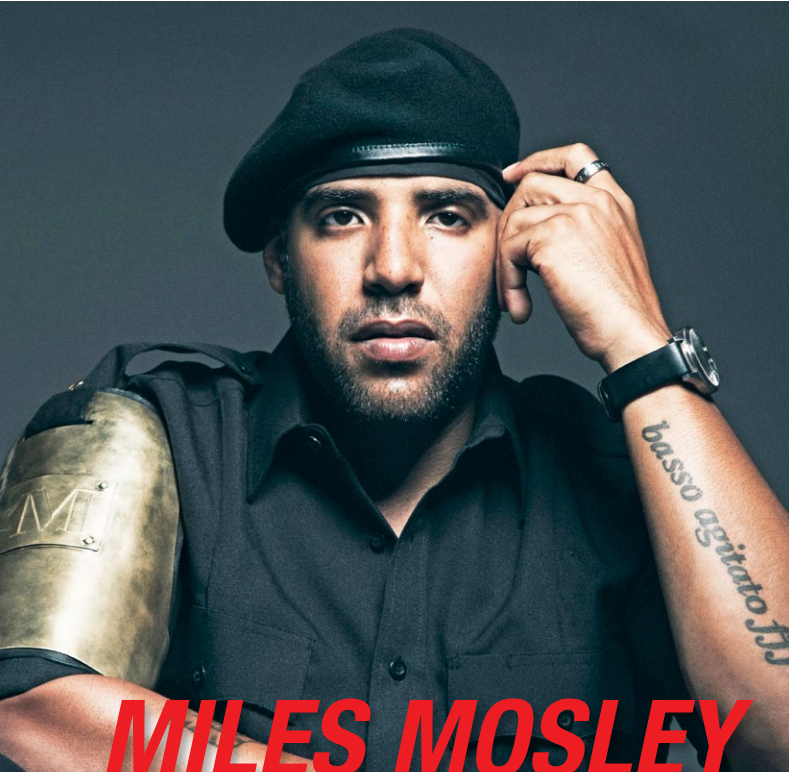
"It fell into my lap in a really amazing way," LeGrow says. "I'd been working with some people in Toronto who had been working with Steve Greenberg for many years, and so I was very fortunate to have that introduction. I flew down with a guitar player in February of 2016, and did a little showcase at S-Curve's office."

"Everything they said they were going to do, they've done," she continues. "Any artist signing to any label is really fearful that they're gonna get signed in name, and then not supported afterwards. That happens quite a lot—people get sidelined. Labels focus on a bigger artist at the label, or the person who signed you gets fired and then nobody else at the label cares. I'm really fortunate to be working with such a small team who have been passionate from the very beginning."

Elise LeGrow's debut single for S-Curve, "You Never Can Tell," is out now. Her debut album, *Playing Chess*, is out in the fall.

— **Brett Callwood**





**Date Signed:** Feb. 1, 2017

**Label:** UMG/Verve Label Group

**Type of Music:** Soul/Jazz/Funk

**Management:** Barbara Sealy - SB Music Mgmt.

**Booking:** Jesse Rosoff, James Wright, Mary Petro - United Talent Agency (UTA)

**Legal:** KHPS, Peter Paterno, Brent Canter

**Publicity:** Carleen Donovan - Donovan Public Relations

**Web:** milesmosley.com

**A&R:** Mike Viola, Jamie Krents

In 2012, when bassist and vocalist Miles Mosley headed into the studio with the powerhouse Los Angeles jazz fusion collective the West Coast Get Down, he and his bandmates—including drummer Tony Austin and saxophonist Kamasi Washington—had no idea he was taking part in what would become an epic global phenomenon.

Those sessions, which came in the wake of their longstanding residency at The Piano Bar in Hollywood drawing SRO crowds, resulted in *The Epic*, which was billed as the debut studio album by Washington, earned huge critical accolades and led to extensive touring in North America, Australia, Japan and Europe.

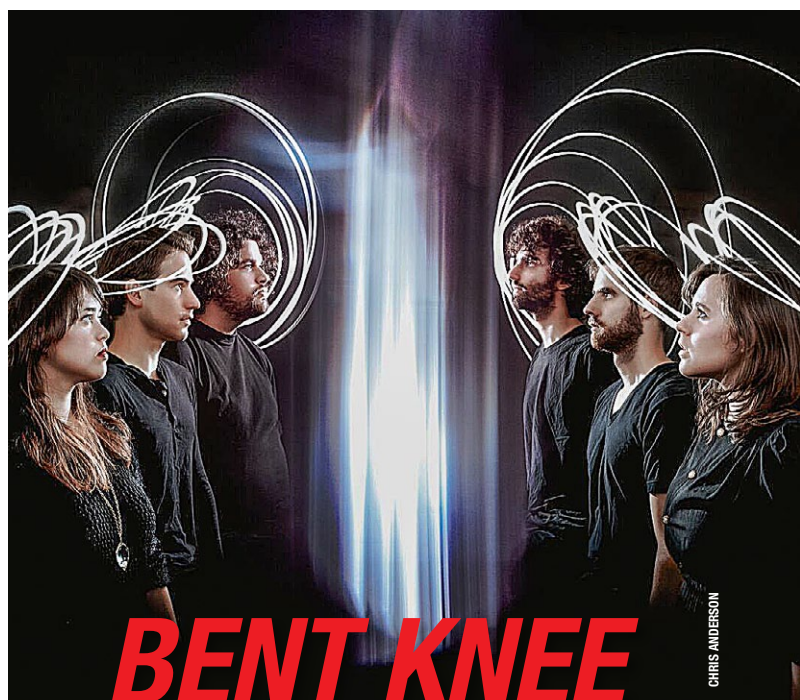
***“They talked about...why my diverse, heavy hard-hitting soul sound would be a good fit.”***

Mosley's performances in Central Park and at the Monterey Jazz Festival caught the attention of three execs with the Verve Label Group: Danny Bennett (President and CEO), Mike Viola (VP of A&R) and Jamie Krents (SVP, International Marketing and Label Development).

Krents was familiar with Mosley via the bassist's work with the late Chris Cornell, and Viola knew him from his sessions with pop songwriters, including Dan Wilson. When Mosley's longtime manager Barbara Sealy sensed interest from the label, she had the foresight to release the popular “Abraham” as a digital single to spark buzz and get a reading on the kind of audience Mosley's vibe would reach. Sealy's longtime working relationship with Krents helped pave the way to carve out the deal.

The bassist says, “They talked about the direction of the new label and why my diverse, heavy, hard-hitting soul sound would be a good fit. They're on a mission to re-invent Verve, furthering its legacy with artists capable of hard-hitting festival performances and younger skewing music that expands beyond their jazz roots.”

Mosley's eclectic full-length debut is *Uprising*. “The through-line,” he says, “is songs that address common human emotions that encourage them to express their feelings while realizing they're being experienced by someone else in the world.” — **Jonathan Widran**



**Date Signed:** Jan. 17, 2017

**Label:** InsideOutMusic/Sony

**Band Members:** Ben Levin, guitar; Chris Baum, violin; Courtney Swain, vocals, keys; Gavin Wallace-Ailsworth, drums; Jessica Kion, bass; Vince Welch, production, sound design.

**Type of Music:** Rock/Experimental

**Management:** bentkneemusic@gmail.com

**Booking:** Andy Leff - aleff@apa-agency.com

**Legal:** Ronald S. Bienstock - Sarinci Hollenbeck

**Publicity:** Stephanie Williams, Stephanie@presssherepublicity.com

**Web:** bentknee.com

**A&R:** Thomas Waber

Previously signed to Cuneiform Records, eclectic indie outfit Bent Knee gained the Maryland label's attention through brute force touring. “It opened up doors,” divulges lead singer Courtney Swain, citing Progfest and ProgDay as two festivals they likely wouldn't have played otherwise.

InsideOut chatted to the band during this time but passed, arguing the group's sound wasn't within their wheelhouse. Once they toured with the Dillinger Escape Plan, the German vessel's perception shifted—Bent Knee's artistic vision stretches well beyond prog.

Label head Thomas Waber offered the group constructive criticism, impressing Swain. “I found it refreshing that this person was down to give

***“Kindness doesn't cost anything. And it goes a long way.”***

it to us straight.” She also appreciated InsideOut's alignment with out-of-the-box performers. “We definitely fit that profile.”

The two-option deal, which took months to complete, granted them their top priority: a licensing deal. “Our music is really important and we wanted it to belong to us. That was something we negotiated for and had to have.” Regarding the group's multiple side projects, the contract limits the number of Bent Knee members that can appear on outside recordings.

Beyond artistic freedom, Swain welcomes the muscle of InsideOut's parent company, Sony. “When the single came out, I saw it was already available not just on iTunes and Spotify but on a streaming service back home in Japan. That was something I hadn't seen before.”

Swain suggests artists take stock of karma, a perspective she received from her booking agent. “There are a lot of people in the industry who don't get enough thanks or credit,” notes the vocalist. “Kindness doesn't cost anything. And it goes a long way.” — **Andy Kaufmann**





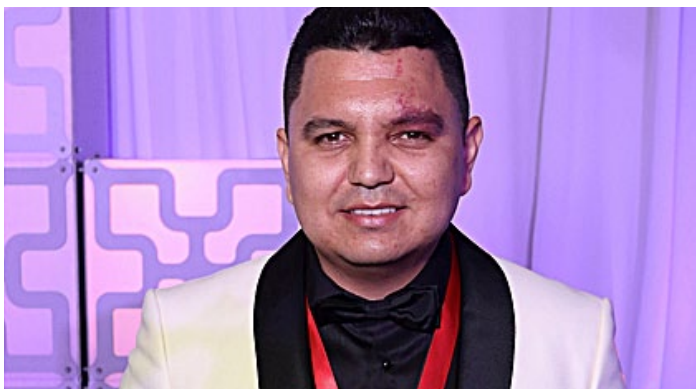
CODY CANNON

### ▲ Chase Rice Signs with Broken Bow

Chase Rice has inked a new deal with BBR Music Group/BMG. Assigned to the Broken Bow Records imprint, he joins label mates Jason Aldean and Dustin Lynch. Rice co-wrote Florida Georgia Line's megahit "Cruise" and his 2014 major label debut album, *Ignite the Night*, yielded two hit singles with "Ready Set Roll" and "Gonna Wanna Tonight," in addition to over 900,000 in album sales.

### ► Renzer Raises Spirit

Spirit Music Group has promoted David Renzer to the position of Chairman and CEO. The former head of Universal Music Publishing Group was previously Chairman of Spirit, where he led the company's expansion via acquisitions, and the establishment new offices in Nashville and London. Among Spirit's 75,000-song catalog are compositions co-written by Johnny McDaid, who has eight credits on Ed Sheeran's latest album, *Divide*. Spirit also has a publishing interest in songs by Rag N Bone Man and Chris Stapleton.



### ▲ Luciano Luna Shines Bright for SESAC

The SESAC Latina Music Awards 2017 celebrated another successful year at its annual gala at the Beverly Hills Hotel. Songwriter of the Year, for the fourth year in a row, is the renowned producer and songwriter Luciano Luna (pictured) who created the year's biggest hits for Gerardo Ortiz, Banda el Recodo de Don Cruz Lizárraga, La Séptima Banda, Noel Torres, Pesado, El Dasa and many others. Sony /ATV Sounds LLC was named Publisher of the Year.

### Hawaii Calls to Songwriters

Make plans now to visit the Big Island of Hawaii Sept. 7-9 for the Hawaii Songwriting Festival. The event (formerly the Kauai Music Festival) has just confirmed that special guest Jason Mraz will join the event.

The Festival attracts a broad cross-section of songwriters in a variety of styles, who interact in a positive and supportive environment with industry guests from Los Angeles, New York, Nashville and of course the islands.

The event will be held at the Hapuna Beach Prince Hotel. Registration info is at [kauaimusicfestival.com](http://kauaimusicfestival.com).

### Zebralutions and Loudr Partnership

Zebralution, a leading digital media distributor for independent labels and audiobook publishers and Loudr, a music rights technology company, have announced a strategic licensing partnership. The deal provides Zebralution with comprehensive DPD licensing for its labels and royalty administration services, as well as access to Loudr client features such as real-time publishing metadata for licensed works via Loudr's API and catalog matching against U.S. Copyright Office database.

U.S. copyright laws call for mechanical licenses when music downloads are distributed in the United States through consumer music services. Each digital download sale requires the payment of a mechanical royalty in the amount of \$0.091 for songs of five minutes or less, or \$0.0175

per minute for songs over five minutes. The Loudr platform uses big data processes and machine learning to help music distributors and other businesses link sound recordings to songwriters and publishing rights holders, and pay out royalties to publisher's based on ownership share. Visit [loudr.fm](http://loudr.fm) for more details.

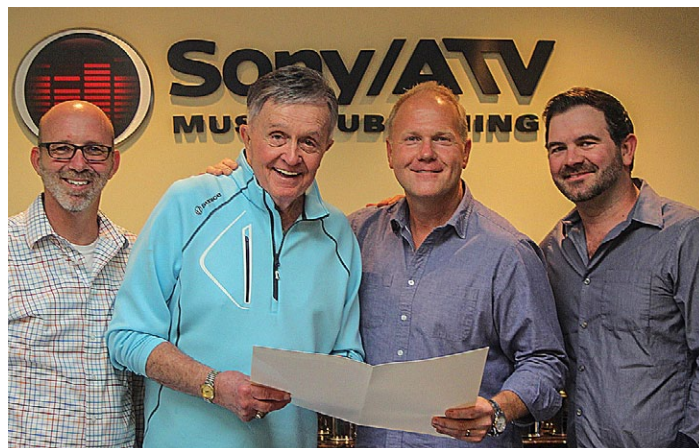
### "Heal The Music Day" in Music City

Music City Music Council Executive Director Justine Avila and Grammy-winning artist Rodney Crowell joined Music Health Alliance Founder Tatum Allsep and board members Jay Williams (WME) and Kris Wiatr (Wiatr & Associates) at The Steps at WME to officially proclaim Oct. 20 "Heal The Music Day" in Music City.

The initiative, which will take place throughout the Nashville community, is an effort to raise awareness and support for the more than 56,000 people who make a living in the music industry, 76% of whom are self-employed or part of small business without access to group health benefits—including songwriters, producers, audio engineers, musicians, recording artists, publishers and more.

Thanks to the direct efforts of Music Health Alliance, members of the music community across the country have gained access to life-saving heart and liver transplants, medications to treat Parkinson's, end of life care and many other necessary services.

Since 2013, Music Health Alliance has saved over \$16 million dollars in medical bills and reduced premiums and served over 5,600 people in the music community. Its services are free to any person



### ▲ Bill Anderson "Still" with Sony/ATV

Country music icon and songwriting legend, Whispurin' Bill Anderson, has renewed his contract with Sony/ATV Music Publishing for the 12th consecutive year, continuing their decades-long partnership. Pictured (l-r): Terry Wakefield, Sr. VP Creative, Sony/ATV; Bill Anderson; Troy Tomlinson, President/CEO, Sony/ATV; Lee Willard, Straight 8 Entertainment.



who has worked in the music industry for two or more years, or who has credited contributions to four commercially released recordings or videos. Spouses, partners and children of qualifying individuals may also receive access to the non-profit's services from birth to end of life. Two of Music Health Alliance's clients, Andrea Davidson and Rory Feek, joined Crowell onstage today to personally share their stories and the care they received during their own health crises. See [HealTheMusic.com](http://HealTheMusic.com).

### 37th Annual WCS Music Conference

The 2017 WCS Music Conference will take place Sat. and Sun. Sept. 9 and 10 at the Holiday Inn and the Wharf, San Francisco, CA. The event emphasizes the "Up Close and Personal" approach—that is, that industry leaders are available to chat throughout the weekend to musicians, media and anyone interested in a career in the music industry.

In addition to one-on-one consultations, there are numerous networking opportunities, seminars, workshops, song screenings and performance showcases.

Visit [westcoastsongwriters.org](http://westcoastsongwriters.org) for all of the details.

### Segue 61: New Education Platform

A new Nashville post-secondary program called Segue 61 may only last eight months, but it boasts untold intensity; an immersive approach that teaches students all aspects of the music industry in eight months. Whether one is interested in a career as a vocalist,

studio musician or booking agent, all students attend workshops on recording, tour management strategies and music publishing.

The program is headed by former BMI executive Clay Bradley and studio players Guthrie Trapp and Pete Abbot. A roster of industry heavy weights are slated to teach crash courses in the program.

The program was launched by the North Carolina private school Catawba College. The program is open to anyone with a high school degree.

Visit [segue61.com](http://segue61.com) for more information.

### Notting Hill Music Publishing Opens Management Office

Andy McQueen's Notting Hill Music Publishing and veteran executive Ken Komisar, who has worked with Michael Jackson and Justin Timberlake, have partnered for a new music venture, Notting Hill Music Management (NHMM). In addition, the two are launching a label that will leverage their rosters and "release singles aimed squarely at the Spotify streaming universe," says Komisar in announcing the partnership. NHMP has some 120 writers on its publishing roster. NHMM will represent songwriters, producers and artists. McQueen will take the title of company Chairman while Komisar will be President of Notting Hill Management, based in Los Angeles. Further details at [nottinghillmusic.com](http://nottinghillmusic.com).

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



### ▲ Angry Mob Music Links With Body Language

New York-based Body Language has signed an Exclusive Worldwide Co-Publishing Agreement with Angry Mob Music. The deal encompasses past and future releases, including the latest release *Mythos*. Additionally, the new signing welcomes music from band members Young and Wheeler's Hypercolor project, co-production and writing with Vacationer, and member Angelica Bess' features with artists such as RAC, Machinedrum and Chromesparks. This new signing was led by Angry Mob A&R Director Ralph Torre Franca and CEO Marc Caruso.

### ► Jerome Spence: Songwriter Advocate

MC notes the passing of music licensing and publishing executive Jerome Spence whose past affiliations included peermusic, Secret Road, Firstcom Music and Arista Records. He was most recently Sr. VP of Music Publishing for Chaka Khan Enterprises. Spence's encouragement inspired a community of songwriters.



### ▲ BMI Christian Music Awards

Broadcast Music, Inc. honored the top 25 songs played on Christian radio during the past year at the 2017 BMI Christian Awards, held at BMI's Nashville offices on Music Row. The Songwriter of the Year award went to Bernie Herms, who wrote "Christ In Me," "Just Be Held," "Tell Your Heart to Beat Again" and "Thy Will." Pictured (l-r): Mike O'Neill and Leslie Roberts, BMI; Christian Songwriter of the Year Bernie Herms, and BMI's Phil Graham and Jody Williams, BMI.



### ▲ Jam and Lewis Feted by ASCAP

Super-producers Jimmy Jam & Terry Lewis, fresh from their induction into the Songwriters Hall of Fame, accepted the ASCAP Voice of Music Award from the "Godfather of Black Music" Clarence Avant and Warner/Chappell Chairman & CEO and ASCAP Board member, Jon Platt, at the 30th Annual ASCAP Rhythm and Soul Awards. Pictured (l-r): Paul Williams, ASCAP; Terry Lewis, Jimmy Jam, Clarence Avant, Jon Platt and John Tita, ASCAP.





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## Alan Zachary and Michael Weiner

*Tunes Times Two*

**B**roadway musicals, television episodes, theme parks, films, commercials and online media: while the songs of Alan Zachary and Michael Weiner span a vast spectrum of mediums, their approach to their craft is unswerving. "It starts with the characters and the story first," says Weiner. "We focus on the dramatic point and what kind of music is appropriate for the character in that moment."

The pair first began co-writing when they met as high school students in Los Angeles. "We were drama jocks," explains Alan Zachary. "We like to call ourselves that as a way of reclaiming our musical theater nerdiness."

Profoundly influenced by the music of Disney classics, and having worked with the company for the stage production *Twice Charmed: An Original Twist on the Cinderella Story*, for Disney Cruise Lines, the duo was also raised on the catalogs of singer-songwriters like Billy Joel and Elton John. On a Broadway musical adaption of the film *Secondhand Lions* they collaborated with pop artist-turned-theatrical-songwriter and producer Rupert Holmes. "He's a brilliant book writer and dramatist who knows how to structure a story and create indelible characters," notes Weiner.

The exact rhyme is a Broadway lyrical tradition that Zachary and Weiner honor, albeit with qualifications. "Traditionally, in jazz and standard songs, the perfect rhyme is the benchmark," says Zachary. "As contemporary pop has filtered its way back into musical theater, when we're writing more in a pop-rock idiom, we're tending to be more lenient in terms of what feels right. In pop music if you have too many perfect rhymes it almost sounds jarring and sing-songy." Adds Weiner, "We've always noted, however, that a comedy song is sharper and funnier with a perfect rhyme."

The team had opportunities to interject pop culture into *Celestina Warbeck & the Banshees*, currently playing at Universal Studios Orlando, based on a character created by J.K. Rowling of the Harry Potter literary franchise. "J.K. said that *Warbeck* is like Shirley Bassey meets Ella Fitzgerald, so we researched jazz from the '40s through the '60s," says Weiner.

This spring Zachary and Weiner penned eight songs for a musical episode of the hit ABC series, *Once Upon a Time*. "We were thinking what TV show could have a musical episode," says Weiner. "And we thought about this show. It's fairy tales and on ABC, it would be a natural fit. We researched, and fans had been asking for it for years, but no one knew how to do it. We called our agent and said, 'Get us a meeting: We know how to do it.'"

From their first meeting in January, the duo wrote the songs, did pre-records with the actors, went through the shooting of the episode, recorded the orchestra, hit the May air date and released a soundtrack. "In order to write and produce eight songs for an original musical, all you have to do is to not sleep a lot," says Weiner.

Next up for the duo is writing songs for *Intermission*, an original musical in collaboration with Jerry Zucker, co-writer and co-director of the films *Airplane* and *Naked Gun*. It will premiere at the noted springboard to Broadway, the 5th Avenue Theater, in Seattle, WA in January 2018, the venue that was the launching pad for their Broadway musical *First Date* in 2012.

Unlike other theatrical partnerships where the work is divided between lyricist and composer, Zachary and Weiner share both duties. "Pop songwriters work that way," says Zachary. "As did the Sherman Brothers, who wrote the songs for *Mary Poppins* and many other great musical films. To this day, we take turns at the piano, singing melodies, coming up with lyrics and trading off."

Weiner notes that the visibility of musicals in films and television has created tremendous opportunities. "I think we're in a new golden age of live action musicals in both film and TV, and that people are excited about the power that songs can have. 'Let It Go' from *Frozen* stays around forever; that movie is ingrained in peoples' minds because of that song—it's like what Walt Disney did from the beginning—classic songs in entertainment that never leave your memory."




"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty-five years later, it's still on my regular reading list."

— Neil Portnow,  
The Recording Academy  
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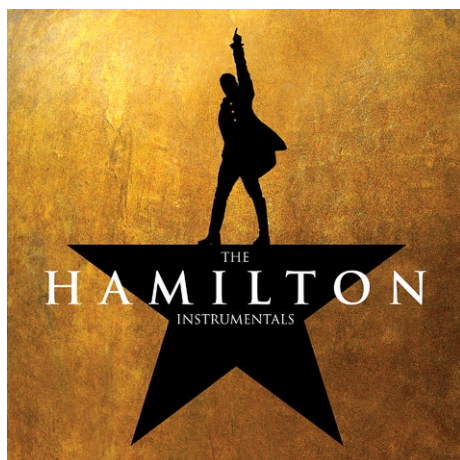


# DROPS

**We Are X**, the critically acclaimed documentary film about the rock group **X Japan**, recently made its streaming debut on **Hulu**. From the production team behind Oscar-winning **Searching for Sugar Man** and documentarian **Stephen Kijak**, the documentary profiles one of the most successful Japanese rock bands in history and its enigmatic frontman, composer, classically trained pianist and drummer **Yoshiaki**. **Gene Simmons**, **Marilyn Manson**, **Stan Lee** and others were interviewed for the film, which also includes concert footage, band interviews and fan photos of the band that sold more than 30 million albums and singles. For details, contact Libby Coffey at [LCoffey@MSOPR.com](mailto:LCoffey@MSOPR.com).



**Muse** revealed a first in music video creation starting in July, using the latest in **Artificial Intelligence** and **Machine Learning** to create a new video every day for a month featuring high-profile personalities voicing the lyrics to the band's current single, "Dig Down." Created with tech development agency, **Branger Briz**, the software searches the Internet to find footage of celebrities, politicians and artists saying the lyrics of "Dig Down," and the clips are then spliced together to create the video. Find videos at [ai.muse.mu](http://ai.muse.mu) and more information by emailing Sam Citron at [Sam@BBGunPR.com](mailto:Sam@BBGunPR.com).



**Sharon Van Etten** scored her first feature film, **Strange Weather**, which opened in theaters in late July, following the illustrious singer-songwriter's acting debut on Netflix's **The OA** and her **Twin Peaks: The Return** performance. **Katherine Dieckmann's Strange Weather**, starring **Holly Hunter**, **Carrie Coon**, **Kim Coates** and **Glenne Headly**, tells the story of a woman's quest for rectitude in the wake of her son's death. For details, contact Jessica Linker at Jessica @Pitch PerfectPR.com.

**Atlantic Records**, along with **Lin-Manuel Miranda**, **Ahmir "Questlove" Thompson** and **Tariq "Black Thought" Trotter**,

have released **The Hamilton Instrumentals**, a companion to the Grammy-winning **The Hamilton: Original Broadway Cast Recording**. Miranda, Thompson and Trotter first announced the news during a special digital #Ham4Ham, where they also shared news of an authorized sing-along program that can be organized royalty-free by fans around the globe. Fans can come together and celebrate the musical through the sing-along program by contacting [Hamiltunes@AdventureLand.com](mailto:Hamiltunes@AdventureLand.com) using the subject line "Subject: Hamiltunes (include your city in the subject line)." Contact Sheila.Richman@AtlanticRecords.com for more information.

The debut film from acclaimed producer, DJ and rapper **Flying Lotus**, **Kuso**, recently premiered, depicting the aftermath of an earthquake night-

mare in Los Angeles. The film uses music, special effects and animation for a unique approach to conveying a piece of America's history. Flying Lotus, aka **Steve Ellison**, has released five studio albums as well as several audio-visual projects, earning two Grammy nominations. Produced by **Eddie Alcazar**, and featuring **Hannibal Buress (Neighbors, Broad City)**, **Anders Holm (Workaholics, The Mindy Project)**, **Tim**

**Heidecker (Tim and Eric Awesome Show, Eastbound and Down)** and iconic funk musician **George Clinton**, the film also includes an original score and musical collaborations with **Aphex Twin** and **Akira Yamaoka**. For



details, contact Nathaniel Baruch at [Nathaniel@BrigadeMarketing.com](mailto:Nathaniel@BrigadeMarketing.com).

**Jane's Addiction's** state-of-the-art DVD, Blu-ray, audio CD and vinyl collection, **Ritual De Lo Habitual Alive at 25**, has dropped via **Rock Fuel Media**. Directed by **Mark Ritchie (Madonna, Kanye West)** and produced by **Barry Summers (Rock Fuel Media)**, the release features a complete 90-minute concert filmed at the historic **Irvine Meadows Amphitheatre** on Sept. 23, 2016, the last stop on the band's 20-city worldwide **Sterling Spoon Anniversary Tour**. The show included a performance of the band's landmark album, **Ritual De Lo Habitual**, in its entirety, as well as some of the band's hit favorites. Contact Clint Weiler at [Clint@MusicVideoDistributors.com](mailto:Clint@MusicVideoDistributors.com) for further details.



## OPPS

**Alexa Meade Art** is in search of a full-time assistant video editor for the summer. The chosen applicant will comb through never-before-seen raw footage of installation artist Alexa Meade painting on live models. Hours are flexible and applicants need not live in Los Angeles. Requirements include experience editing and exporting video, Adobe expertise and a reliable work ethic. Applicants should include links to work samples and personal websites, a summary of relevant experience and a personal fun fact. Apply through [AlexaMeade.com/#Contact](http://AlexaMeade.com/#Contact).

A film sound supervisor is looking for a sound assistant with extensive knowledge of Native Instruments products including Kontakt, Reaktor, Massive, Absynth and Ableton as Pro ToolsX plug-ins. Send a resume, contact information and references to [9t6zn-6204760300@job.craigslist.org](mailto:9t6zn-6204760300@job.craigslist.org).

**Mastering Voiceover**, a voiceover training and video production company, needs a part-time personal assistant every other Tuesday for data entry, uploading footage and other administrative tasks. An interest in learning more about the voiceover industry is a must. Submit a resume and short cover letter through [MasteringVoiceover.com/Contact.php](http://MasteringVoiceover.com/Contact.php).

## PROPS

Multipatinum recording artist, **Celebrity Apprentice** star and philanthropist **Bret Michaels** is set to appear in the newest edition of pop culture phenomenon, **Sharknado 5: Global Swarming**, debuting his custom-made **Sharkslayer Guitar**. The latest installment in the made-for-television franchise premiered Aug. 6 at 8/7 CT. A huge *Sharknado* fan, Michaels didn't pass up the chance to appear in the series, and will also give fans a chance to enter to win one of 100 of Michaels' Sharkslayer guitars as seen in the latest film. Each will be hand-signed. Contact [Samantha.Agnoff@nbcuni.com](mailto:Samantha.Agnoff@nbcuni.com) for more information.

**ASCAP** has selected 12 composer participants for the 29th annual **ASCAP Film Scoring Workshop**, led by Emmy-winning composer **Richard Bellis**. The workshop is a four-week

program based in Los Angeles in which each composer has the chance to record an original score for a major motion picture scene using a 64-piece orchestra at the historic **Newman Scoring Stage at FOX Studios**. The workshop offers invaluable opportunities to groom composing skills and connect with A-list industry professionals. Acclaimed alumni include **Jim Dooley** (*Pushing Daisies*), **Rob Duncan** (*Castle*, *Starz's Missing*) and **Mateo Messina** (*Juno*). Contact Bobbi Marcus at [bobbimarcuspr.com](mailto:bobbimarcuspr.com) for further details.

**Vitamin String Quartet** is widely regarded as the source for transforming contemporary popular songs into innovative instrumental pieces. On July 14, the Los Angeles-based collective, which has released more than 300 records, released **VSQ Performs the Hits of 2017**, featuring **Ed Sheeran's** "Shape of You," **Imagine Dragons'** "Believer" and **Lorde's** "Green Light." While amassing more than four million downloads,

more than one million physical albums sold, more than 250 million streams and Billboard chartings, VSQ have adapted rock, pop, metal, punk, techno, country and hip-hop songs

to string quartet instrumentals with remarkable finesse and innovation. Most recently, they could be heard on the finale of HBO's *Westworld* with renditions of **Radiohead's** "Motion Picture Soundtrack" and **Nine Inch Nails'** "Something I Can Never Have." For details, contact Andrea Everson at [aevenson@shorefire.com](mailto:aevenson@shorefire.com).

The 30-song, genre- and decade-spanning soundtrack from **Edgar Wright's** acclaimed motion picture *Baby Driver* has hit No. 1 on iTunes shortly after the film's music was released on producer and artist **Danger Mouse's Columbia Records** imprint, **30th Century Records**. At press time *Baby Driver* had collected \$39 million over the first seven days of its opening and received rave reviews, marking

possibly Wright's biggest career hit to-date. Contact [SarahMary.Cunningham@SonyMusic.com](mailto:SarahMary.Cunningham@SonyMusic.com) for more information.

**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](mailto:j.marie.pace@gmail.com).

## Out Take



### Doreen Ringer-Ross

Vice-President of Film, TV and Visual Media Relations at BMI

**Web:** [BMI.com/About/Entry/Doreen\\_Ringer\\_Ross](http://BMI.com/About/Entry/Doreen_Ringer_Ross)  
**Contact:** Marlene Meraz, [MMeraz@BMI.com](mailto:MMeraz@BMI.com)

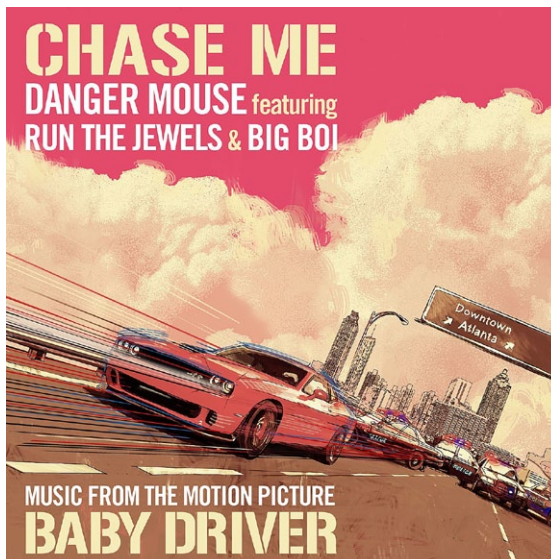
As the VP of Film, Television and Visual Media Relations at BMI, Doreen Ringer-Ross works to provide the company's composers with opportunities for career advancement. But perhaps most notable about her career are her efforts to help female composers, in particular, find work, develop skill sets and grow as composers.

"I think there is a vast inequity in the [composing] community if you look at how many people score music for film and television and other forms of media, and how many are men and how many are women," Ringer-Ross says. "It was apparent when I started doing this decades ago. It's not that women have been discriminated against in the composing industry. Rather, I think women have seen it as a career they shouldn't even go for, in the way that, years ago, it was always men that were doctors and women were nurses just because that was what was modeled by society—but I think that's changing."

Ringer-Ross' contributions to the women composer movement spurred the formation of the Alliance for Women Film Composers, whose goal is to provide support and mentorship in the industry. In 2013, she organized a women composers' luncheon to discuss role of women within the composing world.

"I was surprised by how many women ended up gathering and how many were actually actively working in the industry," Ringer-Ross says. "It's important to facilitate a strong female presence in the composing industry, she says, to encourage the next generation of aspiring women composers to pursue that career."

"I had a working mother who raised me, and she didn't have a choice; she had to go work, and it never occurred to me that I wouldn't do that," she says. "Most of the years I've been at BMI, we had a CEO named Frances Preston, who was an incredible woman and always modeled to me that a woman could rise through the ranks. She could run a company brilliantly and still do it with heart."





## ► An Electric Celebration

The 7th annual Electric Forest festival held in Rothbury, MI welcomed fans to another year of camping, live music, incredible art installations and the magic of the enchanted Sherwood Forest. Artists featured this year include the Revivalists (pictured), Odeza, Dillon Francis and more.



## ▲ Def Jam Recordings Pre-BET AWARDS celebration

Def Jam Recordings hosted a pre-BET AWARDS celebration in honor of 2 Chainz's album *Pretty Girls Like Trap Music* and Vince Staples' critically acclaimed album *Big Fish Theory* at a private party in the Hollywood Hills. Artists in attendance included 2Chainz, Vince Staples, Pusha T, Jadakiss, Mack Wilds, Earl St. Clair, Kitty Kash as well as Def Jam Recordings CEO Steve Bartels. Pictured (l-r): Jadakiss and 2Chainz.



## ▲ A Worldwide Beatle Birthday Event for Peace & Love

In what has become an annual event, former Beatles drummer Ringo Starr (pictured with wife Barbara Bach) and a host of friends and well-wishers gathered at Capitol Records in Hollywood to celebrate Starr's birthday and promote world peace. At exactly noon PST, Starr and company—and similar gatherings worldwide—chanted for peace. More pix at [musicconnection.com/ringo-starr-celebrates-77th-birthday-capitol-records-tower-los-angeles](http://musicconnection.com/ringo-starr-celebrates-77th-birthday-capitol-records-tower-los-angeles).



## ▲ Bouton on Tour with Garth Brooks

Garth Brooks' steel guitarist Bruce Bouton took a moment to show AFM & SAG AFTRA Fund COO Shari Hoffman the stage at the Forum in Los Angeles after the July show. Bouton is not only a top country music touring and session musician, he's also on the Board of Trustees for the AFM & SAG-AFTRA Fund.



## Tidbits From Our Tattered Past



### 1993—Depeche Mode—#8

In our cover story, the British synth pop stars discussed the new sounds they came up with for their *Songs of Faith and Devotion* album. The band's Alan Wilder stated, "We sort of forced [vocalist] Dave [Gahan] to sing in many different ways—like singing in higher registers. We wanted to see if more could be drawn from the band."



### 2006—Busta Rhymes—#16

After a few mainstream label misfires Busta Rhymes had recently formed a business relationship with Dr. Dre and Aftermath Entertainment when we spoke to him for our cover story. Said Rhymes, "Aftermath's success is based upon hip-hop; they don't deal with singing groups, so that's enough right there. That's one of the most important things for me right now."



### ▲ Sheeran Takes N.Y. Stage

British singer-songwriter Ed Sheeran gave a live performance at Rockefeller Plaza in New York City as part of the *TODAY* show's Citi Concert series.



### ◀ Emord Advocates for Music Education

Musician Justin Emord (seated left) joined nearly 100 music industry leaders, notable artists and arts education activists to advocate for all school-aged children to have access to quality, comprehensive school music education programs. As part of the National Association of Music Merchants (NAMM) Advocacy Fly-In, the delegation met with Members of Congress and other policy stakeholders to reinforce the importance of music as part of a well-rounded education.

### ► AIMP Nashville Hosts Pandora Panel

AIMP's Nashville Chapter hosted the "Tips for Best Practices with Pandora" panel on June 20 at ASCAP's Nashville offices. Beville Dunkerly and Rachel Whitney of Pandora were on hand to give updates on Pandora's platform and explain how artists can maximize their impact on the service. Pictured (l-r): Chris Van Belkom (AIMP Nashville board member - Combustion Music), John Ozier (AIMP Nashville Executive Director - ole), Ree Guyer (AIMP Nashville Treasurer - Wrensong Music), Beville Dunkerley (Pandora), Rachel Whitney (Pandora), Michael McAnally Baum (AIMP Nashville Secretary - SMACKSongs), Dale Bobo (AIMP Nashville board member - Big Deal Music), and Brad Peterson (Regions Bank, event sponsor).





# TIMBA

**S**ome producers have a sound so recognizable, so prominent, that the artist who hires him doesn't just get a producer, but another collaborative artist. And sometimes it's not simply in the way the producer lends the artist his trademark sounds, but someone such as Timbaland often contributes songwriting and music performances, like beats (especially in hip-hop and pop when the producer is often responsible for the beats) and vocals, even appearing in the videos.

Born Timothy Zachary Mosley, Timbaland is easily one of the most influential producers of the last 20 years, across genres like R&B, pop and electronic/EDM, lending his artistry and iconic sounds to career-defining albums by Aaliyah, Missy Elliot, Nelly Furtado and Justin Timberlake, just to name a few. And he's been a sound doctor of sorts, on call for the musical facelift requested by other big-name artists like Madonna, Chris Cornell, Britney Spears and Cher, again just to name a few, all the while putting out solo albums of his own. Timbaland has always had his fingers not only on those drum machines, but on the pulse of pop culture, branching out with his own label (Mosley Music Group), music supervision for the Fox drama series *Empire*, and more recently as a judge for ABC's talent show *Boy Band*.

And yet there's even more happening with the 45-year-old who doesn't seem to need sleep. We caught up with Tim right after it was announced that he's inked a deal with Amazon to produce his long-awaited multimedia project, *Opera Noir*.

**Music Connection:** You've gone from producing music, to producing music for television, to producing TV and now actually appearing on TV as a talent judge. When did you get that TV bug?

**Timbaland:** I always wanted it, but I had to get ready as a person, to prepare myself for challenges. A lot of people get in comfort zones, but I'm one of those people that flexes outside of my comfort zone and do things that I like. I always loved TV and movies, so why not try to be a part of it?

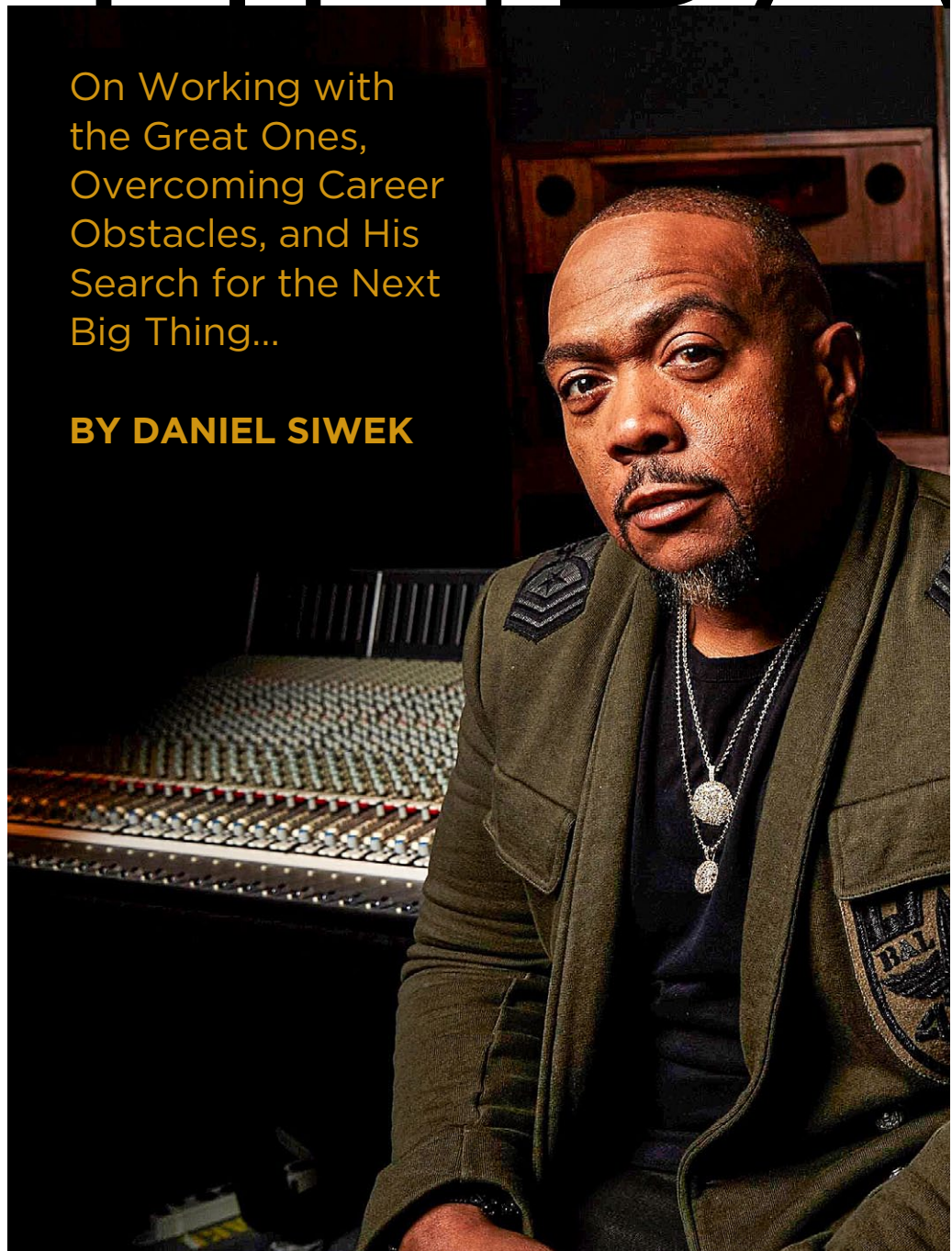
I'm still producing music, but it's not just music anymore; it's producing films, producing music for films and being part of TV is a whole other section of entertainment. For me it's about evolving as a producer.

**MC:** We just got word about you developing another album and TV series for Amazon. Can you tell us about your *Opera Noir* that's in the works?

**Timbaland:** First of all, the album is my best work, and it kinda identifies who I was born to be. And that's why I've taken this journey through TV and film. The music of *Opera Noir* is so incredible, and I don't like to talk about my own music, but for me, it's like I found myself and what I've been meaning to do all my life. And that's why I sat on it for like three or four years, until the right thing came around. I didn't budge, I didn't sell out. I really think that god had me sit on this project for a while until the

On Working with  
the Great Ones,  
Overcoming Career  
Obstacles, and His  
Search for the Next  
Big Thing...

BY DANIEL SIWEK



right opportunity and now I have the right opportunity to showcase it. I think that this is going to be about a whole other side of Tim.

**MC:** With so many projects how do you manage your time? Do you rely on your team?

**Timbaland:** You gotta go through trial and error to get to perfection, and I went through a lot of trial and error. But you're no good without your team, and I have a great team. It allows

me to stay in my space and they understand me as a person. You should have somebody just as hungry as you. You can't have a LeBron James without a Kyrie Irving. You need to have somebody as hungry as you are. Someone who can create the best business model, because what we create will create the next 20 years, and I wanna go down as, "see that company that Timbaland and blah-blah built?" We need to have some monuments representing what



# LAND



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we have done, you know what I'm saying? You build trust as you go along, but you must have the same ambition and the same work ethic. It's very important, because as a creator you are always creating, but you're hungry at the same time, and you want somebody always challenging your creative mind, but you want them to also always be on point with everything in the same way you are when trying to make that beat or create that song.

**MC:** There's a lot of buzz around some of your recent collaborations with Zayn Malik and Sam Smith, for starters. Presumably for your new solo album, *Textbook Timbo*, and/or for a Sam Smith album?

**Timbaland:** You know, I don't like to talk too much about it; but yeah, I'm with Zayn, and I also worked Wiz Khalifa. As I go along I'm always changing my mind, you know? I'm trying to put together a great body of work. Nothing

is that solid because I'm changing, but I only want like five or six artists on it. I want it to be like when I did "Apologize" with One Republic. It felt like a monumental moment, and I'm trying to create those monumental moments again for 2018 and 2019. I'm trying to change up the rhythm of music a little bit, but I need to work with certain people that I feel like they are changing themselves. You know, like an Ed Sheeran and Sam Smith, people that are landmark with their own identities; and when you add what they do with my sound we can make a beautiful thing.

**MC:** How do you decide whom to collaborate with?

**Timbaland:** I think it's just about people getting together and collaborating and having an open conversation. Talking about their beliefs and what their likes are and things about music. To make stuff great you have to communicate with a person on a great level, you know what I'm saying? Go out to eat and talk about things that you maybe haven't said before. Family. We talk about it. Before I approach any project, I like to have a one-on-one meeting with the artist to see where their head is at. Where they at.

**MC:** You are also working again with Justin Timberlake. Do you feel pressure to top the groundbreaking success of the last album you produced for him?

**Timbaland:** I mean, there is a lot of pressure because, you know, JT is JT. There's just a lot of pressure when you [make an album that] opens the door for everyone else to come in. So, people look at us like the gatekeeper, and we're like "Okay, what's the next gate we gotta go through?" And it's a little hard, but we just go by what we feel.

**MC:** Do you see how with your production work you often wind up being a co-artist, by adding vocals/music performances and appearing in the videos?

**Timbaland:** I'm not really an "artist" like they are. I'm the sound behind the artist. I realize what my art is, and my canvas is my beats. And then I have to find the right artist to portray what I'm trying to paint. What makes me step out into the forefront is because I see a vision, like a painting. So, I step out here and there, but I'm not a Justin and I'm not a Jay-Z. That's what those guys were born to do. My voice is like another instrument that is added on. And that's why people love me so much, because I'm just another part of the layer that makes it all complete. Like when you see Steph Curry hit that three-pointer. It's like "Ah, man!" That's how it is with my beats. The beats are dope, but it's like when you hear that part in "Get Your Freak On," when you hear the guy comes in with "doe, dabba doe, dabba doe," and then Missy comes on, and you're like "Oh!" It's like I do the [vocal] sound effects along with the computer sound effects.

**MC:** Is there ever a concern that your iconic sound could drown them out as an artist, or that



even though they want your hit-making skills, they might not be the right fit for your sound? **Timbaland:** My music talks to the artist. And I can't compromise with the artist if my beats don't speak to that artist. Now, I could do beats for everybody but my soul won't let me do it if it's not compelling for that artist. My beats speak to me, like "no, no, no, no, no. That's not for that person." "This person is not going to know how to attack it."

Music is like a relationship between a girl and a guy, it's like pheromones. When I saw Amy Winehouse I was like, "That girl's special." Because I know music, I know what special is. Certain things you can be like, "That's dope," but then you know what's special, and what complements you.

**MC:** Speaking of your beats matching the artist. I imagine a lot of people are going to go back and reexamine the *Scream* album you produced for Chris Cornell. Any thoughts on Chris and your work together?

**Timbaland:** Chris had the most amazing rock voice. Rest in peace. That album was so beyond its time. He let me be creative. And that's what I'm saying; he matched [my sound] and whether the world was ready for it at that moment or not, we both lived out our dreams with that album. We just didn't stop. He tried things, I tried things, and it was monumental.

Sometimes those monumental works are more like those Basquiat paintings, which weren't popular until after he was dead. Think about the people who say those paintings are amazing now, but do you really get all the props you deserve when you put it out?

Sometimes it could be about having a good time, but with me and Chris Cornell, and Bjork [2007's *Volta*], and when I did the *Deliverance*

album with Bubba Sparxxx, I feel everybody will go back and discover those albums, and I'll be like 55 or something when everybody will be going back to those albums on the Internet,

**"You're no good  
without your team, and  
I have a great team. You  
want somebody always  
challenging your  
creative mind ... You  
should have somebody  
just as hungry as you."**

when it will become like something new. And the reason why it's new is that it was never really born yet. It was premature. My collaboration with Chris was great, and now people appreciate it, but back then it was like 50/50 or 60/40, up in the air. But look at it now.

**MC:** What are some of the obstacles you've overcome or pitfalls to avoid?

**Timbaland:** Being lied to. You know, it's all

the same stuff that happens in relationships. You get caught up with loyalties and stuff like that. But other than some ups and downs, I really fought me. I just think that my obstacles weren't so much obstacles it was just me being ego driven and not wanting to learn, and taking things for granted.

Obstacles will happen, but at the same time there shouldn't be obstacles because people need to be true and honest to what they are and who they are, so you gotta blame yourself instead of blaming others.

**MC:** Is there any producer who was a hero to you or that you modeled your career after?

**Timbaland:** Dr. Dre. I just feel like I'm his little brother. Even though we don't speak every day, he speaks to me through music. "Nah, don't do that Tim." He's like a brother in music, like a brother I never had. I watched how he hears music and knew how what he did would shape music for the next 20 years, and be still shaking the world.

And he's a good person to model your career after, [not only in a branding and business sense], but he's not out there in the media. He's just Dr. Dre. That's all you know. How many interviews are there with that guy? It's like mad scientists sometimes just stay in the lab, we don't come out.

So, like that's what I try to do, I try to keep it to the craft, because once you go outside the craft you start messing with imperfections and your formula.

I look at Dr. Dre as kind of a model of perfection.

**MC:** As a label head and A&R person, what are you looking for when you are signing an artist? Is their social media presence as important as their demo nowadays?

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**Timbaland:** You gotta think for nowadays, we can't go back to [the old ways of doing things]. All I can say is what was real for our era verses this era, but everybody's still looking for that feeling. Now that feeling is going to drive up social media and all that, and I'm not mad at what social media is doing, because it does matter, but you got a lot of people that have a record deal that can't sing. But the process is fun for me because I love music.

For me, it's like when you were out and about as a kid and looking for that four-leaf clover. It's gonna take a minute to find that four-leaf clover. It's perfection. But once you find it! I try to look for all the perfections in the world, and I don't mind if it takes me seven or 10 years, I just love music that way to try to find the next big thing.

**MC:** Is there still a need for labels or can artists just do it themselves if they can get distribution?

**Timbaland:** I think that now it comes down to levels of business. You don't have to have a label to make music and that's the beauty of it, but the label is beneficial to some artists. There's things outside of record labels that could be a way of getting in and showcasing your art and your form of music.

I think everything is important, but it depends on what level you're at. I think there's more opportunities now, which makes it look like labels are obsolete; with social media, and with other outlets that are provided for us now, things look like you don't need 'em, but you still need 'em. But [on the other hand] it's not like if I don't get a deal then I can't get my music out. No, you can still do your thing.

**MC:** With so many hip-hop artists dominating the pop charts today, do the terms like "hip-hop" or "pop" even matter anymore?

## TIMBO QUICK FACTS

- As DJ Timmy Tim, his first foray into music was with high school friend Melvin "Magoo" Barcliff, who he would put out three albums as Timbaland & Magoo, starting with 1997's *Welcome to Our World*.
- Before attaining fame, Timbaland was part of a production team called S.B.I. (Surrounded

By Idiots) with another soon-to-be production wiz, Pharrell.

- Timbaland revealed on *The Meredith Viera Show* that he battled severe depression after the plane crash death of singer, Aaliyah.
- Timbo was accidentally shot by a co-worker while working at Red Lobster.

**Timbaland:** It's all one now, but that also depends on the level of hip-hop. Someone like Kendrick Lamar is beyond hip-hop, Kendrick speaks to the world. Pop music speaks to the world, so it's the same thing. He's just a little bit more edgy than the other pop.

I feel like when you make music that feels good it's gonna feel good. I don't think it's a name or the category you put it in. I think it's great music. I don't know if it's hip-hop or pop, I think it's music.

**MC:** Do you feel in pop music it comes down to the competitive, zero sum game of the charts, or is there room for everybody?

**Timbaland:** Everybody is trying to compete. I think now it's more about making that feeling that rocked the world. Like now people have

number one songs but Justin Bieber is rocking the world. People look because he's bringing that feeling. Everybody wants to make *Thriller*. Look at the Weeknd: everybody is looking for that feeling that shook the world.

**MC:** You helped shape the landscape of pop music, but do you ever feel like Elvis when the Beatles came out, like "I'm not going to get pushed out. I'm gonna be part of this game forever"?

**Timbaland:** You're right, I do. But I just study people. I just sit back and watch it all. I don't have a formula, but I might look out the window for hours and just watch the mood of the world.

Contact Greg Cortez, 42West,  
greg.cortez@42West.Net

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# SAY WHAT?!...

## *UPGRADING YOUR STAGE BANTER*

BY BERNARD BAUR

**STAGE BANTER**—what you say to the audience between your songs—can make or break a live performance, and it's something that's especially important for artists who are just getting started. But every performer is different; some acts are just way cool or really good at being awkward and telling jokes. While others, well..., not so much. It's not something that comes naturally to every performer, but as you'll soon learn from the artists, experts and authors we consulted with for the following interviews, banter is something that can be learned over time if you practice enough. It's too important an aspect of your live performance to be overlooked or ignored. Indeed, often the small moments are what audiences remember best.



# ARI HERSTAND

ariherstand.com / aristake.com

**Ari Herstand is a Los Angeles-based artist who has played over 600 shows around the country. He is also the author of *How to Make It in the New Music Business* and the creator of the widely popular music biz blog called "Ari's Take." He's contributed a great article to *Music Connection* called "10 Things You Should Never Say Onstage." It's highly recommended.**

## Banter is Performance

You need to think about your entire performance as a whole. It's not just about the music, it's about every single second on stage. It starts when you're setting up—people are watching you and forming an opinion. And they absolutely form an opinion when you talk.

## Timing

It takes a little bit of experience to know when you should talk. Everyone has a different theory. You need to know the vibe of the room and what makes the most sense for that show. That usually takes some stage experience, but eventually you'll figure it out.



It starts when you're setting up—people are watching you and forming an opinion. And they absolutely form an opinion when you talk.

## Enough is Enough

Bantering for too long can kill the vibe. However, an incredible story can last forever. It all depends on what you're saying at that particular time. If it's more than a minute, it must be captivating.

## Get Opinions

You should record your rehearsals—including your stage banter. Then, get people you respect to give you their honest opinions, about everything, including your banter.

## Reading the Room

This takes some time. Most new artists are not good at reading the room. They're focused on playing their songs. But, it's not just about the music, it's about everything that happens on stage and how it relates to the audience.

## It's About Entertainment

People come to a show to be entertained. They come to have a good time, or have a significant experience. It's not always about the music, especially if you're a new or little-known artist. They're looking for something more—a connection with you.

## It's Not About You

This one's tough for most artists to accept. The audience is the primary target. Your goal is to excite, inspire and move them so that they become fans. When you're a new artist, with unknown material, that could be a challenge. Stage banter could make up the difference. Great stage banter could make fans of them.

## Banter vs Songs

I've done a lot of performances. And even though I think my songs are great, I've had fans tell me that my stories made more of an impression. One fan told me, "I don't remember the songs you played, but I remember your stories." And I realized that sometimes banter can attract fans better than your songs. •

# LARRY BUTLER

diditmusic.com

**Larry Butler specializes in live performance, touring and artist management. At Warner Bros. Records, he was the in-house tour manager for new and established artists, bringing professionalism to their staging and performances. Those efforts led to a full-time position, as National College Manager, then West Coast Artist Development Director and finally VP of Artist Relations. His recently released book is *The Singer-Songwriter Boot Camp Rule Book*.**

## The Essence of Banter

Audiences want a connection with the artist. Relating on a human level is vital. Your songs may not reveal who you are—but banter can. Banter not only adds to the performance, it can also make it much more entertaining, which should be the goal of every live show.

## "But My Songs Speak for Me"

If that's true, that's great—but there's a high standard for the material. The Beatles were

horrible at banter, but their songs strongly connected with their audience. If you are as good as the Beatles, you can let your songs speak for themselves.

## Banter Template

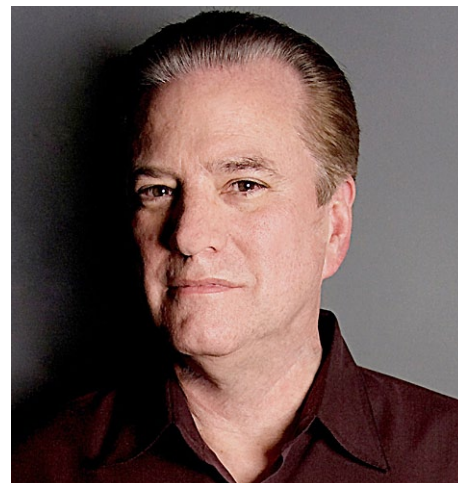
Most banter should be more than three words and less than 300. It should take 20 seconds to a minute. More than that, it better be a very compelling story.

## Practice Makes Perfect

Artists sometimes have a hard time understanding that banter should be rehearsed. You rehearse your songs, don't you? Why would you do anything on stage that isn't rehearsed? That's what separates pro's from amateurs. Pro's rehearse everything they do on stage—and leave room for spontaneity.

## The Banter Shuffle

You should have at least four to five stories for



Artists sometimes have a hard time understanding that banter should be rehearsed.

each song that you're going to talk about. Fans may come to more than one show (hopefully) and if they hear a different story, it seems more spontaneous and real.

## Banter vs Songs

Bruce Springsteen is a master at banter. Fans know the songs but not the background behind them. I have a friend who is a big Springsteen fan. After a concert, he told me he didn't remember the songs "The Boss" played, but he remembered every word Springsteen said about the songs.

## Epic Fails

Epic fails usually occur when you go off script



and try to be smart, funny or meaningful. Fails are much more common when clichés are involved. Like asking questions that can go wrong, such as “How you all doing?” might get an answer you may not like.

### Personality Rules

Banter is about revealing your personality. Who you are as an artist and a person. When you are an unknown, banter can help you connect with the audience. In fact, even if you have a less than positive personality it can still make a difference in your favor. •



Some singer-songwriters will talk so much it takes way too long to get to the songs. That hurts their performance.

GILLI  
MOON

[songsalive.org](http://songsalive.org) / [gillimoon.com](http://gillimoon.com)

Gilli Moon is a Los Angeles-based singer-songwriter, and co-founder and president of Songsalive! She is also one of the co-producers of the Los Angeles Women's Music Festival. Moon is an award-winning recording artist in her own right, and an author of two books.

### Timing

There are times to play and times to share. Usually you should let your music speak first. Do a song or two before you start talking.

### Personality Rules

Banter is about connecting with the audience, so you need to try to show your personality. Tell them something about yourself...give them some insight into who you are.

### Knowing the Audience

Although it's crucial, you need to do more than simply read the room while you're playing. I do a lot of research beforehand to find out what kind of crowd the venue attracts. I also like to visit the venue beforehand (if I haven't played there) and check out the room configuration and try to capture the vibe.

### Scripting the Show

I know some artists feel funny about this, but scripting your show—including the banter—is not a bad thing. You want to create a “happening” on stage that moves the audience and gives them a memorable experience.

### Fails

With songwriter showcases, you only have a short time to make an impact—sometimes just 20 minutes. Some singer-songwriters will talk so much it takes way too long to get to the songs. That hurts their performance.

### Personal Fail

I'll tell one on me... I had been doing a lot of things and wanted everyone to know about them. I was simply going to perform to a track, so I felt I could talk more. But once I started it was hard to stop. After a couple minutes, I knew I was losing the crowd. It was obvious because the room shrunk from about 100 people to maybe 40. I lost over half of them because I wouldn't stop talking.



People love good stories. Artists who can bring an audience into their world with a great story will attract fans. People remember those stories, sometimes more than the songs.

### Saving a Fail

The best way to save a fail, or any mistake on stage, is with humor. A little self-deprecation goes a long way and can endear you to an audience. Often, they'll remember that part more than the songs.

### Selling Your Wares

You need to be a self-promoter if you want to be successful. Tell an audience how they can find you, and that you'd love to see them again. In fact, give them a “call to action”—ask them to do something easy, check out your merchandise, your website, your social media. And give them an incentive to do so—for example, you'll give them something (a song, signed merch, a personal call, some face time and so forth), especially if they join your social networks and contact you.

### Knowing the Bill

If you know something about the other acts on the bill, you can adjust your show and banter accordingly. If every other act is loud, bring it down and try to make it personal and intimate. That way you'll stand out from the others.

### It's About Engagement

No matter where we're heading in the digital age, we artists need to bring authentic engagement back into the music scene. And, you can do that best when you are onstage, right in front of your audience. Speak to them, get to know them and let them know you. •

BRENT  
HARVEY

[kbhentertainment.com](http://kbhentertainment.com) / [hmmawards.com](http://hmmawards.com)

Brent Harvey is the founder of KBH Entertainment, as well as the executive producer of the Hollywood Music in Media Awards. For three decades, he has produced and promoted showcases, concerts, film festivals, fundraisers and awards shows.

### Prepping vs Winging

Some artists can banter spontaneously, but they usually have a lot of stage experience. As long as they're engaging, focused and stay on point, winging it could work. With that said, nothing beats preparation and, in the beginning, artists need to practice banter.

### Monologue vs Dialogue

There are different types of banter: monologue and dialogue. Having a dialogue and engaging the audience works best. Pontificating about something no one cares about will lose the crowd.

### The Story

People love good stories. Artists who can bring an audience into their world with a great story will attract fans. People remember those stories, sometimes more than the songs.

### Hey, Sound Guy

Very few acts acknowledge the sound engineer. Saying, “Hey, give it up for the sound guy!” can go a long way—and ensure that your show sounds great.

### Be Real

Artists must be authentic and real—and that applies to stage banter too. Banter should match



the relevance and intensity of the music, and reveal the artist's personality. Bottom line, be true to yourself and let the audience into your world. •

## SEAN HEALY

[webookbands.com](http://webookbands.com)

Sean Healy founded "Sean Healy Presents" (we book bands) almost 20 years ago. Since then his operations have expanded to venues across the country, from California to New York. Today, he books both headliners and supporting acts.

### Timing is Everything

Talking too soon can be a turnoff. Some acts will shout out everyone they know after the first song. That's way too soon and can alienate the other audience members.

### Introducing the Band

The band members should not be introduced until the music has set the mood and people care who they are.

### Surefire Hits

Noting audience members' birthdays and proposals works well. Buying shots for everyone in the house is always a hit. And inviting your biggest fans, or just random people, on stage to dance or play with you is a big crowd pleaser.

### Pro vs Poser

If an artist wants a career they must be profes-

sional. That means practicing everything, including stage banter. Professional artists rehearse not just to learn the songs, but to perfect their performance...and banter is part of that process. •



A lot of musicians don't realize what the job is. The job is to entertain the audience. And unless you're a well-known artist with hit songs, the music alone isn't enough.

## MIKE GIANGRECO

[facebook.com/mike.giangreco.98](https://facebook.com/mike.giangreco.98)

Mike Giangreco has been promoting shows for over 30 years. In fact, he's legendary on the Sunset Strip where he was the in-house booker at the Whisky A GoGo. He also founded Meroke Sky Records to focus on singer-songwriters.

### Banter vs Non-Banter

If part of the act is not talking and just playing, it's okay. But an artist needs to connect with the audience in some way. It makes them more human.

### Entertain Us

A lot of musicians don't realize what the job is. The job is to entertain the audience. And unless you're a well-known artist with hit songs, the music alone isn't enough.

### Bad Examples

Being annoying, silly or stupid is always bad. But, the worst is calling out audience members for leaving during the show and demanding to know why. That behavior won't make many friends.

### Good Examples

Bruce Springsteen has some of the best banter in the business and he invites audience members on stage to engage them further. Willie Nelson not only tells great stories, he goes into the audience and meets everybody after the show. Artists of that caliber don't need to do that, but they do to connect with their fans. • **MC**



## BANTER FAILS

**NEVER DO THESE!**

**DO NOT** try to wing stage banter—that rarely works unless you're very experienced

**DO NOT** insult the venue—or any of its personnel, especially the manager and booker

**DO NOT** piss off sound engineers—they can ruin your show

**DO NOT** address or engage the audience too soon

**DO NOT** indulge in personal, never-ending rants...no one cares

**DO NOT** abuse the audience by insulting them or being rude

**DO NOT** demand that the audience do something—until you have connected with them

**DO NOT** tell bad jokes

**DO NOT** make excuses...for anything

**DO NOT** succumb to clichés

**DO NOT** name the wrong city, a la Spinal Tap

**DO NOT** damage the stage or the equipment in an attempt to look cool

*For more, see [musicconnection.com/industry-tips-things-never-say-stage](http://musicconnection.com/industry-tips-things-never-say-stage)*



Professional artists rehearse not just to learn the songs, but to perfect their performance... and banter is part of that process.



# RE-INVENTION: Time to Refresh Your Act...?

**R**e-inventing one's self from time to time can be refreshing and exciting, not only for you as an artist, but for your audience as well. It'll keep you relevant and interesting while moving forward and evolving as a musician. There are some fans that want their heroes to stay put style-wise and don't want them to change, but for me that seems very boring. I have the highest respect for any band that finds its sound and image and sticks with it (AC/DC comes to mind). As long as it's working why fix it, right? But if you're bored and looking for a change, then by all means work up some new material and overhaul the stage image a little.

*Introducing new material from time to time will keep your fans interested.* You don't have to write a new song for every gig, but maybe you can try a fresh arrangement on an old song now and then or work up a cool cover tune to surprise your audience at the next show. Keep your fans guessing and they'll come back again and again to see what your band will do next.

*Tighten up arrangements of your old songs too.* Many times a band will get into habits. It's okay to be well rehearsed, tight and consistent, but boring?... No! So let's put a little spice into that old recipe. Hold rehearsals that are intended to raise the dead! Listen for those little trouble spots and address them. Practice that tricky turnaround that seems to stump the band every now and then. Tighten up those little riffs that sometimes squeak by and sometimes not. Maybe a new rhythm or a new beat will do the trick. Get everyone on the same page so that when you're playing at your next gig you won't sound just like you did the last time. Give your fans a bonus for coming to all the shows.

*Sometimes just wearing something new or creating some stage effect or lighting can liven up a tired show.* Just a slight change in appearance can excite your fans and keep them coming back. Remember, you're an

entertainer and your image should reflect your style. It may not be something you can spend a lot of money on right now, but if you use your imagination you just might find a whole new image waiting for you at the local thrift store.

*A new instrument, amp or effect can awaken the creative spirit as well.* Just by changing things up a little, you open up the possibilities of entering into musical territories never explored by you before. When you're having fun and staying engaged and in the moment, that's where the magic is! There have been times when I've had a whole new

***"Keep your fans guessing and they'll come back again and again to see what your band will do next."***

world open up to me just by using a new effect, gadget or by playing a different guitar or trying a new tuning. Find ways to liven up the show and give yourself permission to play like a little kid. When you excite the artist within, you become more exciting to your audience.

*Create interesting turn-a-rounds that will surprise your loyal fans.* Twist songs into one another and create medleys that keep the energy flowing. Transitioning or running songs into each other can be a powerful effect. San Diego, CA roots-rockers, the Paladins sometimes play an entire set without a break between songs, keeping the dance floor full. Their shows have momentum like a steamroller and they power through their sets with relentless energy that's infectious and draws large crowds to their shows.

*Do something unexpected and exciting.* If you're bored with your personal performance, then maybe you should take a lesson from someone or buy a new instructional video to

get you thinking again. Step out and cause an earthquake at the next rehearsal or gig. Do something to take your performance to another level and have fun.

*Don't be surprised if you turn off a fan or two along the way as you try a new look or musical style.* Fans can be very finicky and possessive and hate change. However, if you can see that a new look or sound is working for you, you can decide if it's worth staying faithful to a core audience or if it would be a better career move to go with a fresh new approach. Just remember that you have full control of your musical direction and the way you present it. Go with what feels right to you and have fun. I guarantee that you will have more fun than the band that floats along not paying attention to the details.

*Bottom line is the "Fun Factor."* If you aren't having fun then your audience is probably not having much fun either. By doing new and exciting things within your performance, you create a magical moment for all. If you are in the moment and the band is having a blast, then it will flow out into the audience as well. People don't normally go to shows to be bored, they want to have a fun experience that takes them out of their daily lives for a while.

*I guess what I'm getting at here is—if you're bored then chances are everybody else is too.* Re-invention can be the answer for anyone who has lost some passion for his or her own performance. Experimentation is the spice of life. Now get out there and shake em' up!

**DALE PETERSON** is author of the new book, *Why in the World Would You Want to Start a Band?*, published by Elad Press. As a guitarist, singer and songwriter, he has recorded nine releases with bands, Rhythm Lords and Trouble No More, as well as several solo projects with songs placed in major motion pictures and television programs. He has over 45 years of recording and touring experience. Contact him at [dale@root66recordingco.com](mailto:dale@root66recordingco.com).



# STOPPA

## From Houston, TX to the Entertainment Capital Of The World

**A**fter years of building his name in the local, underground Houston, TX market, Stoppa decided to expand his brand into other regions, specifically to Los Angeles, CA, home of the world's entertainment epicenter. A place where you either make it or you break it; you either pop or you flop, and currently there is no stopping Stoppa.

Endorsed by some of hip-hop's rising talent, such as Dom Kennedy, King Los, and Curren\$y, Stoppa also reaches audiences associated with the likes of Major Lazer, Diplo and GTA; artists that he's worked with. From touring the nation to making plans for global dominance, Stoppa intends to put the world on notice with his highly anticipated project entitled *Weed, Water, WIFI*, out this summer 2017.

**Music Connection:** What motivated you to make the move from Houston to Los Angeles? And what was the end result of your experience?

**Stoppa:** I came to L.A. to expand my music; to really see the world. I came here to risk it all. Plus I used to fly back and forth from Houston to L.A. because I was working with an EDM producer-duo named GTA. We had some things going on. But really L.A.'s the place to be. It's the entertainment capital of the world.

**MC:** How does the scene from Houston differ from the scene in Los Angeles?

**Stoppa:** It's night and day. There's also a cultural difference. In Houston, I learned a lot about the independent grind when marketing my music. L.A. is more of a bigger market. There's more opportunity out here to really break through.

**MC:** What's working for you in hip-hop?

**Stoppa:** Me being unique. I have a message to tell. I'm giving people my own, one-of-a-kind story.

**MC:** What's not working for you?

**Stoppa:** So far things are going well for me. I can't really say.

**MC:** What unique proposition do you bring to the rap game?

**Stoppa:** I just feel that I got something special to give. Listen to my music and you'll see.

**MC:** Who are some of the artists/talent who have contributed to help shape your sound?

**Stoppa:** Everybody from Pharrell to Stevie Wonder, Daft Punk, Kanye West, to Kendrick Lamar. Man, there's so many.

**MC:** Tell us more about your partnership with Danceon?

**Stoppa:** Yeah, so I linked up with them, played some records for them and they liked it. They saw how my music fits well into their dancing agenda. Dancing is very complex, but I'm glad to be involved with the dance community.

**MC:** How did you get the name Stoppa?

**Stoppa:** I got the name Stoppa when I was in High School; it really began during a freestyle battle. I was very quiet back then and not that many people knew that I was a rapper. During lunch time I got called out by a fellow rapper to

Chamillionaire is a Grammy Award winning artist with a number of albums and mixtape releases in his catalog. Besides investing in his own music and record label, Chamillionaire has different business ventures in auto, a modeling agency and a tour bus company. He's been someone I looked up to, being that we're both from the same place. I eventually started using his flow pattern to help shape the way I wrote my lyrics.

**MC:** What/who inspires you to write music?

**Stoppa:** I'm inspired by life. I take situations and turn them into stories. Artists like Pharrell Williams, Stevie Wonder, Michael Jackson, Kendrick Lamar, Anderson .Paak; the list goes on...

**MC:** Where do you see yourself going in the next five years?

**Stoppa:** In five years I see myself doing world tours and creating music with visuals that will shift the hip-hop culture; ultimately to impact the world. I also see myself giving back to my community. I see myself building a youth center and creating opportunities for the next generation.

**MC:** Name three to five albums you have in your car right now.

**Stoppa:** Kendrick Lamar - *Damn*. Drake - *Discography*. Pharrell Williams - *Girl*. Stevie Wonder - *Hotter Than July*. Stoppa - *Weed, Water, Wifi*.

**MC:** Who are your top five MCs of all time?

**Stoppa:** Kendrick Lamar, Nas, Jay-Z, Kanye West, Cassidy.

**MC:** How do you prepare when writing lyrics?

**Stoppa:** I submerge myself in whatever beat I'm working on, then I just start fishing out the words and the feeling. I know it sounds stupid, but it works for me. (laughs)

**MC:** What influence do pineapples have on your lifestyle and in your music?

**Stoppa:** My mom had stage 4 cancer a while back, so I decided to go on a journey with her to stay healthy and, hopefully, cancer free. She changed her diet, but she also went through chemotherapy. We ate pineapples. I'm her only child, so we juiced a lot and got fit together. We became vegan and also read some of Dr. Sebi's material on staying fit because it's really a lifestyle. Now she's cancer-free. That's a huge blessing.

Contact Brittney Boston, [Brittney@supremerepublicent.com](mailto:Brittney@supremerepublicent.com)



participate in a freestyle battle; plus this was my first one, so I was extremely nervous. But I knew I had to do it to prove my skills in front of others.

He went first and spit a couple of bars; that got the crowd pretty hyped. I spit a couple bars after that, then the crowd went even crazier. As a matter of fact, I got suspended for three days due to all of the commotion and distraction that we were creating. Then three days later when I came back to school everybody was calling me Shostoppa. It felt good to gain that level of respect, from that day forward, people knew who I was. Over time, I ended up dropping the "Sho" and ran with the "Stoppa."

**MC:** What made you get into hip-hop?

**Stoppa:** I've always really had a love for hip-hop music, but there was a local, now worldwide Houston rapper at the time named Chamillionaire, who I looked up to.



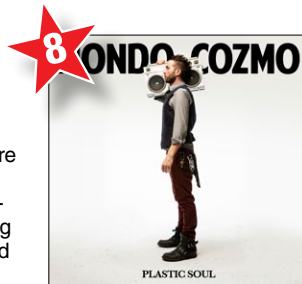
## Mondo Cozmo

### *Plastic Soul*

Republic Records/Universal Music Group

Producer: Mondo Cozmo

After releasing singles and videos for more than a year, artist Mondo Cozmo finally put 10 songs together. His alternative/college radio/online hits are here: the soaring "Shine," the haunting "Hold On To Me" and "Higher." Most exciting might be the title track, a new version of a song that was never legally released due to clearance issues. While a truly original artist, Cozmo's influences (Bob Dylan, Eddie Vedder) are evident. Song structures are reminiscent of Beck. Because Cozmo's style ranges from spiritual to raucous, the songs sometimes don't really flow like a traditional album. But Mondo Cozmo is anything but traditional! — **Brett Bush**



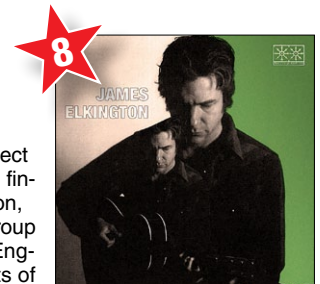
## James Elkington

### *Wintres Woma*

Paradise of Bachelors

Producer: James Elkington

Having toured with, and earned the respect of, progressive, neo-folk, Americana and finger style virtuosos like Richard Thompson, Jeff Tweedy, Nathan Salsburg and the group Tortoise, Elkington is a Chicago-based Englishman who seamlessly blends elements of a Nick Drake/Kevin Ayers-like whimsy with Leo Kottke's mercurial highwire guitar approach. "Wintres Woma" is olde English for "the sound of winter," and it suits Elkington's intimate style. His resonant vocals suggest a warm fire set against a stark and wintry chamber-pop aesthetic. After many years playing on other artists' projects, he's stepping out and coming into his own. — **Eric A. Harabadian**



## 2Chainz

### *Pretty Girls Like Trap Music*

Label: Def Jam Records

Producers: Various

*Pretty Girls Like Trap Music* may be 2Chainz's most colorful and ambitious project to date as he showcases his brava-do and rapping skills in a variety of tasteful ways. Effortlessly switching tones throughout the album, the veteran artist proves that he is more focused than ever and has yet to throw in the towel. Highlights of the project are the smooth "Big Amount" with Drake, club banger "4 AM" with Travis Scott and "Burglar Bars" with Monica. *Pretty Girls Like Trap Music* is a proclamation that 2Chainz may be reaching his prime because there's more to come and look forward to. — **Don Q. Dao**



## George Thorogood

### *Party of One*

Rounder Records

Producer: Jim Gaines and Scott Billington

There's a phrase "you can't go home again." Well, don't tell that to boogie guitar king George Thorogood. This is his first-ever solo album and it is a welcome one. In his own words: "This record is what I was, what I am and what I always will be." It is chock full of classics from John Lee Hooker and Hank Williams to the Rolling Stones. Thorogood's acumen on electric slide is certainly legendary. He raises the bar here, with his unaccompanied work on acoustic guitar and Dobro. Highlights include the sweet sentiment of "Soft Spot," the raunchy "Tallahassee Women" and, of course, "One Bourbon, One Scotch, One Beer." — **Eric A. Harabadian**



## Manchester Orchestra

### *A Black Mile to the Surface*

Loma Vista Recordings

Producer: Catherine Marks + others

Manchester Orchestra have hit that fork in the road most bands, fortunate enough to, approach by their fifth album: Release something familiar, or re-invent their sound at the risk of losing a faithful following. On *A Black Mile to the Surface*, they've found that path unlikely traveled somewhere in between. Teaming with producer Catherine Marks (Foals, Interpol, the Killers) Andy Hull and company bring together 11 tracks with varying production to offer an incredible journey for the listener with extremely dynamic vocal tracking throughout. — **Andy Mesecher**



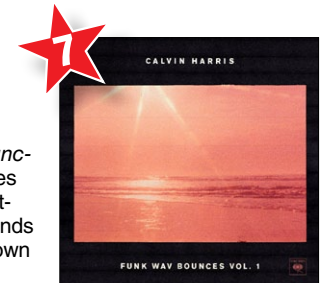
## Calvin Harris

### *Funk Wav Bounces Vol. 1*

Columbia Records

Producer: Calvin Harris

Calvin Harris returns with *Funk Wav Bounces Vol. 1*, a collection of cool, breezy vibes for the summer. Once again, Harris effortlessly showcases his expertise as he blends various genres including dancehall, Motown and G-Funk to create a soundtrack that embodies summertime vacation. The tropical keys of "Slide" are perfect for a laid-back drive down the coast while the funky "Cash Out" is a throwback to late night '80s boogie that sets the tone for sunset barbecues and pool parties. Harris wears relaxation well in *Funk Wav Bounces Vol. 1*, and he's asking you to join him. — **Don Q. Dao**



## Foster The People

### *Sacred Hearts Club*

Columbia Records

Producer: Josh Abraham, Oligee, Isom Innis, and Mark Foster

After succumbing to the dreaded sophomore slump, Foster the People redeem themselves with *Sacred Hearts Club*. The album has the essence of the debut *Torches*, with the band's signature synth sound and mellow vocals, but now throws in some '60s psychedelics. Standout tracks "Doing It For the Money" and "Sit Next To Me" have whimsical lyrics and catchy melodies. The band does occasionally mix things up; take for instance, "Loyal Like Sid & Nancy," an absurdly loud electronic mix. Yet as a whole, *Sacred Hearts Club* is a welcomed step in the right direction. — **Jacqueline Naranjo**



## Scott Wilkie

### *StudioLIVE*

Beachmusic Studios

Producer: Scott Wilkie

Realizing that the radio hits and best songs from his studio works have evolved dynamically over hundreds of performances, veteran contemporary jazz keyboardist/composer Scott Wilkie and his SoCal based ensemble present fresh, re-imagined arrangements and single take performances (tracked in two single day sessions at an Indiana studio) of his best works from the past two decades. The melodic magic Wilkie creates on his favorite piano, the Yamaha C7 concert grand, and electric piano and clavinet, drives seamless performances that perfectly capture the unit's explosive concert energy. — **Jonathan Widran**



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

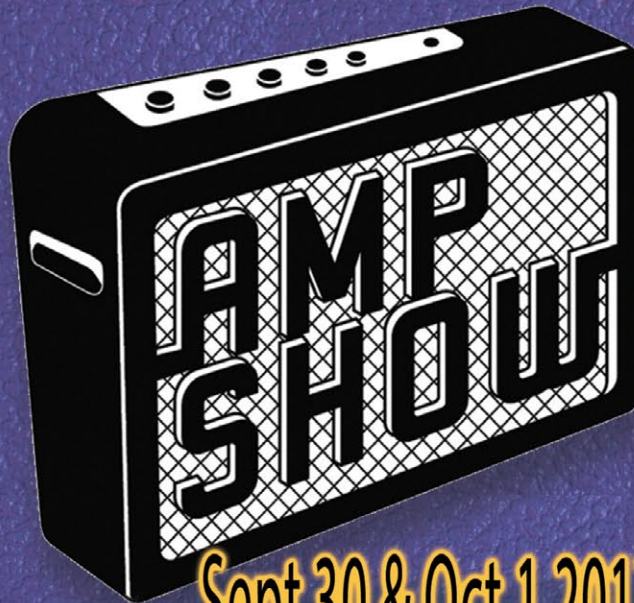


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## Corey Pro

**Contact:** cmo115@yahoo.com  
**Web:** Coreypr0.com  
**Seeking:** Distribution Deal  
**Style:** Hip-Hop/Rap

Houston-based artist Corey Pro, from his tracks to his flow, is working at a high level, delivering recordings that (a la Kendrick Lamar) are as dazzling as they are challenging. "I Am Who I Am" leads in with a slow, trippy intro that morphs into exotic, Eastern-flavors, all of which gets a sudden counter-punch from his rapid-fire flow as he declares his unique identity. His passionate "Southern Hospitality" brims with layers of media that compel you to listen more closely. Best of all is the catchy "Low Life/High Life" where he croons a chorus amid the angry raps, clever wordplay and interesting synth tones. We really like this artist. His ability to command the mic and to take risks in his tracks is a pleasure to behold.

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

SCORE: 8.2



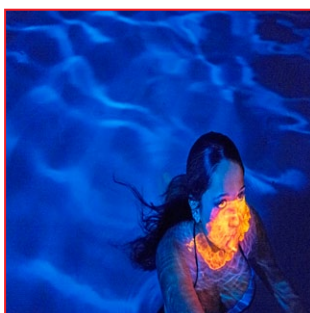
## Megan Davies

**Contact:** KMcMahon@modmgmt.com  
**Web:** megandaviesmusic.com  
**Seeking:** Label, Publishing, Film/TV  
**Style:** Alt-Pop, Singer-Songwriter

Urgent, impassioned and whip-smart, singer-songwriter Megan Davies quickly impresses us as a relatable artist with a powerful point of view and a willingness to ask profound, demanding questions of herself and others. In "Only Us" her tremulous vocals scale up and down confidently as she examines what true love means. She sings about searching for a life's path and standing up with conviction with "no apologies" on the hooky "Black and White." Her rebellious side emerges on the catchy "Blind Fools" where she refuses to accept the world's commonly accepted lies. The song has a brief, effective veer into hip-hop, a vocal style that dovetails with the overall arrangement. Smart, substantial artist.

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

SCORE: 8.2



## Caitlin Eadie

**Contact:** fardigitalpr@gmail.com  
**Web:** Soundcloud.com/caitlineadie  
**Seeking:** Booking, Film/TV  
**Style:** Alternative/Pop

Blessed with a warm sexy tonality, artist Caitlin Eadie's voice emits echoes of Bishop Briggs and the soul n' slink of Amy Winehouse. Add to that her effective backup vocalists and top-notch production and what you have is a credible candidate for radio stardom. "Lesson Learned," where she admonishes a lover's selfish behavior, is bolstered by dark, brazen synth tones and jazz/blues guitar accents amid an overall spacious arrangement. She gives her insights and reflections about relationships on "Warpath." Deep, bottom-of-a-well reverb enhances "Wolf Cry." All that's holding this singer back is the so-so quality of her material. These are solid, decent songs but are not killer-catchy enough to put her over.

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

SCORE: 8.0



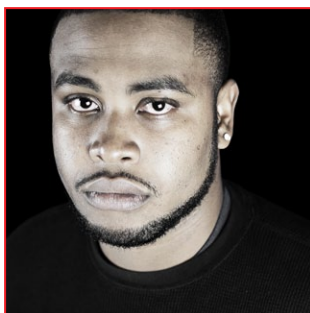
## Matt Allen

**Contact:** mattallenmusic@gmail.com  
**Web:** mattallenmusic.com.au  
**Seeking:** Label, Film/TV, Booking  
**Style:** R&B/Pop

Australia's Matt Allen has a likeable voice that connects straightaway, packed with blue-eyed soul and playful melisma. His material, a mixture of old-school and new, is familiar in a good way and falls somewhere squarely in the middle. We appreciate how his tracks are airy and uncluttered, allowing plenty of space for his engaging voice to connect with the listener. "Get To Know Me" and "Ride The Moment" showcase his brand of funky-pop good-vibes beach-party music. The romantic slowie "Last Time" has an affecting melancholy and is lyrically its strongest. Typical of this artist, it is a "sad" song with an underlying sweetness. Rom-com music supes might wanna check these songs out.

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

SCORE: 8.0



## Lil TaRus

**Contact:** lilitarusmusic@gmail.com  
**Web:** soundcloud.com/lilitarus  
**Seeking:** Promotion  
**Style:** Rap, Hip-Hop

Artist Lil TaRus has a natural vocal tone and a gift for catchy hooks that helps him stand out from the pack. He doesn't dazzle or overpower—you've heard all this elsewhere—he simply stays in the pocket and delivers one solid punch after another. "Right Nah" features a sci-fi-sounding synth intro that leads to a party-time message ("Let's hit the party right now!") that's spiced with vocal doubling and skillful echo fx. The track's ultimate monotony is overcome in "Turn It Up" thanks to an R&B crooner section, staccato percussion and a glaze of simmering Autotune. Spearheaded by a raunchy, memorable chorus voiced by a group, "I Just" dishes up a hefty helping of playful swagger. Solid work.

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

SCORE: 7.8



## Stormhaven

**Contact:** stormhavencontact@gmail.com  
**Web:** stormhavenband.bandcamp.com  
**Seeking:** N/A  
**Style:** Progressive Death Metal

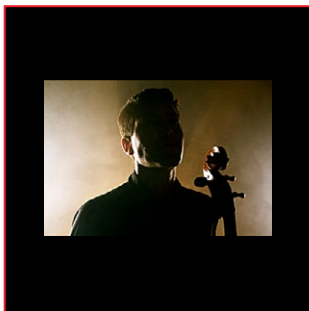
There's plenty going on in "Exodus 1," "2" and "3" to stoke the heartfires of prog-metal fans: a three-dimensional vocal attack with dynamo screaming, seismic drums, dynamic guitars and how about prominent bass lines and awesome keyboards mixed with strings? And, the all too uncommon tactic of songs that form one conceptual saga is an inspired move. Our favorite is "Exodus 3" whose patient buildup is effective at delivering a story of one man's face-to-face with the Cosmos. Fans of Between The Buried and Me will want to check this out. In the meantime, France's Stormhaven could address the absence of low-end in "Exodus 1," the distracting EQ levels. Must be a dazzling live act.

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

SCORE: 7.6

**Music Connection's** listening 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 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.





## Midnight Door

**Contact:** lukejanela@gmail.com  
**Web:** midnightdoor.com  
**Seeking:** Exposure, Press, Booking, Labels  
**Style:** Alternative

You don't hear many singer-songwriter-cel-  
 lists, so we were intrigued by Luke Janela.  
 On the upside, we like his moody and mys-  
 terious vision. His breathy vocals and artful  
 use of handclaps and tribal percussion are  
 artful and compelling. The downside is  
 the artist's overuse of his instrument—the  
 insistent presence of the cello's murmur-  
 ing, monotonous tone ultimately hampers  
 these lengthy tunes. "Mooooooon" stands  
 out due to bold percussion and a compel-  
 ling momentum at the end. Perhaps a  
 female backup choir could add color and  
 dimension to it? "Seriously" approaches  
 standard pop-rock but needs tightening and  
 polishing. This artist might want to consider  
 a theatrical presentation for his music.

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

SCORE: 7.4



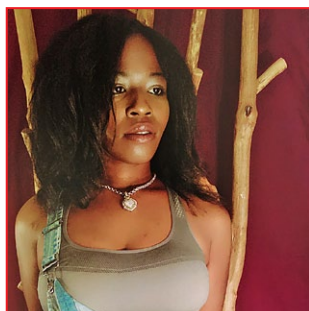
## Maivish

**Contact:** maivishfolk@gmail.com  
**Web:** maivish.com  
**Seeking:** Booking, Film/TV  
**Style:** Trad/Folk

Anyone looking to escape the modern  
 world should spend some time with this  
 group, whose brand of traditional Brit/Irish  
 songcraft is solid, calming and transport-  
 ing. The instrumental "Lamento" has vivid,  
 cinematic potential. "Lonesome Woods"  
 and the love song "Sunlight into Blue" fairly  
 reek with rural splendor, thanks to a delicate  
 touch of rustic fiddle, flute and percussion,  
 with maybe a hint of jaw harp. Vocalist  
 Adam Broome, however, despite his plain-  
 tive sincerity and solid integrity, has a range  
 and tone that limits the band's impact. He's  
 also, at times, overmixed as well. For now,  
 female backup voicings add an appealing  
 glow, but Maivish might consider enlisting a  
 singer who can take them to the next level.

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

SCORE: 7.2



## Necole Barz

**Contact:** necolebarz@gmail.com  
**Web:** soundcloud.com/necole-barz  
**Seeking:** Label  
**Style:** R&B/Hip-Hop

Atlanta's Necole Barz shows no shortage  
 of sass and sex appeal, which she dishes  
 out in bonus helpings on songs such as  
 "Boss Night" where she and her brigade  
 of backup singers lash out at a member of  
 the opposite sex ("Whatcha doin' with your  
 life, boy!"). Barz gets all street hustler on  
 "The Way It Goes," a light, humorous but  
 still anger-packed song that allows her to  
 again tell it like it is—or else. "Body" rails  
 out at those who'd dare to limit her to her  
 curvy looks, demanding to know "Is that all  
 I am, a body!" Right now, though she's got  
 a decent singing voice, we feel this artist's  
 reach exceeds her grasp. There's much  
 more enthusiasm here than artful execution.  
 Keep working.

Production ..... 7  
 Lyrics ..... 7  
 Music ..... 7  
 Vocals ..... 7  
 Musicianship ..... 7

SCORE: 7.0



## Airplane Mode

**Contact:** dave@airplanemode.com  
**Web:** airplanemode.com  
**Seeking:** Label, Film/TV  
**Style:** Indie Rock

Led by photogenic frontman Dave Wiskus,  
 New York City-based Airplane Mode have a  
 bright, amiable, radio-friendly sound that is  
 hampered by lackluster production & mix-  
 ing that causes crafty songs like "Holding  
 My Breath" and "In The City" to flatline.  
 On both songs the lead vocal needs more  
 vigor, but is instead overshadowed by the  
 rest of the band, especially the keyboards,  
 which contribute some nice, tasty tones.  
 The band's radio potential suddenly breaks  
 through on the hooky "Between the Stars  
 and You" where everything works far, far  
 better. There's real potential in Airplane  
 Mode; they just need a savvy knob-tweaker  
 who can provide these performances and  
 recordings with more lift.

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

SCORE: 7.2



## Elephant Pill

**Contact:** elephantpill818@gmail.com  
**Web:** elephantpill.bandcamp.com  
**Seeking:** Film/TV, Distribution  
**Style:** Experimental Trip-Hop

A trio of curious tracks from this Erie, PA  
 composer are resolutely dark, dank, solitary  
 and require patience from the listener. A  
 beat slowly emerges from the murk, mys-  
 tery and heavy hiss of "Street Wolf" whose  
 creepy cadence leads nowhere in particular,  
 despite some distant howls at the end.  
 Better is "Leftover Tandem Bicycles" whose  
 three-chord piano progression is gradually  
 embellish with sonic weight and drama.  
 Best (and shortest) by far is "Be My Daddy"  
 where the artist really leans out to include  
 everything from chants, a child's soundbites  
 ("Look, Daddy!"), jazz saxophone and a  
 funky drumkit. The composition is playfully  
 intriguing and presents Elephant Pill at his  
 most imaginative.

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

SCORE: 7.0



## Noordzo

**Contact:** mikenoordzy@gmail.com  
**Web:** reverbnation.com/mikenoordzy  
**Seeking:** Booking, Film/TV  
**Style:** Psychedelic Witch Jazz

Three tracks from NJ-based Mike Noordzy's  
*Shark Funeral Songbook* are a clear  
 indication that he's a darkly absurdist artist  
 who's intention is to transport the listener  
 to a sepulchral place, a coven of horrors  
 packed with a myriad of creep-inducing  
 ingredients. "Upper Centralia" is a case in  
 point—a thick, heavy amalgam that could  
 complement the vibe of a dark video game.  
 "Strange Highway" is spooky, trance-  
 inducing and makes good use of a sax solo.  
 "Holy Laughter" has a combo of upright  
 bass (Noordzy's primary axe), sax and  
 drums in a sort of free-form composition  
 that somehow remains coherent. Ultimately,  
 this artist might consider a live multi-media  
 presentation as the best venue for his art.

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

SCORE: 7.0

**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](http://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.



**The Mint** Los Angeles, CA

**Contact:** tarabeier@icloud.com

**Web:** tarabeiermusic.com

**The Players:** Tara Beier, vocalist; Tripp Beam, drums; Ricky Bakken, bass; Adam Zimmon, guitar; Sasha Smith, keyboard.

**Material:** The set list is a balance of slow ballads and uptempo rock tunes. The sounds are reminiscent of Gram Parsons and The Byrds on originals like "Prize Winner." In spite of the predominately Americana sound, the group mixes things up with a surprising shift towards, music with a darker alternative pop edge similar to the Pixies or even the Cure on songs like "Hollywood Angel" and "Fools Paradise." Lyrically the songs gravitate towards the sentiments of revisiting lost loves. There is a lot of imagery especially on the very catchy "This Innocence," where frozen ponds and baptismal rivers seem to be metaphors for spiritual awakening.

**Musicianship:** The group does their best to bring down tempos and slowly build the musical compositions. Smith gets the chance to channel his inner Ray Manzarek on "Wild China Tree" but unfortunately his levels are pretty low throughout the set. Zimmon makes frequent but good use of his whammy bar on "Fools Paradise" while getting something of a lap steel sound from his guitar on "Prize Winner." This song also features solid breaks and tight melodic bass lines from Bakken. Beam strips down his sound accordingly for lighter tempo songs like "Forever Mine" and "This Innocence" where he incorporates both brushes and egg shakers.



## TARA BEIER

KEVIN BUGH

**Performance:** Given that this music is lyric heavy, Beier does take the appropriate time to introduce songs. Unfortunately, she seems to struggle to be heard in the mix once they start. She takes her guitar off frequently throughout the performance and works the stage well, as she takes to only focusing on vocals. Beier also takes the time to introduce her band and promotes her current album. Surprisingly, the choice was made to exclude from the set some stronger songs from that album including "Freedom Island" and "Mayan Sun" which would have strengthened the overall performance.

**Summary:** While Zimmon is arguably the showcase of the band, providing loads of great lead solos, the group can stand to work on tempering to give even time to highlight each musician. The group overall excel at their finales, especially on songs like "Hollywood Angel." Beier herself is definitely riding the wave of the current Americana trend but shows a more serious promise for rock and alternative on songs like "She's Gone" as her vocals are more conducive to that genre. — **Brooke Trout**

**Molly Malone's** Los Angeles, CA

**Contact:** contact@sidneyb.com

**Web:** sidneyb.com

**The Players:** Sidney B!, vocalist; Hillary Faith, back up vocalist; Jasmine Kutoa, back up vocalist; Art Chatkoo, drums; Zach Andrews, bass; J.V. Vidopio, guitar; Phil Bradarich, keyboard.

**Material:** As his music video plays on a screen behind him Sidney B! quips, "I'm so fresh." His music is indeed a fresh blend of rap and funk that is both inventive and fun. What you are getting is something like Jamiroquai meets early Red Hot Chili Peppers. Sidney was born in France and his song "Human Again" is reminiscent of another French performer, Patrick Hernandez, made famous by his classic hit "Born To Be Alive." What is further intriguing is that Hernandez's song was considered disco, whereas Sidney self-categorizes as electro. This inspires a look into the music history not only behind those genres but funk and boogie too. Sidney gives you a taste of it all in a medley of Michael Jackson, Earth, Wind & Fire, and James Brown.

**Musicianship:** The band is tight, for the most part, but experience some challenges in part due to low guitar and monitor levels. Arguably, the guitar or keyboard should have come up in the mix, but Andrews is essential and rightly takes the spotlight. Fortunately, Chatkoo does not overplay, which allows Vidopio and Bradarich the space they need to overcome technical challenges which appear to include a



## SIDNEY B!

MARCO VICTOR SALDARES

bad guitar cable. Vidopio does not let that stop the boogie beat. He troubleshoots on the spot and recovers quickly.

**Performance:** This band knows how to put on a good show, immediately evidenced by both physical attire and backdrop. In most professional shows we expect the band to play at certain points of the performance on their own without the presence of the main performer. Sidney works going off stage into the act with his original song "Nowhere To Be Found" where he theatrically claims to be looking for his missing girlfriend. Similarly, Sidney incorporates the

standard band introduction section with all the expected solos.

**Summary:** It is clear from certain numbers in the set that this group does know how to work with their dynamics to highlight the sounds of all instruments involved. Continuing to play with individual sound level outputs will make the overall performance tighter. While the set does not include a Red Hot Chili Peppers cover, their original "Blame The High" is similar to that group's hit "Knock Me Down," which Sidney could also easily pull off as he has Faith and Kutoa to do so. — **Brooke Trout**





BRETT CALLWOOD

**Hotel Cafe** Hollywood, CA

**Contact:** [vinnie.kaikane@gmail.com](mailto:vinnie.kaikane@gmail.com)

**Web:** [jujublooms.com](http://jujublooms.com)

**The Players:** Tucker Trainer, vocals, guitar; Vinni Stevens, vocals, bass; Nick Crnko, drums.

**Material:** The roots of Juju Blooms are embedded in jazz and funk along with melodic garage rock, and that should lead to some gloriously exciting sounds. Instead, the fact

that the three men in the group are skilled musicians only makes it more infuriating that their songs come across as seriously lightweight, and that cross-pollination of styles only gets in their way. At best, their own material, such as "Distance," sounds like a Weezer outtake. At worst, they sound like later-era Red Hot Chili Peppers demos. It's not that the band is bad—not by any means. But the songs are just "there," and that's not good enough. The writing needs work.

Mind you, the cover of the Divinyls' "I Touch Myself" was magical, not least because, up until that point, there was nothing about the band that suggested a raunchy, naughty side. Another cover, of the Temptations' "Just My Imagination," was also well played. So, with the right tunes, this band sounds great.

**Musicianship:** Nothing to complain about here. The band is a tight unit—clearly well-rehearsed. Crnko is a solid drummer, and he and Stevens combine to form an effective rhythm section. That allows Trainer the freedom to widdle with his guitar. Trainer is also the stronger vocalist (Stevens takes the lead on a few occasions), but the two harmonize beautifully too.

**Performance:** There's really no performance to speak of. The trio stand fairly still and play the songs, dressed in perfectly ordinary clothes. Between songs, they only speak to introduce the next one or to murmur "thanks." One assumes the aim is to allow the songs to speak for themselves. This is a mistake.

**Summary:** Juju Blooms aren't without charm, they can play their instruments, and their choice of covers is inspiring. What they need to do now is go away and write a handful of songs that do them justice. The foundations are in place for an enjoyable band—they attract a decent crowd to the Hotel Cafe for a midweek show, and a lot of the girls in attendance let loose with a few wild screams to show their appreciation. But each original song that the band plays is forgotten as soon as they kick into the next one. A few hooks and effective melodies, and the Jujus will truly bloom.

— **Brett Callwood**

## Coffee Gallery Backstage

Altadena, CA

**Contact:** [John@JohnM.com](mailto:John@JohnM.com)

**Web:** [JohnM.com](http://JohnM.com)

**The Players:** John M.

**Material:** John M. is a modern Stephen Stills-meets-Gordon Lightfoot-meets-Sweetwater singer-songwriter doing mostly original tunes (with the exception of one or two covers and a buccaneer/bandit look that makes him appear like he just got off an island with Johnny Depp). Although his appearance gives off a '60s vibe his music has a very contemporary feel and sound.

**Musicianship:** John M. is a solo (at least this night he was) singer-songwriter with his roots firmly planted in the '60s and '70s. He's taken that and stepped it up a notch to include more modern musical techniques, mixing well placed licks and chords in between delicious melodies that scream Stephen Stills at Woodstock playing modern pirate music in 2017.

Although John does nothing spectacular, vocally speaking, he gets his point across through the stories the music expresses. His songs are well-crafted stories that enable everyday people to get through to the demons that keep them from living life to the fullest; inspirational songs of love, hope and childhood.

**Performance:** The Coffee Gallery is a nice little venue with great acoustics and even better lighting. Not your typical singer-songwriter venue.



JANET JAMES

The lighting guy was on it as every color in the rainbow shined on John while he wailed away on a 10-song set list. Experienced and confident, the artist did what he had to do as a singer-songwriter, keeping the crowd in it as much as he could, all the while switching up guitars and tuning them up.

**Summary:** John M. grew up listening to the big boys of rock & roll, like Led Zeppelin, the Who, Cream and Jefferson Airplane. His

more notable tunes, like "The Dream" and "The Mother In Me," take you way back to a simpler time when it was about the music, when songs told meaningful stories in a very contemporary, fashionable way. His vocals are straight-forward, nothing to write home about, but his stories are compelling. John M. is an acoustic staple right out of the Sweetwater stable. Well crafted music with well crafted stories make for excellent storytelling. — **Pierce Brochetti**



## The Viper Room West Hollywood, CA

**Contact:** Tarah, tarahwhomgmt@gmail.com

**Web:** tarahwho.com

**The Players:** Tarah G. Carpenter, vocals, guitar; Shaina Mikee Keiths, drums; Matt Peltcher, bass, vocals.

**Material:** Hailing from Paris, singer-songwriter, multi-instrumentalist and all-around fireball Tarah G. Carpenter relocated to Los Angeles with the desire to explore the diverse music scene it harbors. With prior experience in several bands, her first taste of flying solo arrived after she answered a Craigslist ad calling for an artist to perform at a downtown warehouse party. Although Carpenter is the “mind, soul, rock & roll heartbeat, and operator” of the project, she enlisted the help of fellow musicians to complete this snarling fusion of punk, grunge and straight-up rock.

**Musicianship:** Right out of the gate, it's clear Carpenter is a vocal powerhouse. Her compelling, bassy register is nuanced with a timbre reminiscent of grunge god Eddie Vedder. She effortlessly plummets into guttural bellows, exhibited on sharply titled single “Bitchcraft.” In support of her biting growls, straightforward power chords on the guitar embody the no-frills characteristics of the punk music the band presents. Fat basslines provided by Peltcher interlock snugly with Keiths' frantic yet steady percussion, creating a solid foundation on which Carpenter can wail. Carpenter's lyrics feel acutely personal, dealing with emotions and ideas she “needs to let out.”



**Performance:** Celebrating the release of their new EP entitled *Half Middle Child Syndrome*, the band drew a substantial audience. Setting off the show, the trio wasted no time seizing control of the stage with ferocity. Carpenter's personality immediately shone through when she began with a humorously deadpan remark about how she forgot to urinate and may have to finish the set early. During a guitar swap between songs, Keiths encouraged the audience to participate in a rousing chant of “Fuck Trump!,” in which the audience participated with gusto. Overall, Tarah Who?

delivered a lively performance that elicited vigorous head-banging from the audience.

**Summary:** Though their music is technically uncomplicated, Tarah Who? delivers a scathing rawness that doesn't require much else. Frenzied punk rhythms coincide with Carpenter's seething howls, forging a wall of sound that is powerful and gripping. Even if their music isn't your bag, Tarah Who? delivers an exciting show that may induce sudden and unexpected moshing. — **Austin Arthur**

## Webster Hall New York, NY

**Contact:** binx@binxofficial.com

**Web:** binxofficial.com

**The Players:** Binx Buys, vocals, guitar; Matteo Scher, keyboards, Christina Opoku, dancer; Tess Liantonio, dancer.

**Material:** There's no doubt that Lady Gaga's reach must have had something to do with Binx Buys' unique self-creation. This South African artist's elaborately designed costumes are part of a show that is, not simply about the music, but about an artist who has a specific vision. While her material is pretty straight-ahead pop, she employs repetitive words and phrases to yield punchy choruses. “Radiohead” (No. 1 on a South African radio chart), with its mantra-like hook and message that music reigns above all, is one of the catchier numbers. Most songs in the set follow suit, but could benefit from exploring more melodic diversity. All the material is performed within an entertaining framework.

**Musicianship:** Though Binx dons a B-52's beehive, her voice is more of a cross between Katy Perry and Gwen Stefani. She exudes energy and enthusiasm, keeping the delivery genuine throughout the show. Support from Scher on keyboards covers a lot of ground, and with Binx occasionally on guitar, they successfully fill the space for what might have been a bigger band. Her backup dancers are crucial to the costume changes, stripping away various layers to reveal the next wardrobe extravaganza, which often happens mid-song.



**Performance:** The artist's stage name, Binx, known as the African Bee, was actually the nickname her brother gave her while growing up. She fully embraced this nomenclature, wearing a black and yellow striped leotard, black tights and high stiletto heels as one of her several incarnations. Her real name is Bianca (after Bianca Jagger), a nod to her family's favorite band, the Rolling Stones. On that note, Binx performed her ode to the band with her own rendition of “Satisfaction.”

One might expect that with all the staging and wardrobe maneuvers, her persona would be more distant and aloof; but paradoxically, Binx exudes surprising warmth, establishing a connection with the crowd, endearing her

to them. A touching moment in the set came when she remembered her dad, whom she recently lost. “Headlights,” a tribute to him, is possibly her best song and has meaning on several levels, metaphorically serving as this artist's guiding light and instrumental in keeping her eye on the prize.

**Summary:** Blessed with a strong visual sense and a flair for the dramatic, Binx Buys' courageous choices in wardrobe and staging have established her “brand.” If she keeps raising the bar with her material—more diverse subject matter and sonic variety—this entertaining artist could break through.

— **Ellen Woloshin**





**Silverlake Lounge** Los Angeles, CA

**Contact:** Zane Ruttenberg, contact@thankslight.com

**Web:** thankslight.com

**The Players:** Zane Ruttenberg, guitar, vocals; Foster Farmer, bass, vocals; Paul Wataha, drums, vocals; Glenn-Michael Frels, keyboard.

**Material:** Rooted in Moonside, TX, quartet Thanks Light refuses to be pigeonholed into one definitive genre. Psychedelic surfer-indie one moment, and country-infused punk the next, this

band pushes the boundaries of how music is expected to sound. Although their music draws from a variety of influences, the songs somehow coalesce into a uniform sonic profile that works. The unique blend of dreamy consonance punctuated by passages of jamband grit undoubtedly differentiates this band's sound from the pack. Fresh and original, this trippy bunch have solidified their position in the music scene.

**Musicianship:** "Melted flowers" might seem like a curious self-description of the band's sound; however, one listen to frontman Zane Ruttenberg's

shimmering vocals floating atop abrasive guitar riffs on single "V.I.P." and this description suddenly makes perfect sense. Ruttenberg adeptly exemplifies the volatile shifts in tone with his dynamic vocal prowess. With abruptness, he swaps soft croons for shrill howls. Farmer's relentless bass lines amid splashy, frantic percussion by Wataha provides a groovy framework that propels the band forward. Frels' swirling keys highlight melodic themes as well as contribute moody embellishments to the overall instrumentation.

**Performance:** Fans began to file inside the initially barren venue as Thanks Light began their dynamic performance. Though the stage was small, the group commanded the space with tenacity for the duration of their set. Kaleidoscopic stage lights bathed the band in an otherworldly glow, providing visuals that enhanced the sonic atmosphere. The band's movements varied appropriately upon each shift in mood, from apathetic swaying to all-out headbanging, leaving the audience completely entranced. Passionate and earnest, the group's stage presence effectively conveyed the fervor they possess for their craft.

**Summary:** Thanks Light characterize their sound as "A pinch of punk, outlaw country and surf, all rolled into a fine, psychedelic blend." On paper, this hodgepodge of styles may seem conflicting; however, the quartet masterfully weaves together these elements into a psychotropic textile of mystical acoustics. Their latest album, appropriately titled *Psychonauts*, instantly transports the listener into another dimension not of this world. — **Austin Arthur**

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— **Mary Lyon, manager, ACIDIC**



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251-662-3232  
Email: info@day6entertainment.com  
Web: day6entertainment.com  
Rooms: Our Live Room is available for rehearsal space rentals

### GUEST HOUSE STUDIOS, LLC

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

### ALMEC, LLC

1460 Ann St.  
Montgomery, AL 36107  
334-649-2677  
Email: todd@southern.com  
Web: almec.biz  
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Tempe, AZ 85281  
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Web: musicianschoicestudios.com  
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#### Additional locations:

3727 Robertson Blvd.  
Culver City, CA  
310-836-8998

16200 Hawthorne Blvd.  
Lawndale, CA  
310-214-0330

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480-649-8074  
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Web: sersoundworks.com  
Basic Rate: please call for info

## CALIFORNIA / NORTHERN

### ANNEX REHEARSAL STUDIOS

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

### CANDYAPPLE STUDIOS

3055 N. Sunnyside Ave., Suite 106  
Fresno, CA 93727  
559-840-1207  
Email: CandyAppleFresno@gmail.com  
Web: candyapplestudios.com  
Basic Rates: \$10/\$18/Hr

### JACK LONDON REHEARSAL STUDIOS

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

### LENNON REHEARSAL STUDIOS & MUSIC SERVICES

468 9th St.  
San Francisco, CA 94103  
415-575-3636  
Email: info@lennonstudios.com  
Web: lennonstudios.com  
Contact: studio manager

**Basic Rate:** please call for rates  
**Special Services:** Rooms for rent by the hour and by the month, centrally located

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

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

#### Additional locations:

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

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

### SHARK BITE STUDIOS

634 2nd St.  
Oakland, CA 94607  
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Web: sharkbitestudios.com  
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Rooms: All rooms come complete with 8 mixes of EAW monitor systems and stereo sidefills, Soundcraft SM-12 consoles, new consoles all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27'x36' to an 80'x50' show stage. All rooms come with stage and air conditioning.  
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Signal Hill, CA 90755 562-988-7771  
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Web: 7evenstudios.com  
Basic Rate: please call for info

### ABC REHEARSAL STUDIOS

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

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Web: abcrehearsals.com

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

### ATWATER DELUXE REHEARSAL

2471 Fletcher Dr.  
Los Angeles, CA 90039  
323-665-5800  
Email: rehearse@atwaterdeluxe.com  
Web: atwaterdeluxe.com  
Basic Rate: starting at \$18/hr

### BOMB SHELTER REHEARSAL STUDIOS

7580 Garden Grove Blvd.  
Westminster, CA 92683  
714-240-7345  
Email: britt@bombshelterrehearsal.com  
Web: bombshelterrehearsal.com  
Contact: Britt Trace  
Basic Rate: call or see website  
Rooms: 6, including a large Showcase Room with stage, sound and lights. All rooms have a P.A. system. Rooms are set up to your preference, let us know what you need.  
Equipment: Mackie, QSC, Sonor, Audix, Ampeg, Marshall, B-52, Yorkville, Traynor, Pro Tools, Trident, Universal Audio, Rode, etc.  
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Web: bedrockla.com  
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Services: Fully backlined/air conditioned hourly rehearsal studios, monthly lock out rehearsal studios, retail store, backline/event rentals/cartage, full recording studios, 5.1 surround mix studio, guitar, bass and drum repair, amp/electronics repair, event/film location

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401 N. Santa Fe  
Los Angeles, CA 90031  
424-835-1087  
Email: info@blackdstudios.com  
Web: blackdstudios.com  
Basic Rate: please call for info  
Services: Fully secured professional 12 large lockout studios.

### CASCADE STUDIOS

6611 Santa Monica Blvd.  
Hollywood, CA 90038  
323-461-7723  
Email: info@casca destudios.com  
Web: casca destudios.com  
Basic Rate: please call for info  
Services: A professional rehearsal studio complex located in the heart of Hollywood. Cascade Studios offers 12 premium hourly rehearsal studios with sizes ranging from 10' x 15' to 35' x 45'. All hourly rehearsal studios are air-conditioned, fully-equipped with a complete backline. We have studios ranging in size and hourly rates to meet various needs of small local bands and touring musicians alike. Advance reservations are not required, however, it is highly recommended up to 2 days in advance for evening hours after 5 p.m. daily. Cascade Studios offers full range of backline equipment rentals from top manufacturers. A full (printable) equipment & price list will be available online very soon.

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Web: centerstaging.com  
Contact: adam@centerstaging.com  
Basic Rate: call for rates

### CIDE SHOW REHEARSAL STUDIOS

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

### CREATIVE MUSIC ROOMS

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

### D.O.B. SOUND

8531 Wellsford Pl., Ste. I  
Santa Fe Springs, CA 90670  
562-464-9456  
Email: dobsound20@yahoo.com  
Web: dobsound.net, facebook.com/DOB.  
SoundStudios  
Contact: Larry Ramirez, Derek O'Brien  
Basic Rate: call for rates  
Services: Full recording, mixing and mastering studio, video production, 5 fully equipped rehearsal rooms and guitar repair shop.

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323-263-2561  
Contact: Chris

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Email: elevatedaudio@gmail.com  
Web: elevatedaudio.com  
Contact: Fran  
Basic Rate: \$19/22 per hr.

### EXPOSITION REHEARSAL & RECORDING STUDIOS

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

### FRANCISCO STUDIOS

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Vernon, CA 90058  
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## Additional locations:

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**Contact:** Zach

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

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

8420 Westglen Dr  
Houston, TX 77063  
713-460-4537  
**Contact:** Ricardo

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**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.  
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## GROOVE WORKS STUDIOS

1446 W. 178th St.  
Gardena, CA 90248  
310-403-5104  
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**Web:** grooveworksstudios.com  
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**Services:** small, medium and large specially designed for live sound

## GUJAR CENTER STUDIOS

6400 Owensmouth Ave.  
Woodland Hills, CA 91367  
818-883-4427  
**Email:** info@gcstudios.com  
**Web:** guitarcenter.com/Services/Lessons/Rehearsals.gc

## THE HIT JOINT

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

## HOLLOWAY PRODUCTIONS

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

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Santa Fe Springs, CA 90670  
562-945-1300  
**Email:** richard@hthousestudios.com  
**Web:** hthousestudios.com  
**Contact:** Richard Morales  
**Basic Rate:** \$12-\$20/hr.  
**Room Specs:** Studio A 20' x 28' Studio B 16' x 16' Studio C 16' x 16' Studio M 17' x 21' Auditorium 20' x 31'. All acoustically designed.  
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Santa Fe Springs, CA 90670  
562-868-8928  
**Web:** imperialsquaremusicstudios.com

## 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:** jacomusicstudios@gmail.com  
**Web:** facebook  
**Basic Rate:** call for rates

## JC SOUND STAGES

6670 Lexington Ave.  
Hollywood, CA 90038  
323-467-7870  
**Email:** jcinfohollywood@hotmail.com  
**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:** larehersal@gmail.com  
**Web:** larehersal.net  
**Contact:** Brent Becker  
**Basic Rate:** \$20/40/hr

## LOCKOUT MUSIC STUDIOS

1300 S. Beacon St., Ste. 101  
San Pedro, CA 90731  
714-997-1380  
**Email:** info@lockoutmusicstudios.com  
**Web:** lockoutmusicstudios.com  
**Basic Rate:** \$50 - \$75 per day

## Additional location:

320 French St.  
Santa Ana, CA

3280 Vine St.  
Riverside, CA

## MATES REHEARSAL & CARTAGE

5412 Cleon Ave.  
North Hollywood, CA 91601  
818-762-2361  
**Email:** robertbrunner@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**  
3727 Robertson Blvd.  
Culver City, CA 90232  
310-836-8998  
**Web:** musicianschoicestudios.com  
**Basic Rate:** Please call for more information

## MUSICIANS CHOICE REHEARSAL STUDIOS

**- HOURLY**  
16200 Hawthorne Blvd., Ste. A  
Lawndale, CA 90260  
310-214-0330  
**Email:** shovelhead66@hotmail.com  
**Web:** musicianschoicestudios.com

## 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:** \$8-22/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:** nightingalesound@sbcglobal.net  
**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

## Additional location:

Martin Rehearsal Studio  
6115 Lankershim Blvd.  
North Hollywood, CA 91605  
818-763-9263

## ROCKSTAR STUDIOS

1460 Naud St.  
Los Angeles, CA 90012  
310-428-1482  
**Email:** wannarockrks@yahoo.com  
**Web:** rockstarstudiosla.com

## ROCK AND ROLL FANTASY CAMP

5259 Lankershim  
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  
213-342-1178  
**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

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

971 Goodrich Blvd.  
Commerce, 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  
**Web:** soundbitela.com  
**Basic Rate:** \$18/30/hr

## SOUNDCHECK STUDIOS

11736 Vose St.

Does your rehearsal studio  
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323-627-5766  
Email: info@soundcheckstudios.net  
Web: soundcheckstudios.net  
Contact: David Lee  
Basic Rate: call for rates

**SOUND MATRIX STUDIOS**  
18060 Newhope St.  
Fountain Valley, CA 92708  
714-437-9585  
Email: info@soundmatrix.com  
Web: soundmatrix.com  
Contact: Chris Whiting  
Basic Rate: see website 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: \$25/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: thirdencorereharsals@yahoo.com  
Web: 3rdencore.com  
Rooms: 6 air conditioned studios from 900-2,400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.  
Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.  
Equipment: All rooms come with Adamson/Lab Gruppen monitoring system. Digico, Avid, Yamaha, Midas consoles available.

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

**T.K. PRODUCTIONS**  
1939 Pontius Ave.  
Los Angeles, CA 90025  
310-876-9666  
Email: tkprod1@aol.com  
Web: tkprod.net  
Contact: Rick "Boom" Steel  
Basic Rate: \$325-\$1500/month

Additional locations:

North Hollywood  
Sherman Way & Laurel Canyon

818-856-5301  
Email: tkprod1@aol.com  
Web: tkprod.net  
Contact: Charles Rodriguez  
Basic Rate: \$290-\$750/month

**Las Vegas**  
3311 Meade Ave.  
Las Vegas, NV 89102  
702-303-4094  
Email: tkprod1@aol.com  
Web: tkprod.net  
Contact: Jimi Russell  
Basic Rate: \$325-\$700/month

**TRU-ONE RECORDS & REHEARSALS**  
2100 E. Howell Ave., Ste. 208  
Anaheim, CA 92806  
714-634-4678  
Email: truonerecords@aol.com  
Web: truonerecords.com  
Contact: staff  
Basic Rate: \$16-\$20/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  
818-989-5614  
Email: uncleesca@sbcbglobal.net  
Web: unclestudios.com  
Contact: Scott Walton  
Basic Rate: please call for info

**UNFRIENDLY STUDIOS**  
1995 E 20th St.  
Vernon, CA 90058  
818-633-4555  
Email: unfriendlystudios@gmail.com  
Web: unfriendlystudios.com  
Basic Rate: \$50 per hour — \$350 per day (8 hours)

**URBAN AUDIO STUDIOS**  
Duarte, CA  
626-301-0221  
Email: urbanaudio@earthlink.net  
Web: urbanaudio.biz  
Services: concert backline, event production,

concerts, fashion shows, awards, sporting events, sound, stage, lighting

**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 \$14/hour - \$28/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, Crown, 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@woodsoudstudios.com  
Web: woodsoudstudios.com  
Services: live recordings, track recording, on line advertising, video spots, radio spots, voice-overs, corporate phone menus, green screen shoots, band rehearsals  
Equipment: rentals available in house; microphones; stands-microphone and sheet music; cords-XLR, 1/4, stereo; Roland keyboard in Studio-A; guitar amp combo; guitar amp 1/2 stack; electric guitar & bass guitar (\$5 each)

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525 Courtney Way  
Lafayette, CO 80026  
303-664-1600  
Email: gary@doghousemusic.com  
Web: doghousemusic.com  
Basic Rate: From \$25/45/hour for equipped studios; \$400-450/month for empty studio lease



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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  
Email: pete@vervecity.org  
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  
305-235-5043  
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: \$48 1st 2 hrs/\$22 per hr/\$360 per day

**SOUNDMAZE**

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

**SOUTH FLORIDA REHEARSAL STUDIOS**

1885 N.E. 149th St., #100  
North Miami, FL 333181

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

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1170 Sylvan Road, SW Atlanta, GA 30310 770-296-5530  
Email: atlirehearsals@gmail.com  
Web: atlirehearsals.com, facebook.com/ATLRockstar  
Basic Rate: please call for info

**THE BASS MINT**

1376 Chattahoochee Ave. N.W.  
Atlanta, GA 30318  
404-671-4253  
Web: thebassmint-atl.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  
470-233-0449  
Web: soundlabatlanta.com  
Basic Rate: please call for info

**VISION STUDIOS**

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

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Honolulu, HI 95617  
808-845-0539  
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@blueplanetstudio.com  
Web: blueplanetstudio.com

**ILLINOIS**
**MUSIC GARAGE**

345 N. Loomis St.  
Chicago, IL 60607  
312-997-1972 Fax 312-267-0712  
Email: info@musicgarage.com  
Web: musicgarage.com  
Basic Rate: please call for info

**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**

**MUSIC GARAGE** 6828 Hawthorn Park Dr.  
Indianapolis, IN 46220  
317-576-9643  
Web: mymusicgarage.com

**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  
504-812-1928  
Email: info@musicshedstudios.com  
Web: musicshedstudios.com  
Basic Rate: hourly rates

**SOCKIT STUDIO**

10379 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

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New Orleans, LA 70126  
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Web: tipitinasfoundation.org  
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207-223-5082  
Email: mfrancis@mythrillstudio.com  
Web: mythrillstudio.com

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Web: bandrehearsal.net  
Services: Full recording services available

**Additional locations:**

239 N. Franklinton Rd.  
Baltimore, MD 21223  
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, 410-206-1801  
Email: info@orionsound.com  
Web: orionsound.com

**MASSACHUSETTS**
**BRISTOL STUDIOS**

169 Massachusetts 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)  
Email: somerville@jamSpot.com  
Web: jamspot.com  
Basic Rate: please call for rates

**Additional location:**

14 Teal Rd.  
Wakefield, MA 01880  
339-219-027  
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

**MICHIGAN**
**DETROIT SCH. OF ROCK & POP MUSIC**

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

**HIVE COLONY**

22727 Nagel  
Warren, MI 48089  
586-531-1458  
Email: info@thehivecolony.com  
Web: thehivecolony.com  
Basic Rate: please call for info

**MUSIC FACTORY**

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

**MINNESOTA**
**HUMANS WIN**

1423 29th Ave. N.E.  
Minneapolis, MN 55418  
612-968-9484  
Email: humanswin@gmail.com  
Web: humanswin.com  
Contact: Lance Conrad  
Basic Rate: please call for info

**TAYLOR SOUND**

8000 Powell Rd., Ste. 100  
Saint Louis Park, MN 55343  
612-208-2864  
Email: info@taylor-sound.com  
Web: taylor-sound.com

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Web: skykc.com

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Las Vegas, NV 89135  
702-227-1777  
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Web: dkproductions.com  
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**Basic Rate:** please call for info

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 Henderson, NV 9014  
 702-568-9000 Fax 702-568-9090  
**Email:** facebook@sbeier.com  
**Web:** sbeyer.com  
**Basic Rate:** please call for info

**T.K. PRODUCTIONS - LAS VEGAS**  
 Desert Inn & Valley View  
 702-303-4094  
**Email:** tkprod1@aol.com  
**Web:** tkprod.net  
**Contact:** Kenny James  
**Basic Rate:** call for rates

## NEW JERSEY

**EIGHTSIXTEEN**  
 9 Butler Blvd.  
 Bayville, NJ 08721  
 732-606-1590  
**Email:** EightSixteenMusicStudio@gmail.com  
**Web:** eightsixteen.com  
**Basic Rate:** \$24/hr

**REDBANK REHEARSAL**  
 60 English Plaza  
 Red Bank, NJ 07701  
 732-530-8794  
**Email:** info@redbankrehearsal.com  
**Web:** redbankrehearsal.com  
**Basic Rate:** please call for info

## NEW YORK

**BAND SPACES NYC**  
 342 Maujer St.  
 Brooklyn, NY  
 646-657-8345  
**Email:** spaces@bandspacesnyc.com  
**Web:** bandspacesnyc.com  
**Basic Rate:** please call for info

### Additional location:

188 N. 14th St.  
 Williamsburg, NY

353 Ten Eyck St.  
 (at Morgan)  
 Brooklyn, NY

261 Douglas St.  
 Brooklyn, NY

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

### Additional location:

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

**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@rmichikostudios.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 or hourly

**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**  
 307 West 36th St. 18th Fl  
 New York, NY 10018  
 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  
**Web:** rivingtonmusic.com  
**Basic Rate:** please call for info

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

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

**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:** haggardstudiosouth@gmail.com  
**Web:** haggardstudios.com  
**Contact:** Jimmy  
**Basic Rate:** \$20 hr

## 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  
 877-446-3330, 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**  
 1810 N. Columbia  
 Portland, OR 97217

**Email:** adam@toadhousehearsal.com  
**Web:** toadhousehearsal.com  
**Basic Rate:** call for rate  
**Additional location:**

Toadhouse Studio #2  
 1303 N. McClellan  
 Portland, OR 97217  
**Email:** Nick@toadhousehearsal.com

## PENNSYLVANIA

**COLUMBUS REHEARSAL STUDIOS**  
 1020 N. Delaware Ave., 3rd Fl.  
 Philadelphia, PA 19125  
 215-427-1020  
**Email:** info@crs1020.com  
**Web:** crs1020.com/dirs.html  
**Basic Rate:** please call for info

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

## TENNESSEE

**DIAMOND SOUND STUDIOS**  
 241 Venture Circle  
 Nashville, TN  
 615-244-BAND (2263)  
**Email:** josh@dsstudiosnashville.com  
**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:** tinfo@sir-usa.com  
**Web:** sir-usa.com  
**Basic Rate:** please call for info

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

**TOY BOX STUDIO, THE**  
 2407 Brasher Ave.  
 Nashville, TN 37206  
 615-697-9545  
**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. Olton  
 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:** justin@prorerehearsal.com  
**Web:** prorerehearsal.com  
**Basic Rate:** please call for info

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

**SOUNDCHECK**  
 1901 E. 51st St.  
 Austin, TX 78723  
 512-444-0023  
**Email:** info@sounndcheckAustin.com

**Web:** soundcheckAustin.com  
**Basic Rate:** please call for info

### Additional locations:

2108 Lou Ellen Ln.  
 Houston, TX 77018  
 719-290-0335  
**Email:** monika@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

**STUDIO SEVEN**  
 110 S. Horton St.  
 Seattle, WA 98134  
 206-286-1312  
**Email:** info@studioseven.us  
**Web:** studioseven.us  
**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.*



If you're looking to rent some gear, be it audio, video, lighting and more, this exclusive MC list is for you. And if you need to have gear repaired, or need stuff transported, we've got that covered here as well. This directory has been updated for 2017.

## ALABAMA

**ADVANCED AUDIO & VIDEO**  
7500 Memorial Pkwy. S.W., Ste. 115U  
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 VIDEO PRODUCTIONS**  
430 W. 7th Ave., Ste. 100  
Anchorage, AK 99501  
907-277-8115 Fax 907-274-5287  
Email: actvid@alaska.net  
Web: actvid.com

## ARIZONA

**AUDIO RESOURCES (AVR)**  
920 E. Madison St.  
Phoenix, AZ 85034  
877-643-4204, 602-643-4200  
Fax 602-643-4270  
Email: sales@avrinc.com  
Web: avrinc.com

### Additional location:

3925 N. Business Center Drive  
Tucson, AZ 86024  
928-526-1350

**FAV**  
Ford Audio Video  
2266 S. Dobson Rd., Ste. 200  
Mesa, AZ 85202  
800-654-6744  
Web: fordav.com

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

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

**SMARTSOURCE RENTALS**  
4630 E. Elwood St., Ste. 14  
Phoenix, AZ 85040  
480-829-6336, 844-428-6475  
Web: smartsourcerentals.com

**VER**  
Video Equipment Rentals  
4625 S. 32nd St.  
Phoenix, AZ 85040  
602-268-8000, 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: chris@nccn.net  
Web: blackcatsoundservice.com  
Contact: Chris Christensen

**EXPRESS VIDEO**  
2225 Palou Ave.  
San Francisco, CA 94124  
415-255-9883 Fax 415-255-0139  
Email: info\_desk@expressmedia.tv  
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.  
San Francisco, CA 94080  
800-899-7686, 650-873-1111 Fax 650-246-6702  
Email: pmorris@mccune.com  
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  
800-372-3611, 831-372-6038 Fax 831-372-0513  
Email: bender@mccune.com

168 E. Liberty Ave.  
Anaheim, CA 92801  
800-486-7686, 714-578-1900  
Fax 714-525-6002  
Email: hodonovan@mccune.com

**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  
866-680-0250, 650-837-9480  
Fax 650-837-9488  
Email: info@verrents.com  
Web: verrents.com

## CALIFORNIA / SOUTHERN

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

### Additional Location:

400 N. Berry St.  
Brea, CA 92821  
714-674-0148

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

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

**AMETRON PRO-AUDIO/VIDEO  
SALES & RENTALS**  
1546 N. Argyle Ave.  
Hollywood, CA 90028  
323-466-4321  
Email: info@ametron.com  
Web: ametron.com

**AMP CRAZY AMP REPAIR**  
Hollywood, CA  
323-654-4908  
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.**  
10764 Vanowen St.  
North Hollywood, CA 91605  
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: 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  
888-780-1812  
Web: bertrandmusic.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

### Additional locations:

12439 Poway Rd., Ste. C  
Poway, CA 92064  
858-668-3244

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

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

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

2618 W. Burbank Blvd.  
Burbank, CA 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. Los Angeles' 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

**CALIFORNIA STAGE & LIGHTING INC.**  
3601 W. Garry Ave.  
Santa Ana, CA 92704  
714-966-1852  
Email: sales@calstage.com  
Web: calstage.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: yes  
Stages: yes  
Cartage: yes

**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  
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  
323-461-7723  
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: kerry@centerstaging.com  
Web: centerstaging.com  
Contact: Kerry Jensen  
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  
323-425-8542  
**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**  
11803 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**  
665 S. Manchester  
Anaheim, CA 92802  
714-535-6201  
**Email:** service@futara.com  
**Web:** futara.com

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

#### Additional locations:

350 S. Mountain Ave.  
Upland, CA 91786  
909-946-4789

11837 E. Foothill Blvd.  
Rancho Cucamonga, CA 91730  
909-481-1515

**GPS ELECTRONICS**  
13045 Tom White Way, Ste. I  
Norwalk, CA 90650  
562-802-0840 Fax 562-802-0846  
**Email:** gpsselectro@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:** mfranchik@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

#### Additional 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:** arlene@janalcase.com  
**Web:** janalcase.com  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes  
**FX:** yes  
**Stages:** yes  
**Cartage:** yes

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

#### Additional locations:

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

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

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

Agoura Design Center  
28501 Canwood St., Unit C  
Agoura Hills, CA 91301  
805-379-9888

**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

#### LON COHEN STUDIO RENTALS

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

#### MATES REHEARSAL & CARTAGE

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

**MCCABE'S GUITAR SHOP**  
3101 Pico Blvd.  
Santa Monica, CA 90405  
310-828-4497 Fax 310-453-4962  
**Email:** 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 locations:

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

#### PAUL JAMIESON STUDIO RENTAL

10929 Chandler  
North Hollywood, CA 91601  
818-762-5759, 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 415-641-1870  
**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/RPSTUDIOSINC  
**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:** sdsmr.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  
818-565-3333  
**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:** Alan Johnson  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes  
**FX:** yes  
**Stages:** no  
**Cartage:** no

#### SRS

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

#### SST, INC.

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

#### STUDIO 116 CORP.

13136 Satcoy St., Unit G  
North Hollywood, CA 91605  
323-274-0220  
**Email:** rental@studio116corp.com  
**Web:** 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:** sdinfo@sir-usa.com  
**Web:** sir-usa.com

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

#### STUDIO WEST OF SAN DIEGO

11021 Via Frontera, Ste. A  
San Diego, CA 92127  
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  
323-850-4990  
**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:** thirdencorereentals@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, Korg and Marshall gear. Private storage lockers, cartage services.  
**Equipment:** All rooms come with Adamson / Lab Gruppen monitoring system. Digico, Avid, Yamaha, Midas consoles available.

#### Additional locations:

See Annex Studios listing for 7 additional Valley lockout locations and 1 Anaheim lockout location.

#### TIM JORDAN RENTALS

11320 Chandler Blvd., Ste. D  
North Hollywood, CA 91601  
818-755-9011  
**Email:** info@timjordanrentals.com  
**Web:** timjordanrentals.com  
**Studio Equip:** yes  
**Musical Equip:** no  
**Lighting:** no  
**FX:** no  
**Stages:** no  
**Cartage:** no

#### TONY PINNICK AUDIO

P.O. Box 18382  
Encino, CA 91416  
818-815-1264  
**Email:** tonyminnickaudio@gmail.com  
**Web:** tonyminnickaudio.com  
**Technical Services:** Yes  
**Studio Equip:** Yes  
**FX Equip:** Yes  
**Special Services:** Studio Recording Equipment Rentals. Over 20 years professional audio experience. Reputation for exacting attention to detail with a specially hand-picked assortment of classic vintage and modern Tube Microphones, Condenser and Ribbon Microphones, Mic Pre-Amps, Compressors, Limiters, EQ's and much more!

#### TREW AUDIO

2243 N. Hollywood Way  
Burbank, CA 91505  
888-293-3030, 323-876-7525  
**Email:** info@trewaudio.com  
**Web:** trewaudio.com

#### VALLEY SOUND MUSIC TECHNOLOGIES

5527 Cahuenga Blvd.  
North Hollywood, CA 91601  
818-755-2801  
**Email:** stretch@valleysoundla.com,  
zita@valleysoundla.com  
**Web:** valleysoundla.com

#### VIDEOCAM

1261 S. Simpson Cir.  
Anaheim, CA 92806  
888-772-8226, 714-772-2002  
**Email:** info@vcievents.com  
**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 SOUNDS TECHNOLOGY

1270 Lincoln Ave., Ste. 1000  
Pasadena, CA 91103  
626-794-8196 Fax 626-794-0340  
**Email:** sales@vstservice.com  
**Web:** vstservice.com

#### 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

### COLORADO

#### 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 805241  
970-221-2315  
Email: randyc@shapedmusic.com  
Web: shapedmusic.com  
Services: Shaped Music, Inc. is your sound, lighting, and backline production company serving all of Colorado including Denver, Boulder, Colorado Springs, Fort Collins, Grand Junction, Telluride, Aspen, Vail, Steamboat Springs, Keystone, Copper Mountain, and beyond. We also serve all of Wyoming, Nebraska, Utah, and New Mexico.  
\*Note: National touring & festivals also available. Pro Audio sales.

# SPECTRUM AUDIO VISUAL

351 W. 45th Ave.  
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  
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Email: info@cpmmonline.com  
Web: cpmmonline.com

# VER

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

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# A.A.V.I.D.

Automated Audio Video Integration and Design  
11714 Emerald Coast Pkwy., Ste. 3  
Miramar Beach, FL 32550  
850-502-4154  
Email: info@aavidps.com  
Web: aavidps.com

# 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.  
Cape Canaveral, FL 32920  
321-783-5232 Fax 321-799-1016  
Email: info@cciflorida.com  
Web: cciflorida.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 Fax 305-944-9920  
Email: info@gssmiami.com  
Web: greatsouthernstudios.com

# MIDTOWN VIDEO

4824 S.W. 74th Ct.  
Miami, FL 33155  
305-669-1117  
Email: info@midtownvideo.com  
Web: midtownvideo.com, facebook.com/  
midtownvideo

# Additional location:

4320 Deerwood Lakes Parkway, Ste. 101-255  
Jacksonville, FL 32216  
904-472-3347  
Email: carl@midtownvideo.com

# SMARTSOURCE RENTALS

9401 Southridge Park Ct., Ste. 600  
Orlando, FL 32819  
407-582-9807 844-428-6475  
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  
800-486-6444, 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

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# ATLANTA SOUND AND LIGHTING

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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

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2000 W. McIntosh Rd.  
Griffin, GA 30224  
770-963-1234  
Email: bhelmick@griffinfirst.org  
Web: freshtouch.org

# LIGHTNIN'S

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Lawrenceville, GA 30043  
770-963-1234  
Web: lightnin.net

# ONE EVENT SERVICES

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Norcross, GA 30071  
800-967-2419  
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@AVSrvs.com  
Web: audiovisualhawaii.com  
\*Services all Islands

# HAWAII SOUND & VISION

P.O. Box 2267  
Kailua-Kona, HI 96745  
808-982-8330  
Email: aloha@hawaiiisav.com  
Web: hawaiiisav.com

# KAUAI MUSIC & SOUND

4-1177 Kuhio Hwy.  
Kapaa, HI 96747

808-823-8000

Email: info@kauaimusicandsound.com

Web: kauaimusicandsound.com

# MYSTICAL SOUNDS PRODUCTIONS

P.O. Box 22996  
Honolulu, HI 96836  
Fax 808-947-3115  
Email: mspdjs@gmail.com  
Web: mysticalsoundsproduction.com

# ILLINOIS

# AAA RENTAL SYSTEM

3020 W. 167th St.  
Markham, IL 60428  
312-836-7793  
Email: info@aaarental.com  
Web: aaarental.com

# 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.  
Riverwoods, 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

# MCS

Midwest Conference Service  
35 N. Garden Ave.  
Roselle, IL 60172  
888-MCS-EXPO, 630-351-EXPO,  
863-602-6659  
Email: info@mcsexpo.com  
Web: mcsexpo.com

# NOVATOO AUDIO VISUAL

120 Easy St., Unit 3  
Carol Stream, IL 60188  
630-871-2222  
Email: novatooinfo@sbcglobal.net  
Web: novatoo.com  
Contact: Tim Novak, rental sales Mgr.

# SMARTSOURCE RENTALS

2025 Glen 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@sir-usa.com  
Web: sir-usa.com

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**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 47<sup>th</sup> St., Suite D  
McCook, IL 60525  
800-794-1407  
**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:** rentals@zacuto.com  
**Web:** zacuto.com

**INDIANA**
**SOUND COMPANY, THE**

51535 Bittersweet Rd.  
Granger, IN 46530  
574-277-0032  
**Email:** cpaluzzi@nkn.com

**STUDIO ONE INC.**

25833 SR. 2  
South Bend, IN 46619  
800-888-9700, 574-232-9084  
Fax 574-232-2220  
**Email:** info@studioOneSB.com  
**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@prattva.com  
**Web:** conferencetech.com

**Additional location:**

333 SW 9<sup>th</sup> St.  
Des Moines, IA 50309  
800-743-6051, 855-329-2844

3513 Vine Court  
Davenport, IA 52806  
800-743-6051, 563-359-1825

**RIEMAN MUSIC**

6501 Douglas Ave.  
Urbandale, IA 50322  
515-278-4685 800-962-3658  
**Email:** websales@riemans.com  
**Web:** riemans.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)

**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  
**Email:** support@pingroup.com  
**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  
**Email:** info@verrents.com  
**Web:** verrents.com

**MAINE**
**AV TECHNIK LLC.**

76 Darling Ave.  
South Portland, ME 04106  
207-699-0115  
**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@cprmmms.com  
**Web:** cprmmms.com

**DSL SOUND, INC.**

67 W. Baltimore St., Ste. 101  
Hagerstown, MD 21740  
301-797-1070  
**Email:** info@dslsound.net  
**Web:** dslsound.net

**Additional locations:**

Baltimore, MD  
410-522-2061

Dover, DE  
302-697-7515

Harrisburg, PA  
717-526-4416

**VER**

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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:** klondikesound.com

**PURE ENERGY ENTERTAINMENT**

300 Andover St., PMB 333  
Peabody, MA 01960  
978-646-9226  
**Web:** pureenergyentertainment.com

**RULE BROADCAST SYSTEMS, INC.**

1284 Soldier's Field Rd.  
Boston, MA 02135  
800-785-3266, 617-277-2200  
Fax 617-277-6800  
**Email:** answers@rule.com  
**Web:** rule.com

**SMARTSOURCE RENTALS**

575 University Ave. Ste. 5  
Norwood, MA 02062  
781-320-6200, 844-428-6475  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

**SOUNDVISION**

7 Lincoln St., Ste. 200-A  
Wakefield, MA 01880  
781-245-9655, 800-547-4343  
**Email:** sales@svav.com  
**Web:** svav.com

**Additional location:**

310 Hurricane Ln., Ste. 1  
Williston, VT 05495  
802-871-5130

**TALAMAS BROADCAST EQUIPMENT**

145 California St.  
Newton, MA 02458  
800-794-1407, 617-928-0788  
**Email:** info@talamas.com  
**Web:** talamas.com

**VER**

Video Equipment Rentals  
226 W. Cummings Park  
Woburn, MA 01801  
781-328-1216, 781-328-1281  
**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**

P.O. Box 200  
Novi, MI 48376  
248-735-0000  
**Email:** info@intunerentals.com  
**Web:** intunerentals.com

**JEFF MOON PRODUCTION SERVICES**

13320 Northend, Ste. 3000  
Oak Park, MI 48237  
248-280-9900  
**Email:** info@moonlinkstudios.com  
**Web:** moonlinkstudios.com

**RUSSELL VIDEO**

4528 Concourse Dr.  
Ann Arbor, MI 48108  
734-213-0500  
**Email:** inbox@russellvideo.com  
**Web:** russellvideo.com

**VER**

Video Equipment Rentals  
7522 Baron Drive  
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**Email:** info@verrents.com  
**Web:** verrents.com

**MINNESOTA**
**ALPHA AUDIO & VIDEO**

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**Email:** info@alphavideo.com  
**Web:** alphavideo.com

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**Web:** emirentals.com

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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

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816-659-7600

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**
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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**

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**Web:** avvegas.com

**FAV**  
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6255 South Sandhill Rd., Ste. 100  
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800-654-6744, 702-369-9965  
**Web:** fordav.com

**LEFCO VIDEO SERVICES**  
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702-566-1770 Fax 702-566-1798  
**Email:** info2@lefcocom  
**Web:** lefcocom

**LEVY PRODUCTION GROUP**  
5905 S. Decatur Blvd., Ste. 1  
Las Vegas, NV 89118  
702-597-0743  
**Email:** crystal@levyproductiongroup.com  
**Web:** levyproductiongroup.com

**SMARTSOURCE RENTALS**  
3915 W. Hacienda Ave., Ste. A-101  
Las Vegas, NV 89118  
702-791-2500, 844-428-6475  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

**STUDIO INSTRUMENT RENTALS, INC.**  
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**Email:** ivinfo@sir-usa.com  
**Web:** sir-usa.com

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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  
**Email:** Anthony@blvdpro.com

### Additional location:

625 W. 55th St., 6th Fl.  
New York, NY 10019  
212-868-4120  
**Web:** carrollmusic.com

**FAV**  
Ford Audio Video  
341 Rte. 168 S.  
Turnersville, NJ 08012  
800-654-6744, 856-374-9966

**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:** elliottlocationequipment.com

### Main Yard:

120 Woodward Rd, SW  
Albuquerque, New Mexico 87102  
505-247-2511

**FIELD & FRAME**  
107 Tulane S.E.  
Albuquerque, NM 87106  
505-265-5678 Fax 505-255-2735  
**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  
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201-262-7740  
**Email:** Anthony@blvdpro.com

**CP COMMUNICATIONS**  
200 Clearbrook Rd., #148  
Elmsford, NY 10523  
914-345-9292, 800-762-4254  
Fax 914-345-9222  
**Email:** aaron.segarra@cpcomms.com  
**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  
**Email:** kevin.obrien@cpcomms.com  
**Web:** cpcomms.com

**DREAMHIRE LLC**  
c/o Chris Dunn  
20 N. Tappan Landing Rd.  
Tarrytown, NY 10591  
212-691-5544  
**Email:** info@dreamhire.com  
**Web:** dreamhire.com  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes-LED for parties, weddings, etc  
**FX:** yes (reverbs, delays, etc)  
**Stages:** no  
**Cartage:** only our own equipment  
**Tech services:** supplied with our equipment as required

**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  
315-694-9033  
**Email:** info@fingerlakesentertainment.com  
**Web:** facebook.com/fledj, fingerlakesentertainment.com

**FUNKADELIC STUDIOS, INC.**  
209 W. 40th St., 5th Fl.  
New York, NY 10018  
212-696-2513  
**Email:** funkadelicstudios@gmail.com  
**Web:** funkadelicstudios.com

**HELLO WORLD**  
118 W. 22nd St., 2nd Fl.  
New York, NY 10011  
212-243-8800  
**Email:** rentals@hwc.tv  
**Web:** hwc.tv

**INS & OUTS**  
60 Jansen Rd.  
New Paltz, NY 12561  
845-256-0899, 914-388-4920  
Fax 845-256-1484  
**Email:** sfxone@aol.com  
**Web:** insandoutsound.webs.com

**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** no  
**FX:** no  
**Stages:** no  
**Cartage:** yes

**INTERACTIVE VISION SOLUTIONS**  
Audio Visual Equipment Rental in N.Y.C.  
248 W. 35th St.  
New York, NY 10001  
212-729-4305  
**Email:** info@audiovideonyc.com  
**Web:** audiovideonyc.com

**KEYBOARD INSTRUMENT RENTALS**  
1697 Broadway, Ste. 504  
New York, NY 10019  
212-245-0820  
**Email:** keyboardrentals@aol.com  
**Web:** keyboardrentalsnyc.com  
**Contact:** Danny Brill

**LENTINI COMMUNICATIONS**  
44-02 11th St., Ste. 507A

Long Island City, NY 11101  
718-361-6926, 212-206-1452, 212-206-1453  
**Email:** nywalkie1@aol.com  
**Web:** lentinicomunications.com

**LIMAN VIDEO RENTAL**  
330 W. 38th St.  
New York, NY 10018  
212-594-0086  
**Email:** info@lvusa.com  
**Web:** lvusa.com  
**Contact:** Ralph, Ian, Michael

**LLOYD SOUND, INC.**  
3915 Highland Rd.  
Cortland, NY 13045  
607-753-1586, 607-423-1251  
**Email:** john@lloydssound.com  
**Web:** lloydssound.com  
**Contact:** John Lloyd

**LONG ISLAND VIDEO ENTERPRISES**  
110 Pratt Oval  
Glen Cove, NY 11542  
516-759-5483  
**Email:** info@longislandvideo.com  
**Web:** longislandvideo.com

**MINERVA AUDIO VISUAL, INC.**  
56-32 59th St.  
Maspeth, NY 11378  
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. 33rd St., Ste. #LL30  
New York, NY 10001  
212-239-8187  
**Email:** info@perceptionav.com  
**Web:** perceptionav.com

**PRIMALUX VIDEO PRODUCTION, INC.**  
555 8th Ave., Ste. 1002  
New York, NY 10018  
212-206-1402  
**Email:** info@primalux.com  
**Web:** primalux.com

**PRODUCTION CENTRAL**  
873 Broadway, Ste. 205  
New York, NY 10003  
212-631-0435  
**Email:** info@prodcentral.com  
**Web:** prodcentral.com  
**Contact:** David

**RSA AUDIO SERVICES**  
100 Executive Dr., Ste. B  
Edgewood, NY 11717  
631-242-8008 Fax 631-242-8056  
**Email:** rsaaudio@aol.com  
**Web:** rsaaudio.net  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** no  
**FX:** yes  
**Stages:** no  
**Cartage:** no

**SMARTSOURCE RENTALS**  
265 Oser Ave.  
Hauppauge, NY 11788  
631-273-8888, 844-428-6475  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

### Additional location:

1201 Broadway, Ste. 906  
New York, NY 10001  
212-255-4666

**STUDIO INSTRUMENT RENTALS (SIR)**  
475 10th Ave., 2nd Fl.  
New York NY 10018  
212-627-4900 Fax 212-627-7079  
**Email:** nvinfo@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  
212-714-1079  
**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  
212-629-8383 Fax 212-629-8333  
**Email:** Tony@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:** edytaylor@carolinabackline.com  
**Web:** carolinabackline.com

**NORMAN SOUND & PRODUCTION**  
912 Central Ave.  
Charlotte, NC 28204  
866-766-7626, 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:** rentallusa.net

### Additional locations:

1001 Basin Ave.  
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  
888-287-3728, Fax 440-914-9558  
**Email:** info@colortone.com  
**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@sweetpotaudio.com  
**Web:** sweetpotaudio.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:** fordav.com

### Additional location:

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

## OREGON

### CINEMAGIC STUDIOS

6705 N.E. 79th Ct. Ste. 6  
Portland, OR 97218  
503-233-2141  
**Email:** debbie@cinemagicstudios.com  
**Web:** cinemagicstudios.com  
**Contact:** Debbie Mann

### GRASSVALLEY

3030 NW Alciek 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

### TIDEPOOL AUDIO

Portland, OR  
503-963-9019  
**Email:** sales@tidepoolaudio.com  
**Web:** tidepoolaudio.com

## PENNSYLVANIA

### ALL SOUND PRO

1031 Kunkle Dr.

Chambersburg, PA 17202

Bob: 717-496-1645

Jacob: 717-357-8625

**Email:** allsoundpro@gmail.com,

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

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Plymouth Meeting, PA 19462

610-940-9500, 844-428-6475

**Email:** info@smartsourcerentals.com

**Web:** smartsourcerentals.com

### RHODE ISLAND

#### AMBIENT, INC.

75 New England Way

Warwick, RI 02886

401-941-8500 Fax 401-732-5368

**Email:** info@ambientsound.com

**Web:** ambientsound.com

#### ECLPS

East Coast Lighting & Production Services

1300 Jefferson Blvd., Ste. D

Warwick, RI 02888-1000

888-467-9070, 401-467-8780

**Email:** info@eclps.com

**Web:** eclps.com

### RHODE ISLAND RENTALS

111 Plan Way

Warwick, RI 02886

800-873-6888

**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

**Email:** holler@newprovideo.com

**Web:** newprovideo.com

### SHOW SERVICES INC.

365 Red Cedar St., Ste. 201

Bluffton, SC 29910

843-815-3731

**Email:** alex@showservicesinc.com

**Web:** showservicesinc.com

## SOUTH DAKOTA

### OUTSOUND PRODUCTIONS

47830 271st St.

Harrisburg, SD 57032

605-212-4603

**Email:** info@outsoundproductions.com

**Web:** outsoundproductions.com

## TENNESSEE

### 4WALL ENTERTAINMENT

820 Cowan St.

Nashville, TN 37207

615-453-2332

**Web:** 4wall.com

### ALLPRO ELECTRONICS

606 Fessiers LN #103

Nashville, TN 37210

615-310-2379

**Email:** sales@allproelectronics.com

**Web:** allproelectronics.com

### ALLSTAR AUDIO SYSTEMS, INC.

602 Swan Dr.

Smyrna, TN 37167

615-220-0260

**Email:** info@allstaraudio.com

**Web:** allstaraudio.com

### Additional location:

P.O. Box 541964

Merritt Island, FL 32954

321-455-2202

### BLACKBIRD AUDIO RENTALS

2805 Bransford Ave.

Nashville, TN 37204

615-279-7368

**Email:** blackbirdaudiorentals@gmail.com

**Web:** blackbirdaudiorentals.com

### BLEVINS AUDIO

P.O. Box 100903

Nashville, TN 37224

615-202-8669

**Email:** themciguy@aol.com

**Web:** blevinsaudio.net

**Contact:** Steve Sadler

### BRANTLEY SOUND ASSOCIATES INC.

115 Duluth Ave.

Nashville, TN 37209

615-256-6260

**Email:** zorbin@brantleysound.com

**Web:** brantleysound.com

**Studio Equip:** yes

**Musical Equip:** yes

**Lighting:** no

**FX:** no

**Stages:** yes

**Cartage:** no

### DR&A, INC.

45 Willow St.

Nashville, TN 37210

615-256-6200 Fax 615-256-6236

**Email:** drice@griptruck.com

**Web:** griptruck.com

**Contact:** Doug Rice, Founder/CEO

### GAULT & ASSOCIATES, INC.

3545 Probasco Pl.

Chattanooga, TN 37411

800-424-2858, 423-756-6128

Knoxville: 865-690-5101

Nashville: 615-771-9096

**Email:** avfred@aol.com

**Web:** gaultav.com

### ONE EVENT SERVICES

1443 Donelson Pike

Nashville, TN 37217

800-967-2419, 615-301-6740

**Email:** Nashville@ONEeventservices.com

**Web:** oneeventservices.com

### RENT A CAMERA

2605 Westwood Drive

Nashville, TN 37204

855-588-2882

**Email:** info@rentacamera.com

**Web:** rentacamera.com

### SOUNDCHECK

750 Cowan St.

Nashville, TN 37207

615-726-1165 Fax 615-256-6045

**Email:** information@soundchecknashville.com

**Web:** soundchecknashville.com

**Basic Rate:** please call for info

### STUDIO INSTRUMENT RENTALS OF TN, INC.

1101 Cherry Ave.

Nashville, TN 37203

615-255-4500 Fax 615-255-4511

**Email:** tninfo@sir-usa.com

**Web:** sir-usa.com

**Studio Equip:** yes

**Musical Equip:** yes

**Lighting:** yes

**FX:** yes

**Stages:** yes

**Cartage:** yes

### TAKE ONE FILM & VIDEO

125 Commerce Dr.

Henderson, TN 37025

615-431-5822

**Email:** mail@takeone.tv

**Web:** takeone.tv

**Contact:** studio mgr.

**Studio Equip:** yes

**Musical Equip:** no

**Lighting:** yes

**FX:** no

**Stages:** no

**Cartage:** no

**Tech Services:** yes

### TENNESSEE CONCERT SOUND

4958 Hwy. 70 E.

Brownsville, TN 38012

731-772-2292

**Email:** tnconcert@aol.com

**Web:** tennesseeconcertsound.com

**Contact:** Stewart Tritt

### THOMPSON MUSIC RENTAL

Nashville, TN

615-210-2120

**Email:** markthompson@comcast.net

**Web:** thompsonmusicrental.com

### TREW AUDIO

220 Great Cir. Rd., Ste. 116

Nashville, TN 37228

800-241-8994, 615-256-3542

**Email:** info@trewaudio.com

**Web:** trewaudio.com

### VER

Video Equipment Rentals

12630 Old Hickory Blvd.

Nashville, TN 37013

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#### SMARTSOURCE RENTALS

3322 Longmire Dr., Ste. 200  
979-694-7490, 844-428-6475  
College Station, TX 77845  
Email: info@smartsourcerentals.com  
Web: smartsourcerentals.com

#### Additional locations:

5833-B Westview Dr.  
Houston, TX 75055  
713-290-0607

2101 Midway Rd., Ste. 100  
Carrollton, TX 75006  
972-960-9888

#### SOUNDCHECK

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

#### Additional location:

2108 Lou Ellen Ln.  
Houston, TX 77018  
719-290-0335  
Email: monika@soundcheckaustin.com  
Web: SoundcheckHouston.com

#### VER

Video Equipment Rentals  
455 W. 38th  
Houston, TX 77018  
800-794-1407, 713-691-1332  
Email: info@verrents.com  
Web: verrents.com

#### Additional location:

1775 Hurd Dr.  
Irving, TX 75038  
214-260-1295  
Email: info@verrents.com

#### UTAH

#### TV SPECIALISTS, INC.

180 E. 2100 S.  
Salt Lake City, UT 84115  
888-486-5757, 801-486-5757  
Email: info@tvspecialist.com  
Web: tvspecialists.com

#### WEB AUDIO VISUAL COMMUNICATIONS

3020 S.W. Temple  
Salt Lake City, UT 84115  
801-708-7920  
Email: info@webbav.com  
Web: webbav.com

#### VERMONT

#### SHOW WORKS

179 Mill St.  
P.O. Box 219  
East Barre, VT 05649  
802-522-5294  
Email: sales@showworksonline.com  
Web: showworksonline.com

#### SOUNDVISION

310 Hurricane Ln., Ste. 1  
Williston, VT 05495  
800-547-4343, 802-871-5130  
Web: svav.com

#### Additional location:

7 Lincoln St., Ste. 200-A  
Wakefield, MA 01880  
781-245-9655

#### VIRGINIA

#### AAV EVENTS

8005 Haute Ct.  
Springfield, VA 22150  
703-573-6910 Fax 703-573-3539  
Email: cbabej@aaavevents.com  
Web: aaavevents.com  
Contact: Colon Babej

#### Additional locations:

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

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

#### AVIVA RENTALS

1609 Rhoadmiller St.

Richmond, VA 23220  
877-564-9143, 804-353-9212  
Email: john@avivarentals.com  
Web: audiovisualrentalsvirginia.com

#### CONNECTING POINT MULTIMEDIA, INC.

P.O. Box 986  
Arlington, VA 22216-0986  
703-527-8220, Fax 888-866-5685  
Email: info@cpmmonline.com  
Web: cpmmonline.com

#### SMARTSOURCE RENTALS

7664 Fullerton Rd., Ste. K  
Springfield, VA 22153  
703-978-2321, 844-428-6475  
Email: info@smartsourcerentals.com  
Web: smartsourcerentals.com

#### WASHINGTON

#### AV RENT

Seattle, WA  
206-575-7771  
Email: sales@avequipment.com  
Web: avrent.com

#### Additional location:

1004 Industry Dr., Bldg. #30 (Headquarters)  
Tukwila, WA 98188 (South Center)  
253-474-9979

#### SMARTSOURCE RENTALS

8655 154th Ave. N.E., Bldg. O  
Redmond, WA 98052  
525-881-5353, 844-428-6475  
Email: info@smartsourcerentals.com  
Web: smartsourcerentals.com

#### STUDIO INSTRUMENT RENTALS

3631 Interlake Ave. N.  
Seattle, WA 98103  
206-782-6800  
Email: wainfo@sir-usa.com  
Web: sir-usa.com

#### VER

Video Equipment Rentals  
12610 Interurban Ave. S., Ste. 110  
Tukwila, WA 98168  
206-242-3860 800-794-1407

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

#### WISCONSIN

#### FULL COMPASS SYSTEMS, LTD.

9770 Silicon Prairie Pkwy.  
Madison, WI 53593  
800-356-5844, 608-831-7330  
Email: rentals@fullcompass.com  
Web: fullcompass.com

#### INTELLASOUND PRODUCTIONS

416 Venture Ct., Ste. 2  
Verona, WI 53593-1821  
608-845-5683 Fax 608-845-3299  
Email: mail@intellasound.com  
Web: intellasound.com

#### QUA

2625 S. Lenox St., Apt. #3  
Milwaukee, WI 53207  
702-556-7969  
Email: qua@quavisuals.com  
Web: quavisuals.com  
Contact: Tim Stoll

#### WYOMING

#### DGW VIDEO PRODUCTIONS LLC

3537 Agate Rd.  
Cheyenne, WY 82009  
307-529-1498  
Email: sales@dgwvideo.com  
Web: dgwvideo.com

#### WILD BUNCH VIDEO PRODUCTIONS

244 N. Beverly  
Casper, WY 82601  
307-267-6377  
Email: wildbunchvp@bresnan.net, akastorme@gmail.com  
Web: wildbunchvp.com  
Contact: Scott Sterrett, Jared Walker

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/industry-contacts).



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

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

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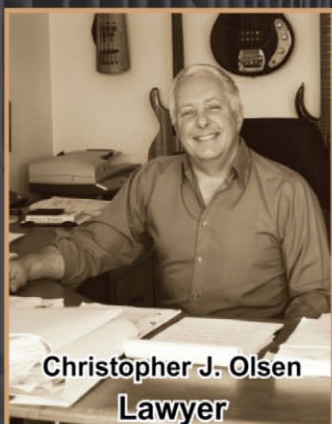


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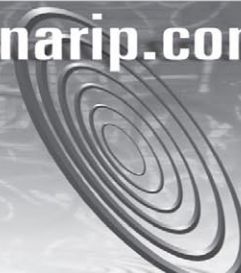
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# Hey, Singer-Songwriter...

## Here's 5 Ways To Improve Your Chances of Success

**W**e're all familiar with the standard rules given to those who think they want the fame, glory and money that comes from being a successful singer-songwriter—work hard, practice, smile, be nice to people, etc. In the 40 years or so that music industry veteran Larry Butler has worked with some of the most successful artists in the business, he says he's found a number of pieces of advice that you're probably not going to find in those well-worn lists. Here are five taken from his new book *The Singer-Songwriter Boot Camp Rule Book: 101 Ways To Improve Your Chances Of Success*. None of them involve smiling.

### 1. Be a solo artist or a duo, at most. There's way less overhead and you never have to attend any band meetings.

In addition to being less expensive to mount a career (vis-à-vis a band), at every step along your uphill career path you are going to have to know how to perform and entertain in some kind of solo, acoustic, stripped-down, bare bones situation and sometimes at the drop of a hat.

For instance, to get the attention of radio programmers, music supervisors and ad agencies you're going to have to set up in a solo acoustic setting and perform in office break rooms and convention/seminar showcases. Your goal is to be better than the singer-songwriter who was performing in their conference room the day before. Is your show way more entertaining? It had better be or you lose out.

And you can't be just good or even very good—you have to be GREAT!

### 2. Get your own vocal mic. God knows where the club's mic has been. And stop hiding your mouth behind your mic. Stop it!

Most clubs and sound companies use Shure SM58's for vocals—they're the standard of the industry. The trouble is that to get the SM58 to sound good you have to sing directly into it and hold it as close as you can to your mouth. But then your mouth is hidden, isn't it? And your mouth is one of the three ways of communicating with your audience (the other two being your eyes and your hands).

You can change that! Modern audio science has developed a microphone design that allows the singer to sing above and across the top of the mic by holding it at a 45-degree angle at the chin while preventing feedback and other noises from the stage. In fact, it doesn't work that well when the singer attempts to eat the mic!

It's called a hyper-cardioid dynamic mic and it comes in many styles, sizes and price ranges. I prefer the Telefunken M80 for high pitch voices or M81 for lower pitch. Try them both and see which one you prefer. Sound techs don't care if you want to use your own mic at a show; in fact, it's usually a sign of a professional, and they welcome that any night.

### 3. Develop a stage personality with an attitude and a different way of looking at things. Show it off in your between-song patter.

Presenting your musical work in an entertaining manner is the presentation of personality. First, you need to have one—a personality, that is. And the best place to present that personality is in your essen-

tial between-song patter. Heretofore, you've probably not rehearsed anything to say from the stage and decided to "wing it." If you're going to do that, why even bother to rehearse your songs? Why not "wing" those too? Exactly.

I believe that the between-song patter is at least as important as your songs (and perhaps even more entertaining) and needs to be presented with the same amount of thought, preparation and rehearsal as your songs. Entertaining patter leads the audience to a better understanding and appreciation of your song and of you.

The idea here is to not only shed some light on the songs, but also how you FEEL about the songs, and the world, and relationships, and music, and whatever. You need to generate a reaction from the audience and not be afraid to step on a few toes. You need to present a relevant, consistent and personable attitude.



### 4. Lose any appearance of pride on stage, even to the point of looking foolish. Be vulnerable. People love that.

I don't mean like the pride you take in your musical skills or professional standards. I'm talking about the pride that everyone hides deep in their ego that prevents them from making fools of themselves in front of other people. But there's nothing wrong with looking foolish on stage—as long as it's scripted and rehearsed and delivered with a wink. That's entertaining!

The thing you have to get over is your reticence to doing some-

thing foolish on stage. Show your vulnerability by letting that foolish pride go—all successful entertainers have done so. Being vulnerable on stage is the best way to emotionally connect with an audience. If you can't (or won't) do that, then you are doomed to keep performing at the level you are now.

### 5. Studies show that creative artists have more emotional problems than the average person. Solution? Seek and accept help.

Creative artists' lives are, more often than not, ruled by their emotions, which take undue precedence over rationale, reason and reality. Drugs and alcohol are thought to be the shortcuts to creativity. But they're also the express lanes to dysfunction. And don't think you're immune—you're not. It's not about will power or common sense, even if you had either one to begin with.

And addiction goes beyond the poster children of alcohol and drugs. There's nicotine, caffeine, antibiotics and Afrin, for instance. They're all good in moderation, but moderation is not a common attribute of singer-songwriters and artists.

There are solutions and there is help. Search out someone who has suffered through many of the same problems as yours and could offer some suggestions. And when help is offered, accept it. It's the only way out.

**LARRY BUTLER** is a 40-year veteran of the music business. He currently consults as a live performance music coach based in Los Angeles. His new book, *The Singer/Songwriter Boot Camp Rule Book: 101 Ways To Improve Your Chances Of Success*, is available at Amazon in both digital and print configurations (amzn.to/2o4osB8). Butler also runs one of 365 insightful quotes from famous rock and pop stars every day on his Twitter feed: @larryfromohio. He can be reached through his website, [didiitmusic.com](http://didiitmusic.com).



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