

MUSIC CONNECTION

U.S. Recording Studios Directory

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A MODERATE
BUDGET

CREATE AN
EFFECTIVE
ELEVATOR
PITCH

SURVEY OF U.S.
RECORDING
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New Toys
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Pierce The Veil

Frontman Vic Fuentes discusses songwriting inspirations, wowing your fans with merch items, the difference between indie & major recording studios and why it is crucial to never compromise your vision.

By Andy Mesecher

Photos by Jonathan Weiner

Pro Sound on a Moderate Budget

Great advice from an acclaimed producer/mixer/engineer who lays it all out for you project-studio folks.

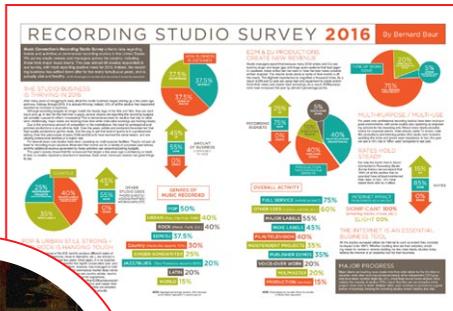
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– **Jennifer Batten**, Performer, author, collaborator with Jeff Beck, Michael Jackson and more.

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— JONATHAN WIDRAN

SOUND ROYALTIES

soundroyalties.com

Dynamic Approach To Financial Assistance: Sound Royalties is dedicated to creating financial products to help sustain the music community. The company allows musicians, artists, performers, songwriters and producers to get up front cash while retaining rights to their music and their royalty streams. Founder and CEO Alex Heiche brings to this venture over a decade of experience in providing cash and finance raising strategies to large annuity recipients, pro athletes, songwriters and artists. "Music is my first love," he says, "just not my first language." Their mission statement says: "We understand what it's like to worry about how you're going to pay for your next record, tour or if the next royalty check is going to be enough to cover the bills that keep piling up. We're here to help you get cash so you can continue to create."



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ALEX HEICHE

An Alternative to Traditional Bank Loans: Heiche says, "When the average songwriter seeks an advance or loan, they face traditional banks that require excellent credit, no tax liens, and where getting an advance requires 100% recoupment. We look at them differently because we do not lend money to earn interest and fees. We buy the rights to a small portion of the artists' future royalty payments for a fixed period of time and pay them a lump sum purchase price. We have the ability to customize a transaction to fit the artist's financial needs and their unique royalty stream." He and his team believe that artists should not have to give up 100% of their rights or income.

Their program was developed for those who earn at least \$5,000 in annual royalties. They let artists keep the rights to their music and some royalties if needed, and make it easier to use their future royalty earnings to access needed cash today.

How Sound Royalties Helps: The company helps with debt consolidation/elimination, home purchasing assistance and financing, major purchase financing, funding tours, recordings, promotions, etc., cash flow stabilization and financing vs. cash purchases. They are 100% discreet, provide payment in days, not credit based and always available to address individual customer concerns.

Contact Sound Royalties, 844-4ALL-MUSIC

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Jessica Amerson

Studio Manager
Station West Recording Studios



Station West Recording Studios has named **Jessica Amerson** as Studio Manager. Amerson will serve as the executive and creative assistant to Grammy-winning producer and engineer Luke Wooten, oversee Station West and Sea Gayle's joint venture artists Baylor Wilson and Jordan Brooker, as well as maintain day-to-day function of the studios. Prior to Station West, she worked for Carnival Music, the company of Grammy-winning producer Frank Liddell. Amerson attended Belmont University where she earned a Bachelor of Arts degree in Entertainment Industry Studies and Music Business. For more, contact Amerson at Jessica@stationwst.com.

Gary Spangler

EVP, Promotion
Republic Records



Republic Records has promoted **Gary Spangler** to Executive Vice President, Promotion. Based in New York, Spangler will continue to oversee all of the label's promotion efforts across multiple formats, guiding the team and breaking new artists. He joined the Republic Records team in 2006 as VP, Crossover Promotion before moving to Senior VP, Promotion and Operations during 2012. Over the past decade, he has driven successful campaigns for a myriad of artists, ranging from Ariana Grande, Drake, The Weeknd, Lil Wayne, Nicki Minaj and Taylor Swift to James Bay, Hailee Steinfeld, DNCE and more. For more information, contact Joseph.Carozza@umusic.com.

Eric Cowden

Associate Director of Operations
AFM & SAG-AFTRA Fund



The **AFM & SAG-AFTRA Intellectual Property Right Distribution Fund** has promoted **Eric Cowden** to Associate Director of Operations. Cowden's responsibilities will include overseeing all of the Fund's music research and royalty distribution for the Sound Recording, AV and Symphonic divisions. A 25-year veteran of the recording industry, Cowden started as an audio engineer working on film, television and album projects with such luminaries as John Williams, Ella Fitzgerald and Frank Sinatra at recording facilities including Capitol Records Studios, Sony Pictures and Digital Music Technologies Inc. For more, contact bstewart@afmsagaftrafund.org.

Duane Lee Holland, Jr.

Faculty, Dance Division – Hip-Hop
Boston Conservatory



The **Boston Conservatory** has named its first-ever full-time faculty position in hip-hop dance. Dancer, choreographer, singer, actor and director **Duane Lee Holland, Jr.** will join the Conservatory's Dance Division and teach electives for Berklee students beginning in the fall of 2016. Philadelphia native Holland, Jr. began his career at 17 with Rennie Harris Puremovement (RHPM), the first hip-hop theater dance company, where he later served as Assistant Artistic Director. While performing with RHPM, he also taught at MIT, Stanford, Jacobs Pillow, University of Utah, UCLA and more. For more information, contact medwards@berklee.edu.

Gary Marella

Executive Vice President
Mosley Music Group



Grammy-winning producer Timbaland has appointed **Gary Marella** as Executive Vice President of **Mosley Music Group**. Marella will oversee Mosley's current roster with Marcus Spence, which includes One Republic, Timbaland, Tink, VBozeman and more, in addition to all Timbaland and Mosley Music Group's related projects. He will not only help to expand the roster, but will also optimize opportunities for them. Previously, Marella was with Roc Nation's management company, Three Six Zero Group. Prior to that, he was Senior Vice President of promotion at Universal Records. For more information, contact KSundell@rogersandcowan.com.

Rob Carballar

Technical Services Manager
Cutting Edge Audio and Video Group



Cutting Edge Audio and Video Group has named **Rob Carballar** as Technical Services Manager. Carballar has over 15 years of experience in IT, broadcasting and technical operations, most recently as Assistant Director of Engineering with sports network Comcast SportsNet Bay Area (CSNBA). Carballar's group provided coverage for major sports teams in the Bay Area, including broadcasting three World Series seasons for the San Francisco Giants, as well as the NBA championship winning Golden State Warriors. In addition, he also served as the lead administrator of one of the largest Avid Interplay environments in Northern California. Contact mrbonzai@mrbonzai.com.

Elias Chios

Sr. Director, Promotion
Razor & Tie



Razor & Tie has named **Elias Chios** as Senior Director of Promotion, based in New York City. He will work to create opportunities and avenues of exposure for Razor & Tie artists by implementing radio-marketing plans. Chios was most recently at International Solutions where he was the head of U.S. and Canadian operations, spearheading all business development throughout North America. Previously, he held a variety of key positions at Roadrunner Records where he oversaw the promotional efforts for the label's high profile acts. Chios began his record label career at RCA Records. For more information, contact jrosen@razorandtie.com.

Greg Parkin

Director, Digital Solutions
Iron Mountain Inc.



Iron Mountain Incorporated has appointed **Greg Parkin** as director of Digital Solutions for Iron Mountain Entertainment Services. He will be responsible for Entertainment Services' studio operations in Los Angeles, New York, Nashville and Boyers, PA. Parkin joins Iron Mountain from Capitol Studios, where he held leadership positions in sales, marketing and operations. In 2007, Parkin led studio, mastering and archiving operations for EMI North America as Vice President of Studios and Archives. Leading a team of 30 engineers and executives, he built out writer rooms for EMI Publishing. For more, contact Christian.potts@ironmountain.com.

► GENELEC 8430A IP SAM STUDIO MONITOR

Part of the Genelec Smart Active Monitoring (SAM) Series, the two-way active Genelec 8430A IP SAM™ Studio Monitor is the first standalone speaker to support monitoring audio-over-IP streams (up to 96kHz sample rates) using AES67 and RAVENNA standards.

The 8430A shares the line's electro-acoustic features such as Genelec MDE™ and DCW™ technologies with a flow-optimized reflex port, very low distortion at high SPL and wide bandwidth. The 8430A Studio Monitor connects to the Genelec Loudspeaker Manager (GLM™ 2.0) control network for monitor setup and AutoCal™ for optimum level, timing and acoustic room response correction.

Powered by two Class-D amplifiers, 50-watts for the 5-inch woofer and 50-watts for the ¾-inch dome tweeter, maximum SPL is 104dB. The Genelec 8430A has input jacks for XLR balanced analog plus RJ45 jacks for audio-over-IP streams, and GLM control network connections.

The Genelec 8430As are \$1,099 MSRP each plus the SAM User Kit (\$495) for the GLM/AutoCal control.

genelec.com/studio-monitors/sam-studio-monitors/8430a-ip-sam-studio-monitor



◀ MARTIN DREADNOUGHT JUNIOR GUITAR

Introduced last year, Martin's Dreadnought Junior coincides with and celebrates Martin's 100th year anniversary of their Dreadnought guitar, first produced way back in 1916. More than an entry-level Martin instrument, the Junior is made of solid, book-matched sapele for the back and sides and has a Sitka spruce top plate. It is built in the standard Dreadnought shape but scaled down to 15/16th the size of a full-size Martin Dreadnought.

Perfect for students or traveling, the 14-fret Martin Dreadnought Junior features X-bracing, a 24-inch scale and uses a synthetic material called Richlite that has the same feel and texture as ebony. It is used for the fret board and bridge. For live stage work, a Fishman Sonitone pickup system is included.

The Martin Dreadnought Junior sells for \$799 MSRP and comes with a nylon gig bag and is available in a left-handed model as well. Video at: youtube.com/watch?v=sP0wsHr-9dc
martinguitar.com/guitars/junior/dreadnought-junior



▼ RETRO INSTRUMENTS DOUBLEWIDE

Retro's Doublewide compressor is a single-channel tube compressor built in a two-slot 500 series module. Doublewide uses four NOS 6BJ6 pentode tubes in two gain stages and uses Cinemag input and output transformers.

Like Retro's much more expensive Sta-Level and 176 compressors, Doublewide offers two sets of attack and recovery (release) time ranges called Single and Double selectable by a front panel toggle switch. In addition for further refinement, there are continuously variable front panel controls for both Attack and Recovery.

For mixing and recording in my Pro Tools sessions, I find Doublewide in Single mode perfect for vocals and bass guitars to increase their "density" and make them more consistent in level. Doublewide exerts solid dynamic control with up to 30dB of gain reduction if required but without sounding overly "squashed" and "clamped." For loudness enhancement and/or stricter, tighter dynamic control, I use the Double mode.

Retro Instruments Doublewide single-channel compressor sells for \$995 MSRP and makes a fine addition to any 500 series rack. It's a great way to get into the warm, huge sound of tube compression in your studio.

retroinstruments.com/product.php?product_id=doublewide



► GOGO TUNERS HORIZON CHROMATIC PEDAL TUNER

With its "Green You're In and Red You're Out" binary tuning technology, the new GoGo Horizon Pedal tuner is priced the same (\$99) and packaged in an all-metal chassis as GoGo's Caliber Tuner. The Horizon Tuner is about ¾ of the size of a standard tuner yet its screen, with its +/- tuning meter and Caliber alpha display, is larger, wider and easier to see while using it out on my sunny patio. It measures: 107mm X 84mm X 54mm.

The Horizon is about the width of two of the new micro effects stomp pedals and I liked that it has a battery compartment and came with its own 9-volt battery—you can use it with or without a pedal board.

Like the Caliber, you get the same +/- 0.5-cent accuracy and the daisy chain power jacks to connect it to other pedals. I liked the A0 (27.5 Hz) to C8 (4,186.00 Hz) range making it ready to tune basses, synths and drop tuned guitars.

The Horizon continues with true bypass switching and a calibrate function for setting reference anywhere from A= 430Hz to 450Hz.

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A8X-SUB12

The **A8X/Sub12** matched bundle extends the low-end to depths that will fill any control room with massive SPL and **EMOTION** the talent will love and with the accuracy you expect from Adam Audio. This bundle is now available at a **\$500 discount** (for a limited time with select partners)

Frequency Response: 22Hz to 50kHz; Max SPL; **120dB**



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▼ ADAM AUDIO 2.1 BUNDLES

ADAM Audio U.S. offers a collection of four different sized 2.1 bundles—monitor and sub woofer combinations to handle any studio, project studio or home theatre system. They range from smallest to largest: A3X-SUB7 (tested here), A5X-SUB8, A7X-SUB10 and A8X-SUB12.

Common to all the monitor speakers used in these bundles is the X-ART ribbon tweeter high-frequency driver rather than a dome tweeter or horn. Handmade in Germany, I have found the X-ART to be far less ear fatiguing during long recording sessions.



I set up my A3X-SUB7 kit in a near-field position on wooden plinths on my desktop and either side of my computer screen. I placed the Sub7 directly on the floor below and equidistant from the left and right A3Xs and on the center-line of my studio's width dimension.

In my small mixing studio the A3Xs reproduce all the spatial feeling I put into my mixes and now with the Sub7 running, I don't have to lose much of the subsonic energy when comparing the sound of my mix to the way it sounds on my larger main monitors.

I tried the Stereo Link feature that's great for mobile laptop DAW users who don't have a monitor controller. Instead of headphones, plug in a pair of A3Xs and control the volume of both of them simultaneously using the volume control of only one of them.

Pricing and more about all ADAM Audio 2.1 bundles can be found online.

adam-audio.com/en/pro-audio/products

► MICHAEL KELLY PATRIOT STRIPED EBONY

The Michael Kelly Custom Collection is a limited-edition guitar using specialty woods, inlays and it features hard-to-create specialty colors. The Patriot Striped Ebony features a distinctive striped ebony top and mahogany body with five-ply, white-black binding. There is a mahogany set neck with single-ply white binding and a double-adjustable truss rod. The rosewood fret board has 22 medium jumbo frets with pearl bone inlays, a 24.75-inch scale, 12-inch radius and a synthetic graphite nut.

On the inside is the Great 8 boutique wiring mod, which is a double push/pull coil-tap that allows for two volume and two push/pull tone controls. When combined with the three-way switch and MK-PAF-Plus pickups, the Patriot Striped Ebony becomes super-versatile, ready for any gig. The string-thru body and tune-o-matic style bridge with additional chrome hardware finishes add to the guitar's rich and unique look.

Production of the Patriot Striped Ebony is limited and they sell for \$499.95 MSRP.

michaelkellyguitars.com/en/products/view/patriot-striped-ebony



▼ IZOTOPE MÖBIUS FILTER

The iZotope Möbius Filter is an infinitely ascending or descending filter sweep based on the Shepard Tone effect that creates the allusion of a tone that continually ascends or descends in pitch, yet ultimately seems to go no higher or lower. I've heard this effect in scary/sci-fi movie soundtracks.

The Möbius Filter comes as a native plug-in that works on either mono or stereo sources. It has an X/Y pad with a virtual joystick you can click and drag around to set the center frequency at 175Hz to 10.8kHz on the X-axis and the resonance of the filter expressed as 0 to 100 on the Y-axis. Higher resonance values cause the filter to nearly whistle.

There are two filter types: "phaker" and peak, and you can pick in which direction the Shepard tone filter goes, up or down. I liked the host sync feature to lock the sweeps to song tempo—it makes this crazy effect sink more into the mix.

I liked using the iZotope Möbius Filter to randomize reverb returns and delays, and I used it as a much more interesting phaser or flanger psychedelic effect. Möbius Filter is \$49 MSRP and available for download.

izotope.com/mobiusfilter



► D'ADDARIO NYXL BASS STRINGS

NYXL Bass strings features D'Addario's exclusive NY steel core and reformulated nickel-plated wrap wire. These modifications offer deeper, more powerful lows with accentuated harmonics and a focused punch.

With a re-imagined core-to-wrap ratio, NYXL Bass provides a comfortable feel and dynamic tonal response to give players an expanded sonic range, better tuning stability and increased durability.

NYXL 4-String Sets sell for \$52.75 MSRP and come in these gauges: Super Light (.040-.095); Regular Light (.045-.100); Light Top/Medium Bottom (.045-.105); and Medium (.050-.105).

The NYXL 5-String Set sells for \$65.05 MSRP and come in 5-String Regular Light (.045-.130) gauge.

daddario.com/DADProductFamily.
Page?ActiveID=3768&familyid=156



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



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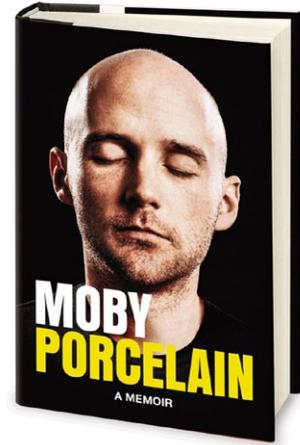
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Porcelain: A Memoir

By Moby
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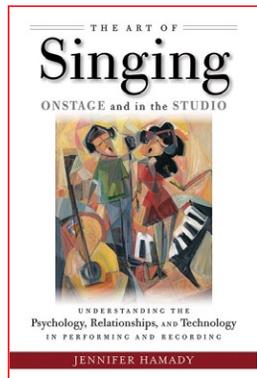
In *Porcelain: A Memoir*, Moby shows himself to be an engaging writer who's able to reveal his ups and downs, weaknesses and strengths, on his way to stardom. Although vegan, straight, religious and young—and not knowing a soul in the city—Moby somehow established himself in the N.Y. club scene in the late '80s and early '90s. The book immerses the reader in the artist's life (and includes his 3rd Grade pal Robert Downey Jr.) leading up to the release of his breakthrough Multiplatinum sensation *Play*. It's a funny, moving and tender memoir, and we're already looking forward to next volume.



The Art of Singing Onstage and in the Studio

By Jennifer Hamady
(softcover) \$19.99

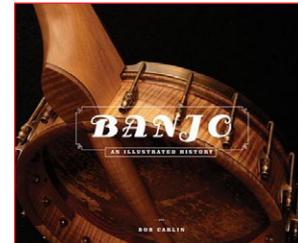
A voice coach and therapist who has worked with Grammy, CMA, Emmy and Tony winning singers, Hamady writes in an easy-to-understand style. Beginning with the history of the voice and technology in our culture, she goes on to explain the root causes of performance anxiety and how to overcome it. The book aims to help singers, performers, producers and engineers to better understand today's technology and to improve communication with one another.



Banjo: An Illustrated History

By Bob Carlin
(hardcover) \$35.00

A researcher, record producer and well-known clawhammer-style banjoist, Carlin gives the first extensive history of the instrument, exploring the banjo's origins in West Africa, its creation in the Americas and continuing role



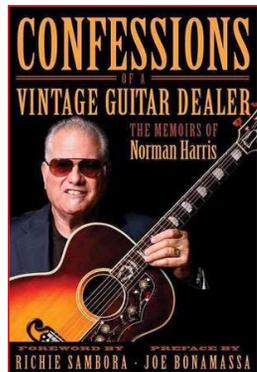
in music from the Industrial Revolution to modern times. This artfully illustrated book also reflects on the banjo's place in pop culture and folk culture and features

the musicians who have perpetuated the instrument's place in music history: Bela Fleck, Tony Trischka, Bill Keith, John Hartford, Steve Martin, as well as Taylor Swift and Mumford and Sons.

Confessions of a Vintage Guitar Dealer: The Memoirs of Norman Harris

By Norman Harris and David Yorkin
(hardcover) \$29.99

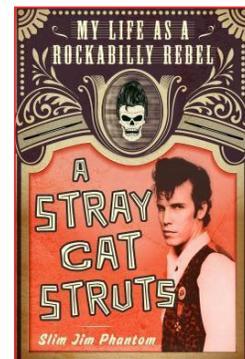
In the '70s, Norman Harris moved to Los Angeles to make it big in the music industry. His plan B? Buying and selling guitars, without knowing how profitable or successful he would be at either. Harris recounts his role at the center of the vintage guitar market from then until now, and he relates stories and observations about his dealings in the entertainment business and what it was like to give his world-famous clients (George Harrison, Bob Dylan, Tom Petty and many others) their perfect guitars.



A Stray Cat Struts: My Life as a Rockabilly Rebel

By Slim Jim Phantom
(hardcover) \$25.99

In June 1980, 19-year-old James McDonnell (also known as drummer Slim Jim Phantom) hopped on a plane to the U.K. with his friends and bandmates. Though homeless and starving at first, less than a year later they formed rockabilly revival trio the Stray Cats and became a musical sensation. In this, the first memoir by a member of that band, McDonnell recounts their rise to glory, selling more than 15 million



albums. He also covers his later experiences as owner of the Cat Club on Sunset Boulevard, where he continued to play music with celebrity musicians. Dave Edmunds, Jerry Lee Lewis, John Candy, Harry Dean Stanton and other luminaries make appearances in the book.

Think of your favorite movies and TV shows.

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STUDIO CITY SOUND

studiocitysound.com

Grammy-winning Mixer with Musical Family Ties: Tom Weir, owner and operator of Studio City Sound, near Los Angeles, established himself as a formidable force behind the boards by producing and mixing "Rock On," a No. 1 hit in 1989 for his brother, soap star and singer Michael Damian. Some of the artists and producers who visited Weir's home studio in Calabasas in the wake of that success became clients later as he moved to two different North Hollywood-based facilities in the '90s and established Studio City Sound in the 2000's.

Before it was Studio City Sound, the facility was Fidelity Studios, which hosted sessions by Michael Jackson, Billy Joel, the Runaways, the Ramones and the Steve Miller Band. Weir won a Grammy for mixing Toots & the Maytals 2004 all-star duets album *True Love*. While catering to indie artists in many genres and building its rep as a post-production house for popular films and TV shows (*It's Always Sunny in Philadelphia*, *Criminal Minds*, *Ice Age 5*, *Mike and Dave Need Wedding Dates*), Studio City Sound has hosted sessions by superstars like Rod Stewart, Kelly Clarkson, Jessie J, Chris Cornell, Warren G, Graham Nash and Joe Bonamassa.



Three Fully Equipped Rooms: SCS has three fully equipped studios with a spacious tracking room, ISO rooms and a world class blend of state of the art and vintage gear. Its main tracking room (Studio A) has a newly installed Custom Vintage Neve 8068 MK II mixing console. Studio B is a smaller room designed for overdubs and 5.1 mixing while Studio C is a dedicated mixing and mastering room with world class equipment including Custom Inward Connections

summing mixers and Neve, API, UA, Tube Tech, ATC, dbx, Empirical Labs, Drawmer, Avalon, ADL, Lexicon, AMS and EMT 140.

Top Engineers and Mobile Recording: The staff includes top recording engineers Andrew Schwartz, Tyler Page, Marcus Colbert and Jeff Ryon. The studio also provides complete music production including arrangement, recording with world class session musicians and mixing and mastering. Clients can monitor and record sessions via Source Connect, ISDN and Nicecast. In 2012, the studio began offering mobile HD multi-camera video production for recording and live broadcasting/streaming, both in studio and on location.

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Profile

Last album I listened to:

Alt J's This Is All Yours

Last book I read: *The Match*

Best studio lunch: *Silly Goose in East Nashville*

My drink: *Corralejo Triple Distilled Reposado shaken and over ice with a splash of lime*

My greatest accomplishment:

A fulfilling family life and career

If I had to pick one piece of Retro gear

I'd go with the 176. It's killer for

a vocal in either record or mix.

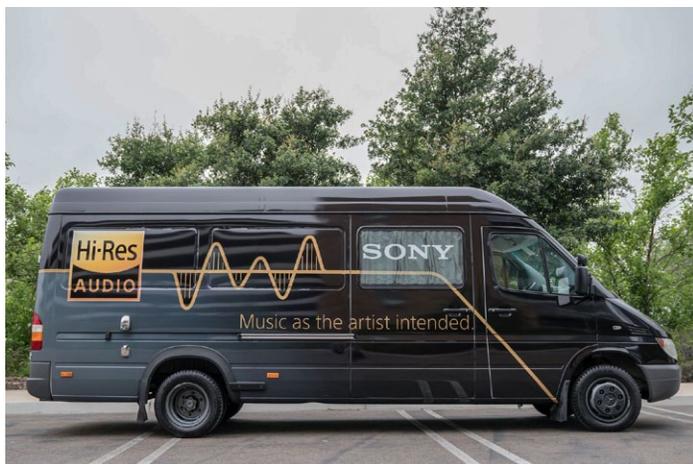
Rich tone and transparent control.

-Jacquire King

(Kings of Leon, Norah Jones,

Of Monsters and Men)





▲ All Aboard...For Hi-Res Audio!

Universal Music Group, The Recording Academy Producers & Engineers Wing and Sony Electronics hosted the Hi-Res Symposium, sponsored by DEG: The Digital Entertainment Group, at Capitol Records in Los Angeles. Press from trade and consumer media attended the event and were shown marketing and educational programs underway to promote the benefits of Hi-Res Audio devices, content and services. Pictured is the Magic Bus for mobile audio.



▲ Capsize Track in the Dark

Post-hardcore band Capsize will release *A Reintroduction: The Essence of All That Surrounds Me* on July 22 via Equal Vision Records with distributor SONY Red. The band recorded at Glow In The Dark Studios in Atlanta, GA and worked with Matt McClellan (The Devil Wears Prada, Being As An Ocean). Pictured is vocalist Daniel Wand. For more, visit facebook.com/capsizeband.



▲ New Talent at UNIT-O

UNIT-O Productions has announced the signing of a production agreement with Supernaw, the first for the new production company. Recording is underway for the band's new EP to be released this fall. Supernaw was selected out of 1,300 submissions for the opportunity to enter into the agreement offered by UNIT-O on ReverbNation. UNIT-O is looking to identify and promote exceptional new artists. For more information, visit unit-o.com.

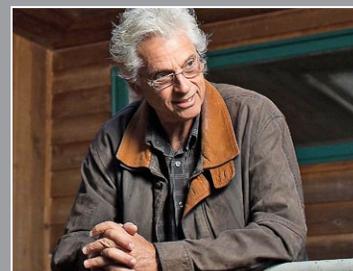


▲ Trio Debut with Hollywood

After signing an exclusive recording contract with Disney Music Group's (DMG) Hollywood Records, Forever In Your Mind spent time in California and Nashville preparing their debut EP, *FIYM*, out July 1. The trio recorded at Animal Sound Studio with producer/engineer Doug Rockwell; The Hobby Shop Studios with producer Khris Lorenz and engineer Anton Soder; and Fantasy Land and TriON Studios with producers/engineers Jintae Ko & Jordan M. Schmidt. Pictured (l-r): Ricky Garcia, Liam Attridge and Emery Kelly. For more information, visit foreverinyourmind.com.

Producer Playback

"The learning process never stops. Once it does, it's over."
 — John Storyk (studio architect and acoustician) July 2015





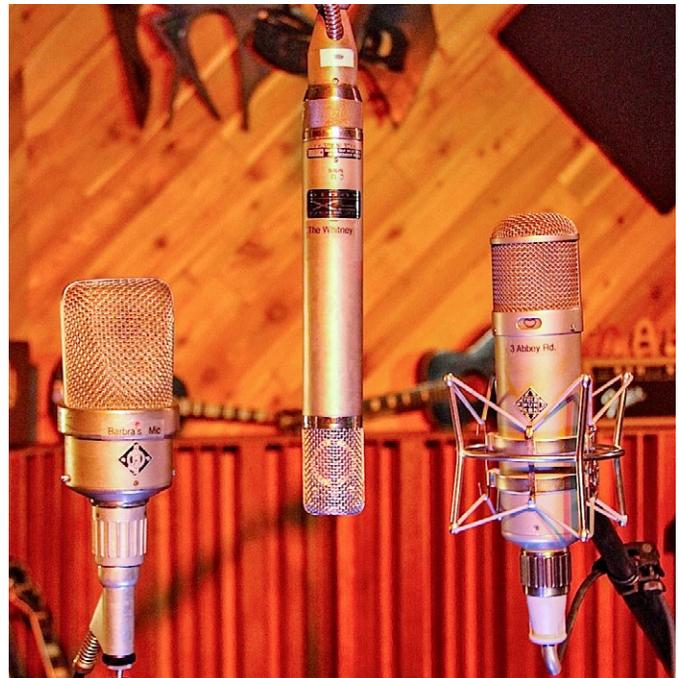
◀ **Prism at the Center of Braxton**

DJ, composer and producer Benjamin Braxton, a composer member of France's Society of Authors, Composers and Music Publishers who has produced records for various artists, recently made Prism Sound's ADA-8XR multichannel AD/DA converters the centerpiece of his new project studio in the Paris suburb of Suresnes. He says he now has a quick and easy way to connect his Lunchbox's module directly to his DAW without losing quality. For more information, visit prismsound.com.



▲ **Remastered Faith at Appelbaum's**

Faith No More's debut album *We Care A Lot*, initially released in 1985 on an indie label, got remastered at Maor Appelbaum Mastering studios in Los Angeles. The original 10-song album, remastered by Appelbaum (left) from the original tapes kept by bass player Bill Gould (right), is enhanced with nine bonus tracks including demo versions taken from the original 8-track tapes.



▲ **Legendary Mics at APR**

Aspen's Place Recording studios will now be offering clients the C12 tube microphone that David Foster used on Whitney Houston when she recorded "I Will Always Love You." Aspen's will also offer the vintage Neumann M49 tube mic Barbra Streisand always requested for her Sony Record sessions for decades, a mic also used by artists from Johnny Mathis to Celine Dion and others. For more information, visit aspensplacerecording.com.

More Studio News

Reading, PA band **Black Crown Initiate** will release *Selves We Cannot Forgive* on July 22 via **Entertainment One Music (eOne)**. The quintet recorded at **Atrium Audio Recording Studio** in Lancaster, PA with **Carson Slovak** and **Grant McFarland (August Burns Red, Texas In July, From Ashes To New)**, who recorded and mixed the album. Visit facebook.com/BlackCrownInitiate.

Bat For Lashes (multi-instrumentalist **Natasha Khan**) will release

The Bride via **Parlophone/Warner Bros. Records** on July 1. Khan produced *The Bride* alongside long-time collaborators including **Simone Felice, Dan Carey, Head and Ben Christophers**.

She built a studio into the ground floor of an old house in the mountains of Woodstock, NY and lived there for two months, finishing the record with Felice (**the Lumineers, Felice Bros**). The album was mixed by Head in London and mastered at **Metropolis Studios**. For more information, visit batforlashes.com.

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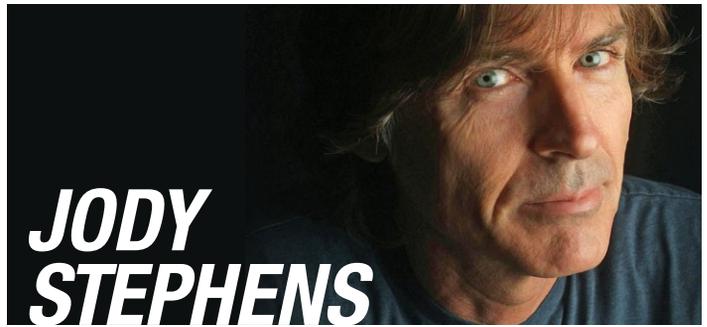
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PRODUCER CROSSTALK

— ROB PUTNAM



JODY STEPHENS

Memphis, TN's Ardent Studios celebrated its 50th anniversary this year. Instrumental in this achievement is original Big Star drummer Jody Stephens, who is now the studio's director of business development. Artists who have recorded there include Led Zeppelin, James Taylor and Isaac Hayes. Big Star is also counted among the studio's alums. The label arm, Ardent Records, has earned seven Grammy nominations.

Any studio that thrives for 50 years clearly understands its business. How has Ardent remained productive? "They have people like John Fry at the helm," Stephens explains. "He started the studio in 1966 in his parents' garage when he was 14 with two friends, John King and Fred Smith. They struck a deal with an independent London record store for it to send them the latest English releases from bands such as the Beatles and the Stones." Smith later founded Federal Express. Fry died in 2014.

Stephens' primary duties include bringing in new clients and conferring with past ones in an effort to entice them back to the studio. "You revisit loyal and past clients and you look for new business," he explains. "And I help with the label when I can. There are no walls between departments. We all help out when and where it's needed."

Running a studio in the wake of the changes the industry has undergone comes with unique challenges.

"We went through that period of home studios and, of course, many people still have them," Stephens explains. "That can be done successfully, but for the most part it depends on the operator or engineer. Folks are rediscovering—or want to discover—what a proper studio experience is. One thing Ardent can provide is a community. We have three studios and artists interact between them, since they share the same path and dream. As Fry said, 'Walking into Ardent, good things can happen because good things have happened.'"

Like any prominent studio, Ardent keeps a number of recording engineers on staff. "Sometimes artists bring in their own, but we've got engineers like Adam Hill and Mike Wilson," the studio exec informs. "Especially with regional and local projects, folks are looking for a full-service thing. Frequently the engineer ends up becoming the producer."

Another key to Ardent's longevity is to remain affordable. "We make our rates competitive and there's talent in the studios," Stephens says. "That's key to having a successful experience. People come in with a dream and we want to help them fulfill it. Just as with major clients, we make sure [new clients] have a great experience while they're at Ardent."

"Some artists are superstitious," Stephens continues. "If they've recorded a successful album here in the past, they return to that same environment." Finding new clients can be a challenge. But personal connections and face-to-face meetings can go a long way toward fostering new relationships. "Saying hello to someone in person is probably the most effective way to bring in business," Stephens asserts. "I went to Nashville in 1987 to call on folks. R.E.M. was working on *Document*. I knew [guitarist] Peter Buck and had lunch with him. Later I went to the studio and met the [rest of the] band. That resulted in them coming to Ardent to record *Green*. A similar thing happened with The Afghan Wigs and [1996's] *Black Love*."

Bands on the Ardent label with current or forthcoming projects include Greyhounds and Those Pretty Wrongs. A number of artists also have singles planned for this year. The label is always interested in talent that's appropriate for its roster and accepts unsolicited demos.

Contact jstephens@ardentmusic.com, ardentstudios.com

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The three most important things he's learned at Ardent:

- Relationships, first and foremost, are the most important part of this job.
- Integrity. You can't stay in business without it. Even before the Internet, the music business was a relatively small world. Word gets around.
- Talent. While we have killer gear here, it's the personnel that run it [that make the difference].

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Miles Copeland

Owner/Founder
Copeland International Arts

Years with Company: 15

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Web: performingartsinternational.com/cia

Email: mc@milesopeland.net

Clients: Bellydance Superstars, Celtic Crossroads, Otros Aires, Beats Antique, Steampunk Experiment, Tango Passion, Turo Tabla, Damascus Bellydance Orchestra, Oojami, Issam Houshan, Galactic Caravan.

BACKGROUND

Miles Copeland, whose brother played drums for the Police, managed the band to legendary success. If that wasn't enough, he co-founded I.R.S. Records (R.E.M., the Go-Go's, Oingo Boingo, the Cramps, the Fleshtones) in 1979. Currently, he operates C.I.A. (Copeland International Artists) where he focuses on management of artists with Middle Eastern or other world music orientation.

Brand Ownership

Up until the point I managed Sting, my modus operandi has always been artist-oriented management—making others famous and building their businesses. I started thinking, “wouldn't it be great if you could have a proprietary interest in something and not constantly be beholden to an artist?” I looked at the model of Riverdance, Blue Man Group and Cirque Du Soleil. These are businesses where the producer owns the brand. If a dancer disappears or a juggler quits, the show carries on. So I started thinking in terms of projects that were brand- or idea-related.

Let Me Axe You

The first project was a spinoff of *Desert Rose* with Sting—a belly dance show. We toured the world, did 800 shows, put out records, DVDs and more.

I'm working a project called Generation Axe: Steve Vai, Zakk Wylde, Nuno Bettencourt, Yngwie Malmsteen and Tosin Abasi. We want to go out once a year. Guitarists might change [year to year]. That's exciting because you see players do things you wouldn't see otherwise.

What's Old Could Be New

I see a lot of stars whose bands got old and they're not in the band anymore. These guys are going solo and playing smaller venues. Suppose I could get five of these together and team them up the same way with the guitar tour. Put them on one stage and you get three or four hit songs from each guy. Wouldn't that be fun?

Keep It Snappy

I hate changeovers and waiting for one group to get off stage and the next to get on. I like a show that's quick: you see what you're going to see and get out. The shows I create don't drag. Our belly dance show was like that—every few minutes, something new happened.

When the Approval Process Hinders Profits

Even in the days of the Police, trying to get an approved T-shirt design was pulling teeth. The merchandiser would sell approved shirts, which were usually boring, while guys who



“Even though the business has totally changed, the fundamentals are always there. It's still about trying to create something that's good and letting people know it exists.”

make bootleg shirts would sell them outside the theater, and they were always great looking. Many acts have asked me, “Hey, why can't we have shirts like that bootlegger's got?”

You Won't Get Signed Unless You've Made It

Let's say you're a new act. You walk into a label with your songs. That isn't enough. The first question you're going to be asked is, “Where are you on social media? How many followers do you have on Twitter? Where are you on Facebook?” The company wants to know you've done your homework and already have a fan base. You're already happening. So all they have to do is hop on your coattails and nudge it along. The onus of making something happen is much more on artists' heads these days.

Respect Your Management

There's an old joke—when you sign an unknown act, you're the hero. The minute the act happens, you're the janitor. The act says, “Oh, you're making money off me.” I've had those situations, but it was always a fair exchange between me and the artist. I respected them, they respected me and we did what we were supposed to do. There have been managers who didn't do a good job, but a lot of times a manager busted his ass and the group never appreciated it.

The Art of Promotion

Whether a product is great or not is irrelevant if nobody knows it exists, so learn the Internet in and out. Think about what makes you buy something. What ads trigger you? Why do you go see this act and not that act? Use your own instincts. You are your own best training ground.

Why Work for Free?

In the old days, you negotiate with an act and take a percentage of their earnings. Nowadays, with new acts particularly, any manager who has any sort of name will say, “Here's my fee.” The act pays the manager, because the manager's doing a job. The concept of working

for nothing...Why? You could work for five years and never get paid.

The Corporatization of Management

Management companies have tons of acts. If the Police thought I was working 20 or 30 acts, they would have been upset. Now, management companies have got 50 acts and 20 managers. They're like big conglomerates; with teams of publicity and accounting people.

It's Not Always the Obvious that Works

I scraped together 1,500 pounds to make the first Police album. I listened to the songs and they weren't knocking me over. The group said, “There's one other song, but we're not going to play it because you're not going to like it.” I said, “Guys, play it to me,” and they refused. Finally, the engineer got fed up with us arguing and just put the song on.

At the end of the song, I said, “Gentlemen, you wrote a classic. This is going to change our lives. It was ‘Roxanne.’” If that song wasn't played by that engineer, maybe the Police would have never happened and we wouldn't be where we are. Think positive, sometimes it's those left-of-center things that do it.

Play Like the World's Watching

You never know who's in the room, so never get too proud or too precious about walking out on stage with a few people in the theater. One person could change the game.

The Police played a theater and there were four people in the audience. Most groups would have said, “Fuck it,” and left. The group said, “These four people bought tickets. Let's give them a hell of a show.” One of those four was a DJ named Oedipus, who had a punk show at a small station. He was so impressed he started banging “Roxanne,” so much that WBCN picked it up. It became a regional hit and went to Billboard as the No. 1 import record in the U.S.

Keeping On, Fundamentals and Outside Perspectives

In my brain, I'm still in my late 20s. Retiring seems alien to me. I enjoy seeing things happen. Some of it is the respect level. People thank me for what I've done and I'm surprised they know who I am. Even though the business has changed, the fundamentals are always there. It's about trying to create something good and letting people know it exists.

AndersonPony Band will be working on a record next year. I'll be there to help when it's coming together, which is what I did with Sting when he was writing hits. A little nudge goes a long way. If an artist is open, I put my two cents forward and give them direction.

Don't Burn Bridges

Never turn your back on anybody. That was something Sting was good at, at least up until I managed him. You meet people doing well, then they get into trouble and five or 10 years later they're happening again.

I went to Max Hole at Universal in London to get my international deal for my label. I started talking and he stopped me. He said, “When I got into trouble years ago, people counted me out. There was only one person who wished me luck and said don't worry about it. You'll come through and be strong in the end. That was you.” I had forgotten that. He said, “You don't need to present your case—you've got a deal.”

OPPS

Bongo Boy Records, together with Unsteady Freddie are, are presenting a new compilation release and are looking for music submissions. The “Gnarly Wave” Series will consist of digital compilation albums that will include exciting and exceptional contemporary instrumental surf music. A DIY sponsorship will apply if accepted by the label for the compilation. For submission details, go to bongoboyrecords.com/gnarly-wave-volume-one.

Mervilton Records is currently considering artists regardless of genre for label representation. If interested, go to merviltonrecords.com for additional information.

Hal Leonard Performing Arts Publishing Group has announced the launch of “backwing,” a new digital community for creatives and fans. Backwing will provide visitors with an array of information curated by and for aspiring and established actors, artists, authors, gurus, musicians, songwriters, producers, entertainers and, most importantly, fans. Every article on the site also serves as an open forum for those interested in a sustained discussion of any topic. While backwing.com visitors may elect to peruse the site unencumbered by crass commercialism, backwingstore.com is available to those who wish to explore HLPAPG’s catalog of more than 2,000 titles, take advantage of promotions featuring new releases and backlist titles, and enter contests to win prizes.

The Coffee Music Project will be returning to New York City for a second year this September. Applications for musicians are now

open and will close on Aug. 14. The Coffee Music Project is a music competition showcasing the creativity and talents of emerging musicians while engaging a deep spirit of community among those who share a passion for music and coffee culture. One hundred percent of the profits support **Project Waterfall**, which brings clean water and sanitation to coffee growing communities. Musicians at all levels can apply online at coffeemusicproject.com/apply by submitting links to two YouTube video performances. The top 36 contestants will then be selected to perform during the qualifying rounds, which will take place on Sept. 11 - 13 in the East Village at **Pianos NYC**.

Womenincharge3 Music Awards is gearing up and taking submissions for the 2nd Annual Award Show held in Atlanta, GA on Aug. 6. Womenincharge3 founder **Satoa Raymond** understands the difficulty that women face when trying to forge a path in music. Using firsthand knowledge as the inspiration for the award show she wants **Womenincharge3 Music Awards** to become the Grammys for “Independent Women Artists.” If you are a female artist of any genre and would like to perform at the awards show, visit womenincharge3.com/music-awards for details.

Sound of Change is a new record label launched by digital agency, Hungry Boys, which gives buskers the opportunity to have their music recorded in a studio. It also helps street-working artists make money beyond the streets. **Vlad Sitnikov**, creative director of Hungry Boys, says, “There are so many amazing buskers out there that we wanted to help them record their music in a profes-



▲ THE GODFATHER OF PUNK

Khannibalism/Ernest Jennings Record Co. will release *Let Me Hang You* on July 15. It’s an album based on unheard recordings of legendary author and “Beat Generation” figurehead **William S. Burroughs** reading selections from his seminal novel *Naked Lunch*. The record came to be when the recordings were set to musical accompaniment from singer/songwriter/producer **King Khan**, guitar wizard **Bill Frisell**, acclaimed pianist **Wayne Horvitz** and noted violist **Eyvind Kang**. It comes from the mind of a depraved genius, the godfather of punk, and can only be described as “psychedelic spoken word.” If chills and thrills are what you seek, here is the bible of freakdom...recited by the pope of the underground. For more, see khannibalism.bandcamp.com/album/let-me-hang-you.

sional environment and share their sounds with a global audience.” By uploading a video of an artist busking to the Sound of Change website, adding the musicians’ details and geotagging their location, performers can be mapped and shared on social networks using the hashtag **#soundofchange**. Hungry Boys will then look for producers and other partners to help facilitate an opportunity for the musicians to record in a nearby studio. The recording(s) will then be released via a variety of download and streaming sites. For additional details, go to sound-of-change.com.

Sick Puppies have released their 4th studio album *Fury*. It’s the first new music from the band in over two years. Per the band’s formal statement: “This whole album has been about not letting anything stand in the way of what you want, and as a band we persevered and made it through to the other side.” The band will be announcing new tour dates in support of the album. To check the Pups’ itinerary and latest news, go to sickpuppies.com

Dwight Yoakam will release a special 7” on Third Man Records’ “Blue Series.” The release finds the honky-tonker covering “**Tomorrow’s Gonna Be Another Day**,” a tune popularized by the Monkees, as well as “**High On The Mountain of Love**,” which was recorded by the **Beach Boys**, among others. “The Blue Series,” which is produced by Third Man’s majordomo **Jack White**, has featured artists like **Shovels and Rope**, **Courtney Barnett**, **Beck** and **First Aid Kit**. To learn more go to dwightyoakam.com and thirdmanrecords.com.

Pete Townshend, co-founder of the Who, recently dropped in at 45 Factory Studio while on tour in Detroit. A longtime **Vintage King Audio** client, Townshend re-

LABELS • RELEASES SIGNINGS

Rage Against the Machine bassist and founding member **Tim Commerford** has signed a world-wide record deal with U.K.-based indie label **Earache Records** for his new band **Wakrat**. Commerford returns in 2016 with the new project, which features Commerford on vocals and bass, **Mathias Wakrat** on drums, and **Laurent Grangeon** on guitar and vocals. The band’s debut is due to be released later this year. More news and info at wakratband.com.

◀ SUTHERLAND DROPS DOWN IN A HOLE

Kiefer Sutherland self-penned or co-wrote every track on his upcoming album *Down In A Hole*. “This record is the closest thing I’ve ever had to a journal or diary. All these songs are pulled from my own personal experiences,” Sutherland notes. He recently made his **Grand Ole Opry** debut in Nashville on **May 31**, performing two tunes from the record. Sutherland, who is known for his starring role on the Fox series **24**, also starred in movies *Stand by Me*, *The Lost Boys*, *Young Guns*, *Flatliners*, *A Few Good Men* and, most recently, a western called *Forsaken* and the upcoming **ABC** series *Designated Survivor*. You can keep up with him by visiting kiefersutherlandmusic.com.



corded analog at **Ryan McGuire's** (45 Factory) Studio, a showcase of vintage gear for recording purists. Townshend was tracking a new song for an upcoming acoustic project. No digital devices were used in the recording, only analog equipment mixed down to a tube 1/4" tape machine from 1956. For more information, visit the45factory.com and petetownshend.net.

PROPS

Bob Weir was honored with the First Annual "Les Paul Spirit Award" at Bonnaroo Music & Arts Festival. Legendary founding member of the **Grateful Dead** and music industry icon, Weir is the first honoree for the Les Paul Spirit Award. As the Dead's co-lead vocalist with **Jerry Garcia**, Weir wrote a number of iconic songs including **"The Other One," "Sugar Magnolia," "Playing in the Band"** and **"Throwing Stones."** The Grateful Dead were inducted into the **Rock and Roll Hall of Fame** in 1994. Like Les Paul, Weir has experimented with new technologies and music trends, most apparent in his multimillion-dollar recording and broadcast facility in San Rafael, CA called **TRI Studios**. To learn more, see bobweir.net.

SRI Records is celebrating Harry Nilsson's 75th Birthday with "Dream On Nilsson." A talented group of musicians, who recorded the album, are dedicated to the talents of Harry Nilsson and want

to bring his music to a new audience. The "Dream on Nilsson" band includes: **Kai Anders Stenlund** on vocals, guitar, bass; **Joshua Parlanti** on piano, guitar, bass, vocals; **Kyle O'Brien** on percussion; **Ian Stenlund** on guitar; and **Joe Downing** on electric bass, upright bass. **SRI Jazz, SRI Records** and **Flamingo Jazz** are all part of **SRI Label Group** providing quality, collectible blues, jazz, country and rock & roll from major artists past and present. For additional information, go to harrynilsson.com.

Hank Williams Jr.'s CMA Fest Reign is capped with Platinium and Gold Certifications. Before Hank Williams Jr. led the rowdy **Nissan Stadium** crowd in unison to **"Family Tradition,"** the country icon was presented with a **Gold RIAA** plaque for more than 500,000 sales of the single as well as a **Platinum RIAA** plaque for more than 1,000,000 sales of **"A Country Boy Can Survive."** Williams Jr. has sold 70 million albums worldwide, six Platinum albums, 20 Gold albums, 13 No. 1 albums and 10 No. 1 singles. For more, visit hankjr.com.

THE BIZ

Universal Music Group (UMG) has announced the formation of the Verve Label Group. UMG has appointed veteran industry executive **Danny Bennett**, a Grammy- and Emmy-winning music, film and television producer, and longtime

DIY Spotlight AIYM

Alt-pop artist Aiyem (Almas) began paving her DIY path through music at a young age. Hailing from Kazakhstan, she discovered American pop music and was drawn to acts like Whitney Houston and Michael Jackson, though alternative rock has been an equally important part of her musical palette.



She says that the first time she heard Led Zepelin's "Since I've Been Loving You," it was a life-changing moment.

Independently spirited, she taught herself how to play guitar, piano and ukulele and spent several years studying music.

The artist's music has been described as a fusion of rock, soul, pop and electronica, which carries a lot of power via strong vocals and instrumentation yet has an underlying melancholic tone.

Aiyem's songs tend to be honest and haunting tales that transport listeners to a surreal setting where the mind is free, without limitations.

Her latest single, "You Must Be True," is a hauntingly beautiful track about searching for true love. The song is a stunning display of Aiyem's talent for crafting alternative pop.

The song will be on her upcoming EP, due later this year. She is currently playing shows around Los Angeles with a full band promoting her project.

To learn more, check out AiyemAlmas.com

Have a successful DIY strategy to share? Email bbatmc@aol.com



▲ WE WANT FAIR PLAY AND FAIR PAY

AFM SAG & AFTRA FUND Executive Director Dennis Dreith made an impassioned plea for "Fair Play, Fair Pay," at the American Federation of Musicians Convention in Las Vegas, NV. The "Fair Play, Fair Pay" Act would close the loophole allowing AM/FM stations to have a free ride by playing music without paying musicians, singers and featured artists on terrestrial radio. For more information, visit afm.org.

manager of his father, singer **Tony Bennett**, as the label group's President & CEO. The Verve Label Group will comprise Verve and UMG's U.S. classical music labels including **Deutsche Grammophon, Decca Records, Decca Classics, Mercury Classics** and distributed label **ECM**.

Republic Records has a new strategic partnership with Stardog Records. Stardog has a history in rock & roll, and was originally created as an imprint for Seattle based glam-rock band **Mother Love Bone's** music after the band signed with the **Polygram** subsidiary **Mercury Records** in 1989.

Mother Love Bone members **Stone Gossard** and **Jeff Ament** would later join **Eddie Vedder** and **Mike McCready** to form critically acclaimed rock band **Pearl Jam**. The first releases to come include the soundtrack for the **Show-time** series, **Roadies** (created by Academy Award winner **Cameron Crowe**) as well as the full-length debut album from rising rock artist **Reignwolf**, who will also make an appearance in **Roadies**

where he'll preview his new single **"Hardcore."**

A new study analyzes Shazam's track record of predicting radio hits. **Integr8 Research** had an official public launch with the release of its first industry study, **"How Shazam Can Help You Predict Hits."** The study examines which songs being "Shazamed" ultimately became big hits for radio. A series of blogs will be published to review the results, with part one now available at bit.ly/1TjHXxW. Among the study's findings: (1) 73% of the songs that become Top 10 hits on Shazam ultimately become Top 10 chart hits; (2) On average, Shazam is two weeks early at predicting Top 10 hits. **Integr8 Research** President **Matt Bailey** says, "The goal with our Shazam study is the same goal we have for all the work we do: Give radio programmers confidence that they're picking the right new music for their stations."

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*.



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Date Signed: Feb. 23, 2015
Label: Fueled By Ramen
Band Members: Chrissy Costanza, Dan Gow, Will Ferri.
Type of Music: Alternative
Management: Chris Woltman, Mike Ferri
Booking: Ryan Soroka - The Soroka Agency
Legal: Scott Bradford
Publicity: Christina.Kotsamanidis@atlanticrecords.com
Web: atcofficial.com
A&R: Pete Ganbarg

Against The Current hoped to avoid any major change when signing with Fueled By Ramen just last year. Instead, lead vocalist Chrissy Costanza's ultimate goal was to enhance the band's strengths and pop rock mentality. Most importantly, she didn't want their unique image to transform into something phony and unoriginal: "Ramen said, 'We love what you're doing now, we just want to blow it up and make it huge.' Not, 'What you have is good, but we can do this better.' They really understood where we were coming from and where we saw the band going with what we built so far."

And for a young band from Poughkeepsie, NY, Ramen's success with other obscure-turned-massive bands (including twenty one pilots and Paramore) rendered enough hype for an ideal partnership. Costanza's experience recording the debut album *In Our Bones* was extremely eye-opening compared to the independent release of their EP *Gravity* last year.

"Take a step back and breathe. Look at what you're doing and what you want."

"Finally with a label," says Costanza, "we had time and [money] to make multiple trips to L.A. We had all of these other elements to play with and access to all of these amazing writers, and that really taught us so much about songwriting, since we hadn't really done any co-writing sessions before. Ramen supplied these connections we'd have no access to."

Although Costanza isn't one to tweet about what she ate for breakfast, the "Wasteland" singer does encourage consistent cyber updates that help boost fan interactions:

"If you decide to boycott social media, you're only really going to hurt yourself. It's an enormously awesome, unparalleled tool and a great way to cultivate a universal connection. It's a huge resource you can't compete with anymore."

Above all, always approach the industry creatively, but never lose sight of your brand and business standards:

"Take a step back and breathe," she advises. "Look at what you're doing and what you want. Too many people go right for it, but you need to have a vision. It's important to know what serves the band and your image."

Against The Current are performing on the Vans Warped Tour this summer. — **Danica Bellini**



Date Signed: Sept. 28, 2015
Label: Bloodshot Records
Type of Music: Americana Folk Rock
Management: Self-managed
Booking: Benjamin Montalbano - Shotwell Booking
Legal: Loren Wells - Pierson-Wells
Publicity: Josh Zanger, josh@bloodshotrecords.com
Web: alsorch.com
A&R: N/A

Chicago native Al Scorch is a mighty presence. With a rich, powerful voice and a sure and precise hand on guitar and banjo, he leads the spirited Country Soul Ensemble. Scorch is an entertainer, road warrior and, above all, master storyteller in the vein of classic artists like Woody Guthrie, John Prine or Billy Bragg.

"I like to write things that are thoroughly composed," says Scorch. "There are not a lot of repeat choruses or anything. Our music is an ensemble sound where everyone is playing at once like in string band or punk music. A lot of the arty post-punk music is like that, such as the Minutemen or Wire."

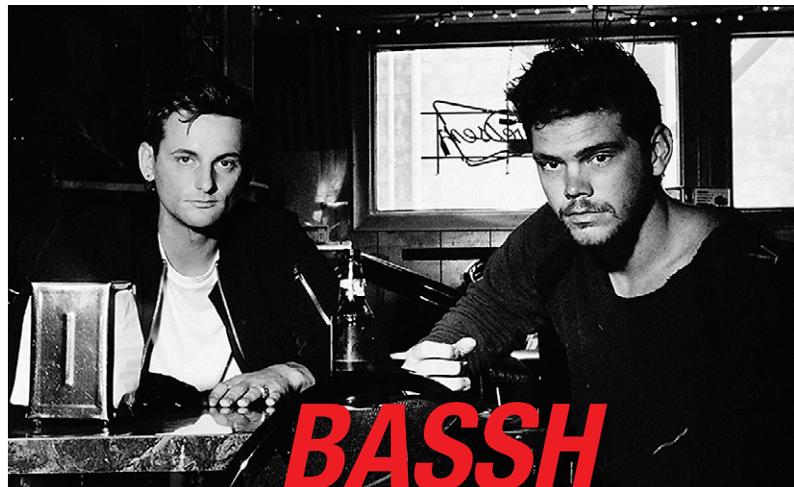
"I emailed owner Rob (Miller). 'I like your label, maybe you'll like my music. Come to the show.'"

Prior to signing with Bloodshot Records, Scorch released an independent album entitled *Tired Ghostly Town*. True to form, he approached his second recording with honest and pragmatic forethought. "I was very much a D.I.Y. artist and realized I wanted some help with this stuff," explains Scorch. "I'm not very commercially minded with my music. It was not so much about selling myself as finding more people to listen to it. I thought Bloodshot would be a good fit for that because they line up with my ethics. They don't treat the artist as a product and include them in a lot of decisions."

The journey to signing with Bloodshot Records seemed like a natural process on so many levels. When Scorch was searching for that perfect artistic and like-minded fit, he didn't have to look much further than literally down the street. "I wasn't doing an exhaustive search to find labels or anything," admits Scorch. "Bloodshot's in Chicago and so am I. I knew my music would appeal to their fans. They have a really good system in place to grow my fan base and they are in a storefront that I can ride my bike to two miles from my house."

And, just like his transparent and poignantly direct vocal delivery, Scorch speaks the simple truth of ultimately connecting with his current label. "I emailed owner Rob (Miller) and label people to come to a show. My advice is not to include a long email. Mine was two sentences; 'I like your label, maybe you'll like my music. Come to the show,'" says Scorch. "The label is interested in the music, not you and all your accomplishments. If they're interested in your music they'll care about you later."

Al Scorch's Bloodshot Records debut *Circle Round the Signs* is available everywhere now. — **Eric A. Harabadian**



Date Signed: March 16, 2016
Label: Antler Records
Band Members: Jimmy Brown, CJ Hardee.
Type of Music: Indie Rock
Management: Strange World Management - Maria Gonzales (U.S.), Martin Tibbits and Steve Strange (U.K.)
Booking: Heath Baumbor, Julian Wurpel - APA
Legal: John P. Ströhm - Loeb & Loeb
Publicity: Sarah Facciolo, Sarah@settorun.com
Web: bassh.com
A&R: Dave Parker

Jimmy Brown and CJ Hardee of Bassh now enter the studio with abundant resources, which offer limitless experimentation. After working with Columbia as part of the alternative rock band Matrimony, the duo feel that their latest partnership with independent label Antler Records is proving much more gratifying and dynamic.

"It's easier because there's a lot less prep work," Brown explains. "With less people to go through, you can talk about exactly what you want without having to wait for an answer. That provides a 'family' sort of feeling. It's great to have the support of someone who really understands what it means to be an artist who wants to move fast and get things done."

But having experienced positive relations with industry powerhouses before, the guys weren't ready to expand this new creative project completely on their own:

"We've got a good team, so I can focus on my music, performing and writing."

"As an independent artist, you don't really have much leverage," Brown continues. "After a bit of grind work, we were in a position where it made sense for us to talk to [another] label with what we'd already accomplished. We put enough money and time into getting this thing built to the point where we needed somebody else to come and help."

And following several uninhibited recording sessions with producer Bill Reynolds, Bassh recently made appearances at SXSW and Nashville's Edgehill Rocks Festival. Still, Brown hasn't felt the dreaded sense of being too overwhelmed, thanks to this unwavering support system (including Maria Gonzales, Martin Tibbits and Steve Strange of Strange World Management):

"A whole bunch of people are working on this and without them, there's no way I could keep up. We've got a good team, which makes life easier because I can focus on my music, performing, and writing."

But ultimately, never ignore what might be going on behind closed doors. "It's important to have some sort of business sensibility, even as an artist. You need to know what you're getting involved in. If you're signing a contract that lasts [however many] years, you should understand what the consequences are of doing that."

After signing with Antler, Bassh premiered their first single, the critically acclaimed "Body." — **Danica Bellini**

Date Signed: March 29, 2016
Label: Nevado Music
Band Members: Devlin McCluskey, vocals, guitars; Christopher Spindelilus, drums; Alex Moore, bass.
Type of Music: Alternative/Garage Rock
Management: Darren Jenkins - Black and Blue Management
Booking: Zach Hyde - United Talent
Legal: Alex Threadgold - Savur Threadgold
Publicity: Caroline Borolla - Riot Act Media
Web: thedeadships.com
A&R: Robyn Mitchell - Nevado Music

From inception to Coachella in three years is an impressive feat no matter how you look at it, but listening to the Dead Ships' brand of guitar rock, it's not hard to figure out why. Both DoLa and Grimy Goods named them among the best live acts in Los Angeles, and strong reviews have followed wherever they've gone. Moving from a two-piece outfit, guitar and drums, to adding a bass, only increased the band's dynamic performance.

Since then, the Dead Ships have hustled to log hours playing in local clubs and regional tours, tightening their sound and ultimately getting noticed by Coachella bookers, landing the final slot on the bill. All this on top of self-releasing a six-song LP in 2015, produced by Brendan Canning.

"My only regret is that we didn't start this journey sooner."

With the press and exposure created just by appearing on the Coachella poster, the band suddenly garnered a lot of industry attention. Canning's Canadian connections led to a meeting with Toronto-based Nevado Music. After sending the LP, along with additional tracks they wanted to include on a full-length album, things moved rather quickly. "The label said they were really into it and they liked the sound, so they came to one of our rehearsals shortly after," band founder Devlin McCluskey explains. "Within a couple of weeks of meeting us, they wanted to move forward."

The deal includes the release of the initial full-length album, which was released in June, and an option for a second. McCluskey continues, "Our main goal with finding a label was to get this album released—the way we wanted it. Nevado was totally on board with that, which is part of what sold us on the deal."

Ultimately, the story of the Dead Ships' signing is par for the course for the Los Angeles via Chicago garage rock band. McCluskey's advice? "Just get started. My only regret is that we didn't start this journey sooner."

Nevado Music is a record label and management company with offices in Toronto, Los Angeles and Hamburg, Germany. Their extensive roster includes the bands Deap Vally, Gringo Star and Yukon Gold, among others. — **Grant Stoner**



▲ Hanging in the Hall

The 2016 Songwriters Hall of Fame 47th Annual Induction and Awards Dinner inducted icons Elvis Costello, Marvin Gaye, Tom Petty, Nile Rodgers & Bernard Edwards and Chip Taylor. Lionel Richie was presented with the Johnny Mercer Award. Pictured (l-r): Costello and Petty.

► Ana Rosa Santiago: UMPG Executive

Ana Rosa Santiago has been appointed to a new role as VP of Latin Music at Universal Music Publishing Group. In this newly created A&R and synch role, Santiago will sign and develop talent and work to create cross border creative opportunities for UMPG songwriters, as well as promote and monetize UMPG's extensive Latin American catalog. Santiago joins UMPG from ASCAP.



▲ Hit Maker Sean Garrett to Atlas Music

Atlas Music Publishing has signed singer/songwriter-producer Sean Garrett to a publishing deal. Among the artists he has written or co-written hits for include Usher, Beyoncé, Enrique Iglesias, Ciara, Chris Brown, Nicki Minaj, Destiny's Child, Ludacris, Mario and Fergie. Further details are at atlasmusicgroup.com.

“Music is My Air” in Santa Monica

On Saturday, July 16, from 2:00 p.m. - 6:00 p.m., Emmy-winning producer, songwriter, publisher and mentor Michèle Vice-Maslin, in conjunction with Sweetersongs and Mob Force Productions, will present “Music is My Air.” The event will feature an informal and informative afternoon of drinks, snacks and a Q&A about songwriting, recording artists, music production, music publishing, royalties, music supervision, record labels, attorneys, licensing, pitching, placements and all things music biz.

The event will be held at The Santa Monica Masonic Center, 926 Santa Monica Blvd. in Santa Monica, CA. Admission is \$65 for advance registration by July 14 and \$75 after or at the door. Visit sweetersongs.com/musicismyair.html to register.

NMPA Deals it Forward

The National Music Publishers Association (NMPA) has announced a forward-thinking licensing agreement in which music publishers and songwriters will receive royalty payments for use of their musical works in videos on managed channels within the AwesomenessTV Network.

The agreement also establishes a pool to give copyright holders compensation for past use of their musical works on these channels and allows video creators to continue to use the music that inspires them and their fans while ensuring that creators are paid.

The licensing agreement will unlock a new revenue stream for publishers and songwriters by allowing copyright owners to receive royalties from revenue generated by videos in which musical works are used. AwesomenessTV's managed channels are not covered by existing licensing agreements between YouTube and music publishers and are not scanned by Content ID,

which previously made it difficult for music publishers and songwriters to be paid properly for their creative works. The new agreement allows AwesomenessTV creators to perform cover songs in their videos with royalties going to the correct copyright holders. See nmpa.org for further details.

BMI Sponsors Advanced Course

BMI will be sponsoring Song Arts Academy, a learning destination for songwriters taught by NYU and New School faculty member Billy Seidman. The advanced workshop starts Tuesday, July 26, and runs five consecutive Tuesday evenings: from July 26 - Aug. 23, from 7:00 p.m. - 9:30 p.m. in Manhattan. Past Song Arts Academy participants include artists signed to major record labels and *The Voice* and *American Idol* contestants.

This is an advanced course where attendees will learn the techniques used by top pop charting songwriters and producers. The cost is \$275 for the five-week program. The workshop is limited to 15 participants and writers are encouraged to apply soon as the program fills up quickly. For more information and to apply, check out songartsacademy.com.

ICMPC Conference in San Francisco

The International Conference on Music Perception and Cognition (ICMPC) is an interdisciplinary conference devoted to the dissemination of new, unpublished research relating to the field of music perception and cognition. ICMPC is not an organization but a collective made up of the research societies from different parts of the world.

The 14th biennial International Conference on Music Perception and Cognition will be held at the Hyatt Regency Hotel in downtown San Francisco, July 5 - 9. The city boasts an extraordinarily diverse

► Ingrid Michaelson: Songwriter as Social Media Goddess

Indie pop singer/songwriter Ingrid Michaelson, whose “Hell No” video featuring the songstress in a full slate of Snapchat filter personas, participated in her very first Q&A via Facebook Live. Have a look at facebook.com/ingridmichaelson.



music scene and is home to major music technology companies including Dolby, Meyer Sound, Pandora, Shazam, Smule, Spotify and SoundCloud.

ICMPC brings together top scholars in such diverse fields as psychology, cognitive neuroscience, music theory and composition, musicology, psychophysics, music performance, music education, music therapy, music medicine, neurophysiology, ethnomusicology, developmental psychology, linguistics, computer modeling and related fields of inquiry. The topics being presented at the event cover a vast spectrum of scholarly study. Registration info is at icmpc.org.

Rico Love Shows Love to Indy

Hit songwriter Rico Love will present the "We Love Music Conference" on July 16 - 17 at the Indiana Convention Center in Indianapolis, IN as part of the city's Black Expo. The conference will feature Grammy-winning songwriters, producers and singers including Bryan-Michael Cox and Teddy Riley. Workshops will cover topics on songwriting, marketing, A&R and publishing. Attendees will also hear lectures from industry experts on how to effectively navigate in the industry and have the opportunity to participate in Q&A during panel discussions.

See more about it at indiana.blackexpo.com.

Sheeran Under Fire in Copyright Claim

The Ed Sheeran song "Photograph" came under fire when two songwriters, Martin Harrington and Thomas Leonard, along with their

publishing company HaloSongs, sued Sheeran for copyright infringement over the 2014 single. The pair claims that the song is a ripoff of their 2009 track "Amazing," which was released by 2010 *The X Factor* winner Matt Cardle. Harrington and Leonard are represented by attorney Richard Busch, who famously won the Marvin Gaye family \$5.3 million in the "Blurred Lines" lawsuit.

"Photograph" co-writers Johnny McDaid, Sony/ATV Songs, Warner Music and Polar Patrol Music Publishing are also named in the \$20 million dollar lawsuit. Stay tuned.

Berklee's Open Music Initiative Seeks Collaborators

Berklee College of Music's Institute of Creative Entrepreneurship has announced the Open Music Initiative to approach the issue of rights management and organization in the digital era.

As opposed to creating a centralized database for song and creator identification, OMI plans to create a set of standards that would allow for separate databases to talk to, and verify information between, each other.

An impressive list of majors, tech companies (including Spotify and YouTube) and independent companies like Downtown Music Publishing have signed on to support the initiative. To learn more about the initiative, how to join, the inaugural event or the innovation lab, visit the OMI website, open-music.org.

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



▲ Loudon Wainwright III Conjures Up Spirit

Spirit Music has signed Loudon Wainwright III to a global publishing agreement in a deal that encompasses the majority of his catalog created in the artist's 40-year-plus career. The singer/songwriter has released 26 albums to date, according to the announcement with his most recent album, *Haven't Got The Blues (Yet)*, released in 2014.



▲ 64th Annual BMI Pop Awards

Broadcast Music, Inc. (BMI) celebrated the songwriters and publishers behind the year's most-performed pop songs at the 64th Annual BMI Pop Awards, held May 10 at the Beverly Wilshire Hotel in Beverly Hills, CA. Pictured (l-r): honorees Cynthia Weil, Taylor Swift and Barry Mann.

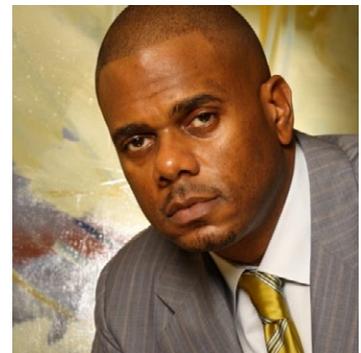
▶ Sean Douglas Signs with Sony Music/ATV

Sony Music/ATV has signed a worldwide publishing deal with songwriter Sean Douglas, who has penned or co-wrote such songs as Jason Derulo's "Talk Dirty" and "Wiggle"; David Guetta's "Hey Mama"; Nick Jonas' "Levels"; Demi Lovato's "Heart Attack" and Thomas Rhett's "Die A Happy Man." Douglas has scored hits in a number of genres and has collaborated or written with Madonna, 5 Seconds of Summer, Chris Brown, Hilary Duff, Fifth Harmony, Jessie J, Nick Jonas and Olly Murs. sonyatv.com has more info.



▶ Jon Platt Joins ASCAP Board

Warner/Chappell Music chairman and CEO Jon Platt has been elected to the ASCAP board of directors, comprising songwriters, composers and publishers. Platt came to Warner/Chappell in 2012 and last fall was promoted to CEO. Artists and songwriters including Jay Z and Beyoncé have since signed with the publishing company.



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Chris Arena

Tunes for TV: Catfish, General Hospital, Scream

It was six years ago that Chris Arena flew from New Jersey to Los Angeles to attend the Billboard Hollywood Reporter Film and Music Conference. His agenda was to establish key contacts for placements in film and television projects.

At the music supervision panel there was a bin. “The supervisors said, ‘If any artist or manager wants to submit their music, they can drop it in,’” Arena remembers. “During the panel they pulled out five CDs and the last one was mine. Paul Glass, who did the music for *General Hospital*, played it and liked the sounds. I spoke with him afterwards, he gave me his business card, and for six years I emailed the guy a new song every month. Finally, a year and a half ago, he asked me to do the song that became ‘Dreams’ for *General Hospital*.”

“Dreams” was nominated for a 2016 Emmy Award for Outstanding Original Song in Daytime Drama. MTV shows *Catfish* and *Scream* have utilized Arena’s songs, as did *Pretty Little Liars*, which featured five tracks on Season 4. Additional placements include TV Land’s *Younger* and the feature film *This Thing With Sarah*.

With his intimate voice and understated eloquence, Arena’s artistry is subtle and evocative, reflecting his background as a singer/songwriter. He has recorded full-length CDs, performed extensively in clubs and listening rooms and is envisioning recording a new artist project. But his focus is squarely on sync. “I found a niche and kept on it,” he says.

Arena notes how songs fit into visual mediums when they fill a required role. “They have to be effective on a personal level, but applicable to picture. Supporting the story, Arena says, is key. “It can’t take the audience away from what they’re seeing. The challenge is finding a lyric that’s open enough to draw people in and make them relate to the moment, but not so much that they completely miss out on the visual.”

Music is in Arena’s heritage: His grandfather, a jazz musician in New York in the ‘50s, purchased a classic 1959 Gibson Les Paul Standard guitar that resides in the collection of the Grammy Museum in Los Angeles. Arena recently performed on the instrument at a special event at the Gibson Showroom. “The wood is so old and it resonates so beautifully that when you hit a note and hit another note you have all of these overlapping harmonics. When you play that guitar it’s like a choir of angels.”

Recording at his home studio in Venice, CA, Arena employs a stripped method of recording that is based around one microphone, a Soundlux 251 condenser. “I used to have a lot of gear,” he says, “but the work flow is so important. I have to streamline the output to get to the idea. I have the mic, a preamp and a compressor. I hit one button and I record.”

Producing, Arena says, is an integral prerequisite for a successful career in creating music for projects. “You’ve got to have all of the chops: writing, producing and networking with people. It’s so much more than music; it’s recording processes, the places you go, the people you interact with and the things you think about when you play. You have to be so ‘eyes open’ all of the time to make a career out of this.”

Rejection, he observes, goes with the territory. “Being able to shake that off and move forward with a focal point is the most important thing. If you want to do this, do it now before you get married and have kids. Try it out and see what happens. Play your ass off and play it from the heart. I Googled music supervisors and went to conferences where they were. I did everything I could to put myself in their world.”

Hits and stardom, Arena advises, are more treacherous goals to pursue. “Even if you get a hit, it’s still always gig to gig,” he says. “If you’re trying to be famous, go juggle lizards or do something else crazy. Music is for someone who has a true passion.”



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DROPS

On July 15, **RCA Records** will release **Ghostbusters: Original Motion Picture Soundtrack** in conjunction with **Sony Pictures'** feature film, which will also be premiering in theaters that day. **Elle King's** and **Dave Bassett's** "Good Girls" will bring new music to the cult classic, and the soundtrack will also include music from **G-Eazy ft. Jeremih**, **5 Seconds of Summer**, **Pentatonix**, **WALK THE MOON**, **Fall Out Boy** ft. **Missy Elliott**, **Wolf Alice** and more. The remake, 30 years after its debut in 1984, will feature a new cast including **Melissa McCarthy** and **Kristen Wiig** under director **Paul Feig** and producers **Ivan Reitman** and **Amy Pascal**. Email Meghan.Kehoe@rcarecords.com for more details.



THE NEXT WALTZ

The Next Waltz, inspired by the **the Band's** live concert film **The Last Waltz** and **Levon Helm's** ensuing **Midnight Ramble** recording sessions, is a new web series and multiplatform music delivery concept created by Austin singer/songwriter and producer **Bruce Robison**. The series features top country artists telling their stories and recording new music with session players while offering a look inside Robison's studio in Lockhart, TX. Viewers can expect interviews with the likes of **Rodney Crowell** and **Jack Ingram** as well as new talent including the **Turnpike**



THE GODFATHER LIVE



MAYA AND MARTY

Troubadours and **Sam Outlaw**. Each episode is distributed through multiple online platforms including **YouTube**, and includes a newly recorded song, recording-session music video, biopic of the featured artist, a "mixtape" of songs that inspired the artist and more. Songs will be available to purchase via **iTunes**. Contact **Cary Baker** at Cary@Conqueroo.com for more information.

Sumthing Else Music Works, the award-winning record label founded by **Nile Rodgers** and dedicated to video game soundtracks, has partnered with **Disney** to release the **TRON Run/rr** original soundtrack. It features the original score by **Giorgio Moroder** and co-composer **Raney Shockne**, as well as a roster of remixes by contemporary artists. The soundtrack can be streamed or downloaded digitally. For details, email **Greg O'Connor-Read** at Greg@TopDollarPR.com.



Nino Rota's renowned score for **Francis Ford Coppola's** masterpiece film **The Godfather** will come to **Seegerstrom Center for the Arts** on Oct. 1, with **The Godfather Live** in concert. There will be two performances at 1 p.m. and 7:30 p.m. Rota's score, along with traditional Italian folk music and jazz, will be played as the film is shown in high def. For details, contact **Seegerstrom Center for the Arts** at Press@SCFTA.org.

Third Man Records, the Nashville label started by **Jack White**, recently announced that **White** has produced the theme song to **Maya and Marty**, a new variety show starring comedy legends **Martin Short** and **Maya Rudolph**.

The show premiered in May and marks **White's** first music written for a television program. Visit Soundcloud.com/ThirdManRecords/The-Maya-And-Marty-Theme-Song to hear the tune, and contact **Ken Weinstein** at Weinstein@BigHassle.com for more information.

Live At 9:30 has announced the launch of **LiveAt930.com**. Hosted by **Squarespace**, **LiveAt930.com** will be the exclusive online destination for the program and feature clips, behind-the-scenes blogs and much more from the groundbreaking TV music variety series. Episodes of the series began airing on public television stations in June. Viewers should contact their local public TV station to learn more about when **Live At 9:30** will air locally. After each episode has aired on public television, it will be available in full at LiveAt930.com.

Red Bull TV has announced its latest original music series, titled **After the Raves**. The new nine-part docuseries is hosted by respected DJ/producer, **Tommie Sunshine**, and explores a wide variety of in-depth and unique stories from within the massive Electronic Dance Music (EDM) world.

All nine of the 26-minute episodes will release globally on **Red Bull TV** on Monday, July 4. **Red Bull TV** is distributed digitally across mobile phones, tablets, consoles, OTT devices and Smart TVs. The first three episodes of the series are currently available on the platform as a sneak peak of what's to come.

To watch **After the Raves**, visit redbull.tv/AfterTheRaves.

OPPS

Milk Studios, a photography studio in New York and Los Angeles, is seeking an executive post-producer who can put together a team of post-production artists for commercial work and has experience in client management, fashion film and music videos, and has a long list of contacts. Apply at Clbrtr.com/Jobs-873.

Valhalla Film Cast, a film review podcast, is in search of film industry types to discuss their work and the filmmaking process. Contact Bryce Thompson for booking queries at ValhallaFilmCast@gmail.com and visit ValhallaFilmCast.Libsyn.com for more information about the podcast.

Male and female performers are sought for a Broadway production of *Beautiful*. Auditions will be held July 21 from 10 a.m. to 6 p.m. at 939 Eighth Avenue in New York. Performers must bring a photo and résumé, and prepare a short song in the style of '50s and '60s popular music. A pianist will be provided. Theatre music and a cappella performances are not accepted. For details about the characters, visit Playbill.com/Job/Beautiful-Broadway-NYC-EPA.

For fresh career Opportunities every day, visit musicconnection.com

PROPS

Classic artists are being put in the spotlight on **Greatest Hits**, which recently premiered on the **ABC Television Network** and features a slew



of past and present hit pop stars in weeks to come. **Arsenio Hall** and **Kelsea Ballerini** are hosting this six-episode music series, which airs Thursdays at 9 - 10 p.m. EDT. Fans can expect musical performances from the likes of **Chicago**, **Coolio**, **Little Big Town**, **Backstreet Boys**, **REO Speedwagon**, **Rick Springfield**, **Wilson Phillips** and more, performing the hits of the past 30 years. For further details, contact Edwin Escobar at Edwin.Escobar@ABC.com.

ABC, **Dick Clark Productions** and the creators of **For The Record** recently partnered to develop

For The Record Live for television. This production will convert the soundtracks of iconic director's films into live entertainment. Creators and producers **Shane Scheel** and **Anderson Davis** have staged productions based on the work of directors such as **Quentin Tarantino**, **John Hughes**, **Baz Luhrmann** and **Martin Scorsese**. Watch trailers and find additional information at ForTheRecordLive.com. Contact Edward Allen at For The Record at Edward@HQCollective.com, Liz Morentin at Dick Clark Productions at LMorentin@dickclark.com or Nicole Marostica at ABC Media Relations at Nicole.Y.Marostica@ABC.com for more information.

It's about time. Ground was broken in the gaming music world with a new development: **Think Space Education**, a leading online music school specializing in film, video game and television music composition, is launching three new master's degree programs starting in September. They are the first online master's degree programs focusing on the field of game music and sound design. Email Greg O'Connor-Read at Greg@TopDolarPR.com for more information.

Congrats go to seven-time Grammy Award-winner and Multiplatinum recording artist **Carrie Underwood** who was tapped to record a new opening theme song for **NBC's Sunday Night Football**, primetime television's No. 1 program for five consecutive years. Entitled "**Oh, Sunday Night**," the new *SNF* opening song is a mix of country, rock and pop.

"Oh, Sunday Night" is set to the music of "**Somethin' Bad**," a chart-topping duet from

Underwood and **Miranda Lambert**, which was released in 2014 and earned a Grammy nomination for Best Country Duo/Group Performance. Underwood worked with the songwriters of "**Somethin' Bad**"—**Chris DeStefano**, **Brett James** and **Priscilla Renea**—to rewrite the lyrics for *SNF*. The result, "**Oh, Sunday Night**," was produced by **Mark Bright** and **Chris DeStefano**.

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

Out Take



Alex Heffes Composer

Email: Ryan Mazie at Ryan@ChasenPR.com

Web: AlexHeffes.com

Most Recent: 11.22.63, *ROOTS*

Film and television composer Alex Heffes, the World Soundtrack Academy's 2011 "Discovery of the Year," has made his most recent mark scoring the Hulu original series *11.22.63*, starring James Franco and based on the Stephen King best-selling novel, and also a new rendition of *ROOTS*. Heffes has worked as an arranger and writer, collaborated with Elton John, and was put on the map by scoring music for the Oscar winners *One Day in September* and *The Last King of Scotland*. He attended a prestigious school for music in London, yet he says he got where he is today not with training, but a grassroots, collaborative networking approach.

"I tried to meet people in the industry by recording sound, joining film clubs," he says. "And then my first paid job was totally coincidental. Someone told me they had met a film composer looking for an assistant, and that I should send some of my stuff. That was amazing training. So I would say it's good to try everything, and then expect something completely random and unexpected to happen. Stay open to opportunities."

In music school, Heffes studied music history and theory, not composing for film and television. He says "having some exciting experiences, responding to a movie and getting on with people" are more critical to preparing for a film composing career than schooling, in most instances, and student films are the gateway to the industry.

"It's really vital to work on student films," he says. "You don't necessarily have to go to film school. Just look on message boards; the Internet is a wonderful thing. People always need someone to work on student films. They're short, you can experiment without financial pressure, you form relationships and get to know what your generation is doing in film."

▶ **A Beefy Surprise**

Wendy's burger chain surprised American Authors fans in New York City with a live in-studio performance by the indie rock band. Wendy's has teamed up with the band to celebrate the chain's new Bacon Mozzarella Burger, and after the performance fans enjoyed a burger dinner with the band.



GETTY IMAGES FOR WENDY'S



SCOTT FERGIUSON

▲ **Legendary Team-up at Simi Festival**

Booker T. Jones welcomed Leon Russell on stage for Jones' rendition of the MGs' "Green Onions" at the 2016 Simi Valley Cajun & Blues Music Festival. The Festival is an annual event hosted by the Rotary Club of Simi Sunrise to benefit both Cajun heritage and the people of Simi Valley and surrounding areas. It features Cajun food, a Mardi Gras-style parade, crafts, dance and more. All proceeds go to various charities. See simicajun.org.



◀ **Wilson Brings the Country to BMI Los Angeles**

Singer/songwriter and actress Rita Wilson visited the BMI Los Angeles office to perform selections from her new self-titled album. Wilson's set—featuring songs such as "Along For The Ride," "Strong Tonight," "Even More Mine" and "Crying, Crying"—showcased her collaborations with renowned country songwriters and producers, which include Jessi Alexander (Blake Shelton), Kristian Bush (Sugarland), Nathan Chapman (Taylor Swift), Kara DioGuardi (Carrie Underwood) and many more. For further information, visit bmi.com.



▲ **Mr. Stanley, I Presume?**

In early June, *Music Connection's* Rob Putnam sat down with Paul Stanley, KISS founding member and lead guitarist, at the Buena Park, CA location of Rock & Brews, a restaurant chain of which Stanley is a co-owner. The iconic guitarist was there to select the winner of free tuition to Rock and Roll Fantasy Camp, an organization with which he works closely. To read Stanley's insights about the pros and cons of new and vintage guitars, check out Putnam's interview at bit.ly/IntPaulStanley.



▲ **AFM's 100th Meeting in Vegas**

The 100th Convention of the American Federation of Musicians in Las Vegas convened union members and delegates from around North America. Pictured (l-r): Film Musicians Secondary Markets Fund Exec. Director Kim Roberts Hedgpeth and Detroit Local 5 Pres. George Troia, Jr. More info at afm.org.

Vintage King & Pensado's Place Gear Expo L.A.

Pensado's Place and Vintage King teamed up once again to produce the Gear Expo. Vintage King hosted the first free event at its award-winning facility in Los Angeles, CA, where attendees were able to demo gear, talk with manufacturer reps, watch live interviews, mingle, win prizes and more. Guests included artists, engineers, producers and industry notables who represent the music community. The next Gear Expo lands in Nashville on Oct. 22.



Co-host/Executive Producer and Creator of *Pensado's Place*, Herb Trawick, with (right) Grammy-winning mix engineer, teacher and Co-host of *Pensado's Place*, Dave Pensado.



Lisa Roy of Rock & Roy PR and producer/mixer and panelist Chris Lord-Alge.

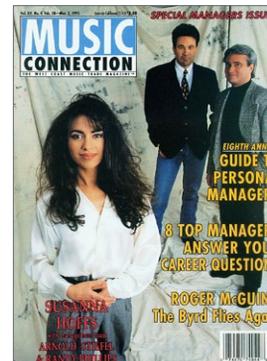


Shevy Shovlin, Gear Expo Producer; Tedi Sarafian, CEO of Barefoot Sound; and Jeffrey Ehrenberg, Vintage King Sales Manager.

ALL PHOTOS BY DAVID GOGGIN

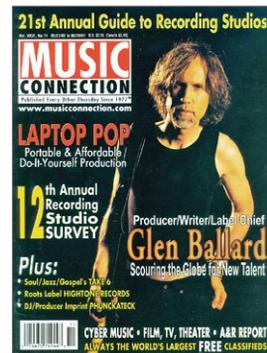
MUSIC CONNECTION

Tidbits From Our Tattered Past



1991-Hoffs & Co.-#4

Susanna Hoffs was busy promoting her solo album *When You're a Boy* when she said this about going it alone after the Bangles split up. "The hardest part about being on your own is dealing with the excessive freedom." Also featured in the issue is an interview with Hoffs' management duo Arnold Stiefel & Randy Phillips (Prince, Rod Stewart, Simple Minds).



2002-Glen Ballard-#11

In this issue producer, writer, label chief Glen Ballard (Dave Matthews, Alanis Morissette) had this to say about having too many choices: "Indecision means you postpone decisions. You can go in and completely freak out a mixer with 72 tracks you haven't made any decisions about. I try to know, try to make it easier, by making decisions every step of the way."

It's hard to dispute

the recent emo/post-hardcore revival. But how much can be credited to new music? How many of those artists are gaining new fans? It seems most bands are cashing in on a 10th anniversary tour, or releasing new material with few original members—hoping no one will notice. Pierce The Veil, however, not only managed to weather the storm, but are continuing to thrive through a combination of creativity and live shows worldwide.

On the coat tails of their 4th full-length, titled *Misadventures*, the San Diego natives are at it again with unique merch, a rare U.S. tour concept and a trip to the U.K. set for the fall. All of this with the band's original cast—Vic Fuentes, vocals, guitar; Mike Fuentes, drums; Tony Perry, lead guitar; and Jaime Preciado, bass, vocals.

After wrapping up in Mexico, recently, Vic found some time to bring *Music Connection* up to speed on the new album, the Fearless Records buyout and what upcoming post-hardcore acts can do to remain relevant.

Music Connection: You traveled a lot while writing lyrics for the new record, and even took a break mid-way so the band could throw a major tour. Was this the plan all along?

Vic Fuentes: I never planned on staying in a bunch of Air BNBs or traveling around, or doing a world tour right in the middle of recording our album. It was all really unexpected and we just felt like we needed to make [an album] that would really blow our fans' minds. To achieve that, we went through crazy misadventures, which is why we called the album *Misadventures*—it was all these little journeys that we took to get where we wanted it. We didn't want to put out something mediocre. We wanted to make something that had a neat story to it. I almost think of it as a method actor's approach to making a music album. We became obsessed. We really pushed our minds and bodies and mental state over the edge. Every little turn presented itself in a differ-



ent way and, looking back, they were all puzzle pieces that helped make the record.

MC: "Today I Saw the Whole World," among other songs on the new record, is very guitar driven. A theme that's remained constant over the years with Pierce The Veil.

Fuentes: I think one of the things that shapes our sound is the fact that we make the music first. I still consider myself number one a guitar player, over a singer. It's just what I learned first and what comes really naturally to me. ... I like to be able to feel the song before there's even a single [lyric] on it.

MC: What influences drew you to that writing style?

Fuentes: I've always been a fan of Spanish music and jazz because they can bring out emotions without having words on songs.

You can laugh, smile, cry from hearing certain chords in a Spanish song. So when making our songs, before there's even a word on it, I've got a lot of emotion and attachment to these songs. All these songs have to have riffs everywhere, that's what I love.

MC: "Today I Saw the Whole World" is very riffy.

Fuentes: That chorus was probably the most challenging song for me on the record, vocally, because it's almost like a Rage Against the Machine riff. It's really heavy and single note driven. I tried a million different singing choices over it, to get what it is.

MC: We couldn't help but notice the album's fadeout as well. Paying homage to '90s hip-hop song "Back in the Day" by Ahmad. How did that fall into the record?

Fuentes: It was me just messing around in the

studio. I was practicing the song and found a cool spot to use that line. I used it just because I've always loved that song and that line, it's always meant a lot to me.

My best friend Curtis Peoples, who is also a co-writer on the record, I've known since kindergarten. I remember when we were 14 listening to Snoop Dogg, Dr. Dre, Salt N Pepa, Ahmad, Warren G and that was just one of the many songs we would get our VHS recorder and act like we were making music videos. It was sort of like a throwback to that time too.

It ended up being a perfect wrap-up to the record. I hear it now and think, "Man, that really does kind of wrap it up and it feels right." It feels like putting out this record, we feel like we're starting out a new life. I almost feel like a new man after going through so much making it. It feels like a fresh start and I think it's a nice representation [of that].

MC: You guys worked with producer Dan Korneff (The Devil Wears Prada, Breaking Benjamin, Crown The Empire) again. How did he play a role into the development of *Misadventures*?

Fuentes: I would be surprised if any producer went through more making a record than he went through making this record. He's the kind of producer who gets on your level. As far as your passion and how much you put into the record, he puts in the same or more. It's crazy to see him be as devoted to it and excited about it as we are. He would be up working day and night and would just tell me over and over, "Dude, I just can't wait for people to hear this record. Do you think they'll appreciate it what we're doing right now?" And I think so. I think people are gonna care about what we're doing here. What we put into it. It was cool to have a guy by your side like that, helping shape your dreams. He's like the dream maker guy, he makes it all happen.

MC: How has Concord Music Group's acquisition of Fearless Records affected Pierce The Veil?

Fuentes: It's something we're still in the process of feeling out. We didn't really have any choice in what was happening to the record label, ya know? But I think that the transition happening right in the middle of us putting out a new record was actually a good thing. Our record was one of the things that Concord was focused on when they were making this change. Right out of the gate they were really supportive and ready to just help the band.

MC: Didn't they get you a room in the legendary Village Studios in Santa Monica?

Fuentes: They basically helped save the record by hooking me up with The Village Studios, which is such a wonderful studio. All kinds of

Don't let other people shape your band. If you have an idea of what you want your band to be, you need to shape it yourself.

awesome artists were in there every single day. It was nice to be part of such a creative place. The whole transition with the label is still fresh and it feels great, so far it's only added a bigger team and more resources, which I think was one of their goals in the transition was to be able to handle an even wider range of things the record label could do.

MC: You've now gotten to track in both indie and major studios. What works better for the band?

Fuentes: I recorded "The Divine Zero" at our practice studio at our parents' house. If you have the right gear and the dedication to doing it, you can totally do it and learn. It's a really cool concept to grasp early on. I think that's something I'd love to tell younger artists: If it sounds cool, then it sounds cool. If you record a guitar in your bedroom and it sounds amazing, it can go on a record! It doesn't have to be recorded in a crazy expensive studio. ... The more we do records, the more I learn that the sounds I make on my own can actually go on the record.

MC: You recently wrapped a set of Mexico shows and you've just finished a string of small U.S. venues performing *Misadventures* from beginning to end. The current trend seems to be 10-year album-anniversary tours, but Pierce The Veil took an opposite approach, you must really have confidence your fans will enjoy the new record.

Fuentes: We decided to do it when we were mixing the record. We had to come out with a tour, and we wanted to do something more intimate to start off with, and we were trying to come up with something that would be special



l-r: Mike Fuentes (drums)
Vic Fuentes (rhythm guitar/vocals)
Tony Perry (guitar)
Jaime Preciado (bass)

PHOTO BY JONATHAN WEINER

and different from anything we've ever done, and also leave people wanting more, waiting for another tour after that. It felt like the right decision, because our fans have been knocking down our doors for new music and really hungry for it—and we're also hungry to play it. So it was kind of a decision to make like, "Let's do something that's once in a lifetime that our fans can really appreciate and remember. We'll do it intimate and we'll do it special."

Like you said, people only do the 10-year anniversaries lately, and I'm actually surprised more bands don't come out and play their new record. Like '70s rock bands did. My dad was telling me back when Led Zeppelin would put out a record, they would go out and play it.

MC: In today's market, merch is so important. Tell us about that awesome '90s viewfinder you're selling with the new record.

Fuentes: Me and my friend Curtis [Peoples] were having a couple whiskey cocktails and we just came up with an idea and kept rolling with it while drinking at this bar. Ever since then we go and order that drink when we need to

be creative because it all just flows super-well. We had a few ideas: We had an idea to make a box set that was like a half-stack amp to put in your room. We basically wanted something kids would put in their room and look at for years, because that's what we used to do when we were younger with a poster, set list, drumstick, some cool thing that stayed in there for like 10 years. So with this we wanted to bring alive the *Misadventures* theme with an "adventure pack." It all has to do with travel, so there's a compass, handkerchief, camping cup, and we were thinking of binoculars, but decided the viewfinder would be more fun and we could load it with pictures from the studio.

MC: Fearless was down with the idea?

Fuentes: We couldn't believe it. We kept throwing these absurd ideas and they were like, "Yeah we can do that. We got a viewfinder guy." ... What? How do you have a viewfinder person? (laughs). Those things make being in a band very fun. We're so hands-on with everything that we do. Every little thing, from Instagram posts to the skin of our merch store,

we approve everything and stay involved in every little decision. So this was really fun for us.

MC: Speaking of Instagram, you recently posted your trip to a Third Eye Blind show. How important is it for you guys to remain fans of music and not just be music makers?

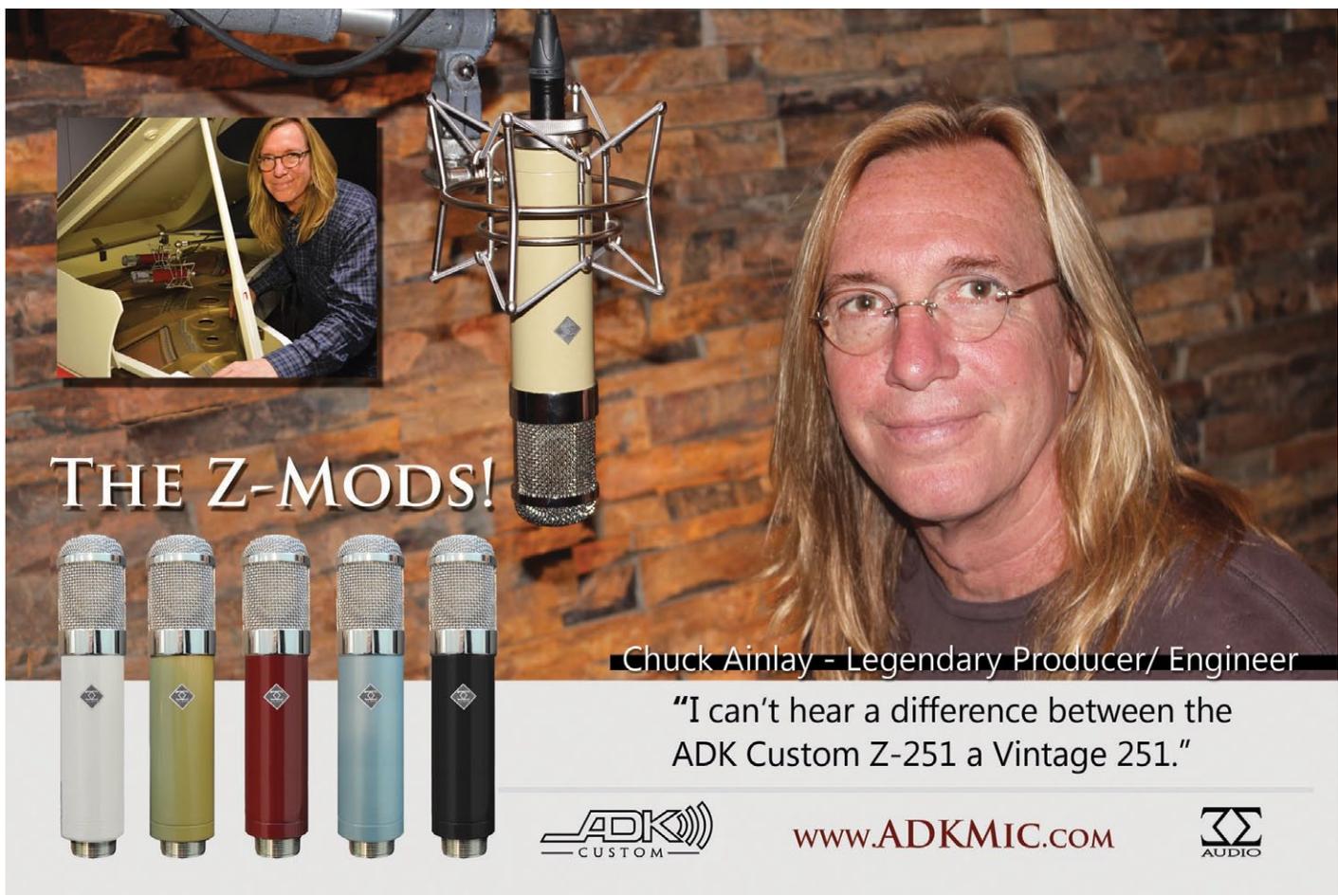
Fuentes: It's important for me! Me and my brother still really love going to shows. It's more surprising how common it is to hear tour guys be like, "The last thing I want to do is go to another show." I don't know, I just don't understand it because I really love it. I love watching what they're gonna do next and studying their production and their songs, their playing style, their guitar tones, and everything—it's all interesting to us. I think that's what's been so fun for us as a band. We love touring, we love the production and that side of things as well. The Third Eye Blind show was super fun.

As we go on being a band, surreal crazy things happen. We actually ended up writing "The Divine Zero" with Brad from Third Eye Blind last summer. It's just cool to be connected with the people you're inspired by.



AN ABSURD IDEA?

When Pierce The Veil signed to Fearless Records the band suggested "absurd ideas" for merch items. Like this viewfinder. Says the band's Vic Fuentes: "They were like, 'Yeah we can do that. We got a viewfinder guy.' ... What? How do you have a viewfinder person? (laughs). Those things make being in a band very fun."



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Quick Facts



- *Misadventures* marks the longest Pierce The Veil had gone without releasing a full-length album (4 years).
- Midway through recording *Misadventures*, the band took a break to do a world tour and reconnect with their fans for creative inspiration.
- Pierce The Veil were a large part of the success of *PUNK GOES POP 4* with their cover of Bruno Mars' "Just The Way You Are." The band has also released covers of "Don't Fear The Reaper" and "Beat It."
- Vic and Mike both learned to play guitar from their father, a jazz and rock guitarist.
- They have been nominated for four Kerrang Awards including Best International Band and have three Alternative Press Music Awards for Best Live Band, Best Drummer and Best Bassist.
- Pierce The Veil launched a charity auction where fans bid on a guitar to raise funds for Teenage Cancer Trust.
- One of the original merch concepts was to have a fake Pierce The Veil half-stack guitar amp that fans could put in their room.
- Pierce The Veil are no strangers to co-writing and have penned songs with Tom Denney (A Day To Remember) and Jonny Craig (Dance Gavin Dance), among others.

MC: Your career has progressively grown from a touring Warped band to selling out venues all across the U.S. If you could give one bit of advice to a band who just finished their first successful Warped Tour, what would it be?

Fuentes: I think for us, longevity is a big key to any band. I would love to still be playing shows when we're in our 40s and 50s and continue to make records that will probably sound nothing like our current records, but they will be something else.

We denied a lot of stuff that would have compromised the vision of the band and what we wanted to do and how we wanted to represent ourselves. Those are the decisions that you need to make early on to keep your band going for years to come.

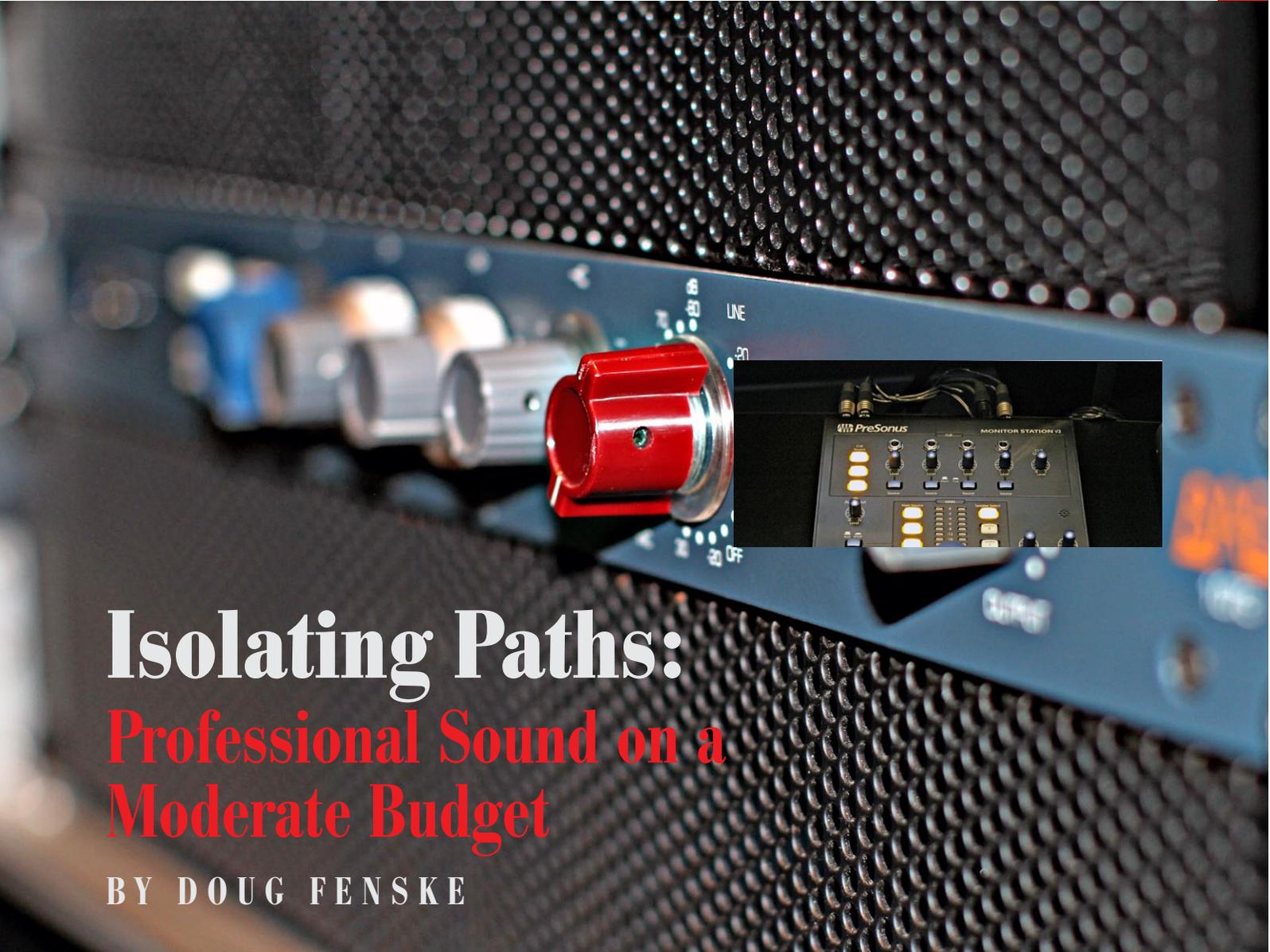
I think your decisions need to be made thinking about longevity, as exciting as it is to be thinking about RIGHT NOW, all the time—to want to take every little thing that they feed you. Questioning decisions like that early on is really important. That's what we did. We denied a lot of stuff that would have compromised the vision of the band and what we wanted to do and how we wanted to represent ourselves. Those are the decisions that you need to make early on to keep your band going for years to come. I think that's a strong thing. Don't let other people shape your band. If you have an idea of what you want your band to be, you need to shape it yourself.

Contact Heidi Ellen Robinson-Fitzgerald,
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Isolating Paths: Professional Sound on a Moderate Budget

BY DOUG FENSKE

THIS IS A UNIVERSAL TRUTH.

The difference between a profitable career in production and music as a money pit is the level of results we are able to achieve while controlling expenses. The best way to control production costs is to have a fundamental understanding of what is happening to our music during each stage of the process: input, inside of the computer and output. Isolating these paths and giving them individual attention allows us to achieve maximum results with a moderate financial commitment.

As the Director of Education at Crē•8 Music Academy, I make sure that our producers learn how to monetize their creativity without having to take out a second mortgage or shoulder an insurmountable debt. We teach professional production techniques that are used at Westlake Recording Studios daily, including how to bring professional sound to a project studio. This may seem like a daunting task, but the only requirements are awareness, strategic planning, a budget and shrewd investments.

Input

The input chain of a project studio is of the utmost importance. Your music (read: product) doesn't stand a chance if signal isn't recorded at or above the professional threshold. Aside from a great source like an amazing vocal or instrumental performance, the first thing to address is the microphone.

If I were to select one affordable, versatile microphone for a project studio it would be an **AKG C414 XLS**. Priced at under \$1,000, it has cardioid, super cardioid, hyper cardioid, figure 8 and omni-directional polar patterns, a frequency response from 20Hz to 20kHz, three roll-offs and three different PAD options. The 414 flatters a number of common project studio sources, including pop vocals, acoustic guitar, guitar amps and hand percussion. It is a well-rounded, inexpensive option that will yield consistent, predictable results.

An option for those with an affinity for tube microphones (like me) is the **Mojave MA-300**.

The detail, warmth and sensitivity of this microphone makes it a great option for any source that should sound thick and warm, especially vocals. The MA-300 features continuously variable polar pattern functionality, from omni to figure-8 and all patterns in between (including cardioid). Jensen transformers and JAN 5840 tubes make this microphone well worth the \$1,300 investment, especially when paired with a quality mic pre and compressor.

The approach to selecting a mic pre and compressor for the input chain of a project studio can be approached one of two ways:

- 1.) Maximum financial commitment to a mono chain
- 2.) Split financial commitment to a stereo chain

Consider the objective of your project studio. If the sources are often vocals, guitars or other small, live instrumentation, it makes sense to



“Your music doesn't stand a chance if signal isn't recorded at or above the professional threshold.”

allocate your remaining input chain budget (after the microphone purchase) to high quality, mono gear.

In the single-source and mono domain, professional engineers and producers have a deep affinity for the Neve 1073 mic pre. It has stood the test of time as at the go-to pre for great sounding gain and pleasing harmonics. However, vintage 1073's and 1084's can be expensive, hard to find and difficult to maintain. **BAE Audio** has modernized these classic Neve modules as a fantastic resource for producers

and engineers who desire a professional, classic sound without the almost-certain downtime of a vintage 1073. The sonic texture of the BAE reissue holds up to their vintage counterpart and costs just over \$3,000 (power supply included). Any mono source through a **BAE 1073** will instantly become professional grade.

If your workspace includes a lot of stereo sources, such as keyboards and synth modules, it may be best to purchase two identical mic pres at a lower individual cost while still retaining as much quality as possible. This is also an efficient approach if your microphone schemes frequently include stereo techniques. The **Avalon M5** is a strong option for a mono mic pre. It provides professional-level gain with low noise. The M5 is priced around \$1,700, so the purchase of two units for stereo tracking is equivalent to one 1073 for mono signals.

The approach to input compression is much the same as the gain stage. For a mono chain, the vintage blackface 1176 can do it all. It provides sonically pleasing compression, very fast or slow attack/release and a high or low ratio for all types of sources. However, investing in this unit will not only be more expensive (up to \$4,000), but also likely require repair and maintenance.

One stereo option for input compression is the **Summit TLA-100**. It is a hybrid solid state/tube and warms up the front end of a signal quite nicely. There are clickable fast, moderate and slow attack/release times that aren't found on many compressors that feature tube technology (another favorite of mine, the LA-1A, has program dependent attack and release). The mono Summit unit is priced around \$2,000, so the purchase of two units for stereo sources is equivalent to one mono, vintage blackface 1176. I've used the vintage blackface 1176 on countless high-budget tracking and mixing sessions, but the TLA-100 was in my chain for the session that directly contributed to my Grammy nomination for Album of the Year in 2012 (Frank Ocean's *Channel ORANGE*).

A final element to consider for a project studio input chain is a DI box. Many of the sources we record are instrument level, which varies in each and every guitar and keyboard as there is no standard for instrument-level signal. This can throw a wrench into the gain staging process and create noisy or distorted recordings.

For example, if an instrument-level signal is connected to a line-level input, there will not be enough gain to maximize the signal-to-noise ratio (this especially applies to +4 line level inputs). Attempting to record an instrument in this fashion will most certainly result in a noisy recording.

Be careful: the easy solution is not to send the instrument-level signal into a mic pre. Instrument-level signals have less voltage than line level, but more juice than a mic pre can handle. While it's possible to patch a guitar or keyboard directly into a mic pre, the signal generally runs too hot and can easily distort, adding an undesirable crunch to the recording. Signal that exits a DI is always balanced and mic level, allowing us to properly gain stage an instrument-level signal by knocking it down to mic-level, then adding gain and harmonics using our carefully selected, great sounding mic pres.

Project studios that focus on mono input

should strongly consider the **Demeter VTDB-2** tube DI, which is a professional studio standard. The Demeter is a mono unit priced between \$400 - \$635 and includes a thick, warm-sounding tube and Jensen components. Guitars and mono synths are recorded with a clean, direct sound and shine in the mix.

An option for the stereo input project studio is the purchase of two **Countryman Type 10 DI's**. This direct input box delivers quality perfor-

technology. Yes, we have numerous plug-ins that are meant to emulate classic analog gear. However, I am not afraid to say that the digital versions of classic outboard gear fall short of their original analog counterparts. The harmonic complexity, variance and warmth of signal passing through iron and wire have not been fully replicated by binary code.

Let's work backwards to answer our interface question: The affordable answer to achieving

5059 gives us the analog summing to compete with major label records at a fraction of the price...or you can purchase an **SSL 9000K** and call it a day.

Remember the compressor(s) that we purchased for our input signal chain? Those can be repurposed for our output chain as well. Access the line inputs of the compressor (or mic pre) via a hardware insert in the DAW to increase the analog integrity of your vocals



mance and clarity at a \$200 price point (about half the cost of the Demeter).

An American Strat or a Moog through the Demeter, then to the 1073 and into the black-face 1176 will capture the essence of countless professional recordings spanning multiple decades.

Carefully identifying and selecting gear for the input chain of a project studio, then applying it in an appropriate and efficient fashion is the first step in achieving professional sound in your project studio.

Output

The first piece of gear to mention when considering the output chain of your project studio is the interface. People often ask me: "I only need a stereo out while I'm mixing, so why should I further invest in an interface?" The answer to that question lies in the observation of modern

analog sound in a primarily digital studio is a summing mixer. Summing mixers, like the **Rupert Neve 5059** satellite, accept analog input from an interface and combine the signals to a stereo bus. The stereo output of any summing mixer allows for easy recording of the analog results back into the interface.

The 5059 has 16 channels of analog input, gain, inserts and panning. It has two modes from which to choose (Silk and Silk+), depending on your desired sonic texture, harmonic ratio and tonality of the production.

After considering the incorporation of analog summing into the mixing process, the answer to the interface question becomes clear: The more analog outputs available on the interface, the bigger sonic advantage you will hold over the competition.

An interface like the **Universal Audio Apollo 16** satisfies our analog output requirements. There are 16 balanced analog line outputs, all of which can be wired to 16 analog inputs of the 5059. Combining the \$2,000 Apollo with the

or instrumentation. Additional outboard EQ, dynamic and time-based effect units can be purchased and integrated, but our initial investment is serving as dual purpose.

A control surface like the **Avid Artist Mix** adds the look and feel of a proper recording studio without the large footprint and maintenance requirements. This eight-channel Ethernet controller allows us to physically move faders, solo/cut channels and pan across the stereo image. Blending levels during a mix becomes much more intuitive and manageable when we can actually touch the faders being used to create our records (rather than click, hold and dragging them with a mouse).

Speaker selection is a fiercely debated subject in the project studio discussion. Some producers and engineers want their speakers to sound as good as possible, greatly enhancing and flattering the sound of a mix. Most of these individuals gravitate towards an active speaker, such as the **ADAM Audio A7**. The A7s sound great and will seriously impress the lis-

tener when a balanced, punchy mix is passing through their drivers.

The other school of thought approaches their speaker selection in the opposite fashion. Professionals on this contradictory, almost “dark-side” of the speaker selection debate prefer their monitors to be enhanced in the mid-range, but also limited in the upper and lower frequencies of the band. This may seem counterintuitive... why would I intentionally buy speakers that will smear my mix? The answer is in translation.

Many passive speakers require much more work to achieve a balanced, dynamic mix. The circuitous frequency response of the driver forces the engineer and producer to finesse the mix until it finally crosses the professional threshold. In short, it takes much more work to make a mix sound good on curvy, passive speakers. The extra effort dedicated to mixing with these types of speakers does not go unrewarded.

A jargon phrase in the mixing community is to say that mixes always “translate up,” meaning that if the mix sounds good on small, curvy speakers it will most certainly sound good on anything from a laptop to a dance club. This is one reason why certain music professionals subscribe to this particular methodology. For me personally, I prefer the passive speaker method, but decide which is best for you as you approach your new recording space.

After so much laboring over speaker selection, it's important to understand what happens in the room after the signal leaves the speakers. If there is a dark art of audio, studio acoustics

ditional panels on the same horizontal plane as both speakers against the far wall. These panels will absorb low frequency waveforms and prevent them from standing on top of themselves at the listening position. Finally add the classic studio couch between the two far panels. This will not only act as a place for clients and musicians to rest, but will also absorb even more of those pesky low frequency waves.

Project studios with live-end-dead-end or traditional isolation construction (vocal booth or live room) have to consider one more element of output: a monitor station. Devices like the **Presonus Monitor Station v2** (\$300) can host multiple sets of sources, route those sources to different speakers, accept auxiliary inputs, route cues and even provide a talkback solution. A monitor station is an inexpensive way of increasing the professionalism and functionality of your project studio.

The Computer

The arrival of the personal computer as the primary recording medium for music ushered in a wealth of sophisticated editing and project portability. In 2016, myriad options exist for the music computer. Studios of any size, from Westlake to a guest room of a house, are centered around industry standard DAW's such as Logic and Pro Tools.

One negative aspect of a computer as the

Another DAW production method used by professionals is to combine related instrumentation or vocals (a four-stack of harmonies or doubled acoustic guitars) to a solo-safe'd stereo aux as a subgroup. This allows us to process, compress and EQ these signals together and provide a sense of cohesion and “glue” that is unattainable by processing these tracks individually.

The presence of the 16 analog outputs on the Apollo and the 5059 allows us to take this method even further. Related vocals and instrumentation can exit the aforementioned subgroups in the DAW via the Apollo and hit the 5059 to be summed and glued together with analog circuitry. Since we have no shortage of outputs, this “stemming” process can be applied to individual vocals and instrumentation as well, resulting in a sophisticated production on a moderate budget.

Two major considerations when building a music production computer are plug-ins and soft synths. Manufacturers like **Waves, Sound Toys, IK Multimedia, Arturia** and **Slate** make great products that are used in the professional environment daily. However, if your records aren't crossing the professional threshold, purchasing a litany of plug-ins will not fix the problem. If your fundamental approach to tracking, overdubbing, DAW operation and mixing is flawed, make sure to adjust accordingly so these outstanding plug-ins can perform as they were designed.

Final Thoughts

Investing your dollars strategically will yield maximum results from your project studio. The initial investment may be expensive, but it will save money and increase profits over time. Prioritize the input chain because it will eliminate the need to rent gear or repeatedly book a facility that owns this equipment, resulting in costly tracking invoices.

Starting with the input chain provides the option of only booking a facility to mix your songs, cutting the production bill in half. After profits begin to appear, further investment into the output chain of your studio can eventually lead to the ability to start and finish a record exclusively in your personal space.

There are additional aspects of project studio recording to address, such as A/D conversion, clocking, storage, data connections and bus speed that can push your workflow even further across the professional threshold. However, starting with an input chain, the proper approach to DAW operation and an output chain will provide a foundation on which to build upon as income increases. After the framework is complete, reinvest into your craft and the business of commercial music to maximize profits from your records.

DOUG FENSKE is a Grammy-nominated, Multiplatinum engineer, producer and mixer for artists such as Frank Ocean, LL Cool J and The Wanted. He also serves as Director of Education for Crē8 Music Academy, which provides four expansive music production courses through a unique partnership with Westlake Recording Studios. For more information about Crē8 Music Academy, email cre8info@cre8musicacademy.com.



would hold the title.

The number one enemy of a small recording studio (under 30 feet long) is the standing wave. Standing waves occur when long, low frequency waves don't have enough space to fully develop and dissipate inside of a room. These waves bounce off of hard boundaries such as floors and walls, then reflect back upon themselves causing frequency builds and cancellations at the listening position. As a result, an acoustically untreated studio creates a totally false bass picture, hindering the mix engineer's ability to decide the balance of important instrumentation such as a kick or bass guitar.

Build or purchase acoustic panels stuffed with material that possesses a high absorption coefficient in the low and low-mid frequency range (**LA Sound Panels** makes great products). Set the listening position 33-38% into the control room (not in a corner or against a wall) and place the acoustic panels on both side walls near the speakers. These two panels will absorb and control first reflections. Next, place two ad-

ditional panels on the same horizontal plane as both speakers against the far wall. These panels will absorb low frequency waveforms and prevent them from standing on top of themselves at the listening position. Finally add the classic studio couch between the two far panels. This will not only act as a place for clients and musicians to rest, but will also absorb even more of those pesky low frequency waves.

One very common error is the improper application of time-based effects in a DAW. Many aspiring and mid-level producers apply time-based effects directly to a track as an insert, rather than creating a solo-safe'd auxiliary input and bussing a copy of the track to the aux via a send. Using this workflow when adding time-based effects provides two benefits: it maintains the wet-to-dry ratio and conserves valuable native resources and/or DSP.

Speaking of native resources, make sure to invest your dollars into upgraded processing and RAM rather than items unnecessary to the music production process, such as retina displays and upgraded video cards. Allocating funds to digital technology that is directly related to music production will result in a more powerful machine.

RECORDING STUDIO

Music Connection's Recording Studio Survey collects data regarding trends and activities at commercial recording studios in the United States. We survey studio owners and managers across the country, including those from major music towns. This year almost 80 studios responded to our survey, with most reporting positive news for 2016. Indeed, the recording business has settled down after far too many tumultuous years, and is actually vital and healthy. NOTE: Percentages are rounded off per the number of studios that responded.

THE STUDIO BUSINESS IS THRIVING IN 2016

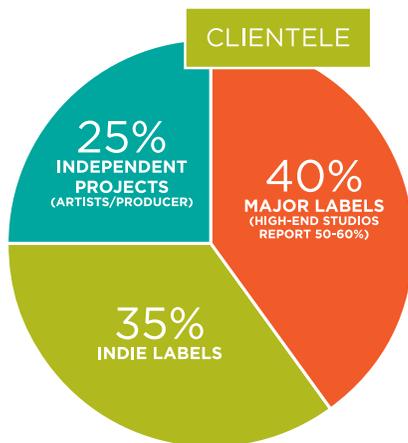
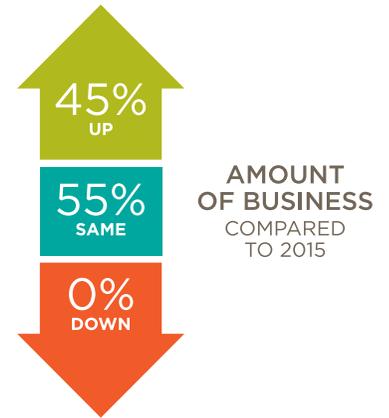
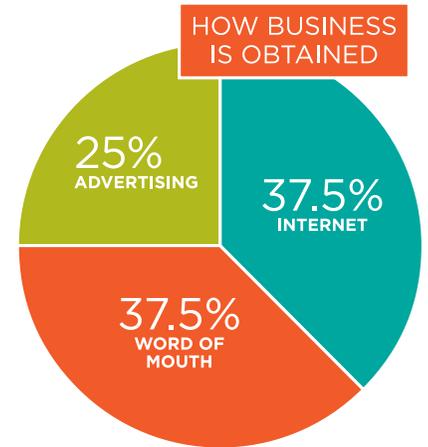
After many years of struggling to keep afloat the studio business began picking up a few years ago and now, midway through 2016, it is actually thriving. Indeed, 45% of all the studios that responded reported an increase in business.

Although recording budgets no longer match the heady days of the '80s and '90s, they are starting to pick up. In fact, for the first time in years, several studios are reporting the recording budgets are actually—pause for effect—increasing! This is tremendous news for studios that rely on label work. Additionally, major labels are booking more time while indie-label bookings are holding steady.

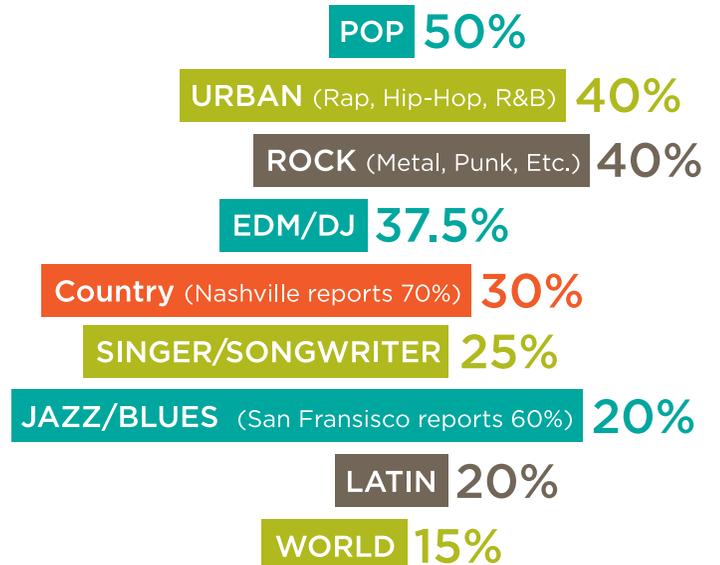
Due to the enormous amount of competition in the marketplace, the need for professional and polished productions is at an all-time high. Over the years, artists and producers have learned that high-quality productions get the deals, and the way to get that level of quality is in a professional setting. Over the past couple of years EDM and DJ acts have learned the same lesson, and are utilizing professional facilities at a higher rate.

For several years now studios have been operating as multi-purpose facilities. They're not just utilized for recording music anymore. Most rent their rooms out for a variety of purposes (see below), and the additional revenue generated by these activities can exceed recording budgets.

This year's survey shows that the turnaround that began a few years ago is remaining on track. In fact, no studios reported a downturn in business. Even small, home-pro studios had great things to say.



GENRES OF MUSIC RECORDED



POP & URBAN STILL STRONG - AND ROCK IS HANGING TOUGH

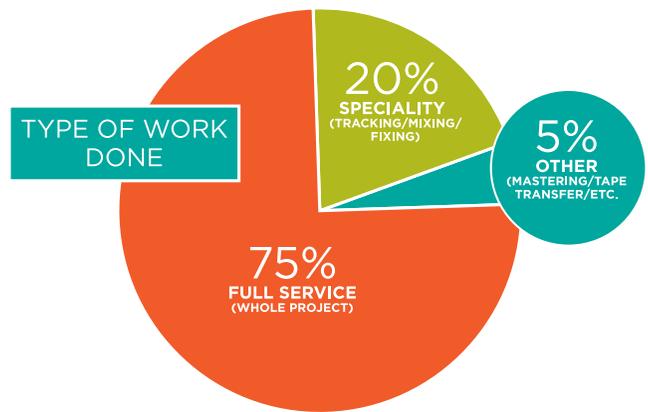
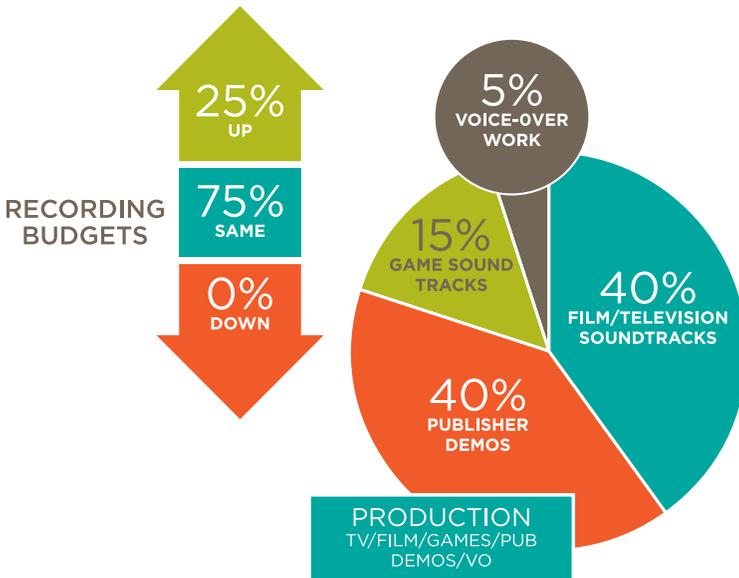
Although different areas of the U.S. tend to produce different styles of music (e.g. country in Nashville, blues in Memphis, etc.), we noticed a consistent thread over the past few years. Once again, it is no surprise that pop music has retained its lead for the eighth consecutive year, and continues to be followed by urban. Rock, however, has managed to hold third place, even though the mainstream commercial market does not reflect it. Even Nashville, where 70% of clients are country artists, reports that rock is challenging country and pop genres for supremacy.

We also confirmed (for the fourth year in a row) that EDM producers/artists/DJs are using professional studios to create and mix and master their work. Rather than working in their own studios, EDM artists are attracted to the high-end equipment, gear and monitors pro studios provide.

NOTE: Aggregate percentage exceeds 100% because some studios "specialize" in specific genres

EDM & DJ PRODUCTIONS CREATE NEW REVENUE

Studio managers report that because many EDM artists and DJs are booking larger and larger gigs with huge audio systems that feed gigantic speakers, these artists feel the need to have the best mixes possible at their disposal. The volume levels alone at some of their events is off the charts. The slightest imperfection is magnified a thousand times. As a result, EDM productions have increased this year by almost 5 percentage points, with DJ acts using high-end equipment to create and/or finish their mixes and master their recordings.



MULTI-PURPOSE / MULTI-USE

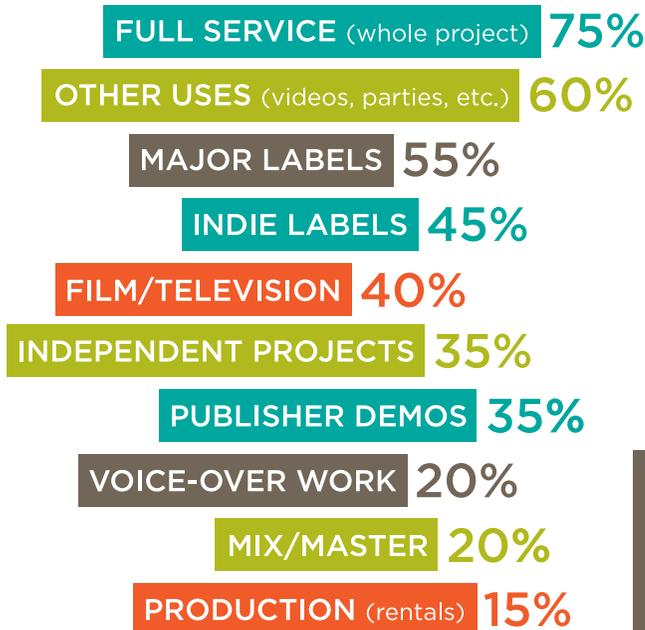
For years now, professional recording studios have been multi-purpose environments, with some studios also operating as engineering schools for the recording arts. Almost every studio provides rooms for corporate events, video shoots, cable TV shows, indie film productions and listening parties. One studio even hosted a wedding (the bride and groom were musicians). In fact, this year we saw a 10% rise in "other uses" compared to last year.

RATES HOLD STEADY

For only the fourth time in *Music Connection's Recording Studio Survey* history we can report that 100% of all the studios that responded have at least maintained their rates. In fact, 15% have raised them with no ill effect.



OVERALL ACTIVITY



INTERNET IMPACT ON BUSINESS AS A WHOLE

SIGNIFICANT 100%
(emailing tracks, mixes, etc.)

SLIGHT 00%

THE INTERNET IS AN ESSENTIAL BUSINESS TOOL

All the studios surveyed utilize the Internet to such an extent they consider its impact to be 100%. Whether booking time via their websites, emailing mixes for review or remote tracking via live video feeds, studios today believe the Internet is an essential tool for their business.

MAJOR PROGRESS

For the first time in decades major labels are booking more studio time than indie labels. Work for indie labels has remained steady while independent (DIY) projects have taken another slight dip (5%), most likely due to home-studios. Most notably, the majority of studios (75%) report that they are servicing the entire project—from start to finish. Multiple "other uses" continue to account for a hefty portion of business, helping the recording studios remain healthy and vital.

NOTE: Percentages are rounded off per the number of studios that responded.

Vicky Hamilton

Cautionary Tales of Guns N' Roses, Mötley Crüe, Poison and More

Vicky Hamilton, the manager, consultant and caretaker for some of the most badass bands on the planet, has written a memoir about her experiences with Mötley Crüe, Poison, Stryper, Faster Pussycat and, of course, Guns N' Roses. Titled *Appetite for Dysfunction: A Cautionary Tale*, the book is a no-holds-barred account of an era when the Sunset Strip ruled the music scene and Hamilton held court.

The book has been so well received Hamilton garnered attention from a prominent agency and production company interested in adapting it for film or TV (she'd like Amy Schumer to play her). *Music Connection*, the first magazine to put GNR on its cover, caught her prior to a book tour to find out what she learned from her experiences and how those lessons affect her life today.

“Do it for love...be passionate about it. Learn the business and protect yourself legally.”

Music Connection: It took seven years to write the book—did you use journals or rely on memory?

Vicky Hamilton: I knew that it was a special time back then, so I made tape recordings describing events and experiences. I also referred to notations in my old Day Planners.

MC: You used a crowdfunding site (PubSlush) to finance the book. How did that work out?

Hamilton: I needed money for printing, marketing and publicity. I asked for \$5,000 and ended up with \$7,500. But, that wasn't nearly enough. I think \$20,000 to \$30,000 would have been better to promote the book properly.

MC: It seems that writing the book was a cathartic, almost therapeutic, experience.

Hamilton: It definitely was. I got to relive some of the most exciting times of my life. And I got to do it from a new perspective, which helped me resolve some of the feelings I had.

MC: Are you referring to the fact that the bands you helped make famous left you behind?

Hamilton: That's part of it. But I wasn't very business minded back then. I was more interested in the music and the show. The fact that I didn't make as much money as I should have is partly my fault.

MC: You had a knack for discovering bands and getting them record deals.

Hamilton: It wasn't hard—it seemed really natural. I had good ears and wanted to expose their music to as many people as possible. One success led to another and I had a good run.

MC: But most of the acts, notably GNR, burned you when they got signed.

MC: Do you think some of the problems you encountered were because you were a female?

Hamilton: Absolutely. The '80s were a different time. The industry was a boy's club and tough on females. I was luckier than most, but I still had problems being taken seriously. Many of the bands back then treated females either as pals or as sex objects.

MC: You not only discovered and managed GNR, you let them live with you. Would you do the same today?

Hamilton: Probably not...I'm older and wiser, but you never know. I was like their mom and cared about them, even though they destroyed my apartment.

MC: Later you got to work with June Carter Cash and won a Grammy for your efforts.

Hamilton: Rick Rubin suggested that I work with June, and she was such a pleasure it was one of the best times of my life.

MC: What advice would you give young ladies who want to go into the music business?

Hamilton: Do it for love...be passionate about it. Learn the business and protect yourself legally. Even though I've gone through some tough times, I still love what I do.

MC: Have you kept in touch with the boys from GNR?

Hamilton: Occasionally I'll talk with Slash or Steven, but I haven't talked with Axl for years. I did see them play in Las Vegas and it was surreal.

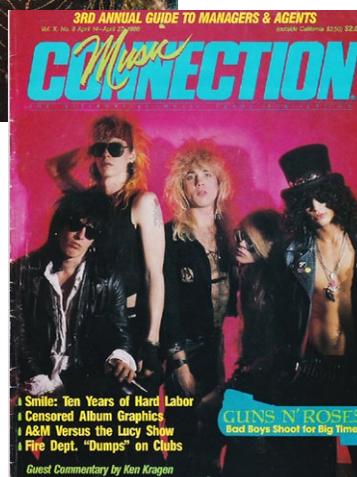
MC: How does your future look?

Hamilton: It's good. It's a DIY world where you can make your dreams come true if you don't give up. Luckily, I never quit.

Currently, Vicky Hamilton owns and operates Aesthetic V Management & Productions. Her

documentary *Until The Music Ends* is currently in production, while two of her scripts, *Metal Maven* and *Gothic City*, are being shopped. *Glitter Beach*, a glam-rock surf musical, is in development.

To learn more, go to vickyhamilton.com



Hamilton: That wasn't so much fun, and it hurt. The fact that it happened more than once was probably due to my naiveté. I thought they would be more loyal after I worked so hard for them.

MC: Do you wish you knew then what you know now?

Hamilton: In some ways I do. There are things I would do differently. I'm still in the business as a manager and consultant, but today I'm more comfortable with the business side. I get paid for my services now.

MC: You did get an A&R gig at Geffen Records and worked with David Geffen.

Hamilton: That was exciting. I got it when GNR signed with the label. And working with David was inspiring. He was a great mentor to me.

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Alta Centers

A Different Approach to Recovery

Alta Centers opened in August 2015 to offer a highly specialized, professional recovery center specifically to meet the unique needs of the entertainment industry, particularly musicians and music industry professionals. As a successful Los Angeles DJ and lifelong music fan, Director of Operations Garrett Braukman knows first-hand about the challenges facing those working on recovering from addiction while still working in the industry.

"I know a lot of awesome sober musicians," Braukman says. "And a lot of recovery theory says 'you shouldn't play shows.' Alta Centers teaches the opposite—you should get out, and you can maintain your career while working on your sobriety."

Braukman is candid about his own first-hand experience with addiction and spent several years as a recovery counselor before founding Alta Centers. "We are a stand-alone center specific to the industry. There is a lack of understanding about the entertainment field [in the larger recovery programs.]" And while Braukman states that Alta Centers does not base its treatment on traditional 12-step teachings, the program is "12-step informed," and does not discourage clients from any support group that they find helpful.

The outpatient-only programs are highly flexible, offering an Intensive Outpatient Program that runs three hours each day, as well as individualized daily and evening programs tailored to each individual client.

"We have an emphasis on education, and also licensed therapists and case managers, as well as a consulting nutritionist. We encourage our clients, depending on their progress, to go out and have fun." There are also organized

"A lot of recovery theory says 'you shouldn't play shows.' Alta Centers teaches the opposite—you should get out, and you can maintain your career while working on your sobriety. ... We want to be the punk rock summer camp for recovery!"

offsite activities and aftercare programs.

"I don't think I'd be alive without music," he says. "Once I was in recovery, I found myself enjoying music so much more. I would read lyrics and they made sense to me; they spoke to me."

Braukman hopes to bring this experience to others through Alta Centers. "Musicians

are talking about addiction and recovery prevalently now."

To get the word out, Alta Centers currently utilizes an "organic marketing campaign," according to Braukman, which includes YouTube videos, word-of-mouth, approaching unions and other grassroots methods, capitalizing on Braukman's connections in the industry and his exposure on the nightlife scene.

While the NARAS-funded MusicCares Foundation and Musicians Assistance Program (MAP) have provided addiction rehabilitation service to the music industry for many years, Braukman states that Alta Centers is different in that those organizations primarily serve as referral and financial assistance services, and while they are extremely helpful to musicians in need they don't provide the stand-alone, dedicated programs that Alta Centers does.

"We truly want people to have fun in recovery, and not experience the stereotypical recovery program. We can be the generation that changes recovery—makes it cool. We want to be the punk rock summer camp for recovery!"

Alta Centers currently operates from one facility in Encino, with plans to add additional centers in Southern California. It accepts most major PPO health insurance companies.

For more information, contact 855-258-2678; altacenters.com

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M1 (dead prez) & Bonnot

Between Me and the World

Sound Weapon Global Media/Krian Music Group
 Producer: Bonnot

The Reality Archivist himself drops a timely, action-oriented release with Italy's rising producer, Bonnot. Never one to hold his tongue, M1 lyrically busts his album wide open, setting the tone on "Number One with a Bullet," which features a ferociously sweet Prodigy of Mobb Deep. With the Presidential Election right around the corner, M1 delivers truthful messages that affect urban communities as a whole; moreover, they propose ways to handle these issues. All in all, *BMTW* falls slightly short by recycling some of the same undertones, but overall this is a solid album made for listeners who yearn for truth and empowerment. — **Adam Seyum**



8

Kongos

Egomaniac

Epic Records
 Producer: Kongos

Arizona's South African-born siblings prove their popularity is no fluke with this sophomore recording extraordinaire. Squeezing comfortably inside an unclassifiable alt-rock subgenre, their amiable, canny lyrics coast merrily upon a soothing, yet caffeinated, crest of beats. Like a gang of Millennial pirates, the band's paradoxical style—simultaneously futuristic and ancient—plunders undiscovered musical territory, then slathers everything with ethereal harmonies. *Egomaniac* exposes the lie that original compositions remain no longer possible. Here's to unearthing buried treasure. — **Andy Kaufmann**



9

John Novello

Ivory Soul

529 Music
 Producer: John Novello and Andy Goldmark

Whether old-school jazz, soulful pop or R&B, the heart of John Novello's vibe is groove and sensuality. The composer and keyboardist—who plays acoustic and electric piano, Hammond B-3 organ, Korg synthesizers and upright bass—infuses *Ivory Soul* with melodic, radio friendly gems featuring sax greats Gerald Albright, Tom Scott and Eric Marienthal. But, typical of the indie spirit that defies strict pigeonholing, he saves his deeper jazz expressions for the more improvisational moods of "Funk Shui" and heartfelt solo piano of "Blackbird" and "Stella By Starlight." He also includes touches of Latin jazz on the spirited "Fiestaville." — **Jonathan Widran**



8

Kendra Foster

Kendra Foster

EarKandy Music
 Producer: Kelvin Wooten

Kendra Foster brings legendary R&B history to her diverse and supremely soulful debut. In addition to world tours with George Clinton & Parliament/Funkadelic, she co-wrote eight tracks on D'Angelo's 2014 *Black Messiah*, including the Grammy-winning hit "Really Love." Beyond vocals that are diva powerhouse strong and neo soul sensual—and a graceful balance of romance and social consciousness—her fresh soul fusion taps into an exhilarating swirl of jazz, funk, rock, classical, gospel, electronica, hip-hop and world music. More than an intro to her deeper artistry, it's an invitation to an exciting path forward for R&B. — **Jonathan Widran**



9

Beartooth

Aggressive

Red Bull Records
 Producer: Caleb Shomo

In a genre like metalcore where it's quite easy for a band's sound to become stale, Beartooth is looking to mix things up with their sophomore release, *Aggressive*. The album, which leans closer to pop-punk than metal, boasts John Feldmann as a co-writer and David Bendeth as mixer. While a commendable attempt at breathing new life into the band's musical style, this album can nevertheless seem to drag on a bit and ends up just missing the mark. Though it's a solid effort for pop-punk, *Aggressive* might receive some pushback from Beartooth fans and metalcore purists. — **Victoria Patneude**



7

St8 of Grace

This Endless War

DMG/Orchard/Sony
 Producer: Lemoyne Alexander

This Chicago-based quintet balances the worlds of rock and pop with gusto and sophistication. The gusto comes from heavy-duty guitars and muscular drums. The sophistication is displayed in the arrangements and the way they stack their harmonies. Two examples are the tracks "Chasing Time" and "Close Your Eyes." The former grabs you with a soulful Kings X meets Lenny Kravitz kind of sensibility, and the latter is an anthemic blend of spacey electronica and tempered emotion. Their musical diversity may be daunting, but don't let that deter you. — **Eric A. Harabadian**



8

Alexander Jean

Head High

Self
 Producer: Mark Ballas, Bryan Todd, Steve Solomon

Head High marks the debut of singer/songwriter duo Alexander Jean. It's a short six-song journey, but they're all the EP needs. This may be their first offering, but BC Jean and Mark Ballas establish themselves as a force to be reckoned with. Each song is a masterpiece with contagious melodies that will entice fans and maintain a replay ability that will not grow stale. With Jean's powerful vocals and Ballas' musicianship, the self-described "gypsy" pair invites listeners with lovelorn tales of young, tortured souls—whether they're feeling low on dark days ("Head High") or enduring toxic relationships they can't abandon ("So Bad," "Whiskey & Morphine"). — **Siri Svay**



9

Hail The Sun

Culture Scars

Equal Vision Records
 Producer: Mike Watts

Culture Scars marks Hail The Sun's third full-length, and first with Equal Vision. This post-hardcore foursome combine Saosin influenced vocals with technical riffs similar to former EV graduates, Fall of Troy. But make no mistake, there is an instant freshness to the sound that leaves listeners needing more. While "Paranoia" gets the party started with slick melodic guitars and spacey vocals, "Doing the Same Thing..." really spotlights Hail The Sun's musical abilities—interweaving classic rock, jazz and metal-core. Oh, and did we mention their singer is the one shredding on drums? — **Andy Mesecher**



9

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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Air Traffic Controller

Contact: macgaunnkelly@gmail.com
Web: airtrafficcontrollermusic.com
Seeking: Label, Film/TV
Style: Indie Pop

Fronted by singer Casey Sullivan, this Boston-based act really pops on all levels, and the result is radio-ready songs that are exciting to hear. "Water Fall" opens with an infectious chorus, delivering a fresh blast of positive humanity that is inspiring. "Warrior" demonstrates the band's ability to go epic and mysterious. Then, taking a page from the Edward Sharpe playbook, the song "What You Do To My Soul" delivers a true crowdpleaser, a rousing, blissful love duet, complete with a whistling, carefree coda. Deftly produced, each of these recordings is rendered with well-timed segues and dynamic flourishes that enable the tunes to leap out of the speakers, making you feel alive and well and among friends.

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

SCORE: 8.8



End of Ever

Contact: sydney.alston@gmail.com
Web: endofever.com
Seeking: Film/TV, Label, Booking
Style: Pop Rock

A vibrant fivesome fronted by Dahni Piro is captured with expert production that makes the ultra-catchy "Creepin'" ripe for Radio Disney (okay, except for that "fuck" in the first line...). Piro's crisp voice doubles well and is perfect for blends that add bright colors and bubblegum flavor. And we love the drums—all big and booming—and the keyboards, which inject plenty of effervescent energy. Just a bit less fun and satisfying are the tunes "Another Night" and the hopeful, optimistic "Sway," but both are rendered with the same top-notch production polish as "Creepin'." End of Ever could be on their way to something truly viable, especially if they can continue to come up with memorable songs.

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

SCORE: 8.0



Scrilla Da Reverend

Contact: scrilladareverend@yahoo.com
Web: soundcloud.com/scrillajmaygfm
Seeking: Label, Distrib., Booking, Exposure
Style: Hip-Hop, R&B

Scrilla Da Reverend (the alter ego of this Houston-based hip-hop artist) loves life and pussy—and not necessarily in that order. In the familiar, sexy-slow track "Melvin," the preacher calmly conveys to his date that she might just want to shut up, relax and enjoy his ride. In "Beautiful" the Reverend will curl your auntie's toes with his rawboned sexuality, while at the same time seducing you with a vintage synth solo and celebratory "everything is beautiful in my life" vibe. In "Steph Curry" the Rev seems to compare himself to the hoop star as a "sharp shooter." As entertaining as the Reverend is, we're feeling like there's still an overall need to trim, simplify and focus these ambitious tracks.

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

SCORE: 7.8



Higuera

Contact: thrdvsn@gmail.com
Web: facebook.com/higueraband
Seeking: Booking, Film/TV
Style: Alternative, Indie, Rock

The mic loves singer Valley Taylor's voice, its naturally deep, husky tone. And despite three, sometimes four guitars, the sound mix ably emphasizes that voice, allowing the lyrics to connect with listeners, many of whom will likely be female, considering the band's sound. We like how Taylor down-twists his voice in the catchy "Pieces"; we just wish the song's finale delivered more of a climactic gust. A TV drama could make use of "Adrenaline," about how it feels "when you call my name." Equally cinematic is the wistful, lovelorn "Days Go By," which achieves a nice nimbus of guitars. As solid as these recordings are, we feel there are missed opportunities to inject more sonic impact.

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

SCORE: 8.0



JRS

Contact: jeffrey@jrsmoots.com
Web: jrsmoots.com
Seeking: Film/TV
Style: Instrumental Rock

A self-produced trio of instr themes from guitarist Jeffrey Ryan Smoots, *Meditations for Robots* offers quasi sci-fi soundscapes that have kinetic, cinematic potential. There's "Meditations 02" with its dark, throbbing undercurrent and prog-rock reflexes; "03" with its more uplifting tones and sunny, relaxing, expansive synth progressions that suggest a glorious glide over sun-dappled realms; and "04" whose percolating 8-bit bed and soaring, triumphant guitar licks achieve a satisfying balance. Wisely, Smoots' recordings are all about the music—not self-indulgent musicianship. Musically, his themes are solidly cinematic and seem to be particularly suited to indie (as opposed to mainstream) video games.

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

SCORE: 8.0



Chuck Murphy

Contact: cmurphy@onewestpublishing.com
Web: soundcloud.com/chuck-murphy-3
Seeking: Booking, Film/TV
Style: Americana/Country

Benefiting from an expert crew of musicians who are incredibly well-miked to capture the rustic appeal of the instruments (mandolin, pedal steel, slide, organ), Murphy's recordings glow with an earnest warmth—confidently old-school and comfortable, with a gentle, amblin' pace. Easygoing songs such as "Falling Star" convey the lyrics' yearning, high-lonesome theme and the lofty, wide-open desert setting. The high quality of this band, however, renders Murphy's less-resonant voice a liability in comparison. Still, there's no denying the amiable honesty and genuine humanity in this music and we see no reason why, given the proper setting, this artist wouldn't be able to win over a crowd.

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

SCORE: 7.8

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Dru Ross

Contact: lweir@larryweir.com
Web: druross.com
Seeking: Film/TV
Style: Hip-Hop Rock

Oozing with sly, sexy, old-school attitude, Dru Ross is an artist who remembers when hip-hop was all about the party—and it ain't no party without the ladies. His "Love Simulation," for example, rides a classic funky groove that drives home its hooky R&B chorus with a seductive bevy of female backups. "Body Rock" and "Like That" both follow the same format: an infectious groove, Ross's leering come-ons and strong, booty-licious turns from the ladies. Though he maybe gives too much of the glory to his backup singers on the choruses, Ross's relaxed, Snoop-influenced flows are a credible presence at the mic, making these sexy-fun songs a good fit for a film or TV party scene.

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

SCORE: 7.8



The DuPont Brothers

Contact: booking@dupontbrothersmusic.com
Web: dupontbrothersmusic.com
Seeking: Film/TV, Label
Style: Indie-Folk-Rock

A promising acoustic duo, these Vermont-based bros bring a studied simplicity and an accessible intellect to their material. Riding a catchy if familiar hook progression "Hand Me Down Reasons," like the other recordings, achieves a reflective intimacy that seems to bask in a fireside glow. Its lead vocals are naturally resonant and the brothers' blend is appealing, with a nice sustain and force. The brisk acoustic-fueled "The Positives of Ten Degrees" shows off some nimble guitar picking and effective dynamics in a song about having faith. If this duo can be faulted for anything it's that their lyrics, themes and messages seem to be more central to their art, more important to them than their melodies.

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

SCORE: 7.6



Costis de Viant

Contact: costisdeviant@gmail.com
Web: costisdeviant.com
Seeking: Label, Mgmt, Publishing
Style: Indie, Acoustic, Soft Rock, Folk

Solo artist Costis de Viant brings a brooding introspection to his work, a challenging intellect that might ultimately reward a listener's patience. "Emotions Home" is typical of the artist's work: plaintive lead vocal, and a delicate, sensitive arrangement with subtle additions of violin, piano, percussion that results in a "chamber pop" effect. The reflective "Given Sundaze" mulls the struggle to live on one's own terms. We love the melancholic guitar line in the enigmatic "Take Off The Mask" and the added impact of an interesting piano tone. Intelligent, observational and perhaps not as tuneful as it could be, de Viant's well-crafted work is for listeners who appreciate a singer/songwriter who goes deeper.

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

SCORE: 7.6



Jody Leylac

Contact: jodyleylacmusic@gmail.com
Web: jodyleylac.com
Seeking: Booking, Film/TV
Style: Reggae, R&B

With her theme of love relationships and their hopes, disappointments and infidelities, native Jamaican Jody Leylac puts a contemporary sheen on reggae's familiar groove. "Love Me" and "Affair" have okay hooks and nice vocal layering, but the artist's own voice fails to take command of the mic and make us feel the emotion that lurks in her lyrics of unrequited love and unfulfilled romance. More ambitious is "Sleeping with the Enemy," but the result is incomplete and unsatisfying. Yes, these well-recorded tracks could be used as atmosphere in certain film/TV situations, but we see plenty of room for Leylac to develop as a singer—push herself to take her smarts and sex appeal to a higher level.

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

SCORE: 7.4



Breakfast in the Evening

Contact: breakfastite@gmail.com
Web: reverbnation.com/breakfastintheevening
Seeking: Booking, Film/TV
Style: Rock, Blues, Funk

A tight, cohesive trio, Breakfast in the Evening is a young band whose skills and promise are as evident as their need to develop them. Guitarist Chris Evans is given ample space to excel on the funky blues-rockers "Highway Robbery" and "Plastic" ("I ain't no plastic play toy"), which could be better realized in both the mixing and the miking. Best of the batch, we feel, is "Roadside Melodies" a song that, despite an overall need for some deep, resonant reverb, still allows singer Edd White to convey an affecting sadness. His voice exudes a bit of an Eddie Vedder quality at times, and suggests that with more practice White could achieve a fuller, more confident and forceful tone. Keep on working, guys.

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

SCORE: 7.2



LOVEYOU

Contact: andrewstogel323@aol.com
Web: facebook.com/loveyoutheband
Seeking: Label, Film/TV
Style: Pop

A project that is more intriguing in its aims than in its execution, the best we can say at this point is that LOVEYOU gives off an occasional whiff of Britpop kingpins Oasis, but is unable to realize its own vision in these recordings. Blame the poor production quality of songs like "I Want To (Make You Feel Happiness)" and "Feel Like Me," where the lead vocals are swallowed by the rest of the band, rendering them closer to muddy low-fi alt-rock than enthralling dream-pop. And that's unfortunate, because LOVEYOU is clearly aiming for unique sounds and juxtapositions above and beyond the sludgy bass lines and rudimentary musicianship. It would be interesting to hear if a skilled producer could make this project cohere.

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

SCORE: 6.8

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

Three Clubs Los Angeles, CA

Contact: groovemartiniofficial@gmail.com

Web: groovemartini.com

The Players: Suvi Suresh, vocals; Aiyem Almas, vocals; Lemuel Clark, drummer; Zach Nazar, percussion; Leo Goh, guitar; Nipun Nair, bass; Avelino Ramirez, keyboard; Brandon Valerino, saxophone, flute; Sean Shackelford, trombone; Tristan Hurd, trumpet.

Material: Groove Martini is not your typical cover band. It is made unique by two incredible female lead vocalists, Suresh and Almas, who are able to cover artists like Mariah Carey and Michael Jackson to near perfection. The end result is an old-fashioned-style revue show. At times the band's covers are arguably better than the originals. Not only does the group perform album-accurate covers, but they also take full advantage of their 10-member band and create a daring, high-energy performance.

Musicianship: An example of this experimentation is their rendition of Prince's "I Wanna Be Your Lover." The band takes advantage of the jam-worthiness of the tune by incorporating extensive solos from each member of their horn section. Valerino, Shackelford and Hurd are best utilized during the band's cover of Stevie Wonder's "Superstition" where Goh has fun with the funky rhythm. Keeping true to the spirit of the originals, Ramirez sports a voice modulator during Michael Jackson's "P.Y.T.," doing Quincy Jones proud. Nazar and Clark complement each other nicely; Nazar makes good use of cabasa throughout.



GROOVE MARTINI

DANIEL LEE

Performance: Suresh had issues being heard in the mix for the first few songs, but this was eventually resolved. Almas got spotlighted on songs like Elle King's "Ex's and Oh's," with a perfect bluesy growl. While Suresh is also a strong vocalist she really made heads turn with her solid rapping on songs like "Bang Bang" (Nicki Minaj) and "Lady Marmalade" (Lil' Kim). Their cover of Mariah Carey's "Make It Happen" had a great bass groove from Nair that kept the energy up, but may have been taken at too fast a tempo as Suresh and Almas seemed to struggle to keep up. Suresh had a

sense of humor about the situation by saying, "Thank you! We made it happen!"

Summary: Groove Martini struggled at points to get everyone heard in the mix and could work on their dynamics to come down more for the vocal and instrumental sections. This may also help keep the band more in sync as they seem to be challenged by the uptempo songs in their set. Regardless, the band is quite polished, put on a fun, high-energy performance and know how to keep their audience engaged. — **Brooke Trout**

TV's Grand Event Detroit, MI

Contact: athenscreekmusic@gmail.com

Web: facebook.com/athenscreek

The Players: Nate Jones, vocals, acoustic guitar; Oscar Sosa, acoustic guitar; Taylor Walls, vocals.

Material: Detroit-area trio Athens Creek plays a wide assortment of classic rock, contemporary pop, modern country and originals. They take songs like "Radioactive" by Imagine Dragons and "Ain't No Sunshine" by Bill Withers and strip them to their essence while infusing brand new energy. Original compositions like "I'll Be Cliché" and "Don't Hold Back" are lyrically clever and emotionally potent. Well-placed gems from One Republic, Carrie Underwood and Johnny Cash complete the picture for diverse and meticulously crafted entertainment.

Musicianship: Each member is clearly an artist in their own right. Jones has a vocal acumen suited for lead and backing vocals. And his guitar playing is strong and holds down a solid groove. Sosa primarily plays lead guitar and possesses a style that bridges the gap between rock, jazz and the blues. He truly brings the fire and is an appealing counterpoint to Jones' more folky rhythmic approach. Walls has a voice equally comfortable as lead or support and can chew up the scenery when called upon; she runs the gamut from gritty and robust to silky and sweet.

Performance: Athens Creek really got the audience involved and defined the concept



ATHENS CREEK

ERIC A. HARABADIAN

of interactive. The rapport between band members was open and transparent and that seemed to connect with the near-capacity crowd. There were some minor issues with the sound system, but the band's professionalism and good humor between songs kept a positive energy flow. The band seemed to draw from a large pool of tunes where you never knew what was coming next. Also, Sosa's unique solos and rhythmic arrangements allowed the material to breathe and gave everything an added kick.

Summary: Athens Creek humbly performs with a lion's share of soul, passion and heart. They leave it all on the stage and seem to be having a ton of fun doing it. There is also a commitment to their craft and an attitude that says they are ready to take this act to larger venues and arenas.

The Jones-penned songs are really strong. The band would be well advised to continue developing an original side and start showcasing more of that in all that they do.

— **Eric A. Harabadian**



The Wonder Bar Asbury Park, NJ

Contact: thedoughboysnjband@gmail.com

Web: thedoughboysnj.com

The Players: Gar Francis, songwriter, guitarist; Myke Scavone, vocals, harmonica; Richard X Heyman, drums; Mike Caruso, bass.

Material: Despite sound and lineup variations over the past five decades, the Doughboys continue fueling the Garden State with raw

rock & roll grooves reminiscent of rockers the Rolling Stones and the Animals. Cool and catchy vocals offer an unobtrusive dose of bluesy swagger on otherwise fierce guitar-infused tracks like "Heartache." Rambunctious energy and unrestrained instrumentals embody a true '60s "garage band" mentality—sweat and ear-pounding included.

Musicianship: As seasoned performers, the Doughboys manifest a unified force of upbeat

tempos and feverish melodies. Scavone's instinctive camaraderie with guitarist Francis impels a dynamic set marked by smooth transitions and methodical artisanship.

Heyman never misses a beat on percussion and mesmerized the crowd with a scintillating (but not over-the-top) drum solo, prompting an unexpected second wind. The sparse use of harmonica and maracas adds an airy feel to an otherwise loud and heavy sound.

Performance: The Doughboys fit perfectly with the Wonder Bar's "old school" atmosphere and quirky vibe, with legendary throwback covers of hit records including Smokey Robinson's "Tears of a Clown" and The Kinks' "She's Got Everything." Although momentum slowed a bit by the night's end, Scavone never faltered and kept loyal fans engaged with witty banter and frantic, Elvis-like hip sways. With minimal stage antics and such an intimate setting, the band remained purely focused on the music and thrashed out as many songs as possible before the bar's staggering close.

Summary: The Doughboys are widely known and respected as local garage rockers, and over the years, that's exactly how the band has continued to function. And fortunately, it still works today. Shows cover a vast array of '60s and '70s iconic favorites from similar genres, interspersed with some impressively sharp originals. For those expecting a spirited yet laid-back (maybe even nostalgic) live experience, the Doughboys have it mastered.
— Danica Bellini

Harvard & Stone Los Angeles, CA

Contact: Amanda@Lafamos.com

Web: RamondaHammer.com

The Players: Devin Davis, vocals, guitar; Andy Hengl, bass; Justin Geter, guitar; Danny Louangxay, drums.

Material: Pop-grunge quartet Ramonda Hammer have introduced themselves to the world with the angsty yet radio-friendly "Goddamn Idiot." The mid-tempo, retro single is an anthem for people fed up with those who can't get their act together. The song is both relatable and catchy, and frontwoman Davis demands attention. "Goddamn Idiot" was a great choice for a first single to show off the band's personalities, an ideal preview of their upcoming debut *Whatever That Means*.

Musicianship: From the first song in the set, it was clear that Davis is a passionate and powerful singer who focuses on conveying the subject matter. She can easily transition from a growling melody to a tasteful yodel to soaring harmonies without seeming over-the-top, which makes you wonder if she has done classical vocal training in the past (perhaps opera). Her bandmates—Hengl, Geter and Louangxay—enhance her vocals by adding quirky instrumental touches, smooth tempo changes and an air of cohesion.

Performance: Playing Harvard & Stone is always a bit tricky due to the venue's brick and concrete walls, which give off a constant



echoing quality. As a result, Ramonda Hammer was challenged by sound issues that caused Davis' passionately commanding vocals and lyrics to be lost among her bandmates' instrumentation.

The band also seemed to be holding back on their stage theatrics due to the cramped stage setup, but each musician worked to showcase their individual personalities without overshadowing each other. The less-than-optimum sound mix caused the audience to pay closer attention to the performance and inspired interest in what

Ramonda Hammer is going to say on their debut release.

Summary: While their venue choice may not have been ideal for their style of music, Ramonda Hammer is worth a second listen to fully grasp their message. Their successful Fall Kickstarter campaign—which landed them the opportunity to record their debut at a legendary recording studio with a Grammy-nominated sound engineer—proves the band has fans who believe in their music.

— Heather Allen

Whisky A Go Go West Hollywood, CA

Contact: ReaganBrowneMusic@gmail.com

Web: ReaganBrowne.com

The Players: Reagan Browne, vocals; Jeremy Krull, guitars; Andrew Maldonado, guitars; Ted Beezy, bass; Dylan Halacy, drums.

Material: Five-piece Reagan Browne is a hard-rock band with multiple influences. Melodic pop melodies cut through the hard rock, sometimes crunching metal rhythms. Southern rock/country comes out of Browne as he belts out his vocals. The songs are well-written and have nice grooves; new listeners can get into the music quickly.

Songs like “You Gotta Get Loose” and “Loud but Unheard” rocked and left you feeling alive. “Gypsy Woman’s Got The Groove” is a great tune that takes you on a journey (at least the live performance did) both lyrically and musically, giving you just enough story line to fill in the blanks with your own life.

Musicianship: Browne can wail. He has an extremely powerful voice and only lets loose a few times. He screamed in perfect pitch during “Watch My World” and even as it ended he was still wailing in tune. The other players are a step down in musicianship. They don’t seem to have the experience that Browne has and it was distracting. It could have been that the band had let go of a previous guitar player/singer. Aside from that, the rhythm section stood tall: Beezy and Halacy held down the bottom end. Maldonado, although young, held his own on rhythm guitar, dancing while Krull



shredded to his own delight. There were a few flubs throughout the set, but in the end it sounded alright.

Performance: Browne is a good frontman who works the stage: running, sitting, standing and talking to the crowd. He has good stage presence and having that great voice doesn’t hurt. The rest of the band stayed out of the spotlight and did what they had to do. Browne’s new release “Gypsy Woman’s Got the Groove” features top-notch names in the music business, and maybe that had a little to do with great expectations. Regardless, this show was a decent outing.

Summary: Reagan Browne is a solid all-around band. They are borderline metal hard-rock with catchy melodies. The new album features well-known musicians: Eric Johnson, Marty Friedman (Megadeth), Billy Sheehan (Vai, David Lee Roth, Mr. Big, UFO, Michael Shenker), and Browne himself has been likened to David Coverdale and Chris Cornell.

The band, however, seems to be missing something. Maybe it’s the lineup adjustment, maybe it’s something else. Regardless, Browne is on the cusp of breaking through to the next level.

– Pierce Brochetti



Rockwood Music Hall New York, NY

Contact: bluehealertheband@gmail.com

Web: bluehealerusa.com

The Players: David Beck, bass, guitar, vocals; Bryan Mammel, keys, vocals; Dees Stribling, drums, vocals.

Material: Austin natives Blue Healer graced the stage with a satisfying mix of pop and indie rock. While their pop reflects classic songwriting, the indie element puts a spin on it, mixing standup bass, synth sounds and drums. Before forming Blue Healer, these mates had logged a good amount of national touring with previous projects and the results

are evident in their air-tight cohesion, superb vocals and overall mastery of their material.

“Only The Rain,” a standout song, offers an interesting look at relationship insecurity. The lyrics cleverly move from a vantage point of instability to a place approaching terra firma: “I was dreamin’ awful bad of the day that she would do me wrong and I woke up feeling strange, something heavy on my brain, it was only the rain comin’ down.” As each verse unfolds, all the anticipatory anxiety lessens, concluding with the tagline “It’s only the rain comin’ down.” “Luminescent Eyes,” with its California-style ‘70s rock feel, showcases the group’s keen ability to achieve taut, lush, laid-back harmonies.

Musicianship: If you combine the seductive vocal qualities of Sting and Adam Levine, you can hear a similar timbre in David Beck’s voice. He projects confidence and vulnerability in equal parts. In addition to that appeal is his tasty bass playing on both standup and electric. Mammel on keyboards employs various synth sounds to add a palate of musical colors that expand the group’s sound beyond the three-man outfit, while his backup vocals blend seamlessly with Beck’s leads. Stribling on drums consistently establishes a steady groove that is apparent and pulls back when needed.

Performance: Clearly thrilled to be in New York City, Blue Healer made that evident by forging a bond with the crowd. Beck provided plenty of visual appeal on standup bass, expressively moving with it as though it were a dance partner. And though most of the show was devoted strictly to the music, the band projected an openness despite the fact that they didn’t speak much between songs. They seemed at ease on stage and with each other and were clearly enjoying their time in the spotlight while maintaining a high musical standard.

Summary: Professional and accomplished, Blue Healer combines strong performance with songwriting craft. If they continue on this path, this threesome will be poised for continued success. What is needed is to keep churning out strong material, which is the key to breaking out into an even larger arena.

– Ellen Woloshin



PIERCE BROCHETTI

Art Share LA Los Angeles, CA

Contact: Mgmt@CaseBarge.com

Web: CaseBarge.com

The Players: Case Bargé, vocals; Anthony Reasor, DJ.

Material: Case Bargé is a hip-hop artist, formerly from Cleveland, who has moved to Los Angeles to make it big. He is the owner and co-founder of Aloof Records. His songs are enveloped in background music that Reasor provides while Bargé floridly chimes

the lyrics, which are extremely poetic, but with little structure to them.

Musicianship: Slam Poetry-style rap comes to mind as the listener is driven down the back streets of Ohio where Bargé grew up. It's more about the lyrics than about how they are placed within the music. Bargé has strong and confident vocals and he delivers clever flows—at one point he blurts out “wrong track, wrong track” at the end of a song. Part of the song? Who knows.

Performance: An experienced live act, Bargé has played a number of venues, such as Los Globos, paying his dues and lighting up the local scene. It's little wonder then that performance is his strongest suit. He not only engages the audience with good eye contact, but he's a natural performer who exhibits a keen sensitivity. He knows how to get his audience involved, rapping to them as if he's telling their story on a one-on-one basis.

Summary: There was a sense of positive vibes as the set started out, but it transitioned to aggression and malice. There were clandestine messages that made you curious at first, but then F-bombs were dropped during “Affliction” and “Letem Live” that made you re-evaluate the artist in general.

Though it amounted to an inconsistent performance, Case Bargé is an artist who shows a lot of potential and, with a bit more rehearsing and polishing, the possibility of getting to the next level in his career.

—Pierce Brochetti

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Now expanded for 2016, this is an exclusive list of professional recording studios. All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

BIRDLAND RECORDING STUDIOS

4891 County Rd. 585
Town Creek, AL 35672
256-476-0264
Email: owenwbrown@hotmail.com
Web: birdlandstudios.com
Contact: Owen Brown
Format: 32 channel Trident Analog Console, 24-48 track Alesis HD Digital Recorders
Basic Rate: please call for info

Additional location:

1219 Fremont St. S.W.
Decatur, AL 35601
Contact: Jeffrey Simpson
Email: simpsonjp@aol.com
256-353-4599, 256-466-4312

DAUPHIN STREET SOUND

651 Dauphin St.
Mobile, AL 36602
251-378-8028
Email: info@dauphinstreetsound.com
Web: dauphinstreetsound.com
Basic Rate: Call or email for rates

FAME STUDIOS

603 E. Avalon Ave.
Muscle Shoals, AL 35661
256-381-0801
Web: fame2.com
Format: Pro Tools and vintage analog
Basic Rate: please call for info

GAT3 PRODUCTIONS

1820 Hwy. 278
Gadsden, AL 35903
704-525-5552
Email: susan@gat3.com
Web: gat3.com
Contact: Susan Tabors
Studio A: Pro Tools 10HDX, SSL 9000J 72 Input Console
Studio B: Recording and Mastering Suite: Pro Tools 10HDX. Equipment list available on our website.
Studio Rates: Studio A \$105.00 per hour, Block Rate (8 hours or more) \$95.00 per hour; Studio B \$95.00 per hour, Block Rate (8 hours or more) \$85.00 per hour

RIVERLAND RECORDING STUDIOS

509 Talucah Rd.
Valhermoso Springs, AL 35775
256-693-1740
Web: riverlandrecording.com
Format: Alesis HD 24, Pro Tools LE
Basic Rate: \$65/hr to \$80/hr. Contact us

SOUND CELL/SMITH MUSIC GRP, INC.

601 Meridian St.
Huntsville, AL 35801
256-539-1868
Email: soundcell@soundcell.com
Web: soundcell.com
Format: Pro Tools
Basic Rate: please call for info

SOUND OF BIRMINGHAM RECORDING

3625 5th Ave. S.
Birmingham, AL 35222
205-595-8497
Email: don@soundofbirmingham.com
Web: soundofbirmingham.com
Contact: Don Mosley
Basic Rate: please call for info

ALASKA

10TH PLANET

P.O. Box 10114
Fairbanks, AK 99710
907-488-8658
Email: 10thplanet@mosquitonet.com
Web: 10thplanet.com
Contact: R. Ford or P. Fitzgerald
Format: digital
Basic Rate: please call for info

HOME STUDIOS

1912 Gilmore Trail
Fairbanks, AK 99712
907-457-1993, 907-456-6734
Email: domestudios@alaskajam.com
Web: alaskajam.com/domestudios.html
Contact: Jerry or Riff
Format: Tascam 16 track 1-inch analog tape
Basic Rate: \$74/hr. Call for details

FM RECORDING STUDIOS, LLC

P.O. Box 879017

Wasilla, AK 99687

907-223-4306
Email: info@fmrecordingstudio.com
Web: fmrecordingstudio.com
Format: Custom BuSiness On-Hold message Services
Basic Rate: please call for info

MIRROR STUDIOS, INC.

3700 Woodland Dr., Ste. 100
Anchorage, AK 99517
907-245-8888
Email: akstudio@mirrorstudios.com
Web: mirrorstudios.com
Format: Pro Tools HD3
Basic Rate: please call for info

Additional location:

Los Angeles Office
468 N. Camden Dr.
Beverly Hills, CA 90210
310-933-6630

SURREAL STUDIOS

355 W. Potter Dr.
Anchorage, AK 99518
907-562-3754
Email: surrealstudiosak@gmail.com
Web: surrealstudios.com
Contact: Kurt Riemann
Format: digital Pro Tools
Basic Rate: please call for info

ARIZONA

BRICK ROAD STUDIOS

7944 E. Beck Ln., Ste. 160
Scottsdale, AZ 85260
480-788-3573, 480-251-5791
Email: scott@brickroadstudio.com, markdecozio@me.com
Web: brickroadstudio.com
Contact: Scott Leader, Mark DeCozio
Format: call for info
Basic Rate: \$450/day \$85/hr or flat rate for larger projects

COSMIC SOUP RECORDING

Glendale, AZ
480-331-7687
Email: mail@cosmicsouprecording.com
Web: cosmicsouprecording.com, facebook.com/cosmicsoupaz
Contact: Jeremy Daniel
Studio: ProTools - Equipment list available on website.
Studio Rates: \$20 per hour. Available by appointment only. Contact for more information.

FACTS OF MUSIC PRODUCTIONS

P.O. Box 11145
Prescott, AZ 86304
818-888-8266
Email: philippe@factsofmusic.com
Web: factsofmusic.com
Contact: Philippe Willems
Format: digital and analog, infinite tracks, New MacPro, great sounding plug-ins, micas, special musical instruments
Basic Rate: varies, \$75-150/hr.

FULL WELL RECORDING STUDIO

1718 N. 17th Ave.
Phoenix, AZ 85007
602-367-1342
Email: bolenbach@gmail.com
Web: idnmusic.com/studio
Contact: Mike Bolenbach
Format: Pro Tools HD3
Basic Rate: please call for info

LUNA RECORDING STUDIO

4500 E. Speedway Blvd., Ste. 86
Tucson, AZ 85712
520-260-7576
Email: producer@lunarecording.com
Web: lunarecording.com
Contact: George Nardo
Format: Pro Tools HD
Basic Rate: Please contact us

SALTMINE STUDIO OASIS, THE

48 S. MacDonald St.
Mesa, AZ 85210
480-220-4007, 480-892-6585
Email: info@thesaltmine.com
Web: thesaltmine.com
Contact: Don
Format: digital and analog
Basic Rate: please call for info

ARKANSAS

BLACKWATER RECORDING STUDIOS

Cabot, AR 72023
501-0843-9522
Web: blackwaterstudios.com
Contact: Michael Sharpe
Rates: call for rates

BLUE CHAIR RECORDING STUDIO

159 Ray Sowell Rd.
Austin, AR 72007
501-605-8489
Email: darian@classicnet.net
Web: bluechairrecordingstudios.com

CRYSTAL RECORDING STUDIOS

2307 Brandon Rd.
Bryant, AR
501-847-8215, 501-681-7935
Email: ray@crystalrecordingstudios.com
Web: crystalrecordingstudios.com
Basic Rate: please call for info

DAWSON MUSIC AND RECORDING STUDIO

575 Hwy. 95 W.
Clinton, AR 72031
501-745-2025
Web: facebook.com/dawsonmusic
Contact: Louis Dawson, owner

EAST HALL RECORDING

4210 N. Salem
Fayetteville, AR
479-582-3278
Email: info@easthall.com
Web: easthall.com, facebook.com/easthallrecording
Basic Rate: \$120 for 2 hr session, \$220/4hr, \$400/8hr

RANEY RECORDING STUDIO

P.O. Box 17
110 S. Front St.
Drasco, AR 72530-9282
870-668-3222, 870-668-3177
Email: jonr@raneyrecordingstudio.com
Web: raneyrecordingstudio.com

WINTERWOOD RECORDING STUDIOS

Eureka Springs, AR 72632
479-253-2530
Email: winterwoodstudio@aol.com
Web: winterwoodstudios.com
Contact: Eric T. Schabacker
Format: Nuendo, Cuebase, Pro Tools
Basic Rate: \$60-\$75/hr.

WOLFMAN STUDIOS

Little Rock, AR
501-247-5525
Email: jason@wolfmanrecordingstudios.com
Web: wolfmanrecordingstudios.com
Rates: \$35/hr weekend, \$25/hr weekly, \$40/hr remote

CALIFORNIA (NORTHERN)

ALIEN PRODUCTIONS STUDIOS

4100 Wayside Ln., Ste. 120
Carmichael, CA 95608
916-483-9988
Email: alienproductions@att.net
Web: alien1111.com
Contact: Jeff Northrup
Format: digital recording, mixing, mastering and music production
Basic Rate: \$40 per hour, \$300 8-hour block.

AUDIO EVIDENCE MOBILE

P.O. Box 428
Redway, CA 95560
707-223-0506
Email: audioevidencemobile@gmail.com
Contact: Rob Seifert Gage
Format: mobile studio, analog/digital, out of the box mixing, 32 in/out, Dangerous Music Summing, Yamaha NS10, Equator Audio Monitors, PreSonus StudioOne, Analog Effects and UA 2-610 on MixBus, UA 4-710 AD, Manley VariMu and more. On-Site Production.
Rates: Contact for a personalized quote
Clients: Angels Cut, MIMUR, Speed of Darkness, Reggae on the River, Mateeel Summer Arts and Music Festival, Mike Watt, eels and more

BAY RECORDS

3365 S. Lucille Ln.
Lafayette, CA 94549
510-428-2002
Email: mcogan@bayrec.com
Web: bayrec.com
Contact: Michael Cogan
Format: 24-track analog and Pro Tools HD
Basic Rate: Call or Email

BLUE SEVEN AUDIO

Central Fremont
Fremont, CA 94538
650-766-7212
Email: csc@bluesevenaudio.com
Web: bluesevenaudio.com
Contact: Chris
Format: Pro Tools HD3
Basic Rate: call for rates

DAVID LITWIN PRODUCTIONS

One Bridge Road
Larkspur, CA 94939
415-924-2240
Email: info@davidlitwinproductions.com
Web: davidlitwinproductions.com
Contact: David
Format: Pro Tools HD
Basic Rate: call for rates

DIFFERENT FUR

3470 19th St.
San Francisco, CA 94100
415-828-4060
Email: patrick@differentfurstudios.com
Web: differentfurstudios.com
Format: SSL 4056/48e I Pro Tools Version 10
Basic Rate: call for info

FANTASY STUDIOS

2600 10th St.
Berkeley, CA 94710
510-486-2038
Email: jwood@fantasystudios.com
Web: fantasystudios.com
Contact: Jeffrey Wood
Format: Pro Tools and analog
Clients: Please check our website for examples of our extensive client list.

FIREWATER STUDIOS

Los Angeles
310-354-5901
Email: info@firewaterstudios.com
Web: firewaterstudios.com
Contact: Billy Graziadei
Format: Pro Tools HD4
Basic Rate: call for rates

HYDE STREET STUDIOS

245 Hyde St.
San Francisco, CA 94102
415-441-8934
Email: info@hydestreet.com
Web: hydestreet.com
Format: digital and analog, 24 tracks
Basic Rate: call for info

SF SOUNDWORKS SSL9000

San Francisco, CA 94103
415-503-1110
Email: bookings@sfsoundworks.com
Web: sfsoundworks.com
Contact: Tony Espinoza
Format: digital and analog, 128 tracks
Basic Rate: please call for info

SONOMA MOUNTAIN STUDIO ESTATE

369B 3rd St., #171
San Rafael, CA 94901
707-665-0849
Email: info@studioestate.com
Web: studioestate.com/studio.html
Format: Digital and Analog
Basic Rate: call for info

THE SOUND THEORY

1141 Campbell Ave.
San Jose, CA 95126
408-921-1550
Email: record@thesoundtheory.com
Web: thesoundtheory.com
Contact: Rico, Chief Engineer/Producer
Format: Pro Tools HD hybrid Analog & Digital
Basic Rate: Call or visit for info

CALIFORNIA (SOUTHERN)

3RD STREET ADR

2438 3rd St.
Santa Monica, CA
310-613-7138
Email: 3rdstadr@gmail.com
Web: 3rdstretadr.com
Format: digital and analog
Basic Rate: ADR/Voice over rate: \$200 with ADR mixer

17 HERTZ STUDIOS

5253 Lankershim Blvd.
North Hollywood, CA 91601
310-331-8818
Email: info@17hertz.com
Web: 17hertz.com

Contact: Luke Sanchez
Format: Pro Tools hdx/ios
Basic Rate: Call for rates
Clients: Halsey, Jeremiah, MixedByAli, See website for client list

17TH STREET
 1001 W. 17th St.
 Costa Mesa, CA 92627
 949-680-6568
Email: 17thstreetrec@gmail.com
Web: 17thstreetrecording.com
Format: See website for equipment list
Basic Rate: \$1500/day

1ST CHOICE STUDIO
 1259 Bruce Ave.
 Glendale, CA 91202
 818-246-6858
Email: info@billkeis.com
Web: billkeis.com/producer
Contact: Bill
Format: digital
Basic Rate: call for rates

4TH STREET RECORDING
 1211 4th St.
 Santa Monica, CA 90401
 310-395-9114
Email: info@4thstreetrecording.com
Web: 4thstreetrecording.com
Contact: Kathleen Wirt
Format: digital and analog, 24 tracks
Basic Rate: \$60-100/hr
Gear: API 3224 Console, Studer A827, Protobols HD3, (4) Neve 1066, (4) Focusrite, (2) Telefunken V72, (2) Maag PreQ4, (2) Maag EQ4, (8) Wardbeck, (2) UREI 1176, (2) LA3A, Genelec 1031s, Yamaha NS10s, Lexicon, Yamaha, DBX, Drawmer, Mics: Neumann U-67, (2) U-87s, (2) AKG 414s, (2) Coles 4038s, Royer, Shure, Sennheiser.
Special Services: Pro Tools and analog recording. Superb sound design, Yamaha C7 grand piano, Hammond organ w/ Leslie, Great drums too.
Clients: Weezer, Muse, Charles Hamilton, Kesha, M.I.A., The Neighbourhood, Vintage Trouble, The Beach Boys, George Clinton, Incubus, No Doubt, Fiona Apple, Nelly Furtado, Bryan Ferry, Jack's Mannequin, Jim Carrey, Steve Martin, Weird Al Yankovic, Deezle, Anthony Hamilton
Comments: Right off 3rd Street Promenade and the ocean. 26 hotels within walking distance. "Top 10 US Studios Under \$100/hour." Performing Songwriter Magazine. "One of LA's 17 Temples of Sound"; Hollywood Reporter (2012)

21ST CENTURY STUDIO
 Silverlake, CA (near Satellite)
 323-661-3130
Web: 21stcenturystudio.com
Contact: Burt Levine
Format: Digital/Analog
Basic Rate: call for rates

AAA JIMMY HUNTER'S CAZADOR RECORDING OF HOLLYWOOD, CA
 A producer's private facility ready to serve you
 Los Angeles, CA 90048
 323-655-0615
Email: jimmy@jimmyhunter.com
Web: jimmyhunter.com
Contact: Jimmy Hunter, owner/producer/engineer/drummer/vocalist/in-studio vocal coach
Format: State of the Art Pro Tools 10 HD6
Basic Rate: Call for a free consultation to discuss
Clients: Todd Stanford, Brian Barnhouse, Bobby Barth, Wes Williams, Stacey Evans, Todd Eagan, Ben Forat, Crimson Crout, Savannah Phillips, Nikki Svava, Carl (Cix Bits) Somers, Dee Archer, Steve Warnick, Dr. Gary Alias, Ivy Lite Rowway, Carol Casey

AB AUDIO VISUAL
 Southern California
 (Toll Free) 877-ABAUDIO (877-222-8346)
Email: abaudio01@me.com
Web: abaudio.com
Contact: Arlan Boll

ABET MUSIC
 411 E. Huntington Dr., Ste. 170-372
 Arcadia, CA 91006
 866-574-0275
Email: aeron@abetmusic.com
Web: abetmusic.com
Contact: Aeron Newsjoya
Format: digital and analog, 96 tracks
Basic Rate: \$355/hr.

ACDC - AUDIO CD & CASSETTE
 606 Alamo Pintado Rd., Ste. 3-281
 Solvang CA 93463
 818-762-2232, 805-245-5503
Email: steve@acdc-cdr.com
Web: acdc-cdr.com
Contact: Steve Mitchell
Basic Rates: Please call for info.

Studio City Drop-Off Address:
 c/o Stella at Universal Mail
 12400 Ventura Blvd., #150
 Studio City, CA 91604

ADAMOS RECORDING
 5811 Westminster Ave.
 Westminster, CA 92683
 714-897-8886
Web: adamosrecording.com
Email: adamos.recording@verizon.net
Format: digital and analog
Basic Rate: please call for info

ADVENTURES IN MODERN RECORDING
 West Los Angeles, CA
 323-375-4267
Email: amrdaniell@gmail.com
Web: adventuresinmodernrecording.com
Contact: Daniell Holcomb
Format: digital, Pro Tools 9
Basic Rate: \$50/hr.

AFTER HOURS RECORDING CO.
 1607 Victory Blvd., Ste. F
 Glendale, CA 91201
 818-246-6583
Email: arecording@netzero.net
Contact: Bill
Format: digital and analog, 16 tracks
Basic Rate: \$35/hr.

ALLEY MUSIC STUDIOS
 5066 Lankershim Blvd
 North Hollywood, CA 91601
 818-980-9122, 415-450-7176
Email: toddbellina@gmail.com
Web: alleymusicstudios.com
Contact: Todd Bellina
Rates: \$30-\$50/hr, Daily lockout \$300/\$500

ALLIED POST
 1642 17th St.
 Santa Monica, CA 90404
 310-392-8280
Web: alliedpost.com
Contact: Woody
Format: digital and analog
Basic Rate: call for info

AMBER SKY MUSIC PRODUCTION
 P.O. Box 2164
 Toluca Lake, CA 91610
 818-788-6840
Email: amberskystudio@earthlink.net
Contact: Rick Krushaar
Format: digital, 48 tracks
Basic Rate: \$45/hr. including an engineer

AMERAYCAN RECORDING STUDIOS
 5719 Lankershim Blvd.
 North Hollywood, CA 91601
 818-760-8733
Email: info@paramountrecording.com
Web: paramountrecording.com
Format: digital and analog, 96+ tracks
Basic Rate: call for daily lockout rates

ANDY CAHAN-DEMO DOCTOR
 Cathedral City, CA
 818-489-4490
Email: andycahan@verizon.net
Web: allentertainment.net
Contact: Andy
Format: digital and analog, 24+ tracks
Basic Rate: please call for info

ARDENT AUDIO PRODUCTIONS
 22122 S. Vermont Ave., Unit E
 Torrance, CA 90502
 310-782-0125
Email: nwenzelaap@gmail.com
Web: ardentaudioproductions.com
Contact: Rich Wenzel
Format: Pro Tools HD-3
Basic Rate: call for rates

ARTISAN'S LABEL RECORDING STUDIO
 2454 Fender Ave., Ste. E
 Fullerton, CA 92831
 646-663-5678
Email: service@artisanslabel.com
Web: artisanslabel.com
Contact: Michael Filson
Format: digital, 128 tracks
Basic Rate: please call for info

Additional location:
 40 W. 38th St., 5th Fl.
 New York, NY 10018

ARTIS MUSICAL
 P.O. Box 3486
 Chatsworth, CA 91313
 747-224-7165
Email: gussie@artismusical.com
Web: artismusical.com
Contact: Gussie Miller
Format: digital, unlimited tracks
Basic Rate: please call for info

A SMOOTH SOUND
 Van Nuys, CA 91406
 818-723-4203
Email: Jerry@smoothsoundmultimedia.com
Web: smoothsoundmultimedia.com
Format: digital and analog, 32 tracks, Pro Tools HD
Basic Rate: please call for info

ASPEN'S PLACE RECORDING
 32-channel all tube inputs large and live tracking rooms.
Email: aspenandassoc.com
Web: aspensplacerecording.com

Contact: Aspen Pittman
Format: Pro Tools 10 HD or Logic. Analog tape recording available.
Basic Rate: \$500.00 - \$750.00, please call for Indie rates.

Gear: 32+ channels of Groove Tube ViPre, SuPre and Brick all-tube preamps, 8 GT Glory Comp tube compressors and 8 GT tube EQs; all into 32 I/O of Avid HD converters w/ Pro Tools 10 and Logic. An impeccable selection of vintage tube microphones, including incredible pieces like our "Barbra," the Neumann M49 that Streisand used for many tracks, and our AKG C12, dubbed "the Whitney" for the many hits Houston sang on it, as well as dozens of original GT tube mics. We also feature an extensive collection of classic tube guitar amps, of every size and era. Many select pieces of Aspen's vintage collection of mics, guitars and amps are available for sessions at no additional charge.

Clients: So far we've hosted Doyle Dykes recording for his Christmas album, produced by Michael Lloyd, an album by new Three Dog Night singer Dave Morgan's L.A. band Chamberlain Tripp, a new EP release by singer, songwriter Bev Ward and a live concert recording by New Age artist Constance Demby.
Comments: APR is 20 minutes from Hollywood or Santa Monica. The large live tracking rooms are located in the original Groove Tubes tube factory. APR is owned and operated by Aspen Pittman, author of the Tube Amp Book (140,000 copies in print), the founder of Groove Tubes. He is the designer/manufacturer of 1,000s of tube based mics, preamps, compressors, EQs and over a dozen original vacuum tubes used in studios worldwide for over three decades, holder of five patents and recipient of numerous TEC nominations and awards for his work. The studio is run by Detroit-born musician, engineer, producer and former Full Sail instructor Brian Ascenzo. You will find APR a comfortable Mecca of vintage vibe where recordings are done the old school way; live and direct!

ATOMIX STUDIOS
 Van Nuys, CA
Email: atomixmedia@mac.com
Web: facebook.com/AtomixStudios
Contact: Tom
Format: Analog and Digital
Basic Rate: inquire for rates

AUDIOLOT STUDIOS
 Los Angeles, CA 90068
 512-686-2899, 323-464-9900
Email: info@audiolot.com
Web: audiolot.com/studios
Contact: Joshua Aaron
Format: Pro Tools HD
Basic Rate: \$85/hr., Half Day/\$325, Full Day/\$575

AUDIO MECHANICS
 1200 W. Magnolia Blvd.
 Burbank, CA 91506
 818-846-5525
Email: info@audiomechanics.com
Web: audiomechanics.com
Contact: John Polito
Format: digital and analog, 24 tracks
Basic Rate: please call for info

BACKWARD PRODUCTIONS
 Van Nuys, CA 91405
 818-780-7845
Email: hughjames@sbcglobal.net
Web: www.hughjamesmusic.com/studio
Contact: Hugh James
Format: digital and analog, 48 tracks
Basic Rate: variable rates: per hour and per project
Format: digital and analog, recording and production

BATTLE PANDA STUDIOS
 7519 Collett Ave.
 Van Nuys, CA 91406
 316-518-5639
Email: battlepandastudios@gmail.com
Web: battlepandastudios.com
Contact: Dan or Joe
Format: Apple Logic Pro 9 and X, Pro Tools 10 and 11, Mac Pro/Apogee/Onyx Setup, 44.1-192 kHz, 24bit recording.
Basic Rate: call for rates

BEDROCK RECORDING
 1623 Allesandro St.
 Los Angeles, CA 90026
 213-673-1473
Email: record@bedrock.la
Web: Bedrock.la
Rates: call for rates

BERNIE BECKER RECORDING & MASTERING
 30 W. Dayton St.
 Pasadena, CA 91105
 626-782-5703
Email: mandy@beckermastering.com
Web: beckermastering.com
Contact: Bernie Becker
Format: digital and analog
Basic Rate: call for info

BIG CITY RECORDING STUDIOS
 17021 Chatsworth St.
 Granada Hills, CA 91344
 818-366-0995
Email: paul@bigcityrecording.com
Web: bigcityrecording.com
Contact: Paul
Format: digital and analog, unlimited tracks
Basic Rate: call for info

BIG SCARY TREE
 North Burbank Adjacent
 213-680-8733
Email: bigscarytree@gmail.com
Web: bigscarytree.com
Format: digital and analog, 64 tracks
Basic Rate: please call for info
Gear: 2" Analog 24 track plus Pro Tools HD 24 in and out, comfortable large control room, large tracking room plus 4 iso booths, large format console over 30 channels of class A mic pre's and compressors, very large mic locker both vintage and new, the biggest nicest vintage guitar and amplifier collection in town all available for tracking.
Services: Specializing in recording organic musicians and bands in a great space utilizing an amazing gear collection all for an affordable day rate

BIG SURPRISE MUSIC
 16161 Ventura Blvd., Ste. C #522
 Encino, CA 91436
 818-613-3984
Email: info@carmengrillo.com
Web: bigsurprisemusic.com
Contact: Carmen Grillo
Format: digital, 128 tracks
Basic Rate: \$50/hr.

BIG SWEDE STUDIOS
 621 S. Spring St., Ste. 1208
 Los Angeles, CA 90014
 213-629-4940 Fax 213-629-4940
Email: bigswede@bigswedestudios.com
Web: bigswedestudios.com
Contact: Big Swede
Format: digital and analog, 256 tracks
Basic Rate: call for info

BILL CORKERY STUDIOS
 Studio for Creative Audio
 1660 Hotel Cir. N., Ste. 107
 San Diego, CA 92108
 619-291-8090
Email: bcorkery@bcproductions.com
Web: bcproductions.com
Contact: Bill
Format: digital
Basic Rate: please call for info

BLUE RHODE STUDIOS
 10626 Magnolia Blvd.
 North Hollywood, CA 91601
 323-842-0269
Email: studioblue12@gmail.com
Web: bluerhodestudios.com
Contact: Andrew De Lucia
Format: Pro Tools HD, Logic
 *Email or call for free tour/consultation

BOMB SHELTER REHEARSAL
 7580 Garden Grove Blvd.
 Westminster, CA 92683
 714-240-7345
Email: britt@bombshelterrehearsal.com
Web: bombshelterrehearsal.com
Contact: Britt-Marie Trace, Owner/Manager
Format: Pro Tools
Rates: Please call for hourly/project/day rates

BRIAN GARCIA PRODUCTIONS
 (Sonic Muse Productions)
 Los Angeles / Pasadena, CA
 626-487-0410
Email: brian@briangarcia.net
Web: briangarcia.net
Contact: Brian Garcia
Format: Digital/192 tracks
Basic Rate: call for hourly, daily or project rates

BRIGHT ORANGE STUDIOS
 7657 Winnetka Ave., Ste. 200
 Los Angeles, CA 91306
 818-645-1415
Email: jon@brightorangestudios.com
Web: brightorangestudios.com
Contact: Jon Mattox
Format: digital and analog, Pro Tools and Logic
Basic Rate: call for info

BRODSKY ENTERTAINMENT
 Beverly Hills, CA
 Boston, MA
 Meriden, NH
Web: brodskyentertainment.com/studios
Format: Digital Performer, Logic

BRUCE HANIFAN PRODUCTIONS
 West Los Angeles, CA
 310-559-4522
Email: info@brucehanifan.com
Web: brucehanifan.com
Contact: Jan Adrin
Format: Pro Tools HD 3
Basic Rate: call for rates

CALIFORNIA SOUND STUDIOS, INC.
 25651 Atlantic Ocean Dr., Ste. A16
 Lake Forest, CA 92630

949-855-0211
Email: info@casoundstudios.com
Web: casoundstudios.com
Contact: Nathan Wright
Format: digital and analog, 64 tracks
Basic Rate: please call for info

CAPITOL RECORDING STUDIOS
 1750 N. Vine St.
 Los Angeles, CA 90028
 323-871-5001
Email: mark.moreno@umusic.com
Web: capitolstudios.com
Contact: Mark Moreno
Format: digital Pro Tools and vintage analog
Basic Rate: please call for info

CHALICE RECORDING STUDIO
 845 N. Highland Ave.
 Los Angeles, CA 90038
 323-957-7100 Fax 323-957-7110
Email: sandra@chalicerecording.com
Web: chalicerecording.com
Format: digital and analog
Basic Rate: please call for info

CHARLES LAURENCE PRODUCTIONS
 19002 Los Alimos St.
 Northridge, CA 91326
 818-368-4962
Email: charles@aol.com
Web: clpstudios.com
Contact: Charles Laurence
Format: analog and digital, 24 tracks
Basic Rate: please call for info

CHESSVOLT STUDIOS
 Van Nuys, CA 91402
 419-827-8411
Email: info@chessvolt.com
Web: chessvolt.com
Contact: Landry Malick, Studio Manager
Format: Pro Tools HD Accel3 and MCI 2-inch 24 track. Vintage 48 channel Neve Console.
Basic Rate: call for Indie artist specials

CLEAR LAKE RECORDING STUDIOS
 10520 Burbank Blvd.
 North Hollywood, CA 91601
 818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com
Contact: Eric Milos - Owner/Eli Smith - Manager
Rates: \$60/hr with Assistant or \$75/hr with

Experienced Engineer - Block Rates Available. For more affordable rates ask about recording in Studio B
Format: Full band tracking with Pro Tools HDX v12 or 24 Track Analog Tape
Gear: Vintage Microphones, Vintage Trident 808 Console, Yamaha C7 Grand Piano, Hammond B3, Selection of Amps and Guitars, Large Selection of outboard including: Neve 1073's Sidecar, 5 Pultec Eqp3a, 3 UR1E 1176's, LA2A, Distressors, Tube Tech, Allen Smart Smart C2 and much more!
Comments: With our large tracking room and high-end client facilities, we are the affordable alternative to big-budget Hollywood studios.

COAST MASTERING
 2600 10th St., Ste. 101C
 Berkeley, CA 94710
 520-984-0554
Email: mastering@coastmastering.com
Web: coastmastering.com
Format: see website for equipment list
Basic Rate: \$90/song

CONSUELO STUDIOS
 Hollywood Hills, CA 90068
 323-876-1168
Email: bretthompson@earthlink.net
Web: consuelostudios.com
Contact: Bret Thompson
Format: Pro Tools HD Native 16x16 IO w/ Vintage Analog Console
Basic Rate: \$75 per hr with engineer

CONWAY RECORDING STUDIOS
 5100 Melrose Ave.
 Hollywood, CA 90038
 323-463-2175 Fax 323-463-2479
Email: Stacey@conwayrecording.com
Web: conwayrecording.com
Format: digital and analog
Basic Rate: please call for info

COSTA MESA STUDIOS
 711 W. 17th St., Ste. D
 Costa Mesa, CA 92627
 949-515-9942 Fax 949-515-4230
Email: nick@conwayrecording.com
Web: costamesastudios.com
Format: digital and analog
Basic Rate: please call for info

COTTAGE, THE
 365 Hollywood Way

Burbank, CA 91505
 818-415-5576
Email: tedgberg@earthlink.net
Format: digital
Basic Rate: call for info

DANCIN DEER STUDIO
 3727 W. Magnolia Blvd., Ste. 459
 Burbank, CA 91505
 818-209-1326
Email: studio@dancindeerstudio.com
Web: dancindeerstudio.com
Contact: Jody
Format: digital
Basic Rate: contact through website

DAVE WATERBURY PRODUCTIONS
 Laurel Canyon and Magnolia Blvd.
 Valley Village, CA 91607
 818-505-8080
Email: davewaterbury91607@yahoo.com
Web: davewaterbury.net
Contact: Dave
Format: Pro Tools HD.2
Basic Rate: call for info

DBW PRODUCTIONS
 Woodland Hills, CA 91367
 818-884-0808
Email: info@dbwproductions.com
Web: dbwproductions.com
Contact: David Chamberlin
Format: digital, unlimited tracks
Basic Rate: \$75/hr.

DIAMOND DREAMS MUSIC
 North Orange County
 Barbon Canyon, CA 91709
 909-393-6120
Email: info@diamonddreamsmusic.com
Web: diamonddreamsmusic.com
Format: digital, unlimited tracks
Basic Rate: Please call us for a quote

THE DEN RECORDERS, THE
 P.O. Box 2627
 Pasadena, CA 91102
 826-529-3066
Email: info@thednrecorders.com
Web: thedenrecorders.com
Contact: Josh Young, Darian Cowgill
Format: digital HD, video-online offline/audit/ mixing/mastering 5.1
Basic Rate: call for info

DESIGN FX REMOTE RECORDING
 P.O. Box 491087
 Los Angeles, CA 90049
 818-843-6555, 800-441-4415
Email: gary@dfxaudio.com
Web: dfxaudio.com
Contact: Gary Ladinsky
Format: API console, Pro Tools, Analog, portable rigs available
Basic Rate: please call for info

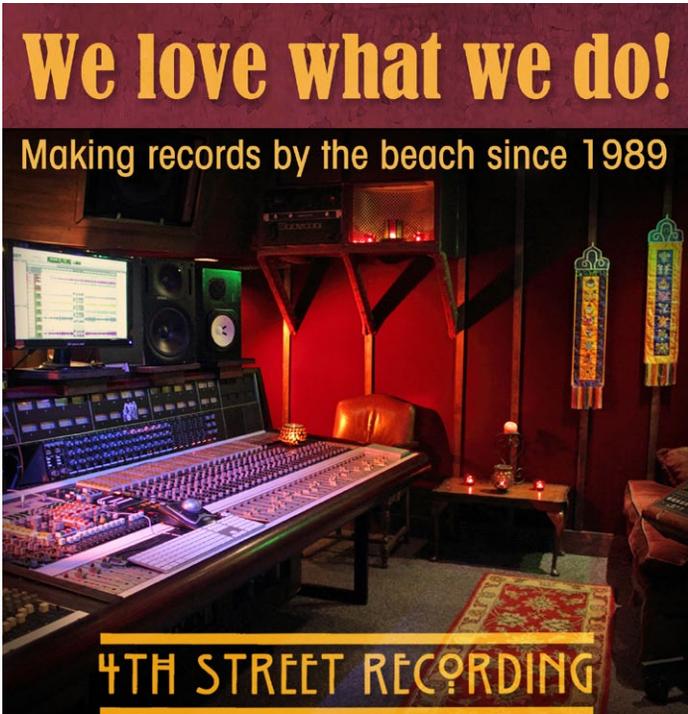
DIAM ENTERTAINMENT
 3734 San Fernando Rd.
 Glendale, CA 91204
 818-662-0670
Format: digital and analog
Basic Rate: call for information

D.M. GREMLIN STUDIOS
 6053 Atlantic Ave.
 Long Beach, CA 90805
 866-334-4364
Email: studio@dm-gremlin.com
Web: dm-gremlin.com
Contact: Wendy Levin
Format: digital
Basic Rate: \$35/hr; mastering starts at \$50/hr

THE DOCK STUDIO
 Sacramento, CA
Email: john@onefinmanagement.com
Web: thedockstudio.com
Contact: John Baccigalupi
Format: See website for equipment list
Basic Rate: \$200/day

D.O'B. SOUND
 8531 Wellsford Pl., Ste. 1
 Santa Fe Springs, CA 90670
 562-464-9456
Email: dobsound20@yahoo.com
Web: dobsound.net
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for quote
Services: Full recording, Mixing and Mastering Studio, Video Production, 5 fully-equipped rehearsal rooms and guitar repair shop.

DRUM CHANNEL STUDIOS
 900 Del Norte Blvd.
 Oxnard, CA 93030
 866-439-7924
Email: info@drumchannel.com
Web: drumchannel.com



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 Phone: 714 213 8018
 Website: UNIT-O.com
 Facebook.com/unitorecording

Contact: Papillon Zamprilo
Format: Analog and Digital
Basic Rate: Call for info

EAGLE ROCK STUDIOS
 Los Angeles, CA 90041
 310-967-9081
Email: record@eaglerockstudios.us
Web: eaglerockstudios.us
Format: Analog and Digital
Basic Rate: Call for info

EARTHSTAR CREATION CENTER
 505 Rose Ave.
 Venice, CA 90291
 310-581-1505
Email: earthstarstudio@gmail.com
Web: earthstarvenue.com
Contact: John X Volaitis
Format: see website for equipment list
Basic Rate: call or email for info

EASTWEST RECORDING STUDIOS
 6000 W. Sunset Blvd.
 Hollywood, CA 90028
 323-957-6969 Fax 323-957-6966
Email: candace@eastweststudio.com
Web: eastweststudio.com
Contact: Candace Stewart
Format: Analog and Digital
Rates: Call for Daily Rate or Block Bookings
Gear: 80 Chnl Neve 8078, 40 Chnl Neve Custom 8028, 40 Chnl Trident 'A' Range, 64 Chnl SSL G +, Fairchild 670, Bricasti, EMI REDD 47 mic pre, GT Vipre Tube mic pre, Urie 1176LN, Teletronix LA-2A, Avalon AD2044, Pultec EQP-1A3, Lexicon 960L, AMS RMX16, GML 8200, AKG C12's, Neumann U67's, Neumann U47's, Neumann M50's, Telefunken ELA-M 251's, Sony C55p's, Coles 4038's, Royer R-121's, MKH-800's, AEA- 440
Services: Orchestra tracking, band tracking, mixing, live performances, events in famous vintage studios. Private Lounges and Outside Deck
Clients: Frank Sinatra, John Legend, Frank Ocean, Justin Timberlake, Rihanna, Metallica, The Rolling Stones, Madonna, Slayer, Muse, The Beach Boys, The Mamas & the Papas, Elton John, The Red Hot Chili Peppers, Michael Bubbles, Iggy Pop, Bob Dylan, Whitney Houston, Nas, Frank Ocean, Justin Bieber, Faith Hill, U2, Demi Lovato, Fiona Apple, Tool, Santana, Akon, Bruce Springsteen, Stevie Wonder, Incubus, Kelly Rowland, Dwight Yoakam, Nat "King"

Cole, Blink-182, Motley Crue, Rage Against the Machine, Jason Mraz, Weezer, Ella Fitzgerald, Johnny Cash, Jimmy Cliff, Jerry Lee Lewis, Garbage, Third Eye Blind, Luis Miguel, Stone Temple Pilots, Foster The People, M83, Tina Turner, Stephen Stills and Neil Young.

ECHO BAR RECORDING STUDIO
 7248 Fulton Ave.
 North Hollywood, CA 91605
 818-738-7320
Email: erik@echobarstudios.com, bobhornmixing@mac.com
Web: echobarstudios.com
Contact: Erik Reichers, Bob Horn
Format: call for information
Basic Rate: call for info

ECUASOUND PRODUCTIONS
 1540 N. Highland Ave., Ste. 107
 Hollywood, CA 90028
 323-467-0383
Email: ecuasound@ecuasoundproduction.com
Web: ecuasoundproductions.com
Contact: Ivan Castro
Format: Pro Tools
Basic Rate: \$70/hr. includes engineer

ELEVATED AUDIO
 14561 Aetna St.
 Van Nuys, CA 91411
 818-909-9029
Email: elevatedaudio@gmail.com
Web: elevated-audio.com
Contact: Fran
Format: Digital, Analog, or both
Basic Rate: call for info, no walk-ins

ELITE REHEARSAL
 1641 Naud St.
 Los Angeles, CA 90012
 323-384-9067
Email: eliterehearsal@yahoo.com
Web: facebook.com/eliterehearsal
Basic Rate: call or email for info

ENCORE STUDIOS
 721 S. Glenwood Pl.
 Burbank, CA 91506
 818-842-8300
Email: info@paramountrecording.com
Web: paramountrecording.com/studios/encore
Format: digital and analog
Basic Rate: call for daily rates.

ES AUDIO SERVICES
 1746 Victory Blvd.
 Glendale, CA 91201
 818-505-1007
Web: esaudio.com
Contact: Donny Baker
Format: Pro Tools and Logic, Analog Front End
Basic Rate: Please call for current rates

ESPLANADE STUDIOS
 2540 Esplanade Ave.
 New Orleans, LA 70119
 504-655-0423
Email: mishak@esplanadestudios.com
Web: esplanadestudios.com

EXPOSITION REHEARSAL & RECORDING STUDIOS
 9214 Exposition Blvd.
 Los Angeles, CA 90034
 310-287-1236
Email: contact@expositionstudios.com
Web: ExpositionStudios.com
Studio Specs: Control Room 20ft x 20ft Live Room 20ft x 12ft
Rates: Please Call For Rates

FIREHOUSE RECORDING STUDIOS
 35 W. Dayton St.
 Pasadena, CA 91105
 626-405-0411 Fax 626-405-0413
Email: destiny@firehouserecordingstudios.com
Web: firehouserecordingstudios.com
Contact: Destiny Rael, Studio Manager
Format: Digital and Analog, 128 tracks
Basic Rate: Please Call/Email for Info

FK STUDIOS
 2640 S. Myrtle Ave., #A-11
 Monrovia, CA
 626-263-4242
Email: info@fkstudios.com
Web: fkstudios.com
Contact: Kyle Garcia
Format: see website for equipment list
Basic Rate: call or email for info

FITTING ROOM STUDIO
 Canoga Park, CA
 310-717-4739
Email: fittingroomstudio@yahoo.com
Web: fittingroomstudio.com
Format: see website for equipment list
Basic Rate: call for info

FONOGENIC STUDIOS
 7710 Haskell Ave.
 Van Nuys, CA 91406
 818-305-HIFI (4434)
Email: booking@fonogenic.com
Web: fonogenic.com
Clients: see client list

FOREWORD PRODUCTIONS RECORDING STUDIO
 3391 Robertson Pl.
 Los Angeles, CA 90034
 310-853-9124
Email: info@forewordstudio.com
Web: forewordstudio.com
Contact: Matthew Nelson
Format: Pro Tools HD3 - 32 ins/16 outs (Mac Pro)
Basic Rate: \$50/hr. w/ engineer

FREEDOM STUDIOS
 17050 Los Alimos
 Granada Hills, CA 91344
 818-269-7070
Web: freedomstudio.biz
Contact: Thomas LeBlank
Format: Digital and Analog
Rates: call for rates

FRIDAY ENTERTAINMENT
 Sherman Oaks, CA
 818-995-4642
Email: info@fridayentertainment.com
Web: fridayentertainment.com
Contact: Sam Dress
Format: Digital
Basic Rate: call for info
Services: recording, mixing film editing, sound to picture. Great live room for Jazz, Folk etc.

GC STUDIOS
 6400 Owensmouth Ave.
 Woodland Hills, CA 91367
 866-498-7882
Email: info@gcstudios.com
Web: gcstudios.com

GIRAFFE MUSIC PRODUCTIONS
 7254 Atoll Ave., Unit T
 North Hollywood, CA 91605
 818-398-4345, 818-321-8575
Email: giraffemusicproductions@gmail.com
Web: giraffemusicproductions.com
Format: Pro Tools, etc.
Services: Recording, Mixing and Mastering

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*Se habla español

GLENWOOD PLACE STUDIOS

619 S. Glenwood Pl.
Burbank, CA 91506
818-260-9555
Email: kit@glenwoodstudios.com
Web: glenwoodstudios.com
Contact: Kit Rebhun
Format: digital and analog
Basic Rate: call for info

GOLDENTRACK STUDIO

San Diego, CA
619-252-8763
Email: record@goldentrackstudio.com
Web: goldentrackstudio.com
Contact: Steve
Format: digital and analog, 24 tracks
Basic Rate: please call for info

GOLD STREET

Burbank, CA 91504
818-567-1911
Email: avpost@goldstreet.net
Web: goldstreetmusic.com
Contact: Eric Michael
Format: digital, 128 tracks
Basic Rate: Start \$40/hr.

GRANDMASTER RECORDERS LTD.

1518 N. Cahuenga Blvd.
Hollywood, CA 90028
323-462-6136, 818-641-1111
Email: meandu@roadrunner.com
Web: grandmasterrecorders.com
Contact: Jimmi Mayweather, Studio Manager
Format: digital and analog, 24 tracks
Basic Rate: please call for info

GROOVE LAB, THE

West Hills, CA 91326
818-366-1650, 818-903-0005
Email: olivieroulon@thegroovelab.org
Web: thegroovelab.org
Contact: Olivier
Format: digital, 32+ tracks
Basic Rate: call for rates

HELL'S HALF ACRE

Frazier Park, CA
Email: info@stevekravac.com
Web: stevekravac.com
Contact: Steve
Format: Digital
Basic Rate: \$50 hr
Services: Live tracking, mixing, and mastering with R.I.A.A. Gold Accredited producer/engineer/mixer Steve Kravac.
Clients: Less Than Jake, MxPx, Blink 182, 7-Seconds, Pepper, Epitaph, SideOne/Dummy, Capitol, Atlantic, A&M, Tooth & Nail

HENSON RECORDING STUDIO

1416 N. La Brea Ave.
Hollywood, CA 90028
323-856-6690, Fax 323-856-2712
Email: faryal@hensonrecording.com
Web: hensonrecording.com
Contact: Faryal Russell
Format: SSL SL 6072E/G, 4072G+, 6056/G, 9090J, Augspurger, 8 Neve
Rate: call for info

HIT SINGLE RECORDING SERVICES

1935C Friendship Dr.
El Cajon, CA 92020
619-258-1080
Email: hitsingle@earthlink.net
Web: hitsinglerecording.com
Contact: Randy Fuelle
Format: digital and analog
Basic Rate: please call for info

HOUSE OF BLUES STUDIOS

4431 Petit Ave.
Encino, CA 91436
818-990-1296
Email: info@houseofbluesstudios.com
Web: houseofbluesstudios.com
Format: digital and analog, 48+ tracks
Basic Rate: call for rates

HUMAN TOUCH PRODUCTIONS

Helping Songwriters & DIY home recordists
5066 Lankershim Blvd.
North Hollywood Arts District, CA 91601
818-235-2070 (cell/text)
Email: bradstanfield@gmail.com
Web: BradStanfieldMusic.com
Contact: Brad
Format: Pro Tools HD
Services: Helping your DIY home studio recordings and mixes sound fuller and better; Mastering to CD, iTunes and other online digital formats plus music mixes for TV shows! Pro vocalists and musicians also available.
Rates: Flexible! (Call, text or email to discuss your project.)

HYBRID STUDIOS

3021 S. Shannon St.
Santa Ana, CA 92704
714-850-1499
Email: info@hybridstudiosca.com
Web: hybridstudiosca.com
Format: Analog and Digital
Rates: Please call for rates

IGLOO MUSIC STUDIOS

228 West Palm Avenue
Burbank, CA 91502
818-558-7733
Email: gustavo@igloomusic.com
Web: igloomusic.com
Contact: Gustavo
Basic Rate: call or email for info

IMAGINE POST PRODUCTIONS

(Recording and Mixing)
4872 Topanga Canyon Blvd., Ste. 406
Woodland Hills, CA 91364
310-924-7849
Email: info@imaginepost.com
Web: ImaginePost.com
Contact: Chris Julian
Format: Pro Tools HD3 / Logic
Rate: call for info

IN FIDELITY RECORDINGS

16824 Satcoy St.
Van Nuys, CA 91406
818-786-3144
Email: david@infidelityrecordings.com
Web: infidelityrecordings.com
Format: digital and analog
Equipment/Facility: Pro Tools HD combined with analog equipment, including API, Avalon, Urei, Lexicon, DBX, 1176, LA2A, Neumann and more, 1,000 sq. ft. including 16x20 tracking room and two additional isolations.
Services: We offer personalized and professional services, including recording, mixing and mastering, \$600/day or \$60/hour with experienced staff that treats every project with care and attention to detail.
Basic Rate: \$60/hr

JAGGO STUDIOS

Hollywood Hills, CA 90068
323-850-1819
Email: studios@jaggo.com
Web: jaggo.com/studios
Format: Pro Tools HD3 Accel
Basic Rate: Call us for a rate sheet

JC SOUND STAGES/RECORDING STUDIOS

6670 Lexington Ave.
Hollywood, CA 90038
323-467-7870

Email: jcinhollywood@hotmail.com

Web: jcsoundstages.com
Contact: JC
Format: digital and analog, unlimited tracks
Basic Rate: see website for information

JEL RECORDING STUDIOS

6100 W. Coast Hwy.
Newport Beach, CA 92663
949-631-4880
Email: shelly@jelrecording.com
Web: jelrecording.com
Contact: Shelly Guidotti
Format: digital, 100+ tracks
Basic Rate: please call for info

J.E. SOUND

Burbank, CA
323-850-0765
Email: jesound@jps.net
Web: jesound.com
Contact: John
Format: Analog & Digital
Basic Rate: Call for info

JRLDRUMS

Internet Drum Sessions
818-903-3690
Email: johnlewis@jrlldrums.com
Web: jrlldrums.com
Contact: John Lewis
Format: digital
Basic Rate: \$150-\$250/song

JUNGLE ROOM RECORDING STUDIO

604 1/2 Sonora Ave.
Glendale, CA 91201
818-247-1991
Email: info@jungleroom.net
Web: jungleroom.net
Contact: Kevin Anderson
Format: digital and analog, 128 tracks
Basic Rate: negotiable

KAIIROS MUSIC GROUP

Los Angeles, CA
Email: admin@kairosmusicgroup.com
Web: kairosmusicgroup.com
Basic Rate: email for info

KONSCIOUS STUDIOS

1655 9th St.
Santa Monica, CA 90404
310-980-9968
Email: booking@ksciousstudios.com
Web: ksciousstudios.com
Contact: Dan or Ric
Basic Rate: call or email for info

KRIS STEVENS ENTERPRISES

Calabasas, CA 91302
818-225-7585
Email: inquiry@kriserikstevens.com
Web: kriserikstevens.com
Contact: Christine Fletcher
Format: digital and analog
Basic Rate: call for info

L.A. ENTERTAINMENT, INC.

7095 Hollywood Blvd., Ste. 826
Hollywood, CA 90028
800-579-9157 Ext. 1 Fax 323-924-1095
Email: info@laeg.net
Web: laeg.net
Contact: Jim Ervin
Format: digital and analog, 48 tracks
Basic Rate: call for info

LAKE TRANSFER RECORDING

11300 Hartland St.
North Hollywood, CA 91605
818-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Format: Pro Tools
Basic Rate: \$50. per hr

LAFX RECORDING SERVICES

P.O. Box 827
North Hollywood, CA 91603
818-769-5239 Fax 818-769-7288
Email: info@lafx.com
Web: lafx.com
Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info
Gear: LAFX Studio has a vintage API console rebuilt by Brent Averill, with 550a EQs and Neve Fyng Faders. We offer Yamaha NS10s, Tannoy SGM10Bs, Genelec 1031As or Dynaudio BM15As. We have the latest Pro Tools software and offer all Waves plug-ins and others too many to list. You may use our Studer A827, Ampex 102 with 1/2-in or 1/4-in head stacks, and our extensive microphone collection. LAFX Studio has the Yamaha C7 used by Synthony for their "Ivory Sampled Piano" software and a Hammond B3 for your tracking sessions. 5.1 setup for mixing.
Services: LAFX Recording Services has successfully served the Los Angeles recording community for over 20 years. We have an extensive collection of recorders, pre-amps/EQs, compressors, microphones, reverbs and effects available for you to rent for your studio as well as use at the LAFX studio. We offer tape baking and transfer services also.
Clients: Jimi Hendrix and Experience Hendrix, Tom Vicari, HBO's *The Newsroom*, The Academy Awards, Bobby McFerrin, Grammy-winner Gordon Goodwin and the Big Phat Band, Grammy-winner Jose Rizo's Mongorama and Latin All Star Band, Daniele Luppi, Starz's "Magic City," Robert Randolph, Wilson Phillips, Rachael MacFarlane, Cristian Castro and many more.

LARRABEE SOUND STUDIOS

4162 Lankershim Blvd.
Universal City, CA 91602
818-753-0717 Fax 818-753-8046
Email: Amy@larrabee studios.com
Web: larrabee studios.com
Contact: Amy Burr, Studio Manager
Format: digital and analog
Basic Rate: call for info

LAUREN ENTERTAINMENT GROUP, THE

Sherman Oaks, CA 91403-3005
818-788-9784 Fax 818-788-9763
Email: info@laurengroup.com
Web: laurengroup.com
Contact: Len Kovner
Format: digital and analog, 196+ tracks
Basic Rate: please call for info

LA VALLEY COLLEGE RECORDING WORKSHOP

5800 Fulton Ave.
Valley Glen, CA 91401-4096
818-947-2779
Email: miketrombonejulian@gmail.com
Web: thequimbyhouse.com
Contact: Mike Julian
Format: digital and analog, 24 tracks, Pro Tools editing
Basic Rate: please call for info

LITTLE BIG ROOM STUDIOS

2912 W. Burbank Blvd.
Burbank, CA 91505
818-846-2991 Fax 818-846-7012
Email: manager@littlebigroom.com
Web: littlebigroom.com
Basic Rate: please call for info

LITTLE HIPSTER MUSIC STUDIOS

Van Nuys, CA 91405
818-731-1043
Email: contact@littlehipstermusic.com
Web: littlehipstermusic.com
Contact: David Snow
Format: digital, 999 tracks
Basic Rate: call for info-all instrumentation included in hourly rate.



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MAMBO SOUND AND RECORDING
2200 W. Esther St.
Long Beach, CA 90813
562-432-9676
Email: info@manbosoundandrecording.com
Web: manbosoundandrecording.com
Contact: Steve McNeil
Format: digital and analog, 48 tracks
Basic Rate: call for info

MARC DESISTO PRODUCTIONS
Sherman Oaks, CA
818-259-4235
Email: marcsmix@gmail.com
Web: marcdesisto.com
Contact: Marc DeSisto
Format: Pro Tools HD
Basic Rate: please call for info

MARC GRAUE VOICEOVER RECORDING STUDIOS
3421 W. Burbank Blvd.
Burbank, CA 91505
818-953-8991
Email: info@fixinthemix.com
Web: fixinthemix.com
Contact: Marc Graue
Format: digital and analog
Basic Rate: please call for info

MARTINSOUND RECORDING STUDIOS
1151 W. Valley Blvd.
Alhambra, CA 91803
800-582-3555 626-281-3555
Email: dblessinger@martinsound.com
Web: martinsound.com
Contact: Dan Blessinger
Format: digital and analog, 32 tracks
Basic Rate: please call for info

MAR VISTA RECORDING STUDIO
Mar Vista, CA
310-467-0889
Email: remmusic@verizon.net
Web: jerrymanfredi.com, marvista.com
Contact: Jerry
Basic Rate: Please call for information

MASTER GROOVE STUDIOS / RADD SOUND
Northridge, CA
Nashville, TN
818-830-3822, 615-799-9366
Email: davejavu@att.net
Web: mastergroovestudios.com
Contact: David Morse or John Pripch
Format: digital, unlimited tracks
Basic Rate: please call for rates

MAURICE GAINEN PRODUCTIONS
4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
Email: maurice@mauricegainen.com
Web: mauricegainen.com
Contact: Maurice
Format: Logic Pro 10.2/ProTools 10 & 11
Basic Rate: Call for info. Indie rates avail.
Gear: Pro Tools HD, Mac Intel & Core, Yamaha O2R Mixer, Waves Diamond, API, CLA Signature, CTR Solo, JJP Signature, Kramer Tape Restoration, Reason, All Spectrasonics, Auto-Tune, Bomb Factory and many other plug-ins, soft synths and EFX, Avalon 737, ART Dual-MP, DBX 160X and other outboard gear, Neumann U47 fet and many other excellent mics, Genelec speakers w/ subwoofer, acoustic piano, 4 ADAT's, much more.
Special Services: Start to finish CD production. CD Mastering. Top session players at discount rates. Full-band recording. Vocalist friendly, Berklee trained producer-musician-engineer.
Clients: Starbucks (mastering for 185+ compilations), Disney, EMI, UNI, Warner, Sony, Rafael Moreira, Alex Skolnick, Andy McKee, The Hues Corp ("Rock The Boat"), Mighty Mo Rodgers, Orchestre Surreal.

Comments: 28 years in the same location. Comfortable, casual, hard-working environment. Consistent and dependable. Competitive rates.

MAXIMUS MEDIA, INC.
2727 N. Grove Industrial Dr., Ste. 111
Fresno, CA 93727
559-255-1689
Email: jeff@maximusmedia.net
Web: tothemax.com
Contact: Jeff Hall
Format: digital and analog
Basic Rate: please call for info

MELODY MAKER PRODUCTIONS
453 S. Spring St.
Los Angeles, CA 90013
310-283-7485
Email: info@melodymakerproductions.com
Web: melodymakerproductions.com
Basic Rate: Call or email for information

MELROSE MUSIC STUDIO
(on the Raleigh Studios Lot)
5254 Melrose Blvd.
Hollywood, CA 90038
818-216-5409
Email: melrosemusic@mac.com
Web: facebook.com/melrosemusicstudios
Contact: David Williams
Format: analog and digital processing
Basic Rate: recording: Studio A \$60/hr, Studio B \$45/hr. Special prices for day rates.

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

MIX ROOM, THE
2940 W. Burbank Blvd.
Burbank, CA 91505
818-846-8900
Email: info@themixroom.com
Web: themixroom.com
Format: digital and analog, 128 tracks
Basic Rate: please call for info

M L E STUDIOS
P.O. Box 93008
Hollywood, CA 90093-0008
866-246-8846
Email: mail@mlestudios.com
Web: mlestudios.com
Contact: Col. Darryl Harrelson
Format: digital/analog, Pro Tools HD2 Accel
Basic Rate: \$45/hr. or flat rate per song/project

MMP REHEARSAL'S THE VAULT
453 S. Spring St. Ste. B5
Los Angeles, CA 90013
213-283-7485
Email: info@mmprehearsal.com
Web: mmprehearsal.com
Basic Rate: \$20-\$45/hr

MORNING VIEW STUDIOS
P.O. Box 4225
Malibu, CA 90265
310-457-9901, 310-924-9697
Fax 310-457-5382
Email: sternalbert@gmail.com
Web: morningviewstudios.com
Contact: Shawn Stern
Format: digital and analog, 92 tracks
Basic Rate: please call for info

MOUNTAIN DOG MUSICWORKS
485 Ventura Ave., Ste. E3
Oak View, CA 93022s
805-649-8500
Email: tim@mountaindogmusic.com
Web: mountaindogmusic.com
Contact: Tim Frantz

Format: digital
Basic Rate: please call for info

MYSTICAL ARTS RECORDING STUDIO
23550 Ehlers Dr.
Chatsworth, CA 91311
818-262-9951
Email: JamesFuria@aol.com
Web: mysticalartsrecording.com
Contact: James Furia
Format: Digital
Basic Rate: 30 per hr. see website for details

NEW MILLENNIUM RECORDS GROUP
1750 Vine St.
Los Angeles, CA
323-962-5960
Email: info@nmrgonline.com
Web: nmrgonline.com
Contact: Tim Simms
Format: digital, unlimited tracks
Basic Rate: negotiable rates

NIGHTBIRD RECORDING STUDIOS
At The Sunset Marquis Hotel & Villas
1200 Alta Loma Rd.
West Hollywood, CA 90069
310-657-8405
Email: manager@nightbirdrecordingstudios.com
Web: nightbirdrecordingstudios.com
Contact: Angelo Caputo
Format: Pro Tools 12 HDX
Basic Rate: call for prices

NIGHT SKY SOUND
3420 Laketree Dr.
Fallbrook, CA 92028
760-731-6434, 917-330-1777
Email: steve@nightskysound.com
Web: nightskysound.com
Contact: Steve Donato, Owner, Producer/ Engineer
Format: MOTU DP8/Logic/Pro Tools/Apogee and Studer A827 Gold analog
Basic Rate: Contact us to discuss your project

NRG RECORDING SERVICES
11128 Weddington St.
North Hollywood, CA 91601
818-760-7841
Email: Kylie@nrgrecording.com
Web: nrgrecording.com
Contact: Kylie Higginbotham
Format: digital and analog
Basic Rate: \$1200 per 12-hr. lockout including assistant engineer and Pro Tools.

OC RECORDING COMPANY, THE
3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fulks, Engineer and Producer
Format: Analog and Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon
Styles: All music genres, ADR and Voice Overs, World Class Recording, Mixing, Mastering & Production
Basic Rate: Please call for info.

OCEAN STUDIOS BURBANK
435 S. San Fernando Blvd.
Burbank, CA 91502
818-955-9010
Email: info@oceanstudiosburbank.com
Web: oceanstudiosburbank.com
Format: digital and analog
Basic Rate: please call for info

OCEAN WAY RECORDING, INC.
6050 W. Sunset Blvd.
Hollywood, CA 90028
818-847-8757
Email: ernie@oceanwayrecording.com
Web: oceanwayrecording.com

Contact: Ernie Woody
Format: digital and analog, 96 tracks
Basic Rate: please call for info

OCEAN WAY'S RECORD ONE STUDIO
Sherman Oaks, CA
818-788-7751 Fax 818-788-3528
Email: rob@oceanwayrecording.com
Web: oceanwayrecording.com
Contact: Rob Goodchild
Format: digital and analog, 96 tracks
Basic Rate: please call for info

OLD BOOTS RECORDING STUDIO
14947 Gilmore St.
Van Nuys, CA 91411
818-785-8611
Email: greggb69@yahoo.com
Web: oldbootsrecordingstudio.com

PACIFICA STUDIOS
2620 La Cienega Ave.
Los Angeles, CA 90034
310-559-9777
Email: jt@tross.com
Web: facebook.com/Pacifica-Recording-Studios-252712894760303/
Contact: Glenn
Format: Pro Tools
Basic Rate: please call

PACIFIQUE RECORDING STUDIOS
10616 Magnolia Blvd.
North Hollywood, CA 91601
818-761-8042 Fax 818-761-9277
Email: tony@pacifiquestudios.com
Web: pacifiquestudios.com
Format: digital and analog, 64 tracks
Basic Rate: \$200/hr.

PANGEA
P.O. Box 591
Topanga, CA 90290
310-455-2356
Email: pangea@verizon.net
Web: pangeaproduction.com
Format: digital and analog, 48 tracks
Basic Rate: please call for info

PARAMOUNT RECORDING STUDIOS
6245 Santa Monica Blvd.
Los Angeles, CA 90038
323-465-4000 Fax 323-469-1905
Email: booking@paramountrecording.com
Web: paramountrecording.com
Format: digital and analog, 96+ tracks
Basic Rate: call for rates

PARK HILL MUSIC
P.O. Box 5247
Hemet, CA 92544
951-652-8742
Email: galletta@parkhillmusic.com
Web: parkhillmusic.com
Contact: Eric Galletta
Format: digital and analog, 48 tracks
Basic Rate: negotiable call us

PAWN SHOP STUDIO
14819 Oxnard St.
Van Nuys, CA 91405
818-982-7763
Email: Pawnshopstudio@gmail.com
Web: pawnshopstudio.com
Format: API mic pres, Lynx Aurora Converters
Basic Rate: call (or list your rates here)

PENGUIN RECORDING
P.O. Box 91332
Pasadena, CA 90041
323-259-8612 Fax 323-259-8613
Email: john@penguinrecording.com
Web: penguinrecording.com
Contact: John Strother
Format: digital and analog, 48 tracks
Basic Rate: please call for info

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THE PIE STUDIOS

Pasadena, CA
714-606-3770
Email: info@thepiestudios.com
Web: thepiestudios.com

PLATINUM STUDIO

Van Nuys, CA 91411
818-994-5368
Email: paulhilton123@sbcglobal.net
Web: paulhiltonmusic.net
Contact: Paul Hilton
Format: digital, 200 stereo tracks
Basic Rate: please call for info, \$35/hr.

PLAYBACK RECORDING STUDIO

400 E. Gutierrez St.
Santa Barbara, CA 93101
805-730-7529, 917-331-0429
Web: playbackrecording.com

PPL RECORDED MUSIC COMPANY

(A PPL Entertainment Group Company)
468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310-860-7499, 818-506-8533
Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Jim Sellavain
Format: Analog, digital, AVID, Apple Final Cut,
Pro Tools, DVD authoring
Basic Rate: please call for info

PRIVATE ISLAND TRAX

1882 S. Cochran Ave.
Los Angeles, CA 90019
323-856-8729 Fax 323-965-8732
Email: info@privateislandtrax.com
Web: privateislandtrax.com
Format: digital, Pro Tools
Basic Rate: please call for info

**PRODUCTION COMPANY RECORDING,
MASTERING & REHEARSAL STUDIO, THE**

673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Format: 2-inch Ampex 16 track and Trident
Mixing Console, Pro Tools and Analog Mastering
Basic Rate: \$50 per hour

PYRAM-AXIS PRODUCTIONS

Redondo Beach, CA 90278
310-869-8650
Email: music@pyramaxis.com
Web: pyramaxis.com
Contact: Jim D.

Format: ProTools HD, Logic
Services: world class production, mixing,
mastering, music for media
Basic Rate: \$80 Hourly, Project Rates - Call
for details.

RACE HORSE STUDIOS

3780 Selby Ave.
Los Angeles, CA 90034
310-280-0175 Fax 310 280-0176
Email: duncan@racehorsestudios.com
Web: racehorsestudios.com
Contact: Duncan Macfarlane
Format: digital, 192 tracks
Basic Rate: please call for info

READY MIX MUSIC

5635 Lankershim Blvd.
North Hollywood, CA 91601
818-388-2196
Email: studio@readymixmusic.com
Web: readymixmusic.com
Contact: Paul or Sarah
Format: Pro Tools
Basic Rate: Call for info

RE-AMP STUDIOS

15441 Red Hill Ave., Ste. G

Tustin, CA 92780
949-390-9876
Email: reampstudios1@gmail.com
Web: reampstudios.com
Contact: Josh Brooks, Studio Manager
Format: Pro Tools 10 HD
Rates: call or see our website for rates

REAL LINE MUSIC

1335 N. La Brea Ave., Ste. F
Hollywood, CA, 90028 USA
323-377-0436
Email: info@reallinemusic.com
Web: reallinemusic.com
Contact: Ashley Jones
Format: Digital and analog, 32 tracks
Basic Rate: please call for info

RECORD PLANT

1032 N. Sycamore Ave.
Hollywood, CA 90038
323-993-9300 Fax 323-466-8835
Email: Jeff@recordplant.com
Web: recordplant.com
Contact: Jeff Barnes
Format: digital and analog
Basic Rate: please call for info

RESONATE MUSIC & SOUND

449 S. San Fernando Blvd.
Burbank, CA 91502
818-567-2700
Email: inquire@resonate.la
Web: resonate.la
Format: Digital and Analog
Basic Rate: call for info

REVOLUTION 9 RECORDING STUDIOS

1041 N. Orange Dr.
Hollywood, CA 90038
323-405-7389
Email: booking@rev9recording.com
Web: rev9recording.com
Contact: Daniel Baalstocky
Format: Pro Tools 9 and Cubase 7.5
Basic Rate: \$550 for an 8-hour day and \$750 for
an unlimited day

RIOTVAN

323-868-0240
North Hollywood, CA
Email: jason@riotvanproductions.com
Web: riotvanproductions.com
Format: Pro Tools HD, Tube Preamps, Neumanns
and nice guys.
Basic Rate: call for rates
Comments: Good Sound is about the people
and the songs.

ROBERT IRVING PRODUCTIONS, INC.

Woodland Hills, CA 91367
818-224-3633
Email: rirving@pacbell.net
Web: robertirving.com
Contact: Robert/Tim
Format: Digital Performer or Logic, Pro Tools
Basic Rate: flexible
Notes: 3 great live rooms, Yamaha DC-7 Grand
Piano, vintage mic collection

ROCK GARDEN CONSPIRACY, LLC

RAW WOOD STUDIOS
Acton, CA 93510
203-243-6457
Email: Ed@rockgardenconspiracy.com
Web: rockgardenconspiracy.com
Contact: Ed Cohen
Format: Pro Tools HD 11 surround
Basic Rates: Call for rates
Comment: A veteran run Studio and we
welcome veterans.

ROCKYROADRANCH PRODUCTIONS

Santa Clarita, CA 91387
661-510-6408
Email: scottpmanzo@gmail.com
Contact: Scotty Manzo

Format: digital and analog
Basic Rate: call for rates

ROSE STUDIOS

El Centro, CA
760-352-5774
Email: info@rosetudios.net
Contact: Danny Berg
Format: digital, 48 tracks
Basic Rate: please call for info.

RPD STUDIOS

1842 Burleson Ave.
Thousand Oaks, CA 91360
805-496-2585
Email: rpdstudios@roadrunner.com
Web: rpdstudios.com
Contact: Randy
Format: digital, 192 tracks
Basic Rate: \$50/hr.

S1 STUDIOS

15441 Red Hill Ave., Ste.
Tustin, CA 92780
714-446-8742
Email: info@s1studios.com
Web: s1studios.com
Basic Rate: \$75/hr

SAGE AND SOUND RECORDING

Hollywood, CA 90028
323-469-1527, 818-563-1176
Email: info@sageandsound.com
Web: sageandsound.com
Contact: Bryan McCurry, Studio Manager
Format: Protocols, 24 Track
Basic Rate: call for info

SANCTUARY SOUND

7053 Rubio Ave.
Van Nuys, CA 91406
818-989-9997
Email: foze@barryfasman.com
Web: barryfasman.com
Contact: Barry Fasman
Format: digital, 96 tracks
Basic Rate: \$75/hr

SANTA BARBARA SOUND DESIGN

33 W. Haley St.
Santa Barbara, CA 93101
805-965-3404
Email: dom@tekmstr.com
Web: sound-design.com
Contact: Dom Camardella
Format: digital and analog, 192 tracks
Basic Rate: please call for info

SEAHORSE SOUND STUDIOS

1334 S. Grand Ave.
Los Angeles, CA 90015
909-210-2317
Email: info@seahorsestudios.com
Web: seahorsestudios.com
Contact: Samur
Format: analog and digital, 16 tracks
Basic Rate: \$30/hr.

SEANCE ROOM

5800 Willis Ave.
Van Nuys, CA 91411
818-915-1196
Email: brett@seanceroom.com
Web: seanceroom.com
Contact: Brett Cookingham
Format: Apple Mac Pro 8 core, Pro Tools 10 HD3
Basic Rates: Call for rates

SKIP SAYLOR

P.O. Box 280010
Northridge, CA 91328-0010
818-300-0400 Fax 818-881-7092
Email: skipsaylor@gmail.com
Web: skipsaylor.com
Contact: Skip Saylor
Format: digital and analog, HDX
Basic Rate: call for info

Gear: SSL 4100G+, Pro Tools HDX, Yamaha
grand piano, Hammond B3, TAD, Lexicon
480L, PCM70, PCM42 (4), AMS 1580 (2), AMS
RMX-16 (2), Yamaha, Pultec EQP1A (2), Neve,
MicPre/EQs, API (15), EMT, Apogee, GML,
Avalon, Distressors (4), Aphex, Manley, Roland,
TC Electronics 2290, Fireworx, M3000, Eventide
H3000, Eclipse, Instant Flanger, Urei LA2A,
1176LN, LA3A, DBX, PanScan, Ampex ATR,
BASE and more.

Services: Studio is located in a secluded private
environment with living accommodations for
bands/artists on property.

Clients: Beyoncé, Gary Taylor, Julian Lennon,
Llesmes Malone w/ Kendrick Lamar, Beyoncé
(Lemonade), Icona Pop, Kevin Teasley, Pras (The
Fugees) Derek Dixie, VMA awards, Art Dixie,
Mindi Abair, Booker T. Jones, Vintage Trouble,
John Jones, Alan Frew (Glass Tiger), Snoop
Dogg, The Game, B.o.B, Michael Jackson, Faith
Evans, Mary J. Blige, Pink, Goo Goo Dolls,
Malcolm-Jamal Warner, Gregg Alexander, Keira
Knightley, Jonathan Butler, Mali Music, Foo
Fighters, Guns N' Roses, Santana, k.d. lang,
Tupac, Ice Cube, R. Kelly, Avril Lavigne, Bobby
Brown, Bootstraps, Israel Houghton, Jonny Lang,
Egyptian Lover, Rodney O & Joe Cooley, Too
Short, E-40, W.C., Krazie Bone, Tyga, KRS-ONE,
K. Michelle, Trey Smoov, Brian May, Boyz II Men,
Gary Taylor, Death Cab For Cutie, Everclear,
Jenni Rivera, Juan Rivera, Ana Barbara, Milla J.
Common Kings, Parenthood, Private Practice,
Iron Man 2, FIFA World Cup, Space Jam soundtrack.
Comments: Facility features a large high ceiling
tracking room and excellent mix room built/owned
by a 30-year veteran of the recording industry.

SKYWALKER SOUND

P.O. Box 3000
San Rafael, CA 94912
Email: info@skysound.com
Web: skysound.com
Contact: Leslie Ann Jones

SONIC FARM PRODUCTIONS

310-402-2390, 604-522-2646
Email: zoran@sonicfarm.com
Web: sonicfarm.com
Contact: Zoran T.

Format: digital and analog, 64 tracks, Neve
analog mixing
Basic Rate: call for rates

SONIC FUEL STUDIOS

150 Sierra St.
El Segundo CA 90245
310-499-9274
Email: team@sonicfuelstudios.com
Web: sonicfuelstudios.com
Contact: Kyrina Bluerose
Format: Pro Tools, Euphonix board
Rates: call for information
Services: Sonic Fuel Studios is a state-of-the-
art, eco-friendly tracking and mixing facility
specializing in film, television, and interactive
media music.

SONIKWIRE STUDIOS

Irvine, CA
949-851-9340
Email: alex@sonikwire.com
Web: sonikwire.com
Contact: Alex Bush
Format: digital and analog, 60 tracks
Basic Rate: call for info

SONORA RECORDERS

3222 Los Feliz Blvd.
Los Angeles, CA 90039
323-663-2500
Email: ductape@aol.com
Web: sonorarecorders.com
Contact: Richard
Basic Rate: call for information

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818-694-3052
Email: info@sottovocestudio.com
Web: sottovocestudio.com
Format: digital, unlimited tracks, albums/film/TV
Basic Rate: call for rates

SOUNDCUBED STUDIOS
 7080 Hollywood Blvd., Ste. 1017
 Hollywood, CA 90028
 310-880-1292
Email: info@sound3studios.com
Web: sound3studios.com
Contact: Myke Aaron
Format: digital, HD3
Basic Rate: negotiable

SOUND FACTORY
 6357 Selma Ave.
 Hollywood, CA 90028
 323-469-1186 Fax 323-465-5579
Email: mail@sunsetsond.com
Web: sunsetsond.com
Contact: Craig Hubler
Format: digital and analog, 48 tracks
Basic Rate: call for rates

SOUND IMAGE
 15462 Cabrito Rd.
 Van Nuys, CA 91406
 805-231-5728
Email: sound_image@msn.com
Web: soundimage.us
Contact: Melody Carpenter
Format: digital and analog
Basic Rate: please call for info

SOUND MATRIX STUDIOS
 18060 Newhope St.
 Fountain Valley, CA 92708
 714-427-9585, 714-437-9877
Email: chrismatrix@mac.com
Web: soundmatrix.com
Contact: Chris Whiting
Format: Pro Tools HD digital, 192 tracks
Basic Rate: \$50-75/hr. package deals available

SOUND OASIS STUDIO
 Sherman Oaks, CA
 818-385-1775
Email: info@soundoasisstudio.com
Web: soundoasisstudio.com
Contact: Lance Crane
Format: digital, 200+ tracks
Basic Rate: call or see web

SOUND-TECH STUDIO
 24300 Country Rd.
 Moreno Valley, CA 92557
 951-243-6666
Email: soundtechstudio@yahoo.com
Web: facebook.com/soundtechmusic
Contact: Allan Johnson
Basic Rate: please call for info

S.R.S. / HIT RECORDS NETWORK
 P.O. Box 6653
 Santa Barbara, CA 93160
 805-964-3035
Web: members.tripod.com/tc_67
Format: digital and analog, 35 tracks
Contact: Ernie Oroasco, Greg Lewolt or Cory Oroasco
Basic Rate: please call for info

STAGG STREET STUDIO
 15147 Stagg St.
 Van Nuys, CA 91405
 818-989-0511
Email: studio@staggstreetstudio.com
Web: staggstreetstudio.com
Format: Pro Tools HD3
Basic Rate: please call for info

STEAKHOUSE STUDIO, THE
 5161 N. Cartwright Ave.
 North Hollywood, CA 91601-4075
 818-802-0732
Email: kelle@steakhousestudio.com
Web: steakhousestudio.com
Contact: Kelle Musgrave
Basic Rate: please call for info

STEPPINGOUT PERFORMING ARTS & RECORDING STUDIO
 11405 E. Firestone Blvd., Ste. E
 Norwalk, CA 90650
 562-929-1050
Email: inquiry@steppingoutstudio.com
Web: steppingoutstudio.com
Contact: Steve Smith
Format: digital
Basic Rate: please call for info

STEWART SOUND
 204 N. Broadway, Ste. N
 Santa Ana, CA 92701
 714-973-3030
Email: cindy@stewartsond.com
Web: stewartsond.com

Contact: Cindy
Format: digital and analog
Basic Rate: call for info

STUDIO 47
 817 N. Vine St.
 Los Angeles, CA 90038
 323-993-3179
Web: promusic47.org
Format: Pro Tools HD9
Basic Rate: \$50/hr

STUDIO 770
 770 S. Brea Blvd., #218
 Brea, CA 92821
 714-672-1234
Email: info@studio770.com
Web: studio770.com
Contact: Shanthi Haast
Format: Pro Tools HD
Basic Rate: call for current rates

STUDIO 5109
 1110 N. Western Ave., #206
 Hollywood, CA 90029
 213-369-7094
Email: info@studio5109.com
Web: studio5109.com
Contact: Mike Wolf
Format: digital and analog, 128 tracks
Basic Rate: call for rates and discount blocks

STUDIO CITY SOUND
 4412 Whitsett Ave.
 Studio City, CA 91604
 818-505-9368 Fax 818-761-4744
Email: booking@studiocitysound.com
Web: studiocitysound.com
Contact: Estelle Harrison, Manager
Format: digital (256 tracks) and analog (24 track 2-inch)
Basic Rate: \$75-150/hr.
Gear: Custom Neve 8068 MKII, EMT 140 plate reverb, Pro Tools HDX, Avid HD I/O's, Otari MX-80 2-inch 24-track, Neumann: U47 - M149s - U87s, Sony C800g, Bock Audio 251, AKG C12As, Ino Award Connections, Tree Audio, API, UREI, ADL, Quedsted, Royer, Coles, Yamaha C5 Grand Piano, Hammond B3 w/ Leslie, Fender Rhodes etc.
Clients: Rod Stewart, Kelly Clarkson, Aloe Blacc, Rixton, Jason Derulo, Natasha Bedingfield, T.I., A-Trak, Martin Solveig, Warren G, No Doubt, Eric Benet, Chuck Negron, Keith Richards, Eric

Clapton, Willie Nelson, Ryan Adams, Shaggy, Bootsy Collins, The Roots, Bonnie Raitt, Toots and The Maytals, Brian Setzer, Josh Freese, Weezer, Limp Bizkit, Vertical Horizon, A Perfect Circle, Quadron, Joe Bonamassa, Steve Martin, Haley Kiyoko, D.R.A.M., Atlantic Records, Warner Music, Interscope Records, Capitol Records, Universal Music, CBS, NBC, ABC, NPR, Disney, ESPN, Comedy Central, VH1, FX.
Services: Full Record Production: tracking, Grammy award-winning mixing, mastering, producing, arranging, programming, studio musicians. Vocal Production: tuning and editing. Post Production: ADR, ISDN, Source Connect, voice overs, video editing. Mobile Recording: HD multi-camera video package capturing & live streaming in the studio or on location.
Comments: Studio City Sound is a full-service recording studio, owned and operated by Grammy award-winning mixer Tom Weir. SCS has three fully equipped studios, with a spacious tracking room, iso rooms, and a world-class blend of state of the art and vintage gear.

STUDIO DEE
 3306 Glendale Blvd., Ste. 4
 Los Angeles, CA 90039
 323-662-0512
Email: hueydee1234@gmail.com
Contact: Huey Dee
Format: digital and analog
Basic Rate: please call for info

STUDIO MALIBU
 22509 Carbon Mesa Rd.
 Malibu, CA 90265
 310-571-5389, Intl. Calls: +1-310-497-8011
Email: info@studiomalibu.com
Web: studiomalibu.com
Format: Pro Tools HD10
Basic Rate: call for rates

STUDIO TRILogy
 1160 Bryant St.
 San Francisco, CA 94103
 415-558-7100
Email: info@studiotrilogy.com
Web: studiotrilogy.com
Contact: Cindy MSherry
Format: Pro-Tools HD-3, 24 Track, Logic 9000K
Basic Rate: please call for info



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studioreferral.com

"Pacifique is my favorite room to mix in when I'm in LA for one simple reason – the rooms Sounds Rad. The mains are tuned very well so when clients want to hear it up top, I'm not cringing" – Stuart White, Mix Engineer, Producer (Beyonce, Alicia Keys, Gun's N Roses, Jay-Z)



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Offering 2 rooms depending on your needs:

The East room features a 96 input SSL 9K console, Augspurger monitors, large selection of outboard signal processors and mics, Studer 827 2", Studer 820 1/2", Pro-Tools HD, Kranich and Bach baby grand piano

The West room features a custom hybrid console that combines a Neve BCM 10, API 1608 and Decca Storm 64 into 1 unified desk that has 4 selectable output busses, Augspurger monitors, large selection of outboard signal processors and mics, Studer 827 2", Studer 820 1/2", Pro-Tools HDX, Yamaha C7 piano



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STUDIO WEST OF SAN DIEGO

11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Email: chris@studiowest.com
Web: studiowest.com
Format: SSL, Neve, ICON, Pro Tools HD6,
Surround Sound, ISDN, Phone-Patch, ADR
Basic Rate: call for rates

SUBURBAN SOUL STUDIOS, LLC

Torrance, CA 90505
310-891-0006
Email: info@suburbansoulstudios.com
Web: suburbansoulstudios.com
Basic Rate: call for rate information

SUNSET SOUND

6650 Sunset Blvd.
Hollywood, CA 90028
323-469-1186 Fax 323-465-5579
Email: mail@sunsetstudio.com
Web: sunsetstudio.com
Contact: Craig Hubler
Format: digital and analog, 48 tracks
Basic Rate: call for rates

SUNSPOT PRODUCTIONS

912 Glendon Way
Alhambra, CA 91803
323-574-1110
Email: ricklawndale@yahoo.com
Web: sunspotprod.com
Contact: Rick Lawndale
Format: Pro Tools, 32 tracks
Basic Rate: call for rate information

SWING HOUSE REHEARSAL & RECORDING

3229 Casitas Ave.
Los Angeles, CA 90039
323-850-4990
Email: info@swinghouse.com
Web: swinghouse.com
Format: digital, 24 tracks
Basic Rate: please call for info

TK PRODUCTIONS REHEARSAL

1939 Pontius Ave.
Los Angeles, CA 90025
310-878-9666
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Boom

Additional locations:

North Hollywood
12003 Vose St
North Hollywood, CA 91605
310-876-9666
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Boom

Las Vegas
3311 Meade Ave.
Las Vegas, NV 89102
702-303-4094
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Jimi

THETA SOUND STUDIO

2219 W. Olive Ave., #226
Burbank, CA 91506
818-955-5888 (call for appt.)
Email: studio@thetasound.com
Web: thetasound.com
Contact: Randall Michael Tobin
Basic Rate: call for rates

THRESHOLD SOUND + VISION

2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677 Fax 310-314-3826
Email: micheleb@thresholdsound.com
Web: thresholdsound.com

Contact: Michele Blankenship, Operations Mgr.

Format: digital and analog, 64 tracks
Basic Rate: call for info

THUD STUDIOS II RECORDING STUDIO

5430 Vineland Ave.
North Hollywood, CA 91601
818-378-8162
Web: thudstudios.com
Contact: Jeff Abercrombie
Services: Budget recording studio
Basic Rate: Call for info

THUNDER UNDERGROUND RECORDING STUDIO

Palm Springs, CA
760-835-7847
Email: kat@thunder-underground.com
Web: thunder-underground.com
Contact: Kat
Format: see website for equipment list
Basic Rate: call or email for info

TIMEART STUDIO

Studio City, CA
818-980-2840
Email: info@timeart.us
Web: timeart.us
Format: Digital, Pro Tools 9, DP7
Basic Rate: call for rates

TITAN MUSIC, INC.

13547 Ventura Blvd.
Sherman Oaks, CA 91423
818-990-6992
Email: Titanrecording@yahoo.com
Web: titanrecording.com
Format: digital and analog, 64+ tracks
Basic Rate: please call for info

TOMCAT ON THE PROWL PRODUCTIONS

Productions, Mixing, Recording, Restoration
Studio City, CA
818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Contact: Thomas Hornig
Format: Pro Tools HDX 32 Channel Avid i/o,
Lots of pristine Preamps, EQ's and Compressors
ranging from A-Designs Through Neve
Basic Rate: Please email for info

TOTAL ACCESS RECORDING STUDIOS

612 Meyer Ln., Ste. 18
Redondo Beach, CA 90278-5261
310-376-0404
Email: totalaccessrecordingstudio@me.com
Web: tarecording.com
Contact: Wyn Davis - Adam Arnold
Format: digital and analog, unlimited tracks
Basic Rate: all kinds of custom project rates -
call for info.

TRACK ENTERTAINMENT STUDIOS

13848 Ventura Blvd., Ste. 4D
Sherman Oaks, CA 91423
818-259-7244
Email: trackentertainmentstudios@yahoo.com
Web: facebook.com/trackentertainmentstudios
Contact: Alexander Track, producer/engineer,
Grammy Winner
Format: 4 Pro Tools suites, music production
and recording, post production, mixing and
mastering, 7.1 surround sound, songwriting,
composing, arranging, film scoring, commercials,
live drums etc.
Basic Rate: please call for info

TRACK RECORD STUDIOS

5102 Vineland Ave.
North Hollywood, CA 91601
818-761-0511 Fax 818-761-0539
Email: info@paramountrecording.com
Web: paramountrecording.com/studios
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS

7242 University Ave.
La Mesa, CA 91942
619-697-7827
Email: info@trackstarstudios.com
Web: trackstarstudios.com
Contact: Josquin des Pres
Basic Rate: Call for rates

TRAIN TRACKS STUDIOS

213 Agostino Rd.
San Gabriel, CA 91776
626-291-5100
Email: info@traintraxstudios.com
Web: traintraxstudios.com
Contact: Alex Truberg
Format: digital
Basic Rate: please call for info

TRINITY SOUND COMPANY

1240 E. Ontario Ave., Ste. 102-190
Corona, CA 92881
909-923-6640, 888-872-1073
Email: info@trinitysoundcompany.com
Web: trinitysoundcompany.com
Basic Rate: Please call for info

TRS WEST

Sherman Oaks, CA
805-876-4520
Email: jayruston@me.com
Web: jayruston.com
Contact: Jay Ruston
Basic Rate: call for info

TRU-ONE RECORDS AND REHEARSALS

2100 E. Howell St., 208
Anaheim, CA 92806
714-634-4678
Email: truonerecords@aol.com
Web: truonerecords.com
Contact: Robert Trujillo
Format: Live rehearsal recordings for only \$25
Basic Rate: Record "Live" for \$25

TUTT & BABE MUSIC

6506 Penfield Ave.
Woodland Hills, CA 91367
818-821-3181
Email: guymarshallmusic@hotmail.com
Contact: Guy Marshall
Format: Pro Tools
Basic Rate: per song, no clocks, no worries

UNCLE STUDIOS

6028 Kester Ave.
Van Nuys, CA
818-989-5614
Email: uncleleesa@sbcglobal.net
Web: unclesstudios.com
Format: digital, 24 at a time 126 playback
Basic Rate: \$50/hr

UNIT-A RECORDING STUDIO

800 Vella Rd., Ste. A
Palm Springs, CA 92264
760-327-8812
Email: unitarecording@gmail.com
Web: unit-a.com
Contact: Robert Owen
Format: see website for equipment list
Basic Rate: call or email for info

UNIT-O

Orangethorpe Ave., Unit O
Anaheim, CA
805-746-7870
Email: BLeshon@UNIT-O.com
Web: UNIT-O.com
Contact: Brian Leshon
Format: Avid Pro Tools 11 HD
Engineer Bio: Brian Leshon has 30+ years of
experience in multi-media production. Leshon
was the Chief Recording Engineer at the historic
Cherokee Studios and Chateau Recorders in
Hollywood. He was on the staff of A&M Records
studios. Brian worked as an independent

Producer/Engineer in many top recording studios
in Los Angeles. Leshon has worked with artists
including Kansas, Karyl Moreno, The Sorry Boys,
Devo, Supertramp, Missing Persons, Jeff Beck,
Rod Stewart, Stanley Clarke, Jean Luc Ponty,
Barbra Streisand and many more. Leshon is Avid
Pro Tools Music Operator certified.

Equipment: Avid (Digidesign C24 Control
Surface, HD I/O 16x16 Analog.) API (512c
Discrete Mic/Line Pre Amps, 550b Discrete 4
Band EQs.) NEVE (1073LB Discrete Mic/Line
Pre Amp, 1073LB EQ.) Focal Twin6 BE Monitors,
Presonus Digimax 96k Mic/Line Pre Amp, Crane
Song Falcon tube compressors, DBX 166A
Compressor Limiter, Focusrite Twin Track Pro
Mic/Pre Amp, JBL LLSR4328P Monitors, Yamaha
NS10M Monitors, Auratone speakers, UAD-2
OCTO Core - PCIe DSP Card, and Avid HDX
DSP Acceleration Card.

Plug-ins: UAD (Trident A Range EQ, EMT
250 Digital Reverb, Fairchild Tube Limiter
Collection, Ocean Way, Roland RE-201 Space
Echo Tape Delay, Studer A800 Multichannel
Tape Recorder, Ocean Way Studios, Shadow
Hills Mastering Compressor, Helios Type 69
EQ.) Waves (AudioTrack, C1 Compressor, C4
Multiband Compressor, DeEsser, Doppler,
Doubler, Enigma, GTR3 Amps, GTR3 Storms,
GTR3 ToolRack, GTR3 Tuner, H-Comp Hybrid
Compressor, H-Delay Hybrid Delay, IR-L
Convolution Reverb, L1, L2, L3, and L3-LL
Ultramaximizers and many more.

Styles: All
Services: music production, arranging, tracking,
mixing, mastering, producing, programming,
Studio musicians available.
Rates: Call or email to discuss project.

VENETO WEST

4712 Admiralty Way, Ste. 536
Marina del Rey, CA 90292
818-415-7674, 310-200-9010
Email: rcm@venetowest.com,
Liz@lizredwing.com
Web: venetowest.com
Contact: Liz Redwing, Ronan Chris Murphy
Format: digital and analog
Basic Rate: call for info

VILLAGE (RECORDER), THE

1616 Butler Ave.
Los Angeles, CA 90048
310-478-8227
Web: villagestudios.com
Format: digital and analog
Basic Rate: please call for info

VIROUISE RECORDING

1631 N. Placentina Ave., Ste. K
Anaheim, CA 92806
714-322-3600
Email: info@virlouise.com
Web: virlouise.com
Contact: Bill Davidow
Format: digital recording / Pro Tools
Basic Rate: see website for rates

WALL OF SOUND STUDIOS

1745 S. Claudina Way
Anaheim, CA 92805
714-533-ROCK (7625)
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com
Contact: Shannon Grillo
Format: State-of-the-art, fully-equipped hourly
facility: rehearsal, recording, equipment rental:
Tama, Shure, Mackie, Marshall, Ampeg, JBL
and more.
Basic Rate: Call for details

WARRIOR GIRL MUSIC

12115 Magnolia Blvd., Ste. 219
North Hollywood, CA 91607
Email: info@warrorgirlmusic.com
Web: warrorgirlmusic.com
Contact: Gill Moon

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888-986-2789

Format: digital, 64
Basic Rate: \$90/hr.

WESTLAKE RECORDING STUDIOS

Studios A & B
8447 Beverly Blvd.
Los Angeles, CA 90048
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Alexandra Burdick, Sara Clark or Steve Burdick
Format: Pro Tools HDX, Logic and Analog Recording
Basic Rate: Please call for rates.

WESTLAKE RECORDING STUDIOS

Studios C, D, E and "The Barn"
Production Rooms 1 & 2
7265 Santa Monica Blvd.
Los Angeles, CA 90046
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Alexandra Burdick, Sara Clark or Steve Burdick
Format: Pro Tools HDX, Logic and Analog Recording
Basic Rate: please call for rates.

Gear: Pro Tools HDX & Logic in all studios.
Recording Consoles - SSL 9080K Series, SSL 9072J Series, SSL AWS900, SSL G-Series 72 Input, Neve 60 input V Series. Massive selection of vintage tube microphones and outboard gear.
Clients: Michael Jackson ("Off the Wall," "Thriller," "Bad" and "Dangerous"), Alanis Morissette ("Jagged Little Pill"), Quincy Jones, Celine Dion, Madonna, Mariah Carey, Bruce Springsteen, Britney Spears, Whitney Houston, Michael Bolton, Barbra Streisand, Michael Buble, Josh Groban, Nickelback, Jennifer Lopez, Ne-Yo.
Recent Clients: Rihanna, Imagine Dragons, The Weeknd, Zedd, Chromeo, Brad Paisley, Nick Jonas, Charli XCX, Iggy Azalea, Flo Rida, A-Trak, Adele, One Direction, Usher, One Republic, Slipknot, Metallica, Demi Lovato, Zendaya, Gavin DeGraw, Benny Blanco, Lorde, Jack Antonoff, Chainsmokers, Pitbull, PartyNextDoor, Rita Ora, Rock City, DNCE, Timbaland.
Comments: Westlake prides itself on making you feel right at home in the studio. Our warm furnishings, friendly staff and skilled audio engineers will keep any session creative and productive. Both convenient studio locations are centrally located and near all amenities.

WINDMARK RECORDING

Santa Monica, CA
424-289-5200
Email: Samantha@windmarkrecording.com
Web: windmarkrecording.com
Contact: Samantha Marquart
Format: Digital and analog
Rates: Call or email for info

WOMB RECORDING STUDIO, THE

Lake Balboa, CA 91406
818-414-6369
Email: haddad@wombrecording.com
Web: davehaddad.com
Contact: Dave
Format: digital and Analog, more than 64 tracks
Basic Rate: please call for info

WOODSHED RECORDING

310-457-7547
Email: welcometowoodshed@gmail.com
Web: woodshedrecording.com, richardgibbmusic.com
Contact: Richard Gibbs
Clients: U2, Barbra Streisand, Coldplay, Kanye West, Sting
Format: Hybrid ocean view resort/residential recording
Rates: call about rates

WYMAN RECORDS

1908 Burbank Blvd.
Burbank, CA 91506
818-845-8787
Email: contact@wymanrecords.com
Web: wymanrecords.com
Contact: Tip Wyman
Format: digital and analog, 128 tracks
Basic Rate: please call for rate

ZAP ZELINGER AUDIO PRODUCTIONS

Santa Monica, CA 90403
310-395-9636
Email: zapzip@gte.net
Contact: Gerald Zelinger
Format: Digital and Analog, Pro Tools, classic microphones and tube pre-amps. Voice-over and archiving all analog media.
Basic Rate: please call for info

COLORADO

ASPEN LEAF RECORDING

1992 S. Broadway
Grand Junction, CO 81507
970-201-6166
Email: aspenleafrecording@gmail.com
Web: aspenleafrecording.com
Contact: Ken Dravis
Format: ProTools 10
Basic rate: \$35-\$65 per hr

THE BLASTING ROOM

1760 Laporte Ave., Ste. 2
Fort Collins, CO 80521
970-416-9292
Email: info@blastingroomstudios.com
Web: blastingroomstudios.com
Contact: Bill Stevenson, Andrew Berlin, Chris Beble
Format: Pro Tools 10.3 HD-X
Rates: \$25-75/hr, \$200-650/day

CCM RECORDING STUDIOS

4214 E. Colfax Ave.
Denver, CO 80220
720-941-6088
Web: ccmstudios.com
Contact: Darren Skanson
Format: digital
Basic Rate: please call for info

CHERRY SOUND RECORDING STUDIO

1600 Downing, Ste. 120
Denver, CO 80218
303-910-5359, 303-416-0152
Email: info@cherrysoundrecords.com
Web: cherrysoundstudios.com
Contact: Chris or Gustav
Format: digital and analog
Basic Rate: please call for info

DERRYBERRY RECORDING STUDIO

7380 Devinnay Ct.
Arvada, CO 80005
303-456-8216, 720-261-6287
Email: info@derryberryrecordingstudio.com
Web: derryberrysrecordingstudio.com
Contact: Mark Derryberry, producer/engineer
Format: Pro Tools HD
Basic Rate: call for rates

ROCKY MOUNTAIN RECORDERS

1250 W. Cedar Ave.
Denver, CO 80223
303-777-3648 Fax 303-777-3923
Email: frontdesk@rockyrecorders.com
Web: rockyrecorders.com
Contact: Rachel Converse
Basic Rate: please call for info

CONNECTICUT

CARRIAGE HOUSE STUDIOS

119 Westhill Rd.
Stamford, CT 06902
203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Contact: John Montagnese
Format: digital and analog
Basic Rate: please call for info

FIREHOUSE 12

45 Crown St.
New Haven, CT 06510
203-785-0468
Email: studio@firehouse12.com
Web: firehouse12.com
Format: see website for studio equipment
Basic Rate: call for information

ONYX SOUND LAB

56 Cooper St.
Manchester, CT 06040
860-436-4581
Email: contact@onyxsoundlab.com
Web: onyxsoundlab.com
Format: digital
Basic Rate: please call for info

STUDIO UNICORN

36 Sanford Town Rd.
Redding, CT 06896-2411
203-938-0069
Email: paul@studiunicorn.net
Web: studiunicorn.net
Contact: Paul Avgerinos, Grammy-nominated producer
Format: Pro Tools HD 128 Tracks
Basic Rate: call for information

TROD NOSSEL

10 George St.
Wallingford, CT 06492
203-269-4465
Web: trodnossel.com
Format: Pro Tools HD2/HD3
Basic Rate: call for information

WHITEHOUSE PRODUCTIONS

549 Howe Ave.
Shelton, CT 06484
203-400-6207
Email: nathan@whitehouseproductions.net
Web: whitehouseproductions.net
Contact: Scott White
Basic Rate: \$550/\$3500 packages

DELAWARE

JAMLAND STUDIO

2326 Empire Dr.
Wilmington, DE 19810
302-475-0200
Email: music@jamlandstudio.com
Web: jamlandstudio.com
Format: see website for equipment
Basic Rate: call for information

SIDE DOOR STUDIO

69 Albe Dr.
Newark, DE 19702
302-738-8777
Email: sdseng@sidedoorstudioinc.net
Web: sidedoorstudioinc.net
Basic Rate: \$75/hr, \$350/8hr block

DISTRICT OF COLUMBIA

CLEANCUTS MUSIC

4100 Wisconsin Ave. N.W., 1st Fl.
Washington, D.C. 20008
202-237-8884
Email: tetiana@cleancuts.com
Web: cleancuts.com
Format: digital
Basic Rate: please call for info

Additional locations:

8403 Colesville Rd., Ste. 250
Silver Springs, MD 20910
410-495-7772c
Email: olya@cleancuts.com

2901 Chestnut Ave.
Baltimore, MD 21211
410-467-4231
Email: Iris@cleancuts.com

LISTEN VISION RECORDING STUDIOS

2622 Georgia Ave. N.W.
Washington, D.C. 20001
202-332-8494
Email: info@listenvision.com
Web: listenvision.com
Contact: Jeremy Beaver
Format: Pro Tools, digital, 124 tracks
Basic rate: \$60/hr.

OMEGA STUDIO

12712 Rock Creek Mill Rd., Ste. 14A
Rockville, MD 20852
301-230-9100
Web: omegastudio.com
Format: Pro Tools HD and analog 24 track in all three tracking rooms.
Basic Rate: Call for Rates
Services: Four State of the Art Rooms

TUNEFATORYDC

1451 Pennsylvania Ave., S.E.
Washington, D.C. 20003

202-256-4241

Email: disaac@studionation.tv, dblack@studionation.tv
Format: Pro Tools 10, Abelton, Logic
Basic Rate: 50\$ per hour, Creative/Video space rental 100\$ per hour

FLORIDA

AUDIO-VISION

13885 W. Dixie Hwy.
North Miami, FL 33161
305-893-9191, 305-321-4565
Email: sales@audiovisionstudios.com
Web: audiovisionstudios.com
Format: Digital and Analog
Rates: Please Call in

BRIAN TARQUIN

P.O. Box 540732
Merritt Island, FL 32954
917-449-8841
Email: BhpMusic@gmail.com
Web: jungleroomstudios.com
Styles: guitar virtuoso instrumental
Basic Rate: Call for Information

CLEAR TRACK STUDIOS

814 Franklin St.
Clearwater, FL 33756
727-449-8888
Web: cleartrackstudios.com
Contact: Marina
Format: see website for equipment list
Basic Rate: call for info

CRESCENT MOON

6205 Bird Rd.
Miami, FL 33155
305-663-8924
Email: info@crecidentmoon.com
Web: crescentmoon.com
Format: Audio/Video Suites, ISDN, Digital/Analog
Basic Rates: Call for rates

CRITERIA RECORDING STUDIOS

(The Hit Factory Criteria)
1755 N.E. 149 St.
Miami, FL 33181
305-947-5611
Email: info@criteriastudios.com
Web: criteriastudios.com
Contact: Trevor Fletcher

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(818) 260-0266

rtndrascal@aol.com

www.pearlmanmicrophones.com

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Format: 16 and 24 tk analog, 48k digital, DAW's
Basic rate: Six full-service world-class studios from vintage Neve 8078 to SSL9096J to SSL Duality. Founded in 1958 this landmark facility has produced hundreds of gold & platinum albums in every genre. Rates tailored on a per project basis.

EVERMORE SOUND RECORDING STUDIOS

1633 Acme St.
 Orlando, FL 32805
 407-218-5953
Web: evermoresound.com
Contact: Luke Beaulac
Format: see website for equipment list
Basic Rate: call or email for info

GASOLINE ALLEY RECORDING STUDIOS

2202 Lake Bradford Rd.
 Tallahassee FL 32310
 850-575-4277
Email: info@gasolinealleystudios.com
Web: gasolinealleystudios.com
Contact: Jerry Gaskins
Format: see website for equipment list
Basic Rate: call or email for info

HEADZOO SOUND

1030 Collier Center Way, #6
 Naples, FL 34110
 239-260-7041
Web: headzooosound.com
Basic Rate: see website for info

PHAT PLANET RECORDING STUDIOS

3473 Pkwy, Center Ct.
 Orlando, FL 32808
 407-295-7270, 800-667-4893
Email: info@phatplanetstudios.com
Web: phatplanetstudios.com
Contact: Ed Krout
Format: Pro Tools HD, analog 2-inch etc.
Basic Rate: \$75/hr. Studio A, \$65/hr. Studio B

LOG CABIN STUDIO

Tallahassee, FL
 850-567-5554
Email: kris@logcabinmusic.com
Web: logcabinmusic.com
Contact: Kris Kolp
Format: see website for equipment list
Basic Rate: call or email for info

MYPLATINUM SOUND

939 11th Ave., S.
 Jacksonville, FL 32250
 904-612-1492
Web: myplatinumsound.com
Contact: Paul Lapinski
Basic Rate: call or see website for info

SONIC RECORDING

Cape Coral
 Fort Meyers, FL
 239-898-1339
Email: bo@sonicrecording.net
Web: sonicrecording.net
Contact: Bo Davis
Basic Rate: \$65/hr

STUDIO CENTER

6157 N.W. 167 St. F-4
 Miami, FL 33015
 305-828-7231
Email: sales@studiocenter.net
Web: studiocentermiami.com
Format: Digital and Analog
Basic Rate: please call for info

STYLE-CITY MUSIC

P.O. Box 40403
 St. Petersburg, FL 33743
 727-520-2336
Email: stylecitymusic@yahoo.com
Web: stylecitymusicinc.wordpress.com/contact-us
Contact: Steven Berry

Format: "Style-City Music Presents" is a 29-minute music video program showcasing music videos from all over the world from both signed and unsigned artists, on over 74 local stations.

Basic Rate: call for rates

TWENTY-FIRST CENTURY STUDIOS

1736-2 Landon Ave.
 Jacksonville, FL 32207
 904-346-3452
Email: 21centurystudios@bellsouth.net
Web: twentyfirstcenturystudios.com
Rates: call for rates

UNITY GAIN RECORDING STUDIO

1953 Ricardo Ave.
 Fort Myers, FL 33901
 239-332-4246
Email: info@unitygain.com
Web: unitygain.com
Contact: Bart Iannucci
Format: Direct to Disk, Digital & Analog Tape, & MIDI
Basic Rate: call for rates

VELVET BASEMENT RECORDING STUDIO

1954 N.E. 147th Terrace
 Miami, FL 33181
 786-252-2924
Email: velvetbasement@gmail.com
Web: velvetbasement.com
Format: see website for equipment list
Basic Rate: call for info

VIRTUAL PRODUCTIONS

Islamorada, FL
 203-364-1642
Email: MichaelVDamon@gmail.com
Web: virtualproductions.net
Contact: Michael Damon
Format: Pro Tools
Basic Rate: Please call for info

GEORGIA

ARCADIA PRODUCTION AND RECORDING STUDIO

Atlanta, GA 30071
 770-448-9992
Email: streetkid@arcadiarocks.com
Web: arcadiarocks.com
Contact: Knox
Format: Pro Tools HD2 Accel 2-in tape
Basic Rate: please call for info

DOPPLER

1922 Piedmont Cir.
 Atlanta, GA 30324
 404-873-6941, 877-883-9406
Email: info@dopplerstudios.com
Web: dopplerstudios.com
Format: Digital/Analog, Full-Service Facility
Basic Rate: Call for information

ELEVATED BASEMENT STUDIO, INC.

911 65th St.
 Savannah, GA 31405
 912-356-9445
Email: kevin@elevatedbasement.com
Web: elevatedbasement.com
Contact: Kevin Rose
Format: digital and analog
Basic Rate: \$65/hr.

GROOVE TUNES STUDIOS

340 Rossiter Ridge
 Alpharetta, GA 30022
 770-842-5511
Email: eatunison@bellsouth.net
Web: groovetunes.com
Contact: Eric Tunison
Format: Pro Tools HD/3 v. 8.0
Basic Rate: \$75/hr.

HUFF RECORDING STUDIOS

P.O. Box 248

Good Hope, GA 30641

770-266-5266
Email: info@huffrecording.com
Web: davidhuff.com/index.php/huff-recording
Format: digital Pro Tools
Basic Rate: please call for info

MAW SOUND RECORDING STUDIOS

P.O. Box 45
 Hiawassee, GA 30546
 706-896-4560, 800-535-4560
Email: mawsound@juno.com
Web: mawsound.com
Format: digital and analog, Sonar recording
Basic Rate: call for info

PARHELION RECORDING STUDIOS

684 Antone St. S.E., Ste. 110
 Atlanta, GA 30318
 678-949-9119
Email: mail@parhelionrecordingstudios.com
Web: parhelionrecordingstudios.com
Format: see website for equipment list
Basic Rate: \$60/hr

PATCHWERK

1094 Hemphill Ave., N.
 Atlanta, GA 30318-5431
 404-874-9880
Email: curtis@patchwerk.com
Web: patchwerk.com
Contact: Curtis Daniel III
Format: SSL48-Channel Duality console, SSL J-9000 Console.
Basic Rate: call for rates

SILENT SOUND STUDIOS

588 Trabert Ave., N.W.
 Atlanta, GA 30309
 404-350-9199
Email: tk@silentsoundstudios.com
Web: silentsoundstudios.com
Contact: Thom "TK" Kidd, Studio Owner
Format: (Pro Tools, digital/analog for example)
Rate: call for rate or list your rates

SONICA

500 Bishop St., Bldg. C-2
 Atlanta, GA 30318
 404-350-9540
Email: john.briglevich@gmail.com
Web: sonicarecording.com
Contact: John Briglevich
Format: Pro Tools HD, Studer 2"
Basic Rate: call for rates

STUDIOPLEX

377 E. Colonial Dr.
 Macon, GA 31211
Email: gary@thestudioplex.com
Web: thestudioplex.com
Contact: Gary Branch
Format: Nuendo 24/96
Basic Rate: \$65 per hr

TREE SOUND STUDIOS

4610 Peach Tree Industrial Blvd.
 Norcross, GA 30071
 770-242-8944
Email: ben@treesoundstudios.com
Web: treesoundstudios.com
Rate: please call for info

HAWAII

CARAT RECORDING STUDIO

P.O. Box 12746
 Lahaina, HI 96761
 808-214-6910
Email: Mail@Lo-Boy.com
Web: caratrecords.com
Contact: Abbey
Format: 24 track 2-inch analog tape machine. Pro Tools 2010 8.1 Hard drive recording, Lexicon, Soundcraft, JBL, Neumann, Ludwig, Korg
Basic Rate: \$49 per hour, 1st hour free w/ engineer. Call for special packages and rates.

500 yards from Kaanapali beach, free parking, walk to rental cars, shops, lodging and surfing.

HIGHWAY RECORDING

P.O. Box 25993
 Honolulu, HI 96825
 808-396-9771
Email: pakala@aol.com
Web: sites.google.com/site/highwayrecordingstudio
Contact: P. Keat
Format: digital, 24 tracks
Basic Rate: \$25/hr.

ISLAND SOUND STUDIOS

377 Keahole St., Ste. D-03
 Honolulu, HI 96825
 808-393-2021
Email: info@islandsoundstudios.com
Web: islandsoundstudios.com
Contact: Gaylord Kalani Holomalia
Format: digital and analog, unlimited tracks
Basic Rate: please call for info

SOUNDS LIKE HALE RECORDING STUDIO, LLC

355 Hukilike St., Ste. 110
 Kahului, HI 96732
 808-877-4259
Email: info@soundlikehale.com
Web: soundlikehale.com
Contact: Halemanu
Format: digital and analog, 192 tracks
Basic Rate: please call for info

IDAHO

OSMOSIS RECORDING

P.O. Box 790
 Meridian ID 83680
 208-371-3509
Email: nathan@osmosisrecording.com
Web: osmosisrecording.com
Contact: Nathan
Basic Rate: \$35/hr

TONIC ROOM, THE

1509 Roberts St., Ste. 103
 Boise, ID 83705
 208-338-8433
Email: info@tonicroomstudios.com
Web: tonicroomstudios.com
Contact: Jason or Chris
Format: Pro Tools HD/Neve
Basic Rate: \$50/hr(8-12hrs) \$265/half day, \$65/hr(1hr)

ILLINOIS

APOCALYPSE COW

20 Pomeroy Rd.
 Montgomery, IL 60538
 630-897-9023
Email: info@callthecow.com
Web: callthecow.com
Contact: Theresa Brooks
Basic Rate: call for rates

CHICAGO RECORDING COMPANY

232 E. Ohio St.
 Chicago, IL 60611
 312-822-9333
Email: chrisshepard@chicagorecording.com
Web: chicagorecording.com
Contact: Chris Shepard
Format: Monster Pro Tools HD systems + every format since 1975
Basic Rate: Special "lockout" day rates, call for info

Additional location:

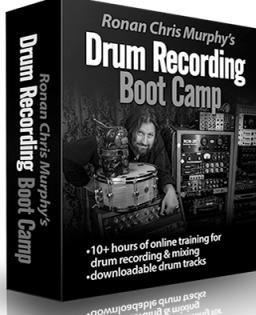
55 W. Wacker
 Chicago IL 60601

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2239 S. Michigan Ave.

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DRUMRECORDINGBOOTCAMP.COM

Chicago, IL 60616
312-927-4870
Email: jfo@deafdogmusic.com
Web: deafdogmusic.com
Basic Rate: call or email for info

FARVIEW RECORDING
St. Charles, IL 60175
630-377-6590
Email: mix@farviewrecording.com
Web: farviewrecording.com
Format: digital
Basic Rate: Please call or email for quote

GRAVITY STUDIO
2250 W. N. Ave.
Chicago, IL 60647
773-862-1880
Email: info@gravitystudios.com
Web: gravitystudios.com
Format: Digital/Analog
Basic Rates: please call

GROOVEMASTER STUDIOS
1719 S. Clinton St.
Chicago, IL 60616
312-929-2811
Email: info@groovemasterstudios.com
Web: groovemasterstudios.com
Contact: Johnny K. Studio Owner
Format: 24 tracks analog 2 inch, 2 track analog 1/2 inch and Pro Tools HD3 Accel
Basic Rate: please call for rates

HANDWRITTEN RECORDING
1346 W. Belmont
Chicago, IL 60657
773-472-7132
Email: rick@handwrittenrecording.com
Web: handwrittenrecording.com
Format: digital and analog
Basic Rate: \$395 day (10hr) / \$45/hr

IPPOLITO RECORDING COMPANY
523 Penrose Rd.
Dixon, IL 61021
815-440-0987
Email: vipppol@aol.com
Web: vipppolito.com
Contact: Vince Ippolito
Format: audio and midi digital
Basic Rate: call for info

PILLAR PRODUCTIONS, INC.
P.O. Box 35
301 Oak St.
Quincy, IL 62306
217-228-7200, 888-616-1179
Email: record@pillarproductions.com
Web: pillarproductions.com
Contact: Jack Inghram
Format: DA88 and DAW
Basic Rate: call for rates

PRESSURE POINT RECORDING STUDIOS
2239 S. Michigan Ave.
Chicago, IL 60616
312-842-8099
Email: info@pprecs.com
Web: pprecs.com
Format: Digital/Analog
Basic Rates: please call

RAXTRAX
3126 N. Greenview
Chicago, IL 60657
773-871-6566
Email: info@raxtrax.com
Web: raxtrax.com
Format: 2 SSL control rooms, digital/analog
Basic Rates: please call for info

STUDIO VMR
9039 Monroe Ave.
Brookfield, IL 60513
708-267-2198, 312-286-5018
Email: don@studiovmr.com
Web: studiovmr.com
Format: Pro Tools HD3 Accel, also Hard Disk Recorders/72 Tracks
Basic Rate: Call for prices

UPTOWN RECORDING
4656 N. Clifton Ave.
Chicago, IL 60640
773-271-5119
Email: info@uptownrecording.com
Web: uptownrecording.com
Contact: Matt Denny
Format: see website for equipment list
Basic Rate: \$75/hr

INDIANA

AIRE BORN STUDIOS
4700 Northwest Plaza W. Dr.
Zionsville, IN 46077
317-876-1556
Email: contact@aireborn.com
Web: aireborn.com
Contact: Mike Wilson
Format: see website for equipment list
Basic Rate: call or email for info

AZMYTH RECORDING
5210 E. 65th St.
Indianapolis, IN
317-849-2099

Email: Ryan@azmythrecording.com
Web: azmythrecording.com
Contact: Ryan Adkins
Format: Pro Tools HD2/HD3
Basic Rate: \$70/hr

LODGE STUDIOS, THE
3550 Roosevelt Ave.
Indianapolis, IN 46218
317-568-0000 Fax 317-568-0021
Email: info@thelodgestudios.com
Web: thelodgestudios.com
Contact: Michael Graham
Basic Rate: please call for info

SWEETWATER PRODUCTIONS
5501 U.S. Hwy. 30 W.
Fort Wayne, IN 46818
800-222-4700 ext. 1801
Email: studio@sweetwater.com
Web: sweetwaterstudios.com
Format: Pro Tools HD3 (3 rooms), ADAT - 2-inch Tape
Basic Rate: \$85/hr. includes engineer

IOWA

CATAMOUNT RECORDING, INC.
5737 Westminster Dr.
Cedar Falls, IA 50613
319-235-6517
Email: catamount@cfu.net
Web: catamountrecording.com
Format: Pro Tools HD3, Otari 2-inch analog, SSL 4048E/G+
Basic Rate: call for rates

SKYLINE AUDIO PRODUCTIONS, LLC
6781 Hickman Rd.
Urbandale, IA 50322
515-252-6209 Fax 515-251-5893
Email: info@skylineaudio.com
Web: skylineaudioproductions.com
Contact: Garrett Wilson
Basic Rate: \$75/hr, \$400/8hr

TRIAD PRODUCTIONS, INC.
1910 Ingersoll Ave.
Des Moines, IA 50309
515-243-2125 Fax 515-243-2055
Email: sales-studio@triadav.com
Web: triadav.com
Basic Rate: please call for info

KANSAS

CHAPMAN RECORDING AND MASTERING
8805 Monrovia St.
Lenexa, KS 66215
913-894-6854
Email: chuck@chapmanrecording.com
Web: chapmanrecording.com
Contact: Chuck Chapman
Format: Pro Tools & analog 2" 24 trk tape
Basic Rate: see website for rates

GREENJEANS STUDIOS
110 W. Harvey Ave., Ste. 2
Wellington, KS 67152
620-326-5326
Email: cartergreen1@gmail.com, carter@greenjeansstudios.com
Web: greenjeansstudios.com
Format: ProTools HD3
Basic Rate: please call for info

KENTUCKY

DOWNTOWN RECORDING
515 S. 4th St.
Louisville, KY 40202
502-583-9966
Email: nick@downtownrecording.com
Web: downtownrecording.com
Contact: Nick Stevens
Format: Pro Tools HD, 24 Track 2-inch analog
Basic Rate: please call for info

DSL STUDIOS
10352 Bluegrass Pkwy.
Louisville, KY 40299
502-499-2102
Email: info@dslstudios.com
Web: dslstudios.com
Format: digital Pro Tools
Basic Rate: please call for info

REELDEMO
P.O. Box 19421
Louisville, KY 40259-0421
Email: reeldemo@reeldemo.com
Web: reeldemo.com
Basic Rate: please call for info

TNT PRODUCTIONS
6303 Fern Valley Pass
Louisville, KY 40228
502-964-9616
Email: barry@tntrecording.com
Web: tntrecording.com
Format: digital Pro Tools HD
Basic Rate: please call for info

WHITE HORSE CHRISTIAN RECORDING
P.O. Box 997
Nortonville, KY 42442
270-985-5548
Email: studio@wh-recording.com

Web: wh-recording.com
Format: digital
Basic Rate: please call for info

LOUISIANA

DOCKSIDE STUDIO
4755 Woodlawn Rd.
Maurice, LA 70555
337-893-7880
Email: docksidestudio@gmail.com
Web: docksidestudio.com
Contact: Steve and Cezanne (Wish) Nails
Format: Tracking, Mixing, Logging
Basic Rate: please call for info

LIVING ROOM, THE
Near Downtown
New Orleans, LA
504-276-2772
Email: thelivingroom@hotmail.com
Web: thelivingroomstudio.com
Contact: Chris George
Format: digital and analog
Basic Rate: please call for info

MARIGNY RECORDING STUDIOS
535 Marigny St.
New Orleans, LA 70117
504-475-4535
Email: marignyrecording@gmail.com
Web: marignyrecordingstudio.com
Contact: Rick Nelson
Format: see website for equipment list
Basic Rate: call or email for info

MUSIC SHED, THE
929 Euterpe St.
New Orleans, LA 70130
504-812-1928
Email: rubyrendrag@gmail.com
Web: musicshedstudios.com
Format: digital Pro Tools HD 3
Basic Rate: please call for info

PIETY STREET RECORDING
728 Piety St.
New Orleans, LA 70117
504-948-4968 Fax 504-948-4364
Email: studio@pietystreet.com
Web: pietystreet.com
Contact: Shawn
Format: Pro Tools HD
Basic Rate: please call for info

STUDIO IN THE COUNTRY
21443 Hwy. 436
P.O. Box 490
Bogalusa, LA 70429
985-735-8224
Email: studiointhecountry@gmail.com
Web: studiointhecountry.com
Contact: Ben
Format: Studer 2-inch 24-track, Pro Tools HD3 32 i/o and Neve 8068 analog mixing board (32 ch.).
Basic Rate: \$100/hr. including engineer

MAINE

BAKED BEANS RECORDING
75 Weston Farm Rd.
Harrison, ME 04040
207-583-2923
Email: beans@megalink.net
Web: bakedbeansrecording.com
Contact: Alan Bean
Format: Pro Tools HD3
Basic Rate: \$45/hour

MAIN STREET MUSIC STUDIOS
49 Main St.
Bangor, ME 04401
207-992-6169
Email: info@mainstreetmusicstudios.com
Web: mainstreetmusicstudios.com
Basic Rate: call for rates

MY THRILL STUDIO
46 Blueberry Hill Rd.
Winterport, ME 04496
207-223-5082
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com
Basic Rate: please call for info

STUDIO, THE
45 Casco St.
Portland, ME 04101
207-772-1222
Email: info@thestudioportland.com
Web: thestudioportland.com
Contact: Tim Tierney
Format: Pro Tools
Basic Rate: call for rates

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www.dwfearn.com

Baltimore, MD 21211
410-467-4231
Email: iris@cleancuts.com
Web: cleancuts.com
Basic Rate: please call for info

Additional locations:

8403 Colesville Rd., Ste. 250
Silver Spring, MD 20910
301-495-7772
Email: olya@cleancuts.com

4100 Wisconsin Ave., N.W., 1st Fl.
Washington, D.C. 20016
202-237-8884
Email: tetiana@cleancuts.com

HIT AND RUN RECORDING

18704 Muncaster Rd.
Rockville, MD 20855
301-948-6715
Web: hitandruncording.com
Format: Main DAW Cubase, 2nd DAWs Digital Performer, Pro Tools Le
Basic Rate: \$55-\$65/hr.

LION AND FOX RECORDING STUDIOS

9517 Baltimore Ave.
College Park, MD 20740
301-982-4431
Email: mail@lionfox.com
Web: lionfox.com
Contact: Jim Fox
Format: 32 track I/O, 96k, 24bit
Basic Rate: call for rates

NIGHTSKY STUDIOS

3432 Rockefeller Ct.,
Waldorf, MD 20602
301-910-6163, 301-374-9450
Email: aurora4dth@aol.com
Web: nightskystudio.org
Contact: Ron
Format: Pro Tools HD
Basic Rate: call for current rates

OMEGA STUDIOS

12712 Rock Creek Mill Rd., Ste. 14 A
Rockville, MD 20852
301-230-9100
Web: omegastudios.com
Format: Pro Tools HD and analog 24 track in all three tracking rooms.
Basic Rate: Call for rates
Services: Four State of the Art Rooms

ZAMPI PRODUCTIONS

404 Ben Oaks Dr. W.
Severna Park, MD 21146
410-729-1869
Email: mikezampi@gmail.com
Web: zampi-productions.com
Contact: Mike Zampi
Format: Pro Tools Digital, Acoustic, Jazz, Rock, Christian, Folk, Blues, Classical
Basic Rate: \$50/hr. - \$80/hr

MASSACHUSETTS

CYBER SOUND RECORDING STUDIOS

349 Newbury St., Ste. 201
Boston, MA
617-424-1062
Email: cyber.sound@verizon.net
Web: cybersoundmusic.com
Format: Pro Tools HD, Digital/Analog
Basic Rate: \$125 per hour with Engineer

DIGITAL BEAR ENTERTAINMENT

1035 Cambridge St., Ste. 17B
Cambridge, MA 02141
888-844-2327
Email: info@digitalbear.com
Web: digitalbear.com
Contact: Jordan Tishler
Format: see website for equipment list
Basic Rate: \$65/hr

INFINITE MUSIC

359 Newbury St.
Boston, MA 02115
617-556-8090
Web: infinite-music.com
Format: Pro Tools, Logic, Reason, Ableton
Basic Rate: variable

Additional location:

25 Market St.
Warren, RI 02885

MADDEN MUSIC STUDIO

520 Canton St.
Westwood, MA 02090
781-461-6799
Email: tom@maddenmusicstudio.com
Web: maddenmusicstudio.com
Contact: Tom Madden
Format: digital, 48 tracks
Basic Rate: \$50.00 an hour

MUSICMEZ STUDIO

Greater Boston Area
617-529-1922
Email: mez@musicmez.com,
stevemez@verizon.net
Web: musicmez.com

Contact: Steven Mesropian (aka mez)
Format: DAW, specializing in broadcast quality productions for songwriters, lyricists and artists
Basic Rates: See website for rate

NORTHFIRE RECORDING

15a Grove St.
Amherst, MA 01002
413-256-0404
Web: northfirerecording.com
Format: see website for equipment list
Basic Rate: \$45/hr, \$550/10hr.

PILOT RECORDING

1073 Main St.
Housatonic, MA 01236
413-274-1073
Email: info@pilotrecording.com
Web: pilotrecording.com
Contact: Will Schillinger
Format: see website for equipment list
Basic Rate: call or email for info

SUREFIRE CREATIVE STUDIOS

100 Phoenix Ave., Ste. 2B
Lowell, MA 01852
978-441-0975
Email: SurefireCreativeStudios@gmail.com
Web: surefirecreativestudios.com
Comments: Surefire Creative Studios is an award winning audio and visual production company based outside of Boston, Massachusetts. Surefire provides its family of clients with a number of services such as music composition, video production, soundstage rental, recording studio rental, audio engineering, and brand consultation.
Rates: call for rates

MICHIGAN

THE 45 FACTORY

120 S. Telegraph Rd.
Waterford, MI
248-505-4278
Email: info@the45factory.com
Web: the45factory.com
Contact: Ryan McGuire
Format: see website for equipment list
Basic Rate: call or email for info

METRO 37 RECORDING STUDIO

1948 Star Bait Dr.
Rochester, MI 48309
586-549-2879
Email: metro37studio@gmail.com
Web: metro37.com
Contact: Kevin Sharpe
Format: see website for equipment list
Basic Rate: please call for info

ROYALHOUSE RECORDING

Detroit, MI
Email: RoyalHouseBooking@gmail.com
Web: royalhousestudios.com
Contact: Roger Goodman
Format: see website for equipment list
Basic Rate: see web for info

THE SOUNDSCAPE RECORDING STUDIO

3323 Rochester Rd.
Royal Oak, MI 48073
248-320-6706
Web: soundscapestudio.com
Format: see website for equipment list
Basic Rate: \$50/hr

STUDIO A RECORDING, INC.

5619 N. Beech Daly
Dearborn Heights, MI 48127-3927
313-561-7489
Email: marilyn@studioarecording.com
Web: studioarecording.com
Contact: Marilyn Morgeson
Basic Rate: \$85/Hr

WATERFALL STUDIOS

11389 S. Forrest Sideroad
Dafer, MI 49724
313-674-2740
Email: waterfall@waterfallrecordings.com
Web: waterfallrecordings.com
Contact: Michael Stevenson or Kenneth Sutton
Format: digital
Basic Rate: please call for info

MINNESOTA

BABBLE-ON RECORDING STUDIOS

5120 27th Ave. S.
Minneapolis, MN 55417
612-375-0533
Email: contactus@babble-on-recording.com
Web: babble-on-recording.com
Contact: Andre Bergeron
Format: digital and analog, Pro Tools HD2
Basic Rate: \$100/hr.

THE HIDEAWAY

77 13th Ave., N.E.
Minneapolis, MN 55413
Email: joe@thehideawaympls.com
Web: thehideawaympls.com
Format: see website for equipment list
Basic Rate: email for rates

THE TERRARIUM

607 Central Ave., S.E.

Minneapolis, MN 55414
612-338-5702
Email: jasonorris@mac.com
Web: the-terrarium.com
Contact: Jason Orris
Format: Pro Tools HD3
Basic Rate: call for rates

CUSTOM RECORDING STUDIOS

4800 Drake Rd.
Minneapolis, MN 55422
763-521-2950
Email: jpreynolds1946@yahoo.com
Web: customrecordingstudios.com
Contact: Jim Reynolds
Format: Pro Tools HD3
Basic Rate: \$50/hr, call for additional rates

MISSISSIPPI

COWART RECORDING STUDIO

3207 Chicot St.
Pascagoula, MS 39581
228-762-7205
Email: cowartstudio@cablone.net
Web: cowartrecordingstudio.com
Format: digital
Basic Rate: please call for info

STUDIO 61 CLARKSDALE

209 N. Main St.
Leland, MS 38756
601-529-9495
Email: info@studio61.com
Web: studio61.com
Format: digital
Basic Rate: please call for info

TWEED RECORDING

355 County Rd., 102
Oxford, MS 38655
662-236-3902
Email: tweedrec@aol.com
Web: tweedrecording.com
Contact: Andrew Ratcliffe
Format: digital Pro Tools
Basic Rate: please call for info

WILDFIRE STUDIO / CIRCUIT RIDER RECORDS

132 Tarnell Rd.
P.O. Box 118
Grenada, MS 38901
662-227-9294
Email: wctaylor_jr@yahoo.com
Web: wildfireworldwidemusic.com/crider/crider.htm
Contact: W.C.Taylor or Charles Taylor
Format: digital and analog, 24 tracks
Basic Rate: call for rates

MISSOURI

JUPITER STUDIOS

3323 Locust St.
St. Louis, MO 63103
314-535-5556
Email: jupiter.booking@yahoo.com
Web: jupiterstudios.net
Basic Rate: please call for info

MUSIC MASTERS

P.O. Box 1144
Cape Girardeau, MO 63702
314-773-1480
Email: greg@musicmastersinc.com
Web: musicmastersinc.com
Contact: Greg
Format: digital Pro Tools
Basic Rate: please call for info

PHAT BUDDHA PRODUCTIONS

1901 Locust St.
St. Louis, MO 63103
314-231-3930
Email: info@phatbuddhaproductions.com
Web: phatbuddhaproductions.com
Format: digital Pro Tools HD2
Basic Rate: please call for info

STUDIO CITY KC

615 E. 6th St., Ste. 123
Kansas City, MO 64106
816-474-5920
Email: restes@studiocitykc.com
Web: studiocitykc.com
Contact: Rick Estes
Format: Digital Pro Tools HD 3 and Digital EX-3
Sony video production
Basic Rate: please call for info

MONTANA

BEVEL STUDIO

P.O. Box 2491
Missoula, MT 59801
406-327-0097
Email: info@bevelstudio.com
Web: bevelstudio.com
Format: digital
Basic Rate: please call for info

BOONE PRODUCTIONS

579 Belt Creek Rd.
Belt, MT 59412
406-788-0255
Email: aviator@3rivers.net
Web: booneproductions.com

Contact: Daniel Gilko
Format: digital
Basic Rate: please call for info

HOT MIX STUDIO

3110 Parkwood Ln.
Big Fork, MT
Email: jim@hotmixstudio.com
Web: hotmixstudio.com
Contact: Jim
Format: digital
Basic Rate: please Email for info

JERECO STUDIOS, INC.

627 E. Peach St., Ste. E
Bozeman, MT 59715
406-586-5262
Email: jeremiah@jerecostudios.com
Web: jerecostudios.com
Contact: Jeremiah Slovarp
Format: digital
Basic Rate: call for rates

NEBRASKA

JOE AUDIO PRODUCTIONS

10850 John Galt Blvd.
Omaha, NE 68137
866-JOE-AUDIO, 402-341-9153
Email: joe@joeproductions.com
Web: joeproductions.com
Contact: Joe
Format: digital Pro Tools

RAINBOW RECORDING STUDIO

2322 S. 64th Ave.
Omaha, NE 68106
402-554-0123
Email: audioguru@rainbowmusicomaha.com
Web: rainbowmusicomaha.com
Basic Rate: please call for info

STUDIO 24

8601 N. 30th St.
Omaha, NE 68112
402-342-9090
Email: rcb@studio24omaha.com
Web: studio24omaha.com
Contact: Chuck Beckler
Format: digital
Basic Rate: \$60/HR

WARE HOUSE PRODUCTIONS, INC.

206 S. 44th St., #1
Omaha, NE 68131
402-553-8523
Email: whp@qwestoffice.net
Web: warehouseproductions.net
Contact: Tom or Terri Ware
Format: digital
Basic Rate: \$100/hr - block rates available

NEVADA

JUPITER MIX HOUSE

14 Sunset Way
Henderson, NV 89014
702-318-6001
Email: kellemusgrave@gmail.com
Web: oddsonrecording.com
Contact: Kelle Musgrave
Format: Analog and Digital
Basic Rate: Hourly and Block, call for quotes
Services: Featuring Pro-Tools HD3 & SSL-9000K Console, SSL Duality

DIGITAL INSIGHT RECORDING STUDIOS

2810 S. Maryland Pkwy., Ste. C
Las Vegas, NV 89109
702-792-3302 Fax 702-792-8582
Email: digitalinsightrecording@gmail.com
Web: digitalinsightrecording.com
Contact: Rob Devlin
Format: Pro Tools HD, 175 tracks
Basic Rate: \$85/hr. includes engineer

JAGUAR RECORDING STUDIO

Las Vegas, NV
702-808-4400
Email: thad@jaguarstudio.com
Web: jaguarstudio.com
Contact: Thaddeus Corea
Format: Logic Pro
Basic Rate: Call for rates.

STUDIO AT THE PALMS

4321 W. Flamingo Rd.
Las Vegas, NV 89103
702-944-3400
Email: zoe.thrall@palms.com
Web: studioatthepalms.com
Contact: Zoe Thrall
Format: digital and analog

TONE FACTORY, THE

5329 S. Cameron
Las Vegas, NV 89120
702-301-6964
Email: info@thetonefactory.com
Web: thetonefactory.com
Contact: Vinny

TRIMORDIAL STUDIO LAS VEGAS

Audio Video Graphics Web
Las Vegas, NV 89101-1819
702-340-6748
Email: trimordial@thefaro.com
Web: trimordial.com

Contact: Roy Rendahl
Format: Digital Pro Tools, Ozone Mastering
Gear: MacBook Pro, JBL, Shure, Yamaha
Services: Location and studio recording, song mastering and music creation and production.

UNIVERSITY OF NEVADA, LAS VEGAS
 4505 S. Maryland Pkwy.
 Las Vegas, NV 89154
 702-895-3011
Web: unlv.edu/music/beam/studio
Contact: Music Department, Recording Studio

NEW HAMPSHIRE

CEDARHOUSE SOUND & MASTERING
 P.O. Box 333
 North Sutton, NH 03260-0333
 603-927-6363
Email: gerry@cedarhousesound.com
Web: cedarhousesound.com
Contact: Gerry Putnam
Format: Pro Tools HD, DA-78HR, SADiE, analog 2", 1", 1/2", 1/4"
Basic Rate: please call or email for info

DEV PRODUCTIONS
 15 Oak St.
 North Conway, NH 03860
 603-356-3855
Email: tom@tomdeansongs.com
Web: tomdeansongs.com/devpro/index.html
Contact: Tom Dean
Basic Rate: please call for info

MOJO MUSIC STUDIO
 P.O. Box 536
 Franconia, NH 03580
 603-348-5249, 603-823-5697
Email: mojomusicstudio@gmail.com
Web: makemusicatmojo.com
Contact: Tony or Joe
Format: Pro Tools 10
Basic Rate: call for rates

TINWOLF STUDIOS
 1 Front St.
 Rollinsford, NH
 508-653-3720
Email: tom@tinwolf.com
Web: tinwolf.com
Contact: Tom Tincler
Format: digital, 64 tracks
Basic Rate: please call for info

NEW JERSEY

HANDS ON STUDIO
 470 Kipp St.
 Teaneck, NJ 07666
 201-446-5477
Email: madmike@madhands.com
Web: madhands.com
Contact: Mad Mike
Format: digital multi-track
Basic Rate: call for rates

PONDERROSA STUDIOS
 144 Warbasse Junction Road
 Lafayette, NJ 07848
 973-715-8124
Email: Info@PonderRosaStudios.com
Web: ponderrosastudios.com
Contact: Tom Askin
Format: see website for equipment list
Basic Rate: call or email for info

ULTRASCENE, THE
 P.O. Box 223
 Rutherford, NJ 07070
 201-306-3921
Email: kimon@ultrascene.com
Web: ultrascene.com
Contact: Kimon Katafigiotis
Format: digital, Pro Tools
Basic Rate: please call for rates

XANTHI MUSIC PRODUCTIONS
 321 Newark St., 4th Fl.
 Hoboken, NJ 07030
 201-647-9051
Email: studio@xanthimusic.com,
shep0222@optonline.net
Web: xanthimusic.com
Contact: Rod Shepard
Format: 24 track analog, 24 trk digital, Pro Tools
Basic Rate: \$65/hr.

NEW MEXICO

JOHN WAGNER RECORDING STUDIOS, INC.
 8601 Lomas N.E.
 Albuquerque, NM 87112
 505-296-2766, 505-296-2919
Email: info@johnwagnerstudios.com
Web: johnwagnerstudios.com

JOHNNY MULHAIR RECORDING STUDIO
 3101 N. Prince
 Clovis, NM 88101-3829

575-763-1441
Email: johnny@johnnymulhair.com
Web: johnnymulhair.com

SANTA FE CENTER RECORDING STUDIOS
 933 San Pedro S.E.
 Albuquerque, NM 87108
 505-265-2511 Fax 505-265-4714
Email: ldgeist@santafecenterstudios.com
Web: santafecenterstudios.com

SON SET BEACH PRODUCTIONS
 9205 Lona Ln., N.E.
 Albuquerque, NM 87111
 505-228-8131
Email: sonsetbeach@comcast.net
Web: sonsetbeach.com
Contact: Bob Reynolds
Format: analog and digital
Basic Rate: Call for rates

STEPBRIDGE STUDIOS
 528 Jose St.
 Santa Fe, NM 87501
 505-988-7051
Email: info@stepbridge.com
Web: stepbridge.com
Contact: Edgard Rivera
Format: Pro Tools HD, Music production, audio services for film and authors.
Basic Rate: please call for info

TONE PALACE RECORDING STUDIO
 Taos, NM
 575-779-1087
Email: omar@taosrecording.com
Web: tonepalace.com
Basic Rate: Please call for rates

NEW YORK

825 RECORDS, INC. (STUDIO & PRODUCTIONS)
 825 48th St.
 Brooklyn, NY 11220
 347-240-5417
Email: info@825records.com
Web: 825records.com
Contact: Funmibi
Format: Large Format (Custom Hybrid Console) SSL
Basic Rates: Studio available per project only. Tracks via FTP available. Call for rates and more information.

AVATAR STUDIOS
 441 W. 53rd St.
 New York, NY 10019
 212-765-7500 Fax 212-765-7450
Email: tino@avatarstudios.net
Web: avatarstudios.net
Contact: Tino Passante, Manager
Format: digital, analog, all formats accommodated
Basic Rate: please call for info

THE BREWERY RECORDING STUDIO
 910 Grand St.
 Brooklyn, NY
 844-717-2739
Email: booking@breweryrecording.com
Web: breweryrecording.com
Contact: Nick D'Alessandro
Basic Rate: \$95/hr

CHUNG KING STUDIOS
 36 W. 37th St.
 New York, NY 10018
 212-463-9200
Email: mail@chungkingstudios.com
Web: chungkingstudios.com
Contact: Joe Moose
Format: Digital and Analog
Basic Rates: Just give us a shout!

THE CHORD CLUB
 207 E. 94th St., 5th Fl.
 New York, NY 10128
 212-246-7369
Email: info@thechordclub.com
Web: thechordclub.com

CUTTING ROOM RECORDING STUDIOS, THE
 14 E. 4th St., Ste. 602
 New York, NY 10012
 212-260-0905 Fax 212-358-0041
Email: anthony@thecuttingroom.com
Web: thecuttingroom.com
Contact: Anthony Spinnato
Format: Pro Tools HD3 Accel, SSL9000J
Basic Rate: negotiable

DREAM MAKER STUDIO
 1648 Locust Ave., Ste. E
 Bohemia, NY 11716
 631-319-1376
Email: info@dreammakerstudio.com
Web: dreammakerstudio.com,
facebook.com/dreammakerstudio



Ensuring music creators get fair pay for their work everywhere it is played

YOUR SUPPORT MAKES A DIFFERENCE

SUPPORT THE FAIR PLAY FAIR PAY ACT NOW

You are joining thousands of musicians and music lovers in supporting bipartisan legislation to reform music licensing and make sure music creators receive fair pay for their work.

The Act requires fair pay on all types of radio, ending the FM Radio loophole that lets FM radio play artists' music without their permission and without paying the artist (unlike SiriusXM and Pandora), and stops digital services' groundless refusal to pay artists for airplay of music made before 1972.

Tell Congress to stand up for fair pay for music creators.

www.musicfirstcoalition.org



Format: call for info
Basic Rate: Call for information

DUBWAY STUDIOS

42 Broadway, 22nd Fl.
 New York, NY 10004
 212-352-3070
Email: info@dubway.com
Web: dubway.com
Contact: Al Houghton
Format: Pro Tools, full-service, Film, TV, post production
Basic Rate: please call for info

ELECTRIC LADY

52 W. 8th St.
 New York, NY 10011
 212-677-4700
Email: lee.foster@electricladystudios.com
Web: electricladystudios.com
Format: digital and analog
Basic Rates: please call

ENGINE ROOM AUDIO

42 Broadway, 22nd Fl.
 New York, NY 10004
 212-525-3467 Fax 212-625-3496
Email: info@engineroomaudio.com
Website: engineroomaudio.com
Format: Tracking, Mixing, Mastering and Manufacturing
Basic Rate: Contact us for details

EUSONIA STUDIOS

333 Park Ave., S., Ste. 2A/R
 New York, NY 10010
 212-260-7295
Web: eusonistudios.com
Contact: Scott Jacoby
Format: see website for equipment list
Basic Rate: call for info

FLUX STUDIOS

154 E. 2nd St., Ste. #4A
 New York, NY 10009
 917-512-3489
Email: info@fluxstudios.net
Web: fluxstudios.net
Format: Vintage Heart, Modern Mind
Rates: Call for rates

GERMANO STUDIOS

676 Broadway, 3rd Fl.
 New York, NY 10012
 212-260-6001 Ext. 1
Email: tgermano@germanostudios.com
Web: germanostudios.com
Contact: Troy Germano
Format: SSL Duality SE 48 input analog with Total Recall
Basic Rate: please call for info

HYPERSTUDIO RECORDING

419 Maple St.
 West Hempstead, NY 11552
 516-486-5198
Email: hyperstudiorecording@gmail.com
Contact: Eitan Kantor
Format: Pro Tools
Basic Rate: \$75-125/hr.
Services: Comfortable large rooms with cathedral ceilings, creative atmosphere with windows overlooking grass & trees, musical & efficient engineers, C7 grand piano, Yamaha recording drum set and more.

THE ICE PLANT

Long Island City, NY
Email: wayne@theiceplant.com
Web: theiceplant.com
Contact: Wayne Silver
Basic Rate: email for rates
Services: API Console, lots of analog outboard, Studer, Pro Tools HDX, live room, iso room, lounge with full kitchen and daylight, and a lot of musical instruments.

JUNGLE CITY STUDIOS

520 W. 27th St., Ste. 1002
 New York, NY 10001
 646-476-2684
Web: junglecystudios.com
Contact: James
Format: SSL Duality, Euphonix S5Fusion, Digidesign's Icon D-Command
Basic Rate: please call for info

MAGIC SHOP, THE

49 Crosby St.
 New York, NY 10012
 212-226-7035
Email: info@magicshopny.com
Web: magicshopny.com
Format: Analog and Digital
Basic Rates: Call for information

MANHATTAN CENTER PRODUCTIONS

311 W. 34th St.
 New York, NY 10001
 212-695-6600
Email: obie@mcpstudios.com
Web: mcpstudios.com/thelogcabin
Format: see website for equipment list
Basic Rate: call or email for info

MAVERICKS STUDIOS

New York, NY
Email: blurry55@gmail.com

Web: mavericksrecording.com

Format: see website for equipment list
Basic Rate: email for info

METROSONIC RECORDING

143 Roebling St., 3rd Fl.
 Brooklyn, NY 11211
 718-782-1872
Email: manager@metrosonic.net
Web: metrosonic.net
Contact: Peter Mignola
Format: all analog and digital formats
Basic Rate: Call for information

QUAD STUDIOS

723 7th Ave., 10th Fl.
 New York, NY 10019
 212-730-1035
Email: bookings@quadnyc.com
Web: Quadnyc.com
Format: Analog /digital
Basic Rates: Call for info

SEAR SOUND

353 W. 48th St., 6th Fl.
 New York, NY 10036
 212-592-5380
Email: waltersear@aol.com
Web: searsound.com
Contact: Roberta Findlay, Studio Manager
Format: Analog and Digital, Studio A /Recording/mix Neve 8038, Studio C; Large Recording/mix, Studio D; pre/post room/vacuum tube console & Moog
Basic Rate: call for rates

THRESHOLD RECORDING STUDIOS

440 W. 41st St.
 New York, NY 10036
 212-244-1871
Email: thresholdstudiosnyc@gmail.com
Web: thresholdstudios.com
Contact: James Walsh
Format: Analog/Digital
Services: Music Producers, Artist Development, Recording Studios
Basic Rates: call for rates

THUMP RECORDING

295 Eckford St.
 Brooklyn, NY 11222
Email: booking@thumprecording.com
Web: thumprecording.com
Format: see website for equipment list
Basic Rate: call or email for info

STRANGE WEATHER

New York, NY
 347-422-6419
Email: booking@strangeweatherbrooklyn.com
Web: strangeweatherbrooklyn.com
Format: see website for equipment list
Basic Rate: call for info

NEW WARSAW STUDIO

Brooklyn, NY
 718-662-8928
Email: riley@rileymcmahon.com
Web: newwarsawstudio.com

WATCHMEN STUDIOS

5996 Snyder Dr.
 Lockport, NY 14094
 716-439-6146
Email: watchmens@aol.com
Web: watchmenstudios.com
Format: Pro Tools L.E.
Rate: \$35/hr, \$280/8hr

NORTH CAROLINA

DAXWOOD PRODUCTION COMPANY

Fayetteville, NC
 910-323-2550
Email: daxwood@aol.com
Web: daxwood.com
Format: Pro Tools
Basic Rate: call for rates

EARTHTONE RECORDING

620 S. Elm St.
 Greensboro, NC 27406
 336-273-0001, 336-210-7107
Email: earthtonesrecording@gmail.com
Web: earthtonesrecording.com
Contact: Benji Johnson
Basic Rate: \$35/hr, two hour minimum

ECHO MOUNTAIN RECORDING

14 N. French Broad Ave.
 Asheville, NC 28801
 828-232-4314
Email: info@echomountain.net
Web: echomountain.net
Format: Digital/Analog
Basic Rate: please call for more info

GAT3 PRODUCTIONS

655 Pressley Rd., Ste. E
 Charlotte, NC 28217
 704-525-5552
Email: susan@gat3.com
Web: gat3.com
Contact: Susan Tabor
Studio A: ProTools 10HDX, SSL 9000J 72 Input Console.
Studio B: Recording and Mastering Suite:

ProTools 10HDX. Equipment list available on our website.

Studio Rates: Studio A \$105.00 per hour, Block Rate (8 hours or more) \$95.00 per hour Studio B \$95.00 per hour, Block Rate (8 hours or more) \$85.00 per hour

CATALYST RECORDING

Charlotte NC
 704-526-8400
Email: rob@catalystrecording.com
Web: catalystrecording.com
Contact: Rob Tavaglione
Format: digital and 16 track analog
Rate: Tracking, Mac'ing & mixing at \$40/hr, mastering at \$25/song (6 or more)
Gear: Apogee Symphony conversion, high-voltage analog summing, Manley, Neumann, Avalon, AMS-Neve, BAE, Maag, AEA, Empirical Labs, Chandler Ltd., Universal Audio, Yamaha piano, Hammond w/ Leslie
Special services: ITB or analog mixing, all-digital mastering, Emmy-award winning location recording, vocal tuning, drum replacement, re-amping
Clients: American Epic (film), Grey Revell, Carolina Reign, Poor Blue, Patabamba, Crown Up Avenger Stuff, Your Fuzzy Friends, Creative Loafing magazine, soundcloud.com/catalyst-recording for more
Comments: Established in 1992, this multiple Emmy-award winning residential studio has worked on 600+ projects for indie musicians of all genres. Owner Rob Tavaglione is a veteran writer/columnist for Pro Sound News and freelance writer.

TEQUILA SUNRISE MUSIC

112 Ann St.
 Gaston, NC 27832
 800-537-1417
Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$40/hr. 2 hr. min.

NORTH DAKOTA

RAPTOR STUDIOS
 P.O. Box 1455
 Fargo, ND 58105
Email: coates@barkingdogrecords.com
Web: barkingdogrecords.com
Contact: Mike Coates
Basic Rate: email for rates

WHISKYSAM RECORDING STUDIO

3314 Royal Cir.
 Grand Forks, ND
 701-741-4667
Email: whisksam@hotmail.com
Web: whisksam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

OHIO

FIREFLY STUDIOS
 Toledo, OH
 419-350-6454
Email: fireflystudios@firefly419.com
Web: firefly419.com
Rates: \$40/45hr

COMMERCIAL SOUND + IMAGE

6001 W. Creek Rd.
 Independence, OH 44131
 216-642-1000
Web: commercialrecording.com
Contact: George Gates
Format: digital
Basic Rate: please call for info

REFRAZE RECORDING STUDIOS

2727 Gaylord Ave.
 Dayton, OH 45419
 937-298-2727
Email: ron@refraze.com
Web: refraze.com
Contact: Ron Pease
Format: Digidesign Pro Tools|HD 2 Accel
Basic Rate: \$600/day incl. engineer

SOUNDCUBED STUDIOS - EAST

101 S. Main St.
 Basement Floor
 Poland, OH 44514
 330-207-2470
Email: info@sound3studios.com
Web: sound3studios.com

ULTRASUEDE STUDIO, INC.

2834 Spring Grove Ave.
 Cincinnati, OH 45225
 513-394-6427
Email: ultrastudio@mac.com
Web: ultrastudio.com
Contact: John Curley
Format: digital (Logic, Pro Tools, Digital Performer)
Basic Rate: \$75/hr. engineer included

OKLAHOMA

BENSON SOUND, INC.
 5717 S.E. 74th St., Ste. F
 Oklahoma City, OK 73135

405-610-7455

Email: info@bensonsound.com
Web: bensonsound.com
Format: digital
Basic Rate: please call for info

CASTLE ROW STUDIOS

2908 Epperly Dr.
 Del City, OK 73115
 405-429-4055
Email: info@castlerowstudios.com
Web: castlerowstudios.com
Rate: Call or email for rates

CORNERSTONE RECORDING CO.

1315 Locust Ln.
 Edmond, OK 73013
 405-848-8400
Email: info@cornerstonerecording.com
Web: cornerstonerecording.com
Contact: Ken Sarkey
Format: Digital and Analog
Basic Rate: please call for info

NATURA DIGITAL STUDIOS

14540 Happy Camp Rd.
 Beggs, OK 74421
 918-756-5230, 918-695-8992
Email: teegarden@naturadigital.com
Web: naturadigital.com
Contact: David Teegarden
Format: Pro Tools HD Core 3
Basic Rate: please call for rates

STUDIO SEVEN / LUNACY RECORDS

417 N. Virginia Ave.
 Oklahoma City, OK 73106
 405-236-0643
Email: cope@okla.net
Web: lunacyrecords.com
Contact: Dave Copenhaver
Format: 2-inch 24-Track, Pro Tools & other digital formats, large playing room, tracking, mixing & mastering
Basic Rate: call for rates

OREGON

BIG RED STUDIO
 35101 S.E. Hurlburt Rd.
 Corbett, OR 97019
 503-695-3420
Email: billyo@bigredstudio.com
Web: bigredstudio.com
Contact: Billy Oskay
Format: 2-inch analog, vintage Trident Console, Pro Tools HD2
Basic Rate: Please call for rates

FALCON RECORDING STUDIOS

15A S.E. 15th Ave.
 Portland, OR 97214
 503-236-3856
Email: falconstudios@comcast.net
Web: falconrecordingstudios.com
Contact: Dennis Carter
Format: digital Pro Tools
Basic Rate: please call for info

FRESH TRACKS STUDIO

1813 S.E. 59th Ave.
 Portland, OR 97215
 503-235-7402
Email: jon@freshtracksstudio.com
Web: freshtracksstudio.com/Home.html
Contact: Jon Lindahl
Format: HD
Basic Rate: call for rates

JACKPOT RECORDING STUDIO

2420 S.E. 50th
 Portland, OR 97206
 503-239-5389
Email: info@jackpotrecording.com
Web: jackpotrecording.com
Contact: Larry Crane
Format: see website for equipment list
Basic Rate: \$50/hr

NORTHSTAR RECORDING STUDIOS

13716 S.E. Ramona St.
 Portland, OR 97236-4444
 503-760-7777
Email: skyradio@frontier.com
Web: northstarsamples.com
Contact: Scott Hybl
Format: digital and analog
Basic Rate: please call for info

OPAL STUDIO

6219 S.E. Powell Blvd.
 Portland, OR 97206
 503-774-4310
Email: info@opal-studio.com
Web: opal-studio.com
Contact: Kevin Hahn
Format: digital and analog
Basic Rate: \$50/hr.

SPROUT CITY STUDIOS

Eugene, OR
 541-687-0947
Email: giddy@sproutcity.com
Web: sproutcity.com
Format: digital
Basic Rate: please call for info

PENNSYLVANIA

APOCALYPSE THE APOCALYPSE

303 W. Market St.
Clearfield, PA 16830
225-266-1973
Email: fred@fredweaver.com
Web: apocalypseheapocalypse.com
Contact: Fred Weaver
Rates: \$40 hr/\$400 Day

FORGE RECORDING

100 Mill Rd.
Oreland, PA 19075
215-885-7000 Fax 215-887-3501
Email: info@forgerecording.com
Web: forgerecording.com
Format: ProTools HD3 Accell, MacPro 2.8 quadcore, API 1608
Basic Rates: \$95/hr, \$400/1/2 day, \$800/day

GREEN VALLEY RECORDING

590 S. Frymire
Hughesville, PA 17737
570-584-2653
Email: greenvalleyrecording@windstream.net
Web: greenvalleyrecording.com
Contact: Richard or Alison Rupert
Format: Analog, Digital
Basic Rate: call for rat24

LIFELINE STUDIOS & MUSIC SERVICES

Coatesville, PA 19320
610-380-9729
Email: davekurtz@comcast.net
Web: lifeline-studios.com
Contact: Dave Kurtz
Format: 16 track analog
Basic Rate: call or email for rates

RIGHT COAST RECORDING

Columbia, PA
717-681-9801
Email: rightcoastrecording@gmail.com
Web: rightcoastrecording.com
Format: 2-inch 16 + 24 track analog, 48 track 192k digital performer, automated Neotek elite console
Basic Rate: call for rates

SIGNAL SOUND

163 E. Cherry Rd.
Quakertown, PA 18951
215-536-4660
Email: pete@signalsound.com
Web: signalsound.com
Contact: Pete Davis
Format: 2-inch analog, 32 track ADAT, 32 track Pro Tools, 3 camera HD, Steadycam, Crane, 12x26 green screen
Basic Rate: from \$48/hr.

SILENT WING AUDIO RECORDING & MASTERING

P.O. Box 536
Bobtown, PA 15315-0536
724-839-7292
Email: silentwing@juno.com
Web: silentwingaudio.tk
Contact: Dan Festog, owner
Format: 8-track digital
Basic Rate: \$25/hr.

THIRD STORY

5120 Walnut St.
Philadelphia, PA 19139
215-747-1200
Email: tsr2@verizon.net
Web: thirdstoryrecording.com
Format: Pro Tools, Digital/Analog
Basic Rate: please call for rate

RHODE ISLAND

HIPPO

Heavyweight Audio Production
27 Bank St.
Warwick, RI 02888
401-521-5676
Email: martingleitsman@mac.com
Web: hippostudios.com
Contact: Martin Gleitsman
Format: Pro Tools, sound for advertising and audio/visual
Basic Rate: call for rates

MACHINES WITH MAGNETS

400 Main St.
Pawtucket, RI 02860
401-475-2655
Email: mail@machineswithmagnets.com
Web: machineswithmagnets.com
Format: see website for equipment list
Basic Rate: call for rates

STATIC PRODUCTIONS

North Kingstown, RI
401-267-8236
Email: record@staticproductions.com
Web: staticproductions.com
Contact: Peter LaGrasse
Rate: see website

STUDIO BLUE

111 Summer St.
Providence, RI
401-663-7871
Email: thestudioblue@gmail.com

Web: thestudioblue.com
Format: see website for equipment list
Basic Rate: call for rates

SOUTH CAROLINA

CHARLESTON SOUND

2612 Larch Land, Ste. 108
Mt. Pleasant, SC 29466
843-216-5556
Web: charlestonsound.com

THE JAM ROOM

201 S. Prospect St.
Columbia, SC 29205
803-787-6908
Email: jamroomstudio@gmail.com
Web: jamroomstudio.com
Contact: Jay Matheson
Format: Pro Tools HDX
Basic Rate: please call for rates

STRAWBERRY SKYS RECORDING STUDIOS

1706 Platt Springs Rd.
West Columbia, SC 29169
803-794-9300
Email: info@strawberryskys.com
Web: strawberryskys.com
Contact: Gary Bolton
Format: Radar24 and Pro Tools
Basic Rate: call for pricing

SOUTH DAKOTA

CATHOUSE STUDIOS

1108 W. 12th St.
Sioux Falls, SD 57104
605-728-2145
Email: cathousemike@gmail.com
Web: cathousestudios.com
Format: Pro Tools 10
Basic Rate: email us for rates

FIRE STATION SEVEN RECORDING STUDIO

514 Mt. Rushmore Rd.
Rapid City, SD 57701
605-863-2401, 605-391-4704
Email: scott@firestationseven.com
Web: firestationseven.com
Contact: Scott Miller, Jr.
Format: ProTools 10 24 track
Basic Rate: \$50/\$60/hr., \$75/hr on location

TENNESSEE

ARDENT STUDIOS

2000 Madison Ave.
Memphis, TN 38104
901-725-0855
Email: drusso@ardentstudios.com
Web: ardentstudios.com
Format: Pro Tools 9.0.1 and analog 24, 16, 8 and 2 trk 1/2-inch and 1/4-inch
Basic Rate: please call for info

BOB BULLOCK

Cool Springs Mix
Franklin, TN
615-972-8280
Email: bob@bobbullock.net
Web: bobbullock.net
Format: Mixing services, Specializing in Country, Pop and Rock. Nuendo and Pro Tools. See website for details.
Basic Rate: "Contact for Rates"

BLACKBIRD STUDIO

2806 Azalea Pl.
Nashville, TN 37204
615-467-4487
Email: mcbride@blackbirdstudio.com, rolff@blackbirdstudio.com
Web: blackbirdstudio.com
Contact: John McBride, Studio Owner, Rolff Zwiep, Studio Mgr.
Format: Digital/analog
Basic Rate: please call

CASTLE

1393 Old Hillsboro Rd.
Franklin, TN 37069
615-791-0810
Email: booking@castlerecordingstudios.com
Web: castlerecordingstudios.com
Format: digital and analog
Basic Rate: please call

CAVE STUDIOS, THE

5853 Davis Hollow Rd.
Franklin, TN 37064
615-790-7578
Email: thecaverecordingstudios@gmail.com
Web: thecavestudios.net
Contact: Andrew Hooker
Format: Pro Tools HD3
Basic Rate: \$60/hr.

THE RECORDING SPA

3405 Belmont Blvd.
Nashville, TN 37215
615-321-2212
Email: studio@zmglic.com
Web: facebook.com/therecordingspa
Contact: Josh Cook
Basic Rate: call or email for info

EMERALD CITY PRODUCTIONS

Nashville, TN

Email: danny@emeraldcitypro.com
Web: emeraldcitypro.com
Contact: Danny Ozment
Format: see website for equipment list
Basic Rate: email for info

GRAND VICTOR SOUND

30 Music Square W.
Nashville, TN 37203
615-742-1998
Email: info@grandvictorsound.com
Web: grandvictorsound.com

HOUSE OF BLUES NASHVILLE

518 E. Iris Dr.
Nashville, TN 37204
615-777-9080
Email: info@houseofbluesstudios.com
Web: houseofbluesstudios.com
Format: Digital and analog
Basic Rates: Please call

JAMES LUGO'S VOCAL ASYLUM

Nashville, TN
818-259-0190
Email: james@jameslugo.com
Web: vocalasylum.com
Contact: James Lugo
Format: digital and analog
Basic Rate: call for rates

OCEAN WAY NASHVILLE

1200 17th Ave., S.
Nashville, TN 37212
615-320-3900
Email: pmcmakin@oceanwaynashville.com
Web: oceanwaynashville.com
Contact: James Lugo
Format: digital and analog
Basic Rate: please call

OMNISOUND STUDIOS

1806 Division St.
Nashville, TN 37203
615-482-1511
Web: omnisoundstudios.com
Format: Pro Tools HD/24 TK analog
Basic Rate: call for rates

PARAGON STUDIOS

320 Billingsly Ct.
Nashville, TN 37067
615-778-9083
Email: info@paragon-studios.com
Web: paragon-studios.com
Format: digital and analog
Basic Rates: please call

PRIME CUT STUDIO

Nashville, TN
615-582-7307
Web: primecutstudio.com
Contact: Daniel Dennis
Rate: \$45/hr to \$75/hr

QUAD STUDIOS

1802 Grand Ave.
Nashville, TN 37212
615-321-9500
Web: quadstudiosnashville.com
Contact: Mark Greenwood
Format: Digital and analog
Basic Rates: please call

THE RECORD SHOP RECORDING STUDIO

605 Albany Dr.
Hermitage, TN 37076
248-207-4975
Email: therecordshop1@gmail.com
Web: therecordshopnashville.com
Contact: Sean Giovanni

ROYAL STUDIOS

1320 Willie Mitchell Blvd.
Memphis, TN 38106
901-775-3790
Web: royalstudios.com
Format: see website for equipment list
Basic Rate: call for info

THE RUKKUS ROOM RECORDING

2741 Larmon Dr.
Nashville, TN 37204
615-385-4007, 518-524-0832
Email: booking@rukkusroom.com
Web: rukkusroom.com
Rate: Call or email for rates

SOUND EMPORIUM STUDIOS

3100 Belmont Blvd.
Nashville, TN 37212
615-383-1982
Email: info@soundemporiumstudios.com
Web: soundemporiumstudios.com
Rate: call or email for rates

SOUND KITCHEN STUDIOS

112 Seaboard Ln.
Franklin, TN 37067
615-370-5773
Email: iblonder@soundkitchen.com
Web: soundkitchen.com
Format: Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy

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Basic Rates: Please call Ira Blonder, Managing Partner

STARSTRUCK STUDIOS
40 Music Square W.
Nashville, TN 37203
615-259-5400
Web: starstruckstudios.com
Contact: Janet Leese
Format: digital/analog
Basic Rate: call

STONEBRIDGE MASTERING STUDIO
140 Jefferson Ave.
Memphis, TN 38103
901-654-6491
Web: stonebridgemastering.com
Contact: Gebre Waddell
Format: see website for equipment list
Basic Rate: \$75/single, \$50/song for 2 or more songs

THE TRACKING ROOM
2 Music Circle E.
Nashville, TN 37203
615-242-8181
Email: booking@thetrackingroomstudio.com
Web: thetrackingroomstudio.com
Rates: email or call

WILDWOOD RECORDING
2201 N. Berry's Chapel Rd.
Franklin, TN 37069
615-708-6944
Email: brendan@wildwoodrecording.com
Web: wildwoodrecording.com
Contact: Brendan Harkan
Format: Digidesign Pro Tools HD3 wit Pro Control, Otari 2-inch 24 Track
Basic Rate: Call for Information

TEXAS

ARLYN STUDIOS
200 Academy Dr., Ste. 140
Austin, TX 78704
Email: booking@arlynstudios.com
Web: arlynstudios.com
Rates: call or email

BISMEAUX STUDIO
South Austin, TX
512-444-9885 Ext. 121
Email: tyler@asleepathewheel.com
Web: facebook.com/BismeauxStudio
Format: digital and analog
Basic Rate: \$60 per hour

BLUE ROCK ARTIST RANCH AND STUDIO
P.O. Box 619
Wimberley, TX 78676
512-847-7440
Email: info@bluerocktexas.com
Web: bluerocktexas.com
Contact: Billy Crockett
Format: Pro Tools HD3
Basic Rate: call for rates

CEDAR CREEK RECORDING
5012 Brighton Rd.
Austin, TX 78745
512-829-1176
Web: cedarcreekrecording.com
Format: Pro Tools 10 HD Native, Yamaha NS-10, 1973 Custom 32 Input Neve

CRYSTAL CLEAR SOUND
4902 Don Dr.
Dallas, TX 75247
214-630-2957, 888-237-2679
Email: michael@crystalclearsound.com
Web: crystalclearsound.net
Contact: Michael Walter, studio mgr/Owner
Format: analog, digital, mastering
Basic Rate: \$80/hr

FIREFLY SOUND STUDIO
3711 Farm to Market Rd., 484
Fischer, TX 78133
830-935-2069
Web: sfirefly.com
Contact: Steve Hennig
Format: see website for equipment list
Basic Rate: call or email for info

JOMUSIK
Sunnyvale, TX 75182
972-226-1265
Email: info@jomusik.com
Web: jomusik.com
Contact: Joe Milton
Format: digital and analog, lots of tracks
Basic Rate: \$60/hr

THE KITCHEN STUDIOS
9024 Garland Rd.
Dallas, TX 75218
214-321-6401
Email: thekitchenstudios@sbcglobal.net
Web: thekitchenstudios.net
Rates: \$60/80hr

LUMINOUS SOUND
17120 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972-331-7040
Email: info@luminoussound.com
Web: luminoussound.com
Basic Rate: please call for info

THE MACHINE SHOP
Austin, TX
862-201-3399
Email: studio@machineshopproductions.org
Web: machineshopprod.com
Format: call for equipment list
Basic Rate: call for rates

NEXUS RECORDING STUDIOS
8535 Fair Haven
San Antonio, TX 78229
210-639-5266
Email: Jason@nexusrecordingstudios.com
Web: nexusrecordingstudios.com
Contact: Jason Hatch

ORB RECORDING STUDIOS
9306 Ledgestone Terrace
Austin, TX 78737
512-433-6301
Email: booking@orbrecordingstudios.com
Web: orbrecordingstudios.com
Rates: call or email for rates

PLANET DALLAS
P.O. Box 110995
Carrollton, TX 75011
214-893-1130
Email: planetd@ix.netcom.com
Web: planetdallas.com
Contact: Rick Rooney
Format: please see website
Basic Rate: call for pricing

RED SKY STUDIO
1401 N. Dowell Rd.
Amarillo, TX 79124
806-335-0485
Email: redskyrecording@sbcglobal.net
Web: redskyrecording.com

STONE WALL STUDIO
P.O. Box 855
Groveton, TX 75845
936-642-2142
Email: stonewall@valornet.com
Web: stonewallstudio.com
Format: 48 tracks of Pro Tools LE7 (16 live inputs)
Basic Rate: \$60/hr.

TRINITY RECORDING STUDIO
P.O. Box 1417
Corpus Christi, TX 78403

361-854-SING (7464)
Email: webinfo@trinitystudio.com
Web: trinitystudio.com
Contact: Jim Wilken
Format: digital, unlimited tracks
Basic Rate: \$30/hr.

WINDY HILL STUDIO
Austin, TX
512-334-9299
Email: buck@windyhillstudioaustin.com
Web: windyhillstudioaustin.com
Format: see website for equipment info
Basic Rate: call or email for info

WIRE ROAD STUDIOS
901 W. 20th St.
Houston TX 77008
713-636-9772
Email: w3@wireroadstudios.com
Web: wireroadstudios.com
Contact: Bill Wade
Format: Digital / Pro Tools
Basic Rates: Studio A \$125/Hour; Studio B \$90/Hour; Studio D \$60/Hour

ZIG PRODUCTIONS
P.O. Box 120931
Arlington, TX 76012
615-889-7105, 214-444-9442
Email: billyherzig@hotmail.com
Web: zigproductions.com
Contact: Billy HerZIG
Format: Pro Tools
Basic Rate: Please call for rates

UTAH

ANNEX RECORDING STUDIO
12298 S. 1840 E.
Draper, UT 84020
801-597-4007
Email: info@annexrecording.com
Web: annexrecording.com
Format: Pro Tools 9.0 HD3
Basic Rate: \$80/hr, \$650/day

FIRST TAKE RECORDING STUDIO
305 W. Daniel Dr.
Orem, UT 84057
801-477-7763
Email: info@firsttakestudio.com
Web: firsttakestudio.com
Contact: Daniel Thompson
Basic Rate: please call for rates

HIT TRACK STUDIOS / VEGAS DISC
128 W. 400 N.
Cedar City, UT 84721
800-246-5667, 702-481-1663, 702-735-4283
Email: info@vegascdisc.com
Web: vegascdisc.com, HitTrackStudios.com
Contact: Tom Parham
Gear: Pro Tools HDX, Neve, SSL, Manley, Sonic Solutions, Pacific Microsonics.
Services: Recording, Mastering, Duplication, Graphic Design
Basic Rates: call for rates

NOISEBOX STUDIOS
2544 W. 500 S.
Provo, UT 84601
801-805-8217
Email: dave@noiseboxstudios.com
Web: noiseboxstudios.com
Contact: Dave Zimmerman
Basic Rate: \$75/hr

UGLIEST STUDIO IN UTAH, THE
3255 W. 7675 S.
West Jordan, UT 84084
801-938-4803
Email: rich@theuglieststudioinutah.com
Web: theuglieststudioinutah.com
Contact: Rich
Basic Rate: \$35/hr

WOODSHAR STUDIO
6033 1300 W.
Taylorsville, UT 84123
801-685-0874
Email: inquiries@woodshar.com
Web: woodshar.com
Contact: Shar or Doug Wood
Basic Rate: Please call for rates

VERMONT

GUILFORD SOUND
561 Fitch Rd.
Guilford, VT 05301
802-254-4511
Email: info@guilfordsound.com
Web: guilfordsound.com
Contact: Cynthia Larsen
Format: Pro Tools + Analog
Rates: Please call Cindy for rates.

NORTHERN TRACK RECORDING STUDIO
P.O. Box 1059
Wilmington, VT 05363
802-464-2234
Email: info@northerntrackstudio.com, gary@northerntrackstudio.com
Web: northerntrackstudio.com
Basic Rate: \$60/hr

SOUNDESIGN RECORDING STUDIO
67 E. Town Farm Rd.
Putney, VT 05346
802-257-1555
Email: sdesign@svcable.net
Web: soundesign-usa.com
Contact: Billy Shaw
Format: Pro Tools 001, 2" 24 & 16 Track Sony, ADAT
Basic Rate: call for rates & special

VIRGINIA

CRYSTALPHONIC RECORDING STUDIO
946 Grady Ave., Ste. 26
Charlottesville, VA 22903
434-971-2997
Email: studio@crystalphonic.com
Web: crystalphonic.com
Format: digital and analog
Basic Rate: please call for info

CUE RECORDING STUDIOS
109 Park Ave., Ste. E
Falls Church, VA 22046
703-532-9033
Email: info@cuerecording.com, studiomanager@cuerecording.com
Web: cuerecording.com
Basic Rate: please call for info

MAGGARD RECORDING STUDIO
219 Railroad Ave.
Big Stone Gap, VA 24219
276-523-1373, 276-275-9680
Email: maggardsound@gmail.com
Web: maggardsound.com
Basic Rate: \$60/hr, \$500/day

MASTER SOUND
Virginia Beach, VA
757-373-1180
Email: rob@mastersoundstudios.com
Web: mastersoundstudios.com
Contact: Rob Ullsh
Format: digital and vintage analog
Basic Rate: \$85/hr, \$750/day

WASHINGTON

ACOUSTIC CHAMBERS RECORDING STUDIO
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Kent, WA 98042
253-639-0896
Web: acousticchambers.com
Contact: William C. Reedy

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HINWATT, AMPEG
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GRETCH, BRADY
CANOPUS
LUDWIG
ZILDJIAN
PAISTE
AVALON
B&K
AMPEX
STUDER
MANLEY

(818) 994-4849

Format: digital Pro Tools HD, Accel and 24 track analog
Basic Rate: \$500/Day

AUDIO LOGIC INC.
 12047 31st Ave. N.E.
 Seattle, WA 98125
 206-363-6505
Email: jay@audiologicinc.com
Web: audiologicinc.com
Contact: Jay Kenney
Format: Cubase 6/Nuendo 5
Basic Rate: \$40-\$60/hr.

BAD ANIMALS
 2212 4th Ave.
 Seattle, WA 98121
 206-443-1500, 800-236-5544
Email: info@badanimals.com
Web: badanimals.com
Contact: Wendy Wills
Format: digital and analog
Basic Rate: please call for info

BEAR CREEK STUDIO AND MUSIC PRODUCTION
 6313 Maltby Rd.
 Woodinville, WA 98072
 425-481-4100
Email: bearcreek@seanet.com
Web: bearcreekstudio.com
Contact: Manny Hadlock
Format: 2" 24 trk, 2" 16 trk, 1/2" 2 trk, Pro Tools HD 32 in/48 out
Basic Rate: Please call for rates

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

ELECTRIC LADY LAND RECORDING RANCH, LLC
 341 Mt. Dallas Rd.
 Friday Harbor, WA 98250
 360-370-5694
Email: rikkiswin@gmail.com
Web: electricladylandrecording.com
Rate: Call or email for information

ELECTROKITTY
 4415 Densmore Ave., N.
 Seattle, WA 98103
 425-358-1441
Email: electrokittyrecording@gmail.com
Web: electrokitty.com
Contact: Garrett
Format: Digital and Analog
Basic Rates: call for more info

LONDON BRIDGE STUDIOS
 20021 Ballinger Way, N.E., #A
 Shoreline, WA 98155
 206-364-1525
Email: info@londonbridgestudio.com
Web: londonbridgestudio.com
Format: Vintage Neve 8048 / Studer A-800 MKII
 24-track 2" Analog tape deck, Protocols HD3
Basic Rates: please call for rates

MIRROR SOUND STUDIO
 301 N.E. 191st St.
 Seattle, WA 98155
 206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Contact: Ken Fordyce
Format: 24 track digital-analog
Basic Rate: Please call for rates

ORBIT AUDIO
 Seattle, WA
 206-381-1244
Email: orbitaudio@gmail.com
Web: orbitaudiorecords.com
Format: Digital/Analog
Basic Rates: \$95/Hr, \$750/day

STUDIO LITHO
 348 N.W. 54th St.
 Seattle, WA 98107
 206-632-8157
Email: infostudiolitho@gmail.com
Web: studiolitho.com
Basic Rate: please call for info

STUDIO NORTH
 1316 172nd St., S.W.
 Lynnwood, WA 98037
 866-396-9174, 425-745-2642
Email: studionorth@interlinc.com
Web: interlinc.com
Contact: Ken Latimer
Format: Pro Tools HD, 2" 24 track analog tape
Basic Rate: Please call for rates

WEST VIRGINIA

HILLTOP RECORDING
 Rt. 1 Box 334-A
 LeSage, WV 25537
 304-840-2675
Web: hilltoprecording.com
Contact: Dave Winters
Format: digital
Basic Rate: please call for info

JAMIE PECK PRODUCTIONS
 216 Longvue Acres Rd.
 Wheeling, WV 26003
 304-277-2771, (cell) 304-280-5086
Email: j.peklinsky@comcast.net
Web: jamiepeckproductions.com
Contact: Jamie Peck
Format: digital Pro Tools HD
Basic Rate: please call for info

RHL AUDIO
 703-628-3015
Email: chris@rhlaudio.com
Web: rhlaudio.com
Contact: Chris Murphy
Basic Rate: please call for info

WISCONSIN

BEAT HOUSE MUSIC
 260 E. Highland Ave., Ste. 201
 Milwaukee, WI 53202
 414-273-1401
Email: jim@beathousemusic.com
Web: beathousemusic.com
Format: Pro Tools HD System
Basic Rate: call for rates

BLAST HOUSE STUDIOS
 1117 Jonathan Dr.
 Madison, WI
 608-276-4446
Email: mike@madisonmusicfoundry.com
Web: blasthousestudios.com
Format: see website for equipment list
Basic Rate: call for rates

TAYLOR STUDIOS, LTD.
 818 N. 109th St.
 Milwaukee, WI 53226
 414-778-0362
Email: admin@taylorstudios.us
Web: taylorstudios.us

Contact: Jeffery Taylor
Format: all digital recording and post production
Basic Rate: \$95/hr.

WYOMING

BRIDGER PRODUCTIONS
 P.O. Box 8131
 4150 Glory View Ln.
 Jackson, WY 83002
 307-733-7871 Fax 307-734-1947
Email: bridgerproductions@gmail.com
Web: bridgerproductions.com
Contact: Michael J. Emmer, President
Basic Rate: please call for info

THE SOUND STUDIO
 411 S. Walsh Dr.
 Casper, WY 82609
Email: Jason@thesound-studio.com
Web: thesound-studio.com
Format: see website for equipment list
Basic Rate: \$55/hr, \$500/day

INTERNATIONAL

ABBEY ROAD STUDIOS
 3 Abbey Rd.
 London, NW8 9AY UK
 +44 (0) 20-7266-7000
Email: info@abbeyroad.com
Web: abbeyroad.com
Basic Rate: please call for info

CANADIAN RECORDING SERVICES INC.
 1867 Draycott Rd.
 N. Vancouver, BC V7J 1W5, Canada
 604-985-0679, 866-888-6464
Email: info@canadianrecordingservices.com
Web: canadianrecordingservices.com
Format: digital and analog, up to 64
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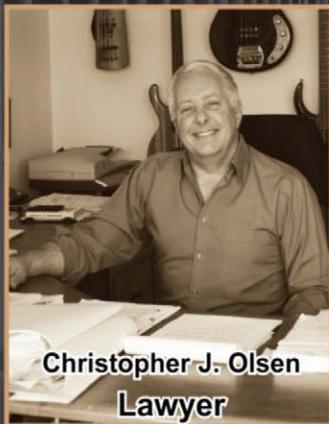
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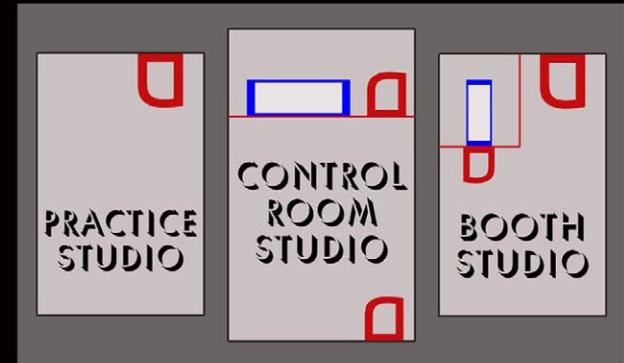
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9 Tips to Creating an Effective Elevator Pitch

An elevator pitch is a useful promotion tool when meeting new industry contacts face-to-face at networking events and conventions. It's called an elevator pitch because it is intended to grab a person's immediate attention and hold his or her interest within the time of a short elevator ride.

An elevator pitch must be well written and well rehearsed. While you may have to create a variety of different pitches based on who (booking agents, bloggers, sponsors, etc.) you are pitching, let's take a look at the essential elements you should include when preparing your pitch.

• **Provide Your Name With a Memorable Twist:** Be prepared to state your personal name and title along with an interesting and memorable twist. For instance, I might say, "Hey there, my name is Bobby Borg. Borg—as in one of the Cyborg characters on Star Trek." While this is a little silly, it's memorable and can help break the ice and get a smile.

• **Flatter the Intended Recipient:** Consider complimenting the person that you are approaching. If at a convention, you might congratulate a person on his or her Keynote presentation. Just don't be over-flattering; you don't want to sound like an over excited fan.

• **State Your Title and How You Are Unique:** State what you do and how you are unique. Are you a Native American rapper who draws awareness to indigenous rights (like Frank Walin), or a solo jazz guitarist who triggers robots to play multiple instruments on stage (like Pat Metheny)? Whatever makes you unique, just be sure to state it concisely.

• **Hype Your Career:** Include one or two of your most impressive accomplishments to build credibility. You might state that you are the recent recipient of The John Lennon Songwriting Competition or a runner-up on the latest season of *The Voice*.

• **Sell the Benefits:** State how you can help the person you are pitching. In other words, don't focus on you—focus on the recipient. For instance, you might say, "Given our upcoming tour with Band X, I'm confident that as an endorser of Pearl drums, I would get your company exposed significantly and help generate healthy sales."

• **Close an Appointment:** Schedule a meeting where you can provide more information about what you have to offer. Prepare two convenient times and locations—a technique appropriately called the "two positive choices close." For instance, you might say: "Can I buy you lunch in the

hotel restaurant this Sunday at 12:30, or meet for a beverage in the lobby bar tonight at 8:00?" Either solution meets your goal.

• **Have a More Detailed Executive Summary Ready:** Have a detailed summary (or what I call a "Shark Tank Pitch") ready for your follow-up meeting. For instance, you might say more about your long-term vision, how you plan to generate income, what your short-term goals are, how you plan to promote your career, how much money you may need to fund the project, what your biggest risks are and how you plan to reduce these risks.



• **Meet Any Objections:** Make a list of the things people may say in disagreement of what you have to offer, and create a series of wise answers. For instance, if a manager says that he or she is not currently looking for new clients, you might respond with, "I understand that you get pitched every five minutes by unknown acts at a convention like this, but we know you'll be absolutely impressed with our performance and draw. Can we send you an Uber to our show tonight and cover the tab for you and a guest? Would 7:00 or 7:30 p.m. be best?" While this is an aggressive move on your part, many people will appreciate your salesmanship. Just be sure to always smile, don't stand too close to the person you are pitching, and be good at reading a person's body language. It's important to know when enough is enough.

• **Give (and Get) a Business Card:** Offer to provide a business card to the person you are pitching. (In the best case, your business card should be a unique shape

or design to set it apart from the pack.) Ask kindly for a card in return and be sure to follow up in a week or two (or as otherwise directed) from the initial meeting.

Write your pitch and practice reading it while changing the speed and tone of your voice. The point is to not sound like a robot. Once you get the hang of it, try reciting your pitch by memory and ask a friend to role play with you.

A great elevator pitch can mean the difference between getting that manager endorsement, or music placement and getting nowhere. So take this all very seriously!

BOBBY BORG is the author of *Business Basics For Musicians* and *Music Marketing For The DIY Musician*, and he is the co-author of the new *Five Star Music Makeover*. These books are available at bobbyborg.com/store. For a limited time special offer, get either *Business Basics For Musicians* or *Music Marketing For The DIY Musician* with a free CD and DVD for \$21.99 (a \$70 Value).



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