

MUSIC CONNECTI

U.S. RECORDING STUDIOS DIRECTORY

THE DIRTY
LITTLE SECRET
ABOUT
DAW'S

TOURS IN TROUBLE
Rock Stars and
Insurance
Recovery

2019 Survey
of U.S. Recording
Studios

&

Dub Trio

Steve Vai

Mindi Abair

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+ UNSIGNED ARTIST REVIEWS

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- Shania Twain - Now:** Billboard #1
- Royal Blood - How Did We Get So Dark?** Billboard #1
- Ghost - Cirice:** Grammy Winner - Best Metal Performance
- Chet Faker - Built On Glass:** Aria Award Winner
- Cage The Elephant - Tell Me I'm Pretty:** Grammy Winner - Best Rock Album
- The Black Keys - El Camino:** Grammy Winner - Best Rock Album
- Arctic Monkeys - AM:** #1 UK, Certified Platinum US, UK
- The Black Keys - Brothers:** Grammy Winner - Best Alternative Album





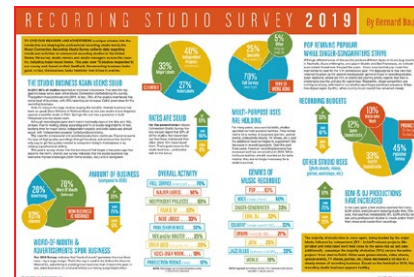
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Peter Frampton

As the guitar hero embarks on a high-profile concert tour, Frampton discusses the key moments of his long career—the early years, superstardom, session highlights—and how he and his band approached the recording of the new album, *All Blues*.

By **Brett Bush**

Photos: Austin Lord



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42 Golden Age of the DAW: Tools For Our Trade

Digital Audio Workstations are all created equal, right? Well, a GRAMMY-nominated, multiplatinum engineer, producer and mixer is here to give you the real scoop on which one(s) will perform best for your particular task or project.

By **Doug Fenske**



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Compiled By **Denise Coso**

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MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denisec@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING / MARKETING
hillorier@musicconnection.com

Ray Holt

DIRECTOR OF
DIGITAL
MARKETING
rayh@musicconnection.com

Jessica Pace

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

Mark Nardone

ASSOCIATE PUBLISHER /
SENIOR EDITOR
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Jacqueline Naranjo

ASSOCIATE EDITOR /
SOCIAL MEDIA MANAGER
jackien@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Bernard Baur

CONTRIBUTING EDITOR
bbatmc@aol.com

Dan Kimpel

SONG BIZ
dan@dankimpel.com

Glenn Litwak

THE LEGAL BEAT
gtlaw59@gmail.com

FEATURE WRITERS

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

Daniel Siwek *danielsiwek@roadrunner.com*

Editorial Interns

Noah Loveman • Michael Herrera • Isabelle Cruz
intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnsen, Bernard Baur, Andrea Beenham, Bobby Borg, Pierce Brochetti, Brett Bush, Alexx Calise, Brett Callwood, Miguel Costa, Elena Ender, Gary Graff, Eric A. Harabadian, Andy Kaufmann, Whitney Levine, Glenn Litwak, Andy Mesecher, Olivia Morreale, Patrick O'Heffernan, Kurt Orzeck, Jessica Pace, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Siri Svay, Carah Wes, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnsen, Bernard Baur, JB Brookman, Brett Callwood, Alexx Calise, Daren Cornell, Miguel Costa, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluff, Heather Koepf, Tony Landa, Dave Long, Thomas Long, Charlie Meister, Scott Perham, Garrett Poulos, Alexander G. Seyum, Danny Seyum, Mark Shiwohich, Daniel Siwek, Brian Stewart, Joshua Weesner, Ellen Woloshin

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

CORPORATE HEADQUARTERS

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

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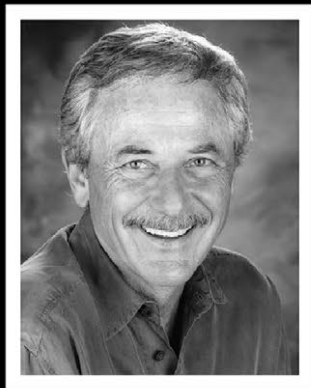
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A SONGWRITER'S WORST NIGHTMARE...

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Grammy Award winning hit songwriter Barry DeVorzon and his company MasterWriter, have created a new and much needed service for songwriters named Songuard; an easy and inexpensive way to protect your songs.

When you post your songs on the Internet or send them to artists, producers, labels and publishers, millions of people have access to them. This includes the people who are currently making the music. This exposure puts a songwriter at great risk that someone may steal or use a part of their song, and claim it as their own.

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CAPITOL STUDIOS

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A Six-Decade Plus Legacy: The top of the "About the Studio" page on the Capitol Studios website says it all: "Our legacy spans multiple generations, weaves through nearly every genre of music and lives inside millions of loyal music fans. And we're just getting started." Since its completion in 1956, the facility, located within the iconic Capitol Records building at Hollywood & Vine, has been a staple of the recording industry, hosting sessions by iconic Capitol artists—Frank Sinatra, Nat King Cole, The Beach Boys, et al.—and in the late '60s and early '70s making the facility available to artists outside the label. Capitol Studios are renowned for their impressive selection of vintage gear, microphones and state of the art recording equipment, as well as their eight subterranean echo chambers. Building on a half-century of vision, creativity and imagination, the studios were recently fully refurbished to ensure that they remain a cutting edge, state of the art facility where artisan craft can continue to thrive as it has for over six decades.

Array of Studios, Suites and Services: Anyone aware of Capitol's rich history knows that Studio A, built in 1956, is the facility's largest space, with more than 1500 sq ft of floor space, over 50 years of audio recording heritage and room for orchestras of up to 50. Touted as the rock & roll studio, Studio B, with one of the best drum rooms in LA, has hosted sessions from Bob Dylan, Green Day, The Beach Boys, John Mayer, Oasis and others. Studio C is the famed mixing suite. Wanting to emphasize Capitol Studios' openness to working with upstart indie artists in addition to superstars, VP and Studio Manager Paula Salvatore says, "Because our mission is to cater to the creative element, a few years ago we built a small production suite (Studio D) with a private, intimate writing room with a 24 input Neve 8068 console and a vocal booth. Clients have access not only to our mics, but our amazing engineers and all of our echo chambers, at a rate compatible with their budget." Capitol Studios also offers an array of mastering services, including vinyl mastering (using Neumann



cutting lathes) and online remote mixing and mastering. Staying on the cutting edge, the facility now mixes using the Dolby Atmos format.

A Nearly 30-Year History: Paula has been an anchor of excellence in the LA recording world for more than 30 years, and has worked in various managerial capacities at Capitol Studios since October 1990. As VP since 2013, she has become an integral part of recording sessions for top artists, including Paul McCartney, James Taylor, Tony Bennett, Barbra Streisand and Frank Sinatra. "People enjoy working and creating projects here because of the professionalism and friendly atmosphere, and the opportunity to intermingle and share stories with the pros that use the studios," she says. "There's a true camaraderie between our clients and our staff here. We try to make every new experience fresh and fun, whether it's your first time or you've worked here many times before. Capitol is a wonderful, innovative company and has a legacy that I am proud to participate in. They really take care of their employees and under the tech guidance of Arthur Kelm and direction of Patrick Kraus, we have a team dedicated to honoring that legacy and bringing it forward in the decades to come."

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Josh Kanterman

Financial Analyst
Sound Royalties

Sound Royalties, a specialty finance firm that helps music creatives fund future projects, has appointed **Josh Kanterman** as its **Financial Analyst**. Kanterman conducts projection analysis for music creatives, analyzes past deals and trends, and suggests pricing model adjustments to ensure that the company provides the best possible finance options to the music community it serves. Kanterman brings a background in finance, marketing and data analysis, most recently working for ASCAP. For more information, contact allison@soundroyalties.com.



Christyana Bishop

Social Media Manager
Sound Royalties

Leading music finance firm **Sound Royalties** has named **Christyana Bishop** as its new **Social Media Manager**. Bishop will manage the company's blog, monthly newsletter and social media channels, including Facebook, Twitter, Instagram, LinkedIn and YouTube. Her focus is on developing interesting and helpful content for music professionals, building awareness of the company's creative-friendly initiatives and connecting with potential clients through social media. She also helps promote the work of Sound Royalties' clients through first-person interviews for the company's well-established web series. For more information, contact allison@soundroyalties.com.



Josh Young

Board of Director
California Copyright Conference

CEO and President of Atrium Music **Josh Young** has joined the **Board of Directors** of the **California Copyright Conference**. The CCC is a non-profit organization that allows members to learn about all aspects of the music industry by monthly panels and provides networking opportunities throughout the industry. Young brings his experience and expertise as a successful music publisher and multi-E Emmy nominated TV editor to the already talented board. Based in Los Angeles, Young currently serves as CEO and President of Atrium Music—a publishing company and music library that licenses music and media content for the use in television, film and commercial production. For more information visit theccc.org.



Lauren Wirtzer-Seawood

President
UnitedMasters

Lauren Wirtzer-Seawood has been appointed as **President** of **UnitedMasters**. Wirtzer-Seawood will guide UnitedMasters toward its goal of operationalizing independence and enabling artists to augment their creative and economic potential. UnitedMasters provides artists with premium music distribution services, the tools and support they need to directly connect with fans and facilitates partnerships with some of the world's biggest brands including the NBA, Bose and iHeartRadio. Wirtzer-Seawood previously served as Head of Music Partnerships at Instagram, where she helped artists across genres maximize the platform's potential. Contact carleen@donovanpublicrelations.com for more.



Gregg Stein

Chief Revenue Officer
POW Audio

POW Audio has appointed **Gregg Stein** as its **Chief Revenue Officer**. In his role, Stein will oversee POW Audio's growth, global sales and partnerships for its inaugural product, the Mo expandable wireless speaker and all upcoming new audio products. Prior to joining POW Audio, Stein served as chief revenue officer and general manager of Kano, a manufacturer of DIY computing and coding kits, where he led all global commercial activity while running all North American operations. Stein's leadership helped Kano earn billing as Fast Company's Second Most Innovative Company in Consumer Electronics, behind Apple. For more information on this appointment, contact jgluskin@brandedpublicrelations.com.



David Frangioni

Publisher
Modern Drummer

Modern Drummer has appointed **David Frangioni** as **Publisher**. Frangioni's musical aspirations began at age two, when he lost his left eye to cancer and started banging on the drums. He is known today as the pioneer of MIDI and music technology; founder of the award-winning A/V firm Audio One; and author of three books including 2018's *Crash: The World's Greatest Drum Kits*. He is also the recipient of dozens of gold and platinum albums as technologist, engineer, and/or programmer for hundreds of artists such as Aerosmith, the Rolling Stones, Ringo Starr, Ricky Martin, Elton John, Sting, Chick Corea, Journey and many more. Contact Elizabeth@Beautifuldaymedia.com.



David Saslow

EVP, International Artist Relations and A&R
Atlantic Records

David Saslow has been appointed to **Executive Vice President, International Artist Relations and A&R** for **Atlantic Records**. In his new post, Saslow will oversee Atlantic's international repertoire in the US, focusing the development of creative, custom-tailored strategies to nurture the domestic careers of both superstars and emerging talent. He will work closely with the Atlantic and Warner Music A&R teams around the world, in tandem with the label's US departments, to build world-class, coordinated efforts in support of the company's international artists and projects. Prior to his current role, Saslow was SVP of Video Content, Programming and Production and then General Manager. Contact sheila.richman@atlanticrecords.com.



Josh Hubberman

VP, Brand and Business Development
The Syndicate

Josh Hubberman has been appointed as **VP, Brand and Business Development** of **The Syndicate**. Hubberman previously founded FoxTales, a visual experience platform where he developed compelling custom experiences for brands such as Microsoft, NFL, Facebook, Instagram, Canon and Disney. Hubberman will focus on developing client relationships across The Syndicate's broad spectrum of services including consultation, experiential, digital, PR, radio promotion and grassroots marketing. Throughout his time at FoxTales, Josh utilized design, tech and experiential knowledge to conceptualize and create numerous award-winning activations. For more, contact Hubberman directly at hubberman@thesyn.com.



► KRK G4 MONITORS

KRK is shipping the new line of KRK ROKIT G4 monitors, the fourth generation of these popular bi-amped studio monitors. Listed by woofer size and price, they are the RP5 (\$179), RP7 (\$239), and RP8 (\$299 as tested here) plus the brand new tri-amped RP10-3 (\$499) to be reviewed later in these pages.

A brand new feature is an LCD screen on the rear panel with its single encoder knob to access EQs for the DSP Room tuning system. With five low frequency and five high frequency EQ settings, you will have 25 different combinations to tailor the monitor's sound to your room's acoustics and its exact placement and location in your room.

Class-D amplifiers power the G4s and they come with the (by now) familiar yellow drivers made of Kevlar® plus there is a built-in "brick-wall" peak limiter to protect the whole system. The cabinets, made from a low resonance material, rest on built-in isolation foam pads that decouple the speaker from any surface. The cabinets have front-firing ports for good bass reproduction and low frequency extension.

I tried a pair of RP8s in an acoustically treated control room here after I reset the DSP Room Tuning to flat just to get a feel for the RP8's basic character. I used Room EQ Wizard software to measure my room and then applied any changes to the RP8s using the DSP Room tuning system in the LCD screen on the rear panel.

The KRK RP8 monitors (after minimal tweaks) are as close to perfect as any monitor I've had in the same left/right positions. I found them to have enough low frequencies and clarity so as to be easy to mix on. Inherent problems and flaws in recordings and mixes show up at low volume levels. Love these!

krksys.com/ROKIT-Powered-G4-Studio-Monitors



◀ STEINBERG NUENDO 10

Steinberg released Nuendo 10 with more than 40 new features, updates and a redesigned GUI that supports higher resolution displays. Both Nuendo and Cubase share the same functionality for music recording, arranging, and editing with Nuendo focusing on media/post-production for professional video editors and game audio designers.

Nuendo 10 introduces the Field Recorder Audio import function. FAR adds the ability to quickly search, match and replace OMF or AAF files based on the META data from an existing clip in the session. The new Video Cut Detection feature scans a video file and automatically creates markers at every video cut. This worked perfectly for a TV promo sizzle reel with many edits in a 30-second video.

Nuendo 10 has VST AmbiDecoder along with support for dearVR Spatial Connect 3D for immersive mixing and authoring VR productions. The list of included plug-ins grows with: Doppler effect, Voice Designer and Distroyer.

The MixConsole has a plugin latency monitor and Snapshot storage for the static state of all the mix console settings including Pre, Inserts, EQ, Channel Strip, Sends, Pan, and Volume. Nuendo 10 includes the Audio Alignment Tool that aligns the timing between various tracks.

Nuendo 10 will display multiple tracks' audio waveforms in a single sample editor window—you can look at a reference track/waveform overlaying another track's waveform. The Right Zone media window in the Arrange page has an additional pane that gives direct access to the system's installed plug-ins and a search window. Control room, samples, presets, metering and plug-ins are accessible from the Arrange page.

Nuendo 10's channel strip gets a redesign to improve its look, functionality, and ease of configuration. Modules can easily be dragged left and right and the entire strip can be positioned before or after the channel inserts. Nuendo 10 brings back the ability to replace audio in a video file and bounce audio and video together.

Nuendo 10 sells for \$999 and the download version will be available for \$979.99.

steinberg.net/en/products/nuendo/nuendo_10_gdc_landing_page.html



► ANTARES AUTO-TUNE ACCESS AND AUTO-KEY PLUG-INS

Auto-Tune Access uses the core Auto-Tune technology with less CPU usage, WIBU authorization instead of iLok, and sells for \$99 MSRP. It also connects to Auto-Key, Antares' automatic music key and scale detection plug-in (sold separately for \$49). Auto-Key supplies key/scale data to all instances of Access or any Auto-Tune plug-in (ver 9.0 over later). Auto-Tune Access is a quick, single-click operation for anyone looking for immediate correction on one or more tracks. Access does not have a graphical mode.

I tried out Antares Access on a 96kHz session in Pro Tools HDX on a female vocal track of a Jazz singer who was very sensitive to the tuning process. I inserted the Auto-Key plug-in across the music stem, clicked on "Send to Auto-Tune" and placed Auto-Tune Access on her vocal track.

Working together, the plug-ins gave me more reliable and accurate tracking when Auto-Key is just "looking" at the instrument tracks and Access was set to Slow Retune Speed and Max Humanize. Within a few seconds Auto-Key detected either Bb Major or G Minor (the relative minor) depending on the brass voicing in the track.

For a few Blues notes sung entirely out of key and scale, I just automated the bypass button in Access only during those moments. Looking at the plug-in Bypass automation line in the Edit window of Pro Tools provided a "to do list" for the opportunity to go back later and graphically correct those notes using Auto-Tune Pro.

I found the Auto-Tune to sound as natural as you like and its low-latency processing was never a problem during the mix—even at 96kHz sample rates and in sessions with large track counts.

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◀ AUDIO-TECHNICA ATH-M50XBT WIRELESS HEADPHONES

The new ATH-M50xBT headphones combine the professional and popular ATH-M50x model with the latest version of Bluetooth technology. You get exactly the same performance as the wired M-50x; there are the same rare-earth magnets used, 45-mm drivers, and a copper-clad aluminum voice coil.

The ATH-M50xBT wireless is compatible with AptX® and AAC codecs, has a 15Hz-28kHz frequency response and runs for 40 hours on its built-in rechargeable battery. There is the same fold-flat design, 90-degree swiveling ear cups, and the same professional-grade ear pads and headband from the ATH-M50x.

The ATH-M50xBT comes with a 1-foot USB charging cable, a detachable 3.9-foot cable with in-line mic for (wired) cellphone calls with non-Bluetooth phones. The on/off switch, USB charging jack, smartphone cable jack, +/- volume control, and buttons for pausing music and answer/end phone calls are all located in the left ear cup.

I immediately put the M50xBTs to work on my morning 3-mile walk. They paired up quickly with my iPhone X and they fit comfortably on my head. They sufficiently block street noise and sound level is as loud as you can imagine, plus I like the local volume up/down controls on the left ear cup.

Making phone calls is awesome with big fat sound for the caller and solid, communication quality for my out-going call audio. I liked the quality sound of my music collection from my iPhone too.

With all cables required and carrying pouch, the Audio-Technica ATH-M50xBT wireless headphones sell for \$199MSRP.

audio-technica.com/m50xbt

▶ ZT AMPLIFIERS CUSTOM SHOP JAZZ CLUB GUITAR AMP

ZT Amplifiers has just released the first amps from their new Custom Shop line, the Lee Ranaldo Club and the Jazz Club. I'm familiar with the ZT Amplifier line from covering their Lunch-box Amp line in these pages.

Both the Lee Ranaldo and Jazz Club use a single 12-inch custom Eminence speaker. I received the CJA1 Jazz Club model and it has been a big hit with the guitar players coming into my studio to record. The Jazz Club was developed with input from several prominent jazz guitarists and is ideally suited for arch top jazz guitars.

The Jazz Club amp measures 15 H X 14 W and 11 D-inches—almost a perfect cube hand-made from rigid plywood and MDF. It weighs 25 pounds, has a comfortable carrying handle and uses a 220-watt Class-D amplifier.

For its weight and size, this is a very loud and clean guitar amplifier with loads of headroom, a big bass tone and projecting sound. On the top, recessed into the cabinet are the controls that include: Gain, Bass, Mid, Treble, Volume and Reverb. The reverb is a digitally modeled emulation of a spring reverb and sounded sweet for adding just a touch of ambience. For your own effects, on the rear panel are both a Send and a Return EFX jacks for inserting gear.

I liked the XLR Direct Output connector on the rear panel; it's voiced like the Jazz Club's speaker and you can record right in the control room by muting the internal speaker using the rear panel switch. There is also a jack for using an external speaker either along with the amp's internal speaker or not.

Guitar players coming into my studio and using the Jazz Club all just love it! The Lee Ranaldo Club is \$1,499 MAP and the Jazz Club sells for \$1,299 MAP.

ztcustomshop.com



▼ EASTWEST VOICES OF OPERA

EastWest's VOICES OF OPERA is a 40GB collection of 229 multi-sampled solo voice performances by soprano Larisa Martinez and tenor Carlton Moe. VOICES OF OPERA adds operatic voices and sound to EW's HOLLYWOOD CHOIRS, VOICES OF THE EMPIRE and VOICES OF SOUL collections.

Larisa Martinez has earned rave reviews while currently performing with Andrea Bocelli as his principal soprano on his world tour. Carlton Moe is currently performing as Ubaldo Piangi in Andrew Lloyd Webber's *Phantom of the Opera*, the longest-running show on Broadway.

Produced by Doug Rogers and Nick Phoenix, VOICES OF OPERA was recorded using up to four microphones at EastWest Studios. Vocal ranges are: soprano to mezzo-soprano bordering on coloratura while the tenor voices extend down towards the baritone region.

There are Sustain, Legato and Combo collections with multiple articulations using either the Mod Wheel or Round Robin programming. You also get Staccato—32 vocal instruments with a variety of short, single syllables. The Legato vocal instruments playback true legato intervals up/down an octave and there are both Ah Legato and Oh Legato.

I liked the Words collection with 42 Italian words mapped across the keyboard with well-executed phonetics. There are 36 full phrases, 84 sub-phrases, 37 duet phrases and sub-phrases from popular arias. Lastly, there are 9 vocal instruments that combine multiple articulations and use key switches to activate any desired articulation.

I'm excited to hear what music composers and producers do with this collection of classic Italian opera vocalizations in modern productions! Bravissimo a tutti, fatto bene EastWest!

VOICES OF OPERA is available for purchase for \$199 and as a free addition for all subscribers of EastWest's Composer Cloud.

soundsonline.com/composercloud

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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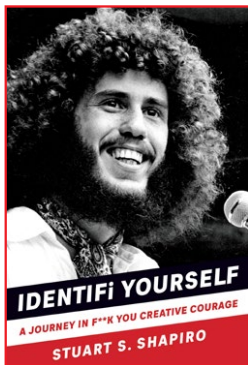
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IDENTIFI YOURSELF: A Journey in F**k You Creative Courage

By Stuart S. Shapiro
(paperback) \$15.95

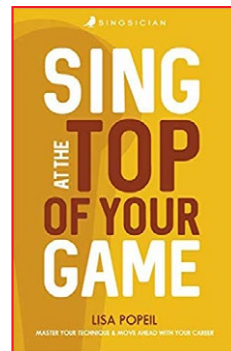
"Never before has the world been so alive with opportunity," writes pioneering producer, writer, director and Internet entrepreneur Stuart Shapiro, who draws upon his lifetime of experiences for an entertaining and insightful new book that aims to inspire, empower and guide would-be artists to take decisive action and make something happen.



Sing At The Top of Your Game

By Lisa Popeil
(paperback) \$17.99

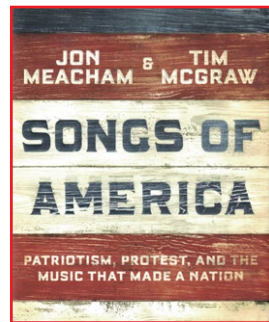
Prominent voice coach and pro singer Lisa Popeil has put together an extremely useful book that not only covers the most important aspects of singing (see chapters on Absolute Control, Extending Your Range, Develop Unforgettable Tone and more) but Popeil also devotes plenty of space to up-to-date advice about the business side of singing (see chapters on Money: What to Expect and How it Works, 5 Actions for Singers to 'Make It').



Songs of America: Patriotism, Protest and the Music That Made A Nation

By John Meacham & Tim McGraw
(hardcover) \$30.00

It's easy to view songs as pleasant diversions in our lives, but historian John Meacham and country star Tim McGraw team up to thoroughly dispel that notion. In this handsome hardcover, the two demonstrate in fascinating detail how songs have played a powerful role in inspiring and shaping events in American history,



everything from vintage tunes like "Yankee Doodle Dandy" and "This Land Is Your Land" to modern-day million-sellers like "We Gotta Get Out of This Place," "Born in the USA" and "Fortunate Son."

More Fun in The New World: The Unmaking and Legacy of LA Punk

By John Doe with Tom DeSavia and Friends
(hardcover) \$16.24

Picking up where *Under the Big Black Sun* left off, *More Fun in the New World* covers 1982 to 1987, the pinnacle LA punk rock as its stars took to the national—and often international—stage. Detailing the eventual splintering of punk

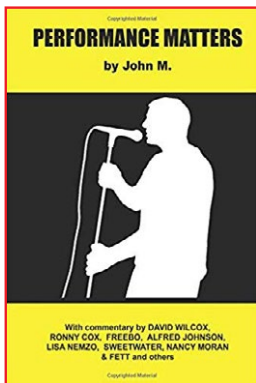


into sub-genres, this second volume of John Doe and Tom DeSavia's west coast punk history portrays the rich cultural diversity of the movement and its characters, the legacy of the scene, how it affected other art forms, and ultimately influenced mainstream pop culture.

Performance Matters

By John M.
(paperback) \$26.05

Written by a well-travelled singer-songwriter, *Performance Matters* is a thorough, thoughtful and finely focused exploration of all aspects



of live music performance. Spiced with insights and advice from seasoned artists like Freebo, Lisa Nemzo and Ronny Cox, this is a book with lots of practical information on crafting and delivering a show that has real impact.

Grace – Based on The Jeff Buckley Story

By Tiffanie DeBartolo
(paperback) \$19.99

Featuring artwork by Pascal Dizin and Lisa Reist, this graphic novel tells the heartfelt journey of Buckley—his rise from *Sin-é* and worldwide acclaim, to his settling in Memphis and accidental death—illustrated in a warm tone, to highlight his gracious personality



juxtaposed with his horrific early end. This biography uses archival material provided by the artist's mother, Mary Guibert, to reveal the young songwriter in the process of becoming a legend.



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

Unit is pictured at actual size*



*Actual sound is much larger

MATT LINESCH, INFINITESPIN RECORDS

infinitespinrecords.com

Unique Road to Infinitespin: Known for his artful balance of old school and contemporary recording sensibilities, producer, engineer and mixer Matt Linesch (better known throughout the industry as "Linny") laid the groundwork for the launch of his Sherman Oaks facility, Infinitespin Records, working early on for legendary producer Ross Hogarth and later running a studio for a number of years for folk rockers Edward Sharpe and the Magnetic Zeroes.

Upon graduating from Loyola Marymount University in 2009, he began as an assistant to Hogarth, working on projects for artists like the Doobie Brothers and Van Halen. He worked with Edward Sharpe and their lead singer Alex Ebert in Ojai for three and a half years, engineering and mixing the band's *Here* and self-titled album. After returning to Los Angeles, Linesch compiled and mixed their live album, *Live In No Particular Order*, while based at United Recording (formerly Ocean Way Studios), and later tracked their latest release, *PersonA*, at Ebert's studio in New Orleans. He also worked with Ebert on the Golden Globe winning score for *All is Lost*. After several years running Infinitespin and continuing to build his presence in the industry as a producer-engineer-mixer, he has come full circle, now serving as a part-time professor at his alma mater, teaching Live Studio Recording to undergrads in the School of Film and Television and, next semester, Multi-track Recording.



Infinitespin Records: In its earlier incarnations, Linny's full-service studio (built in the '80s by Bobby Summerfield) was owned by Sheila E. and later Simon Phillips of Toto, whose band recorded three albums at the facility. It has become the perfect acoustic setting for Linny's disciplined analog approach and ever-evolving array of digital techniques. The studio's centerpieces are a one-of-a-kind, 40-channel API console from 1972, a 16-channel Neve sidecar, a 24-track Studer A827 tape machine and an array of outboard gear, which collectively allow for expansive creative sonic directions. Using his collection of vintage mics, Linny has a distinct ability to capture vocalists, maintaining a smooth, silky feel even amid aggressive performances.

The dimensions of the rooms (live room 20'x30', booth 7'x12', booth 7'x6', and booth-11'x14') allow for the right amount of space and even leakage if desired, to ensure optimal results. His classically built control room has a 28' x 4' deep bass trap in the back, acoustics throughout the ceiling and two walls full of sand. "A lot of attention has been placed on controlling frequencies, trying to make it an objective sounding room," Linny says. "That's the first thing I noticed when I originally came here. The walls of sand create this weight to the studio that seems to allow the sound to exist unadulterated."

Clients and Developing Label: Linny's understanding and reverence for the classic record-making process has allowed him to work both with young artists in the industry, as well as seasoned musicians. He has also continued his longtime relationship with famed singer-songwriter Dave Mason, a founding member of the band Traffic. Linny works with international rock groups (including two recently from China) who are eager to tap into his vintage vibe. Driven to continue his relationships with and help promote deserving artists, he is in the process of developing a full-service indie label, Infinitespin.

Contact Infinitespin Records, 818-384-1451

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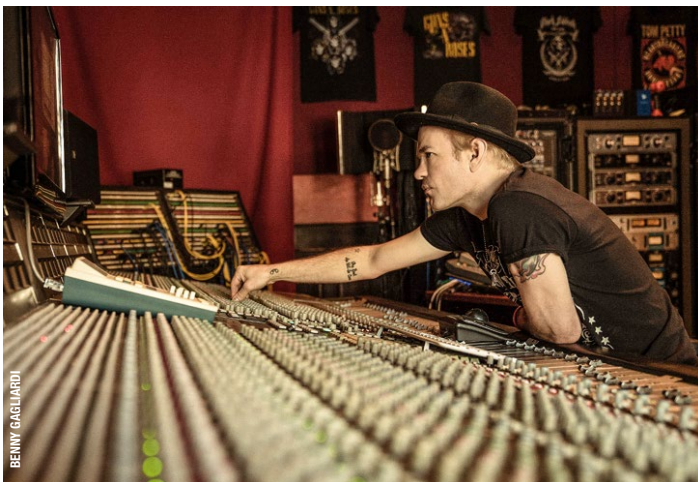
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▲ Whibley Personalizes Sum 41's Upcoming Album

Sum 41's upcoming 7th full-length album, *Order In Decline*, will be out on July 19 via Hopeless Records. Frontman Deryck Whibley had a part in every step of the creation of this record by producing, engineering and mixing the entire album in his home studio. For more information, visit sum41.com.



▲ K.Flay Upcoming Album Finds Solutions

K.Flay's third full-length studio album, *Solutions*, will be out on July 12 via Interscope/Night Street. *Solutions* follows K.Flay's critically acclaimed major label debut *Every Where Is Some Where*, which garnered two nods at the 2018 Grammy Awards in the categories of Best Engineered Album, Non-Classical and Best Rock Song for "Blood in the Cut."



▲ Middleman and Shordie Shordie Collaborate in Studio

World-renowned mixing and mastering engineer Nate Middleman teamed up with Warner Bros artist Shordie Shordie on the new single "Betchua." With over 50 million streams worldwide, the 808 driven YG Beats production is heating up the summer and is on its way to becoming RIAA certified Gold. Shordie's savvy marketing team, D1 Entertainment, is capitalizing on this momentum with a forthcoming remix featuring Atlantic artists Wiz Khalifa and A Boogie. Pictured at Above Ground Studios (l-r): Shordie Shordie; Nate Middleman, and Omar Loyd, manager.



▲ Wombat Goes Solo

Matthew "Murph" Murphy—guitarist and lead singer of indie pop trio The Wombats—has unveiled his debut solo project *Love Fame Tragedy*. He will release the EP *I Don't Want To Play The Victim, But I'm Really Good At It* on Sept. 13 via Good Soldier Songs / AWAL Recordings. The project sees Murph joined by a variety of friends and collaborators, including Pixies' Joey Santiago, Gus Unger-Hamilton of Alt-J, model and singer Maddi Jean Waterhouse and former Soundgarden and Pearl Jam drummer Matt Chamberlain. For more, visit ffm.to/lovefametragedy.

Producer Playback

"The song is boss. It'll let you know what it wants to be and how it wants to breathe and flow."

— Eric Bass (Shinedown)





▲ Of Monsters and Men Return With Third Album

Multiplatinum Icelandic quintet Of Monsters and Men will release their third studio album *Fever Dream* on July 26 through Republic Records. The album was co-produced by Rich Costey (MUSE, Vampire Weekend, Chvrches). Pictured: co-vocalist Nanna Bryndis Hilmarsdóttir. For more, visit ofmonstersandmen.com.



▲ Palter's Debut Trails On

Detroit born/LA-based, singer-songwriter Jesse Palter will release her debut album *Paper Trail* on July 19 via Artistry Music. All of the songs on *Paper Trail* were written by Palter and are autobiographical, capturing an intimate snapshot of her life. The album was produced by veteran keyboardist Doug Petty (Céline Dion, Britney Spears). For more, visit jessepalter.com.



▲ Counterfeit: English Punks Track Songs at United

Nearly two years after their debut and triumphant US tour, English punk band Counterfeit recently recorded new material for their soon-to-be-released sophomore album at United Recording. Hailing from London, England, the band is comprised of lead vocalist and guitarist Jamie Campbell Bower, guitarists Tristan Marmont and Sam Bower, bassist Roland Johnson and drummer James Craig. For more, visit therealCOUNTERFEIT.com. Pictured (l-r): Wesley Seidman, Tristan Marmont, Rob Cavallo, Jamie Campbell Bower, Sam Bower, Jimmy Craig and Doug McKean.

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Legendary guitar wizard and three-time Grammy-winner Steve Vai is recognized primarily for three phases of his career: his time with Frank Zappa when he was merely 18, his tenure as string-slinger with David Lee Roth and, of course, his ongoing era of solo output. Beyond his contributions as a musician and line of Ibanez JEM/Universe guitars, he's produced his own records as well as those of other artists. Vai co-produced Roth's platinum *Skyscraper*, for example. Most recently, he guided Japanese pianist Miho Arai as she adapted 12 of his instrumentals, including his signature piece, "For the Love of God," for 2019's *Piano Reductions Vol. 2*.

In 2004, Vai was struck by the idea to record piano reductions of 11 of his own songs. *Piano Reductions Vol. 1* with Mike Keneally was the initial result. "Many of my songs focus on melody," he observes. "Sometimes the tracks are polluted with all sorts of instrumentation. That can have a tendency to obscure it slightly."

When it came time for *Piano Reductions Vol. 2*, Keneally wasn't available and pointed Vai to Arai's YouTube channel, where she covered several of his songs. He soon discovered she was a hardcore fan—indeed, Vai's logo is tattooed on her neck—and reached out. "Miho was here in LA and very into it," he recalls. "She's trained classically, but is also a rock goddess. I'd send her a song and she'd work on an arrangement—I allow artists to come up with their own. She'd send it back, I'd make comments and then she'd rework it. When we had two or three ready, we'd go into Ocean Way and record."

To coax the strongest studio performances, Vai finds it essential to understand an artist's vision. "You need to have a psychological snapshot of their potential," he asserts. "You focus on that and try to exaggerate it. You wouldn't want to give an artist something to perform that they weren't cut out for. But if you cultivate their interests and instincts, then you're doing a great service."

The genesis of musical ideas is often debated. How they mature into fully realized masterpieces, then, can often seem like magic. But Vai has long recognized that melodies carry a built-in road map for the songs they will ultimately become. "Whenever I feel inspired, I try to capture that much of it," he explains. "That's how I've written since I was thirteen. It's where the seed of inspiration is."

"If a writer hits a wall while recording, one option is to put [whatever they're working on] away," he continues. "Another is to sit and be still for a short time. You don't try to figure out what the song means. You have to stop the voice in your head and be present for a moment. You listen and the song will tell you what it needs to be."

Piano Reductions Vol. 2 dropped earlier this year via Vai's Light Without Heat. He's now neck-deep in the review of more than 53 hours of music recorded at last year's Big Mama-Jama Jamathon, an event (which he hosted) that helped to raise \$100,000 for LA foster agency Extraordinary Families. Vai remains an A&R rep for Favored Nations, the label he launched in 1999.

The three most important lessons Vai has learned as a musician and producer are:

- Listen to the way you want a song to sound in your head; how it can sound better. This is your most powerful tool.
- Keep focused and in the flow. Stay present but still look ahead.
- Courage.

Contact Bob Burwell and Jason Henke - Vector Management, bob@vectormgmt.com, jason@vectormgmt.com; vai.com

Bobby Owsinski's

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Who reads Music Connection?



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"Music Connection's desire to cater to all of levels of music folks within the trade has helped them create their own lane and maintain the respect of our peers. A must-read to stay in the know."

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The Grammy Winner

"Music Connection is consistently the best source for how to make records and sustain a career in music."

- **Greg Wells** producer, songwriter-musician (Katy Perry, Panic!, Adele)



The Indie Band

"Music Connection magazine is a pretty sick magazine if you're in the music industry. My professor always regarded it as an amazing magazine for musicians and music lovers. Find professionals to work with, news, reviews."

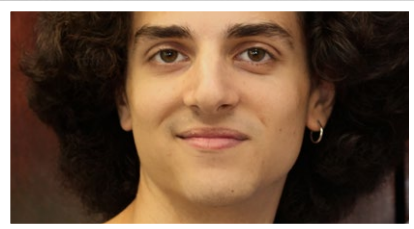
- **David James** Fate Under Fire



The Educator

"As the author of four music business and marketing books, an instructor at UCLA and Musicians Institute, and a music business consultant, it's my job to keep up to date with the best music business and entertainment resources available today. By far, Music Connection ranks as one of the best physical and online resources for musicians and business folks today. A must-read."

- **Bobby Borg** Music Marketing For the DIY Musician and Business Basics For Musicians



The Studio Owner

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- **Matty Amendola** producer-engineer, 825 Records, Inc.



The Producer-Songwriter

"Music Connection, the only magazine I still read religiously."

- **Alex da Kid** Imagine Dragons, Rihanna

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Maykel Piron

CEO/Co-Founder
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Clients: Afrojack, Armin van Buuren,
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Sultan + Shepard

BACKGROUND

Co-founded by renowned Dutch deejay Armin van Buuren, Armada Music has risen to the top of the electronic dance label heap. Sporting over 500 million streams a month, Maykel Piron presides over the label that also owns publishing company Cloud 9 Music.

A Lifetime of Sharing

I got into music at a very young age. I heard a mix on the radio and was so excited by it—wow, what is this? I started recording mixes from the radio and created my own setup with a tape deck and turntables. At the age of nine, I was already making mixtapes and wanted to share those with the world. I was trying to find the right music, put it in a mix and share it with friends. And that's what I'm still doing; I try to find the right music and share it with the world.

At a very young age, I started deejaying. Then I found out I preferred to be on the other side of the industry and started working with artists. First, I was at an independent company; then I started working at Warner. While I was there, I was thinking I needed something for myself. I signed Armen in publishing, so he knew I wanted to set up something and he was willing to join. We founded the company with three people—Armen, David [Lewis] and Maykel: AR-MA-DA.

Demo Drops

We like to connect with young producers. We did a demo drop last weekend in the Netherlands at a convention. We send a few of our A&Rs to the event and they give immediate feedback to the producers who show their demos to us. Events like this are a great opportunity for producers to showcase their music and get in touch directly with our A&Rs.

That Feeling

I'm the CEO, but I'm still involved in the music. Whenever I hear a song that really touches me, I want to have it. It's a feeling I get when I listen to a song and think, I want to share this with the world. That's the best description of why I want to sign something. And if I want to sign an act, it's not just the music; if you want to work long-term on an act, then the whole package needs to be good.

Transparency

The deals we do are always explained very carefully. Basically, what you see is what you get. There are no deductions in terms of going through an aggregation company that takes a fee for the distribution they do toward



“Whenever we feel something and are excited about it, we will release it.”

different portals. We always try to reach the best possible service to our artists in the most efficient and transparent way.

Outgrowing Armada

We can provide a platform with Armada, but at a certain point the artists we work with become bigger than we are, so then they deserve to have their own platform. We set up an act and at a certain point we always say, hey, do you want your own label? Having your own imprint and creating a brand next to your artist brand makes sense. We would never have so many different artists if we needed to release all those artists just on Armada. If the artist is touring on a high level and has a lot of fans, it makes sense to have that be a sub-brand. And that starts with a label.

Dance Label to Independent

Dance producers are basically the pop producers of today. Last week, we released a track with Rae Sremmurd together with Afrojack. That song is a straightforward pop-rap song. We started more as a trance label. Then we became an independent dance label. Slowly, we are turning into a broader independent company.

Whenever we feel something and are excited about it, we will release it. But we come from the dance industry, so we will always release dance tracks and also underground music because we simply love it. It's also to develop acts; it makes sense to start in the underground because that's where new sounds are being created. But we will definitely become broader throughout the years. Probably in 10 years people won't say it's a dance company anymore; people will say it's an independent music company.

Missing the Boom

When the big [EDM] boom was there, we were a bit lost. I didn't get the whole EDM sound, so I was not interested in signing it. Basically, I like good music, so at a certain point I did find some quality EDM to sign, but at first I was not really interested so we never had the benefit of the boom.

But after the boom we got the benefit because we always stayed true to what we believed. We continued releasing tracks and genres that were, at that time, not doing that well but we believed in them. Because we did that, we are now benefitting and really growing quickly again.

Growing Organically

We have fantastic teams in Amsterdam, New York and London and all those people have knowledge and passion for the music. That is driving the company every day. We are in the lucky position that we were able to do catalog deals in the past, so we have, I think, the biggest dance catalog in the world—over 20,000 titles and more than 40,000 different versions of songs.

And we always do what we say, so artists are happy to work with us. Most of the time, they stay with us. That's also for the staff. We don't have many people leaving the company, so it's a real team. If you invest in an act and the act is with you for years, every day it becomes easier to work together because they understand you. It's a very organic way of growing.

Fostering Creativity

I always wanted to create a nice, creative office in Amsterdam. Even when you're not signed with Armada, you'll think, hey, let's go there. We have our own club with an L-Acoustic sound system, so sometimes deejays come in and say, hey, I'll do a set for you guys. Then they'll play for my staff in a very intimate atmosphere. So we offer our artists an environment where they feel at home and there's a lot of creativity.

We try to find the right collaborations for them as well. And because we have such a big group of people working for us, the opportunities are there. In London we have studios, so we'll send our acts there if they want to travel and write. We always think of the act, what songs are good for them, how can we develop their career in the best possible way. We'll never push an act to produce something that's a trend because I want my artists to have their own sounds. We will never push them in a direction they don't want.

Submitting Smart

Always be yourself. Don't try to copy anything. Create music that is your sound and then, if you send it to a label, do a quick introduction. Don't say this is the biggest thing, but just say, hey, here's my track and I hope you enjoy it. When I read “This is a big hit, please sign it,” it's always wrong. Just make it easy and say, “Nice to be in touch with you guys, I like the label, maybe you can have a listen to this. I feel like it's the right recording for your label.” That makes it a bit smoother. Sometimes, we'll receive 500 demos a week. It's very difficult to reply to everybody but that doesn't mean we don't listen.

OPPS

W!ZARD Radio will be featuring two ReverbNation artists per month on James Gilmore's Sunday Tastemaker show. Selected artists will share a live recording with over 30,000 listeners and will be interviewed live on the air. The recording can be from a live show, festival, rehearsal, or any other performance. Go to reverbNation.com/wizardradio.co.uk for more information.

Keep Walking Music is looking for acts to feature in their independent music blog. Keep Walking Music is an independent music blog formed in October 2011. The blog is dedicated to discovering and featuring exceptional artists. Keep Walking Music aims to provide music fans with the latest and greatest music, preferably from artists they've never heard of before. The blog provides streaming and/or downloadable audio in addition to accompanying write-ups. Keep Walking Music has been featured and/or mentioned in the New York Times, El Pais (Spain), The Guardian (UK), BBC Radio 1 and more. For additional details regarding submissions, go to keepwalkingmusic.com.

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in their craft. Events are open to all artists, just submit your music at coast2coastlive.com for the next event in your area, get votes from your fans, and if selected you can perform, sell tickets and win the grand prize package. See coast2coastlive.com.

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LABELS•RELEASES SIGNINGS

In advance of the launch of Yes' much-anticipated North American "The Royal Affair Tour," the prog-rock pioneers and Rock & Roll Hall of Fame inductees have released online a nearly 40-minute documentary, YES 50: Yesterday, Today, Tomorrow. This documentary is a teaser to the forthcoming Rhino Records release, **YES 50 LIVE**, due for release on **Aug. 2**, although advanced copies will be available to fans exclusively at **"The Royal Affair Tour"** shows later in the tour. Directed by **Paul Gosling**, the documentary had a limited release over Christmas to fans as a holiday present and has since been updated with another 15-minutes of exclusive performance footage and interviews with band members **Steve Howe, Alan White, Geoff Downes, Billy Sherwood** and **Jon Davison** plus current additional drummer **Jay Schellen** as well as former members **Trevor Horn** and **Tony Kaye**. World-renowned English artist and designer **Roger Dean** is also interviewed.



▲ MADONNA IS MADAME X

*Madame X is the rare album from a veteran artist that puts earlier records in a different light. Ever since the 1980s, the conventional wisdom about Madonna claimed she brought trends from the musical underground for the purpose of pop hits, but **Madame X**—a defiantly dense album that has little to do with pop, at least in the standard American sense—emphasizes the artistic instincts behind these moves. The shift in perception stems from Madonna embracing a world outside of the United States. For more, visit Madonna.com.*

PROPS

The Lumineers' song "Gloria," the first single from their upcoming album III, topped the chart in three radio formats, earning #1's at Alternative, Triple A and Americana. III will be released on Sept. 13 on Dualtone (an Entertainment One Company) in the US and Canada, and Decca Records for the rest of the world. "Gloria" is the third time the band has had simultaneous #1's at Alternative and Triple A.

The Lumineers, who sold over 300,000 tickets on their 2017 tour in support of **Cleopatra**, are currently headlining festivals including **Bonnaroo**. Other festivals include **Tinderbox, Splendour in the Grass, Fuji Rock, Osheaga, Outside Lands** and **Sea.Hear. Now**. The band also will be doing their biggest UK tour this fall with stops at The O2 Arena London, Manchester Arena, The SSE Hydro Glasgow and dates across Europe including 3Arena Dublin, Le Zenith Paris and Verti Music Hall Berlin

DIY Spotlight

MYOA

Myoa (pronounced MY-Owa) is an artist whose style is shaped by her global travels and personal journey. Straying from the mainstream norm, Myoa's unique style captivates listeners with her alluring voice and thought-provoking lyrics. Myoa's success can be credited to creating her own lane in the music industry. "I can't be someone that I'm not. There's no sense in trying to sing songs that don't speak to me or reflect what in my soul," explains Myoa.

Myoa's music is a rare blend of both raw skill and refined musical harmony. Her music represents the center point at which soul, jazz and pop converge. This remarkable blend is fully repre-

sented on her latest single "YOU." "I wrote this song to represent the different people that have crossed my life. From unhealthy relationships, negative people and dream stealers, this song represents how I overcame adversity to achieve my dreams." Marked by her inherent ability to seamlessly blend genres and combine relatable inspirations, Myoa has captivated listeners across the globe. Today, her music is on the rise throughout the nation with help from the attention she garnered performing at prestigious venues like the House of Blues and The Wiltern Theater. To keep up with Myoa's shows and releases, visit Myoamusic.com.



this fall. For more information and tour dates, go thelumineers.com.

THE BIZ

The 22nd Annual International Pop Overthrow—billed as “The Biggest, Best and Longest Running Pop & Rock Festival In The City!”—runs from July 26 to Aug. 4 at the following Los Angeles venues: Molly Malone’s, Fais Do Do, Silverlake Lounge and Skinny’s Lounge. The IPO is featuring more than 70 of the best unsigned pop and rock bands including The Reflectors, Shplang, Punch Punch Kick, The Decibels, Wolf Circus, Lannie Flowers Band, Carla Olsen & Todd Wolf, and many more. For a full schedule of events, see internationalpopoverthrow.com.

Maryland-raised rapper IDK (formerly Jay IDK) has announced a new label in partnership with Warner Records. The new label, Clue, will house all of his upcoming releases, including his forthcoming debut album *Is He Real* that is due later this year. The partnership is the culmination of a strong run of

independent releases from IDK, including five projects in the past five years. See twitter.com/idk.

Bootsy Collins has launched his own label Bootzilla Records, the new home for Bootsy’s personal archives and current projects. For over 50 years, Bootsy has collected music, collaborations, interviews, films and more, from his time with James Brown’s Original J.B.’s, Parliament-Funkadelic, Bootsy’s Rubber Band and beyond.

For the second year in a row, Latin music is seeing double-digit growth in the US. The Latin US music business shot up 18% in 2018 to \$413 million from \$349 million in 2017, according to a recent report from The Recording Industry Association of America (RIAA). “Any conversation about the Latin music market starts with one word: streaming,” says Michele Ballantyne, COO of RIAA in the report. Technology is enabling geographic and cultural crossover—streaming revenues now account for 93% of the total Latin market with subscriptions driving growth.



▲ BLACK MATCH RELEASES NEW SINGLE

Dream-folk duo Black Match recently released their single, “Nowhere,” followed by a stunning visual accompaniment filmed in their hometown of San Luis Obispo, CA. They’ll be performing at Slo Brew Rock in San Luis Obispo on Aug. 9. Up-and-coming, they’ve recently been nominated for a New Times Music Award. You can find out more at blackmatchmusic.com.

The LEGAL Beat

BY GLENN LITWAK



Many people seem to be confused about what SoundExchange is, what it does and how it pays royalties. This article will attempt to explain what you need to know about SoundExchange if you are a recording artist, session musician, back-up singer or music producer.

SoundExchange administers what is known as the statutory license (Sections 112 and 114 of the Copyright Act), which permits digital services to stream music while paying a fixed statutory rate for each play. SoundExchange collects and distributes royalties for the featured artist and the sound recording copyright owner (owner of the

“CAN I COLLECT ROYALTIES FROM SOUNDEXCHANGE?”

master) when content is played on a non-interactive digital source (internet radio) such as Pandora or Sirius XM. With Interactive streaming (a.k.a. on-demand streaming) you can pick and choose the songs you want to hear, like on Spotify, Rhapsody and Google Play.

A “featured artist” is an artist who is prominently featured on a song and a non-featured artist is an artist who is not prominently featured (such as a session musician or back-up singer).

“SoundExchange should not be confused with ASCAP, BMI and SESAC, which collect from a different source.”

Under the law, 45% of these performance royalties are paid directly to the featured artist, and 5% to a fund for non-featured artists. The other 50% of the performance royalties are paid to the rights owner of the sound recording. The rights owner is usually the label or an unsigned artist who owns his or her own masters.

SoundExchange should not be confused with ASCAP, BMI and SESAC, which collect from a different source: they collect and dis-

tribute royalties for the songwriter, composer and publisher.

So let’s apply what we now know to different people who may want to collect royalties from SoundExchange.

1. Recording Artist, Session Musician or Back-Up Singer: If you are an artist, session musician or back-up singer, and have songs that have played on, for instance, Pandora, satellite radio, or satellite or cable TV, then you would have a right to collect directly from

SoundExchange. You can apply online at soundexchange.com.

2. Independent Labels: If you own your own independent label, you will usually own the masters. So if you own masters, you can collect SoundExchange royalties if your masters are playing on satellite radio, etc.

3. Music Producers: Music producers cannot collect directly from SoundExchange. But if you can

get the artist you produced to sign a letter of direction in your favor, wherein the artist directs SoundExchange to pay you a percentage of the artist’s royalties, then you can collect that way.

The best way for a producer to collect SoundExchange royalties is to have a written producer agreement with a signed SoundExchange Letter of Direction attached as an exhibit directing SoundExchange to pay a percentage of the royalties to you.

I have been asked by clients how much SoundExchange royalties should a producer get from the artist? Let’s say you are a 3 point producer and the artist gets 12 points from the label, all in. Your 3% is 25% of the total so you can argue you should get 25% of the artist’s SoundExchange royalties.

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

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

A portrait of Barry French, a man with long brown hair and a beard, smiling and resting his head on his hand. He is wearing a dark blue button-down shirt and a black wristwatch.

“How I Got My Music Licensed 1,205 Times”

Barry French – TAXI Member – BigBlueBarry.com

I took some time off from music, then my grandfather passed away and I re-evaluated what I was doing with my life. I felt the “call” of music, so I started writing again, decided to get serious about my music career, and joined TAXI in 2008.

Honestly, I Was Skeptical at First...

I did some research. I lurked on TAXI’s Forums, and found that TAXI’s successful members were real people just like me. Though I’d co-written with an Indie artist, and charted at #15 on the Radio & Records Christian Rock charts, I was clueless how to even *get* a film or TV placement— a complete newbie!

But TAXI’s Industry Listings gave me goals to shoot for and helped me stay on task. I became more productive and *motivated* to get things done because I didn’t want to feel like I “missed out” on an opportunity.

How to Build The Right Catalog

If you want to create music for art’s sake, then by all means, go ahead and do that. But, if you want to have a music *career*, why not use TAXI to learn how build the *right* catalog full of music the industry actually *needs*?

Expand Your Possibilities...

TAXI can help you learn to write for genres you never thought you could do. I used to do mostly Hard Rock and Metal. Because of TAXI, I branched out into other genres— first Pop/Punk, and then Tension and “Dramedy” cues. I used the feedback from TAXI’s A&R staff to improve my work. In many cases, my tracks improved to the point that they got signed *and* ultimately *placed* in TV shows!



350 Placements in the Last Year!

The first placement I ever had resulted from meeting a Music Library owner at the Road Rally— TAXI’s free convention. In a little more than 3 years, my music has been licensed more than 1000 times, with nearly 350 placements in the past year *alone*!

A “Lucky Duck?”

My 1,000th placement was a Southern Rock track on A&E’s hit show, *Duck Dynasty*. A TAXI connection resulted in me becoming a “go to” composer for a company that provides music directly to that series. How cool is that?!

TAXI’s Listings, community, convention, and networking opportunities have helped my career *immensely*. The **ONLY** regret I have about joining TAXI is that I didn’t sign up sooner! If you’re willing to invest in yourself, call TAXI and let them help you too.

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Date Signed: Feb. 28, 2019

Label: Nuclear Blast

Band Members: Adam Grahn, vocals; Hannes Irengard, guitar; Per Andreasson, drums; Jonas Almen, bass

Type of Music: Rock

Management: Liam Pesce - In De Goot Entertainment, pesh@indegoot.com

Booking: K2 Agency Limited - JimMorewood@k2ours.com

Legal: JoJo Business Management AB

Publicity: Ashley White, ashley@ashleywhitepr.com

Web: royalrepublic.net

A&R: Tobbe Falarz

Having already signed to three major labels, landing a fourth home wasn't an unusual event for eclectic Swedish rock band Royal Republic. Debuting on Roadrunner, they later moved to Warner Bros. and eventually Vertigo, a subdivision of Universal. "We haven't been blessed with long-lasting relationships," expresses Adam Grahn, the group's singer.

Shedding one's label isn't necessarily a negative. "We kind of dropped each other," Grahn illuminates. And although their situation has often shifted, their growth has never faltered. "Every tour, every album, we move up in venue size."

"We're a bunch of control freaks."

Despite their relatively anemic social media following and never having achieved what Grahn would declare a hit record, consistent touring has elevated their profile to where it's no surprise labels come calling. But when Nuclear Blast expressed interest it was a shock. "What the hell are you calling us for?" wondered Grahn, contemplating the label's reputation for handling heavier acts. "And they just said, well, good music is good music."

That perspective gained their interest, considering the stylistically diverse approach the band took for their latest recording. "We had a night out in London," Grahn tells, "and we talked about everything from Cannibal Corpse to Miles Davis to John Williams." Grahn knows when people are just "nodding along." But when it came to Nuclear Blast, "They were like walking encyclopedias."

Another label nearly won out, but it was the interpersonal touch that granted them the confidence to sign with Nuclear Blast. "I need to like the people I work with," says Grahn. "That level of personal trust needs to be there." Another demand was creative control. "We're a bunch of control freaks when it comes to our music," he blurts. "Not so much about the details in the contract."

Despite this admission, Grahn suggests other artists carefully review theirs. "Ask questions. Ask for the details," he commands. But in the end, it's not about the money somebody can offer but the ideas someone brings to the table. "Find that one person with passion and ideas. They make the most amazing things."

Royal Republic's reintroduction via Nuclear Blast, *Club Majesty*, was released on May 31. — **Andy Kaufmann**

Date Signed: November 2018

Label: 12 Tone Music Group

Type of Music: R&B/Pop

Management: Evan Rogers - SRP Records, 914-582-9104

Booking: Tony Goldring - WME, 310-859-4202

Publicity: holly.moffitt@42West.net

Web: thischristianpaul.com

A&R: 12 Tone Music Group

Christian Paul's route to a record deal was less direct than those taken by many other artists: aspiring A&R rep Gee Smith happened upon one of his covers. This was after Paul had already taken a run at the industry when he signed with an LA entertainment outfit. When Smith pitched Paul to producer and production powerhouse Evan Rogers of SRP Records, some traction was won. This was a nearly magical connection since Rogers and his partner Carl Sturken had discovered Rihanna and were crucial to her rise. They've also produced for Kelly Clarkson, Christina Aguilera and many others.

"It's quite a crazy story," Paul admits. "I've pursued a career in the music industry for almost eight years. After a deal with an LA entertainment company, I kind of took a three-year hiatus. But I never stopped writing and sharing songs."

"I've pursued a career in the music industry for almost eight years."

"One day I got a DM from Gee Smith, a guy breaking into A&R," Paul continues. "He saw one of my videos and asked if he could send it around. Eventually it landed with Evan Rogers. When I found out who [Rogers] was, I thought it was too good to be true." Paul is now managed by Rogers and also has a production deal with Rogers and Sturken.

Not long ago, Sturken and Rogers attended Rihanna's NYC birthday bash along with industry icon Doug Morris. As if by grand design, they were seated at a table with Def Jam CEO Steve Bartels. At the time, he and Morris had secret plans afoot to launch 12 Tone Music Group. "I had no idea Steve and Doug were about to start the label," Paul recounts. "Later, Evan and Carl went into a meeting with them to present another artist. When they played them my cover of Leon Bridges' 'River,' Doug and Steve wanted to sign me then and there. I was offered my deal and I wasn't even at the meeting."

Christian Paul's EP, likely to be self-titled, is targeted for a July release. When *Music Connection* spoke with him in mid-April, he was amid preparations for a five-week radio tour. His single "Strong" dropped on April 18. — **Rob Putnam**



Date Signed: Jan. 29, 2018
Label: BMG
Type of Music: Pop/Singer-Songwriter
Management: Jeff McClain - Midlands Music Group
Booking: Jeff McClain - Midlands Music Group
Legal: Steven R. Lowy
Publicity: nathalie.rubin@bmg.com
Web: jocelynmusic.com
A&R: Russell Gaskins - BMG

At the tender age of 14, Omaha-bred musician Jocelyn found herself dusting off an old acoustic guitar that her skateboarding friends were about to destroy, and plucking the strings for the first time. Less than seven years later, the choir singer-turned-busker found herself performing in front of a new audience: executives at BMG.

In between those two life-changing events, the ambitious Jocelyn (who goes by her first name only) had devoured Donald S. Passman's book *All You Need to Know About the Music Business*. From it, she learned the value of building a team, and hired a manager and attorney quickly thereafter.

Jocelyn credits her latter teammate, Steven R. Lowy, with setting up an initial appointment with a music publisher and BMG A&R representative Russell Gaskins.

"Russell really loves my stuff," Jocelyn says. "I sang them seven songs [including the viral hit 'Just Like Everybody Else'], and they ... asked me if I wanted to come back and sing for the president [of BMG]. ... It was a shock to me."

After doing just that, Jocelyn became BMG's then-newest signee in January 2018. And, in true major-label style, BMG hooked her up with five

"You gotta keep moving and going forward."

producers, with whom she spent a month in LA writing her debut album. While the record doesn't have a name yet, it does have an overarching message: self-empowerment.

"Telling people that it's okay to be down, but at the same time, you gotta pick yourself up, you gotta keep moving and going forward," the 21-year-old says.

An old soul of sorts, Jocelyn has already learned some hard life lessons that give her authority to speak on the subject of self-esteem. After performing for Steve Harvey on his show *Showtime at the Apollo*, the singer surprisingly received "so much hate mail, people being terrible to me ... [that] I ended up going into the studio that day and writing a song called 'Speak Up.' [It's] about someone bringing you down and, instead of reacting with negative energy and trying to bring them down, reacting with positivity and love."

The upbeat Jocelyn, who already has more than 100 songs under her belt, credits one music idol in particular with inspiring her to inspire others: Ed Sheeran.

"He's the reason I started playing music," she gushes. "I've seen all his videos on YouTube. I'm going to work with him. It is going to happen."

— Kurt Orzek

Date Signed: December 2018
Label: AWAL
Type of Music: Electronic R&B
Management: Josh Kamen and Seif Hussain - Mantra Management, joshuakamen@gmail.com, seif@mantra.management.com
Legal: Josh Kamen and Nick Rosenberg - joshuakamen@gmail.com
Publicity: Mikaela Duhs, mduhs@shorefire.com
Booking: N/A
Web: loboi.com
A&R: Eddie Blackmon

R&B duo Lo Boii—Aalias (a.k.a. Aaron Kleinstub) and Corey Latif—was formed in New York City in 2017. The pair had been friends since 2013 and both were fellow writers and producers. After they'd enabled countless other artists to create music, they realized that it was time for them to record some of their own. Their original material found a friendly ear with British label AWAL. It was only later that the two learned that old friend and industry vet Eddie Blackmon was well-placed there and would become their A&R rep.

"One of our managers had sent our music around," Latif recalls of the duo's path to its label deal. "Eddie [Blackmon] knew that we'd started the band, but when he heard our material, he knew that [signing us] was a no-brainer. It was definitely useful to have management to help keep us on track and focused."

"Both of our managers are collaborating on this," Aalias adds. Each of the artists had management in place well before Lo Boii's formation.

"They let us take our time, grow and be fresh."

The music business has changed significantly in recent years and likely will continue to. Indeed, many of the barriers to entry have been eliminated. That's partly why Latif observes "We didn't actually need a label. These days you can upload your music and aggregate it yourself. When you have help doing a lot of the work, you can enjoy the fruits of your labor a little more. But AWAL is definitely the best thing for us. They let us take our time, grow and be fresh."

Lo Boii's single "Floor Seats" dropped on April 19 and a full-length record is targeted for July. Showcases on both coasts will be put up in the same month.

AWAL is based in London and in 2011 was acquired by Kobalt Music Group, which handles independent rights management, publishing and, moreover, neighboring rights (a.k.a. related rights), a service that scours various sources to find monies owed to artists. Other talent signed to the label includes major label expat Bruno Major, Tom Misch, who was featured on NPR's *Tiny Desk Concert*, and Brooklyn-based indie artist VÉRITÉ. — Rob Putnam



LINDSEY BYRNES

▲ Bevier: New BMG Single from Rising Survivor

19-year-old rising pop artist Caly Bevier has released her new BMG single, “Hate U Sometimes.” Bevier, who battled stage three ovarian cancer, was invited on *The Ellen DeGeneres Show* because of a viral video and competed on NBC’s *America’s Got Talent*, all by age 16. Bevier is spending her days in the studio with some of the industry’s top producers and writers, such as Bonnie McKee, crafting her first batch of original material.

▶ Leah Fattor Honored with CCC Braheny Scholarship

Songwriter Leah Fattor, a student at USC’s Thornton School of Music, was awarded the John Braheny scholarship by the California Copyright Conference. First presented in 2012, in 2013 the CCC renamed the scholarship in memory of former CCC President, John Braheny. Pictured (l-r): JoAnn Braheny and Leah Fattor.



▲ Rocket Songs Rocks at the Musicians Institute

ASCAP songwriter Keith Varon, ASCAP music publisher Radar Music and BMI producer Mikal Reid were presented with “Rockys” from Rocket Songs for their collective contribution to the recording and release of “Hey Dixie” by The Coldwaters. Pictured at Musicians Institute (l-r): Keith Varon; Julian Ho and Michael Dwyer, Coldwaters; Mikal Reid; Nate Rich, Coldwaters and Jonathan Stone, Co-Founder of Rocket Songs.

Songland—Valid Shot or Cheese Fest?

Songland, NBC’s new competition show, spotlights four aspiring songwriters brought in to pitch a song to one established artist like Meghan Trainor, the Jonas Brothers and Macklemore. Alongside the artist is a panel of producers including Ester Dean (who co-wrote “Firework” by Katy Perry), Ryan Tedder (songs for Beyoncé, Taylor Swift and others) and Shane McAnally who’s worked with Kacey Musgraves and Keith Urban. After the artist and production panel hears each aspiring songwriter’s song pitch, one of the four is eliminated, and the three remaining artists are paired with the three producers to improve the song.

Concerned songwriters set fire to social media when an outdated article from 2016—alleging that the show was gobbling rights to all included songs—was passed around online as current news. BMG has announced a global recordings and publishing partnership with the show and will serve as worldwide distributor for Songland Records; its publishing arm will administer the show’s publishing company, called Eligible Music. The show’s casting website had assured that songwriter contestants “will keep intact all trademark, copyright, and other intellectual property notices.”

Ralph Murphy, Longtime Songwriter, Creator’s Advocate

Legendary songwriter advocate, author and producer Ralph Murphy has died at age 75 after a brief illness. Born in England and raised in Canada, he started his career as a songwriter himself, before

moving to work with the American Society of Composers, Authors and Publishers. His first chart-topping song in Europe was “Call My Name” by James Royal (1966), according to his ASCAP biography. After several years as an artist and producer, Murphy moved to New York in 1969 to produce the band April Wine, who went on to record two gold albums, one platinum. In 1971, Murphy had his first country hit in Nashville with “Good Enough To Be Your Wife,” which was No. 2 for singer Jeannie C. Riley.

In the past three decades, in addition to songwriting, Murphy has held many song-related industry positions, such as president of The Nashville Chapter of the Recording Academy, NARAS national trustee and president of the NSAI, vice president for the international and domestic membership group of ASCAP, as well as sitting on the southern regional writers advisory board of ASCAP, the Songwriters Guild of America regional advisory board and was a member of NSAI, NARAS, CMA, CCMA, SAC, SGA, and ASCAP. He penned *Murphy’s Laws of Songwriting: The Book* and was a speaker at music conventions worldwide.

Camping with NSAI in Nashville

Everyone is welcome at NSAI Song Camp, whether you write country or pop, rock or rap, Christian or folk—even if you just write lyric features. Song Camp offers lectures, pro song breakdowns, group critique sessions and a performance opportunity. Event is presented by Nashville Songwriters International (NSAI) and takes place July 18-20 at W.O. Music School in Nashville. Guests and members include hit



▲ AIMP Presents Funding Panel

The AIMP LA Chapter panel presented “Alternative Funding Sources For Independent Music Publishers” in Beverly Hills, CA. Experts included Steve Stewart, CEO & Co-Founder of Vezt Inc.; John Funge, CEO of The Music Fund; Mat Carvajal, Managing Director of 23 Capital; and Reggie Calloway, Director, Music Royalty Funding at Sound Royalties. Moderators were Dale Melidosian, VP Legal Affairs & Operations of Music Asset Management Inc.; and Abby North, President of North Music Group LLC. Pictured (l-r): Steve Stewart, John Funge, Mat Carvajal, Teri Nelson Carpenter, National Chair and AIMP Chapter President; Dale Melidosian, Abby North and Reggie Calloway.

songwriters, publishing execs and producers. For more, visit Nashvillesongwriters.com/ns-event-types/song-camp-2019.

Join Morgan James and Doug Wamble in Michigan

The Songwriters Sessions Retreat, a new program by Wharton Center, at Michigan State in East Lansing, MI, allows both beginning and established songwriters the opportunity to expand and strengthen their skills in an individualized manner through the study of song structure, lyric development, and melodic ingenuity. James and Wamble seek to tap into the tradition of American Popular Song and folk traditions to nurture the next generation of songwriters.

This program will culminate in a performance of the students' work, followed by a concert by James and Wamble. The event will be held Aug. 9-11. \$285 includes three days of small group and individual instruction, as well as lunch all three days and dinner on Sunday.

Contact Kelly Stuible-Clark at stuible3@whartoncenter.com or 517-884-3171 for more.

Top Songwriters Charted by Billboard

Billboard is expanding its chart offerings by introducing Top Songwriters and Top Producers rankings based on weekly activity on the Billboard Hot 100 and other "Hot"-named genre song charts that blend streaming, airplay and sales data. Top 10 charts for Hot 100 songwriters and producers will be featured each week, joined by a

rotating set of charts from two other genres among R&B/hip-hop, rap, R&B, country, rock, dance/electronic, Latin, Christian and gospel.

The charts are based on total points accrued by a songwriter or producer for each attributed song that appears on the respective charts. As done with Billboard's yearly recaps, multiple writers or producers split points for each song equally. The dividing of points will lead to occasional ties for some rankings.

See Billboard.com.

Department of Justice to Examine Consent Decrees

For 75 long years, consent decrees have governed how ASCAP and BMI operate. Now the U.S. Department of Justice will be reviewing these decrees—woefully outdated according to the PRO's—to determine if they should be maintained, modified or terminated.

The broadcast industry and other music licensees—National Association of Broadcasters (NAB), Digital Media Association, the National Restaurant Association and the National Retail Federations—have been strong proponents of not reviewing or changing the status quo. Both BMI and ASCAP welcomed the move on the part of the DOJ.

Public comments can be made at justice.gov/atr/antitrust-consent-decree-review-ascap-and-bmi-2019.

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



▲ Billie Eilish and Finneas O'Connell: ASCAP Vanguard

In a surprise appearance at the ASCAP Pop Awards Beverly Hills, Julia Roberts introduced Billie Eilish and Finneas O'Connell, the 17- and 21-year-old brother and sister team who were being honored with the performing rights organization's Vanguard Award. Pictured: O'Connell (left) and Billie Eilish onstage at the ASCAP 2019 Pop Music Awards. (Photo by Ari Perilstein/Getty Images for ASCAP)



▲ Hot 'Lanta with BMI

BMI presented the Know Them Now Experience at Buckhead Theater in Atlanta, bringing hot emerging R&B and hip-hop acts to perform for music fans and industry executives alike. Pictured (l-r): Christopher Scott-Wallace, BMI; Reginald Stewart, Marché Butler, Greg Street, V-103; Zaytoven, Mitch Martin and Paige Shari, BMI, and Catherine Brewton, BMI Vice President, Creative, Atlanta.



▲ BMI Pop With Sting

At its 67th Annual BMI Pop Awards held in Beverly Hills, CA, Sting was celebrated for "Every Breath You Take" becoming the Most Performed Song in BMI's repertoire of over 14 million musical works. GRAMMY Award-winning band Imagine Dragons received the BMI President's Award and legendary music publishing executive Martin Bandier was named a BMI Icon. Pictured (l-r): BMI President & CEO Mike O'Neill; Trudie Styler, Daniel Platzman and Daniel Wayne Sermon, Imagine Dragons; Sting, and Dan Reynolds and Ben McKee, Imagine Dragons.



▲ Jeff Lynne Honored by ASCAP

At the ASCAP Pop Awards, Jeff Lynne, the guiding light of ELO, received the ASCAP Founders Award from his good friend Joe Walsh (The Eagles, James Gang) before performing a rare acoustic set of ELO classics, with Benmont Tench at the piano. Pictured: (l-r) Jeff Lynne, Joe Walsh and ASCAP President and Chairman Paul Williams onstage during the ASCAP 2019 Pop Music Awards.

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MICHAEL KOMAR/GETTY IMAGES FOR BMI

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David Macias

Marines, Mariachis and Magic

Onstage, songwriter, vocalist and guitarist David Macias is a force of nature. Blending vibrant Latin influences with ska, Celtic music and rock, his self-titled debut captures the crowd-pleasing authority that Macias has sharpened in innumerable gigs.

Co-producer Chris Unck, who has played with Macias at Hi-Lonesome Studios in the desert of Joshua Tree, CA, to interject musical flourishes including lap steel guitar, banjo, trombone and a bag of Dorito chips crumpled, sampled and reversed.

Born in Mexico and raised in the East Los Angeles neighborhood of Boyle Heights, in his teens Macias suffered the death of his father with his mother soon to follow. Without much of a plan, he joined the military.

"I wanted to play music, but I might have died without ever having that chance," Macias explains. "I made myself a promise when I left the military that I would pursue music. If you risk your life for a cause you don't fully believe in, why not risk everything for what your heart tells you to do?"

Macias eventually moved to the desert for music. "I'd played in mariachi, Celtic and German polka bands. I was wondering where my place was." He was reluctant to sing in Spanish. "Growing up as an immigrant, I wanted to fit in. I was in this Irish band called California Celts. The lead singer, who spoke Spanish, asked me, 'Why don't you write in Spanish?' One day I was running out of ideas and thought, 'What if I translated the verse?'"

While riffs and musical ideas inspire songs, Macias often completes the lyrics first. "The songs are stories with a lot of secondary meanings, especially in Spanish, where some of the words might have more than one meaning," he says. "Esta Vez No," combining Spanish and English lines, is testimony to breaking free of constraints. "La Pinata" opens with spooky organ and whistling giving way to jubilant double time. "Reloj" ("clock") surrounds Macias' narrative with slippery lap steel, whirring synths and trombone.

Macias wanted to improve his musicality. "Growing up, we'd take the Metro to Hollywood and I would see Musicians Institute. At a point in my music career where I was feeling defeated, I walked into MI and talked to an admissions rep. When I found out the quarter was starting in two weeks, I moved to Hollywood where I could use the G.I. Bill for school. I lived in my van with my two dogs until I got a place. If I had waited for the right moment, that moment would never have come."

After graduating with an Associates degree in the school's famed Guitar Program, Macias decided to earn his Bachelor's degree. He also met fellow students who became his band mates. "Prior to that I was dealing with players who were hobbyists. That's what led me to MI; to find musicians who thought of themselves as musicians, not bank tellers."

Playing up to four separate shows on any given day, Macias gigs constantly. Given the rigors of MI's Bachelor program, he's had to divest himself of some residencies. "It's intense. I go out on the weekends and play shows, then I come to school and learn a song by Chick Corea that doesn't even make sense to me. At the same time it's showing me my holes and gaps so I'm not a one trick pony."

Gigs have led to more gigs. When he played a fundraiser in Palm Springs, a rep from Goldenvoice was in the house and invited him to perform at the Coachella Festival. He's performed at the Joshua Tree and Desert Oasis Music Festivals, and played on bills with Los Lobos, Ozomatli and Damian Marley. "I don't have to worry about gigs," he avows. "For the past two years, it's all been word-of-mouth. Now I want to show people what I can do. I really put it out there into the universe: I played in the streets until my hands bled because I wanted it so bad —this is all that I am."



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DROPS

Electronic Voyager, a feature-length documentary on electronic music pioneer **Bob Moog** as told by his daughter, **Michelle Moog-Koussa**, is in the final stages of post-production as of this writing and slated for a 2020 release. Moog-Koussa treks across North America and Europe to tell the story of her late father, who inspired **Moogfest** and invented the groundbreaking Moog synthesizer that revolutionized electronic music in pop culture. In advance of the forthcoming film, a compilation LP of Moog recordings from the 1960s was released June 14, titled **Electronic Voyages: Early Moog recordings 1964-1969**. It contains tracks by **Robert Arthur Moog, Herbert Deutsch, Joel Chadabe, Lothar and the Hand People, Intersystems, Ruth White, Max Brand** and **Paul Earls**. All but three tracks have never been previously released. Contact George Corona at geo@terrorbird.com for more information.

THE POLICE
EVERYONE STARES
THE POLICE INSIDE OUT



From the perspective of **Stewart Copeland** comes **Everyone Stares**, a first-person account from the band member of **The Police's** rise to fame with fellow bandmates **Sting** and **Andy Summers**. Copeland, using a Super 8 movie camera he could barely afford, began documenting the band's US tour in the winter of 1978 as the trio was on the brink of success. The film incorporates live performances and studio "derangements" of Police songs, and includes 20 minutes of bonus footage and commentary by Summers and Copeland. Contact carol@kayosproductions.com.

The Goonies Original Motion Picture Score is out now via **Varèse Sarabande Records**, marking the soundtrack's wide release debut on CD. This will come as great news to fans who missed out on the limited release back in 2010—in honor of the film's 25th anniversary—that quickly sold out. The score was composed by **Dave Grusin** (**The Graduate, Tootsie, On Golden Pond**) for the beloved 1985 **Steven Spielberg** adventure film of young heroes on a quest for treasure. For details, contact Trevor Roszkos at Trevor@whitebearpr.com.

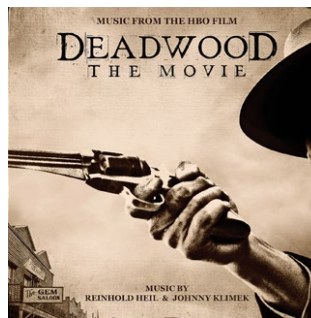


For the first time, the music from **Netflix** series **Lilyhammer**, which ended in 2014, has been collected and will be released as two separate albums—**Lilyhammer The Score - Volume 1: Jazz** and **Volume 2: Folk, Rock, Rio, Bits and Pieces**—on July 12. The music was arranged and produced by the show's star, co-writer and co-producer **Steven Van Zandt** and recorded at his **Renegade Studios** in New York and at various studios in Norway while filming the show about a New York mobster that flees to Norway under the witness protection program. Van Zandt scored most of the show's three seasons, which marked his first television scoring project. Contact Tim. Plumley@umusic.com for more details.

Carole King: Live at Montreux 1973—a never-before-seen concert film celebrating the singer-songwriter's first show outside the United States—recently dropped on **Eagle Vision**. Performed live at the **Montreux Pavilion** in Switzerland as part of the **Montreux Jazz Festival**, King's set features hits from the albums **Tapestry, Fantasy**, and **Writer**. Only six weeks before the performance, King headlined a free concert in New York's Central Park that drew 100,000—a far stretch from the intimate setting at Montreux. Her Montreux set included nearly every track from **Fantasy**, which was performed with an 11-person band, including percussionist **Bobbye Hall** and horn player **George Boha-**

non. The concert also captures King's first attempt at a song cycle, blurring songs into one unbroken piece. Contact carol@kayosproductions.com for further details.

Following the long-awaited premiere on **HBO** of **Deadwood: The Movie**, the accompanying soundtrack is out now on **WaterTower Music**. The album includes 22 songs composed, arranged and produced by **Reinhold Heil** and **Johnny Klimek** and includes the "**Deadwood Main Title Theme**." The acclaimed three-season Shakespearean western first aired in 2004, concluding in 2006. After years of a rumored feature film, it finally premiered on May 31. Contact geovani.rocha@thinkjam.com for more.



Eagle Rock Entertainment delivered **Alan Jackson: Small Town Southern Man** via digital services (Apple iTunes, Amazon Prime, Amazon Video Direct) on May 3, followed by a DVD release on June 28. This brand new feature-length documentary, comprised of archival interviews with Jackson, tells the story of his career, revealing the stories behind songs such as "**Chasin' Neon Rainbow**," "**(Who Says) You Can't Have It All**," "**Someday**" and his signature classic "**Chattahoochee**." Tracing his steps from childhood to membership in the Country Music Hall of Fame and the Songwriters Hall of Fame, the film explores Jackson's journey from his early

Nashville days through the present. Contact carol@kayosproductions.com.

OPPS

Foxhole Hollywood, a new multi-purpose theater and studio space, is searching for interns who will gain experience running shows and film shoots. Ideal candidates will have a degree in theater or experience in film and television, and experience with theater equipment and/or software. The position requires 15-20 hours weekly and is unpaid, but the company plans to promote from its intern pool. Candidates must be 21 years or older. Send a short bio and resumé to info@thefoxhole.com with social media links and links to work.

Registration will open in July for the **National Alliance for Musical Theatre's** fall conference, slated for Oct. 22-23 this year. The event will take place in New York and offer a major networking opportunity for those in musical theatre. For registration information, visit namt.org/events/fall-conference-2019/.

Composers and lyricists have until Aug. 1 to apply to **BMI's Lehman Engel Musical Theatre Workshop**, which runs September through May 2020 in New York. Participants get hands-on training in scoring scenes, culminating to composing music/writing lyrics for a musical. Select participants are then asked to attend the advanced workshop.

There is no fee to apply. For more information about the workshop and application process, visit bmi.com/theatre_workshop/application_requirements.

PROPS

The forthcoming family-made documentary film **The Ventures: Stars on Guitars**, directed by **Staci Layne Wilson**, tells the story of the band started by **Don Wilson** (Staci's father) and **Bob Bogle** in 1959 whose No. 1 Bestselling Instrumental Rock Group status put them in the Rock and Roll Hall of Fame. Featuring interviews with Don Wilson as well as **Jimmy Page**, **John Fogerty**, **Billy Bob Thornton**, **Eric Roberts**, **The Surfrayettes**, **The Neptunas**, **The Whys** and others, the film delves into the band's origins—including how **Josie Wilson** (Staci's grandmother), one of the first woman record producers, helped put The Ventures on the map—and the influence they had on other musicians. The director's brother and sister, **Tim Wilson** and **Jill Fairbanks**, are producing the film alongside Don Wilson. Still a work in progress, the film's creators are raising money via gofundme.com/f/the-ventures-stars-on-guitars-film-funraiser and gogetfunding.com/the-ventures-stars-on-guitars-film-fun-raiser. For more information, contact

Staci Layne Wilson at netfrocks@gmail.com. The 34th Annual **ASCAP Screen Awards** honored some of the best in film, TV and video game music this spring. Among the honorees were film composer **Michael Giacchino** (*The Incredibles*, *Ratatouille*), who received the **Henry Mancini Award** for outstanding achievements and contributions to film and television music. Composer **Pinar Toprak**, the first woman to score a billion-dollar film with *Captain Marvel*, received the **Shirley Walker Award** for her contributions to diversity in film and television music. And the newly created **Harmony Award**, honoring a composer and music supervisor for collaboration in audio-visual work, went to composer **Nicholas Britell** and music supervisor **Gabe Hilfer** for *If Beale Street Could Talk*. The complete list of winners can be found at ascap.com/screenawards19. Contact bobbi@bobbiarcuspr.com for more information.

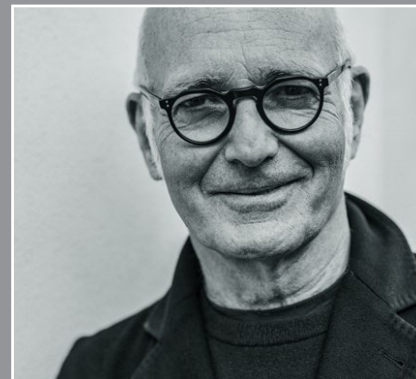
This spring, **Deborah Dugan** became the first woman president and CEO of **The Recording Academy**, a society of performers and songwriters, engineers and other music industry professionals that presents the annual Grammy Awards, which honors artists and professionals in the music industry including the film and television music world. In her new position, Dugan will oversee all Academy affairs. In the '90s, Dugan worked for **SBK Records** and then **EMI/Capitol Records**, ultimately becoming VP. She was president of **Disney Publishing Worldwide** and is former CEO of **(RED)**. She starts in her new position Aug. 1. For more, visit grammy.com/recording-academy.

Songland, NBC's new songwriting competition series, recently signed a global recordings and publishing partnership with **BMG**. Under the agreement, BMG will be a worldwide distributor of **Songland Records** and administrator of the show's publishing company **Eligible Music** for the songwriter contestants' original music created and recorded during the show. In each episode of the series, one winning songwriter gets their song recorded and released by a high-profiled guest recording artist.

BMG will also release the music written and recorded by the two runners-up after the airing of each episode. This season's celebrity appearances include **John Legend**, **Jonas Brothers**, **Leona Lewis** and more. The show was co-created and executive produced by **Dave Stewart** and **Audrey Morrissey**. For details, contact paki.newell@bmg.com.

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



Ludovico Einaudi
Composer-Pianist

Web: ludovicoeinaudi.com

Contact: Eduardo Rios Pulgar, Epulgar@shorefire.com

Most Recent: *Seven Days Walking*

Italian composer and pianist Ludovico Einaudi is not only the most-streamed classical artist of all time—he's also an environmentally conscientious one. In 2016, Greenpeace filmed him performing his work "Elegy for the Arctic" while floating in the Arctic Ocean as glaciers melted around him to promote climate change awareness. Now through September, he's rolling out a seven-part album in installments called *Seven Days Walking*, inspired by long walks through the Swiss Alps and experiences in nature.

"As a human being, I'm concerned about the environment, where the world is going, and I think we're in a very risky situation. I think everyone should be doing something to address that," Einaudi says. "The other side of it is the connection with nature, and in a way, nature has always been a source of connection and inspiration for artists."

There's a minimalist beauty in his work not unlike that of Philip Glass. Einaudi was playing piano at a young age, soon finding that he was more interested in improvising and creating something new, which led to him studying composition. As for explaining his popularity and status as the most-streamed classical musician—he's racked up two billion streams—the artist is modest. "I don't know," he says. "Maybe it's the fact that I grew up listening to a lot of different music styles, all the experiences went into my work and it sounds fresh. I'm not an academic person, so maybe there's also something in it that's accessible."

His mainstream popularity has kept Einaudi from being accepted fully within the classical music circle, but that hasn't fazed him. "The composing world is a very complex one now, and the most difficult thing is to find yourself," he says. "You have to dive deeply into yourself. You have to find what's good for yourself and define your direction."

Einaudi is now preparing for his first opera in October, *Winter Journey*, about African immigrants. •

► **Fox Wilde Rock Live Nation**

Fox Wilde, the latest project of the composer/producer/artist duo The Lerios Brothers—comprised of Michael and Demetri Lerios—performed a private showcase at Live Nation Beverly Hills on June 20. The duo debuted with their first single “Soap” in Spring of 2017 and quickly gained notoriety from media outlets. Fox Wilde have continued to have success with follow-up singles, “The Lonely Inn” and “Rosé & Veuve.” For more, visit foxwilde.com.



▲ **Position Music Throws 20th Anniversary Party**

Tyler Bacon and Position Music hosted over 350 clients, artists, songwriters, producers, managers and partners to celebrate the company’s 20th anniversary. The party was held at Position Music’s Los Angeles offices with guests such as Welshly Arms (Republic Records) TWIN XL (Sony RED), Cade (Ultra Records) and many others in attendance. For more, visit positionmusic.com



◀ **Musicians On Call Celebrates With Shelton**

Musicians On Call (MOC), a nonprofit that brings live and recorded music to the bedsides of patients in healthcare facilities, hosted the 20th Anniversary Kickoff Celebration Presented by Pepsi at the CMA Theater at the Country Music Hall of Fame and Museum, raising \$330,000, the most funds raised at a MOC event in Nashville to date. This exclusive concert celebrated the organization’s 20th anniversary and featured a live performance by headliner Blake Shelton (pictured) and Cale Dodds.



▲ **CMA Fest Returns with a Few Surprises**

Brandi Carlile joins Maren Morris (pictured) for a surprise duet at Nissan Stadium during Maren’s set at the 2019 CMA Fest in Nashville, TN. The four night event at Nashville’s Nissan Stadium featured performances by Luke Combs, Dierks Bentley, Tim McGraw, Carrie Underwood, Keith Urban, Luke Bryan and more. For a full recap, visit musicconnection.com

Tidbits From Our Tattered Past



1996—Tracy Bonham—#16

This vintage issue of MC features alt-rocker/violinist Tracy Bonham on our cover, and also includes an article about the drug problem plaguing the music industry. "It is no longer possible for companies to remain aloof and distant," said MAP's Buddy Arnold. The issue also has a live review of the Scarlet Rivera Group at Club Sirius.



2001—Matt Serletic—#6

Hitmaking producer Matt Serletic is our cover boy in this issue, speaking about his recent successes (Matchbox Twenty albums, "Smooth" by Santana & Rob Thomas) and excitement about launching his own label, Melisma Records. The issue also presents "Never Get Ripped Off Again," about how to double-check your producer's budget.

▲ Industry Leaders Gather to Support 2019 Recording Industry Golf & Poker Tournament

The 2019 Recording Industry Golf & Poker Tournament™ (RIGT) was held June 3 at Sand Canyon Country Club in Santa Clarita, CA. The event was attended by dozens of recording industry leaders, including producers and engineers, leading manufacturers and more—serving as golfers, sponsors or both. This year's event also included the very popular Texas Hold 'Em poker tournament. The event was organized by Karen Dunn of KMD Productions, LLC, and was once again held in support of the music program at A Place Called Home, a dynamic community center and safe haven in South Central Los Angeles where underserved youth 8-21 years old are empowered to take ownership of the quality and direction of their lives through programs in education, arts and well-being.



◀ Downtown Music Publishing Celebrates Prine

Downtown Music Publishing celebrated the musical legacy of John Prine with a showcase at PUBLIC Arts benefiting 826NYC, the New York chapter of the largest non-profit youth writing network in the country. Held on the eve of Prine's induction into the Songwriters Hall of Fame, the night featured an all-star lineup of performers including Antibalas, Sara Bareilles, Stephen Colbert and more, each doing a special acoustic interpretation of their favorite John Prine song. The man of the hour capped off the night with his own performance of his classic song "Paradise," with longtime friends and collaborators Bonnie Raitt and Keith Sykes (pictured).

▶ A Wylde Day At MI

The Musicians Institute in Hollywood welcomed guitarist extraordinaire Zakk Wylde (Ozzy Osborne, Black Label Society) to the campus for a one-on-one interview with moderator Ryan Downey. Wylde gave a colorful interview and afterward took the time to sign autographs for students who attended.



PETER FRAMPTON

By Brett Bush



Photo By Austin Lord
Left to Right:
Dan Wojciechowski,
Peter Frampton,
Rob Arthur, Adam Lester

Since the release of his blockbuster solo record, *Frampton Comes Alive*, in 1976, and his indelible hit singles “Show Me the Way,” “Baby I Love Your Way” and “Do You Feel Like We Do,” Peter Frampton has forged a multifaceted music career, working with artists including George Harrison, Ringo Starr, Jerry Lee Lewis, Harry Nilsson, and childhood friend David Bowie, while also releasing solo recordings and steadily touring. It’s a wide-ranging career that was duly recognized in January at the NAMM TEC Awards in Anaheim, CA, where the virtuoso musician was given its prestigious Les Paul Innovation Award.

Frampton’s dazzling performance that night made it all the more shocking when, two months later, he announced he has been diagnosed with a rare muscular disorder, Inclusion Body Myositis (IBM). Undaunted, however, Frampton soon hatched plans to record and release a new record, *All Blues*, by Peter Frampton Band, and undertake a slate of stadium dates, dubbed “Peter Frampton Finale—The Farewell Tour.”

Frampton, 69, has commented that the diagnosis is not life-shortening, but is a degenerative condition that leads to muscle weakness and possibly atrophy. He plans to give his fans proper performances while he is still comfortable to perform at his optimum. Jason Bonham’s Led Zeppelin Evening will open the dates, with many special guests expected to appear throughout the tour. “Peter Frampton Finale—The Farewell Tour” launched on June 18 and is scheduled to run through October, with about 40 scheduled dates across the US.

With his longtime touring band (Adam Lester, guitar and vocals; Rob Arthur, keyboards, guitar, vocals; Dan Wojciechowski, drums) playing on the album, Frampton selected his favorite blues songs to cover, including “I Just Want to Make Love to You,” “The Thrill is Gone,” and “I’m a King Bee.” He also had company in the studio from friends including Kim Wilson and Steve Morse. The album is co-produced by Frampton and Chuck Ainley for release on Universal’s UME.

To promote the release of *All Blues* in June, SiriusXM satellite radio’s Deep Tracks (channel 27) launched a six-week series in May, *The Peter Frampton Show*, with Frampton hosting, and a special program in June, *Peter Frampton’s All Blues Show*, on the B.B. King’s Bluesville station (channel 74) on which Frampton plays and discusses the new album track-by-track.

Music Connection interviewed Frampton as he put the finishing touches on the album at his studio in Nashville.

Music Connection: How is the recording process going?

Peter Frampton: Since October of last year, I’ve done more than 40 tracks. It’s the most recording I’ve done in my life in that amount of time.

MC: You are such an enthusiastic live performer. How do you maintain that level of enthusiasm and love of performing after all this time?

Frampton: For me, when I play live, onstage I’m in a world where I’m not thinking about anything else, and I am off creating, in the moment. I’ve always been that way. I’m on stage and I play the first note and I smile. It’s such a passion for me; I can’t control my smiling. I was born to be on the stage.

MC: In your early career, with The Herd and Humble Pie, you were a band member, and later, you were an in-demand session guitar player. What was it like to transition to being a solo artist?

Frampton: I’ve been in bands, school bands and then very successful bands, The Herd and Humble Pie. Humble Pie being worldwide, and there was something that I just felt at that particular time when we were mixing [the 1971 album] *Rockin’ the Fillmore*. I felt that this is going to be the breakthrough for Humble Pie, and I don’t want to be here. I want to go and do my own thing, which was very brave for a 21-year-old. So before the album was released, I let everyone know my intentions, and everyone was not thrilled. And then, of course, three months later when the thing comes out, it’s leaping up the charts on both sides of the Atlantic.

And I really did think that I had been very lucky, made the right decisions so far, but I’ve messed up now. Yet I didn’t want to go back; these are the cards I’ve been dealt. I felt freer being in charge of my own destiny as opposed to being a part of a band. I suppose that’s what I needed at that particular time, so I found that period incredibly creative, as I did with the period with Humble Pie as well, but I was enjoying doing everything that I had written or doing covers and being able to choose the style of music and what I wanted on my first record, *Wind of Change*.

MC: How do you prepare for performing live versus recording?

Frampton: I think there shouldn’t be too much difference between the two. Except there’s an audience for one of them! We have gone in the recording industry with technology leading us by the hand from tape

to digital to streaming. The way we used to record, we didn’t have that much technology, that many tracks. The band had to be good enough to play live all at once in the studio and that is not the way most people, including myself, record now, laying down the keyboards, the guitar, building a track, and many, many great records have been made that way. But there aren’t really any rules as far as audio goes now.

And I have just made the total realization: We did 71 shows last summer, me and my band, and we took nine days off, and went straight into my studio in Nashville for 10 days and came out with 33 tracks. It just blew me away. These are blues covers, but we put our own spin on them, our own arrangements. Playing live with the band, singing live in the studio is as close to playing live as you’re going to get to playing live on a stage, except there’s no audience. We rediscovered how to enjoy recording to the max.

When I walk in the control room and hear it played back, my band are incredible. I’m the

luckiest guy in the world. The musicianship—we are like five brothers. We get along and we play so well together. The crux of the band have been together over eight years. We are using a new bass player. I might have gone from being in a band to being a solo guy, but “you can take the guy out of the band and you can’t take the band out of the guy!”

I love my band, this new project—Peter Frampton Band—it’s a different project. I think when everybody hears it, they will find that it’s very organic; it’s very in the moment. Are there little tiny mistakes here and there? Uh-huh. But it’s rock & roll. It’s blues, it’s live, and it’s the real thing. There’s nothing fake about it. We just went in there, started playing, came out, and there it was.

MC: You are known for your iconic Gibson Les Paul, which you still prefer. It was thought lost forever after a cargo plane crash, yet it was recovered many years later. What else is so special about that guitar?

Frampton: When I was playing with Humble Pie in 1970 I was playing a 1962 Gibson SG and I loved it! But halfway through the tour I decided I’d like to change and use a hollowbody guitar, a Gibson 335. You never had more than one guitar in those days, so I swapped it and paid extra cash for this beautiful 335. Unfortunately I got onstage with Humble Pie, and we played so loud, and it being a hollow bodied guitar, the technology to that is that it will feed back and howl when you turn it up. So all of my solos with that guitar with Humble Pie were like [makes the sound of a sad cat yowling] it wasn’t thrilling, put it that way.

So we’re playing San Francisco, I think it was Winterland or the Fillmore West, and this

“Are there little tiny mistakes here and there? Uh-huh. But it’s rock & roll. It’s blues, it’s live, and it’s the real thing. There’s nothing fake about it. We just went in there, started playing, came out, and there it was.”

friend of mine, Mark Mariana, who collected guitars was there, and after the show he says, "I couldn't help noticing you're having a little problem there." I said I never should have sold that SG. He said, "Well, I've got this Les Paul that I just got back from being refinished by Gibson, would you like to try it tomorrow?" So I told him that I'm not big on Les Pauls, but you know what, anything at this point. So he comes around to breakfast the next day and holds it up in the coffee shop and it was so gorgeous! Just this beautiful three pick-up Les Paul.

MC: So it already had the three pick-ups?

Frampton: Yes, it did. It wasn't originally a three pick-up guitar. It's what's called a Black Beauty. It's a 1954 Black Beauty, the "fretless wonder" because they had such thin frets on them. He had asked Gibson to do that, so it's kind of a Frankenstein Les Paul. So I played this guitar for both sets the next night and I don't think my feet touched the ground the whole night!

It was just a completely new experience for me, apart from it feeling like the guitar had been made for me. He had done special sanding on the back of the neck, on the body; he had it very customized. It fit my hand like a glove and it sounded amazing so that's why it meant so much to me. It became the guitar I used. It was on *Rockin' the Fillmore*, John Entwistle's *Whistle Rymes*, Harry Nilsson's *Son of Schmison*, all the sessions I did between '70 and '75, something like that. As a session guy, as I was starting my solo career.

He didn't sell it to me, he gave it to me. So I have given him many guitars in return, and tickets to fly places, whatever it takes. When we lost the guitar in a plane crash, I called Mark

"It's very rare,
about 20,000 - 24,000
people in this country have
been diagnosed, but there
are so many people who
have it and don't know
they have it."

and said, "well you found this one for me, can you find me another one?" He looked, but we didn't find anything. I couldn't play anything else the same. I found it very difficult to play anything else, even other Les Pauls, because they were so different.

MC: Of all of the artists and guitar players you have worked with, what lessons have you learned and what experiences were notable?

Frampton: As far as a guitar player, I've worked closely with Steve Morse, from Dixie Dregs and Deep Purple, who is the guitarists' guitarist, and he is a dear friend. He's playing

on one of the tracks on my upcoming release. Years and years ago he called me up and said, "Can we write a song together?" And we wrote a song. I went down there to his studio and sort of had practice sessions and he taught me all these exercises that he uses to practice and warm up, I think I learned a lot from him on a one-to-one basis. I've learned stuff from watching other players and listening to other players but that was one-on-one.

Working with David Bowie, not so much the guitar playing obviously, but I learned from working with him a lot about how to do a tour. Of course I've listened to a lot of guitar players and learned a lot from a lot of guitar players, but Steve Morse, that was one-on-one. And I'm still learning...from Django Reinhardt to Jimi Hendrix, and everybody in between.

MC: You have often cited Django Reinhardt as one of your initial influences. How did you start listening to him?

Frampton: My mother and father would dance to the Quintette du Hot Club de France, which was the band, Django and Stephane Grappelli, and his brothers, that was the band. That was my parents' version of disco. For a dance and a cocktail, you know. When we got our first record player, Dad came home with a record for me, The Shadows with Hank Marvin on lead guitar, and a Django Reinhardt record, so I would put on a Shadows record and Dad would wait for me to be done. And then I'd be going up the stairs, and I couldn't get up the stairs fast enough before the Django Reinhardt jazz stuff was on. Oh my God! What is that? So I hated it. And one day I stopped half way up the stairs and listened and realized, oh my God,



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Quick Facts:

- Peter Frampton has dabbled in acting over the years, including starring with the Bee Gees in 1978's musical film *Sgt. Pepper's Lonely Hearts Club Band*, which was not a success, and more recently as himself on the TV shows *Madam Secretary*, *The Simpsons* and *Family Guy*. He also appeared in a 1978 episode of the TV show *Baa Baa Black Sheep*.
- He was a technical advisor on the Cameron Crowe movie *Almost Famous*, and also wrote songs and played some guitar

for the film. He was the guitar instructor for the film's Billy Crudup.

- Frampton and David Bowie both lived in Bromley, Kent, England and both attended Bromley Technical High School, where Frampton's father was a teacher in the Art department, with Bowie (then Jones) as a student. While Bowie was three years older, the two bonded over their love of Buddy Holly and other early rockers.
- After teaching himself to play a banjolele (a banjo/ukulele hybrid) that Frampton discovered in the attic as a child, he moved on to teaching himself guitar and piano before taking professional lessons at the age of eight.

- His daughter Mia Frampton, with second wife Tina Eifers, is an actress who has appeared as a regular on the ABC Family series *Make It or Break It*, and the film *Bridesmaids*. Frampton's son Julian, with second wife Barbara Gold, is a musician who has accompanied Frampton live.
- Peter Frampton was awarded the Les Paul Innovation Award at the 2019 NAMM TEC Awards, and in 2014 was inducted into the Musicians Hall of Fame.
- Frampton is managed by Ken Levitan and Lisa Jenkins at Vector Management in Nashville.

this guy's good! I walked back down and sat in and the next time he put the record on after The Shadows I stayed.

After that, I would play each one equally, for the rest of my life. I still have just about everything Django and Marvin and The Shadows have done. Even though they are vastly different styles of music, they are still the building blocks that I listen to in order to find my own guitar style. Amongst many, many others, from Wes Montgomery, B.B. King, Buddy Guy, Eric Clapton. You name them I've listened to them. But I think the first two inspirational players for me were Hank Marvin and Django Reinhardt. At the same time.

MC: Coming from that background, what did you think of Chuck Berry?

Frampton: Oh yes, he invented this style, basically like a boogie-woogie piano on the bottom of the guitar and then he came up with these sort of brass parts, almost like he was playing brass parts on the guitar. It was the first interesting unique style of rhythm and lead that came out of early blues. Or sort of mid-blues. Jimmy Reed...there are so many other players.

MC: You've been very candid about discussing your diagnosis, beginning with an exclusive interview with correspondent Anthony Mason on *CBS This Morning: Saturday* back in March. You've also created a foundation with Johns Hopkins University, where you are being treated, The Peter Frampton Myositis Research Fund at Johns Hopkins. Is there anything you'd like to add to what you've already stated?

Frampton: As I said in that interview, I've known about the diagnosis for four years. I've probably had it for eight. I knew, when it was time, I wanted Anthony Mason to tell the story. I had been preparing for this for four years. I don't feel I have to expand on it.

It's very rare, about 20,000 to 24,000 people in this country have been diagnosed, but there are so many people who have it and don't know they have it. When you first notice weakness in your legs, you think you're getting old. I was in my mid-50s. And then I felt weakness in my arms. It's very slow, very difficult to diagnose; sometimes it takes three or four diagnoses before they get it right. I encourage people to visit hopkins.myositis.org.

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Golden Age of the DAW: Tools For Our Trade

BY DOUG FENSKÉ

No one has ever accused me of being the most talented person in the world. In fact, they are absolutely correct to withhold such praise from me and my endeavors. The attribute with which I have garnered the most respect is that of being a craftsman. A craftsman in our trade has an incredible amount of detailed knowledge, a discerning ear, a vast supply of experience, a psychic amount of foresight and microscopic laser focus while maintaining a big picture view of the project and approach.

Another part of being an incredible craftsman, regardless of industry, is understanding the tools of the trade. Arguably our most important tool is the digital audio workstation. Synonymous with any tool of any industry, there are a litany of manufacturers, options, features and the like. So how did we arrive at this Golden Age of the DAW and how should we navigate this increasingly complicated environment in order to maximize our recordings and productions?

The digital audio workstation, herein referred to as the DAW, was created many years ago as a stereo audio editor. Apples to apples, this is the equivalent of humans discovering fire. The DAW rapidly evolved to become a recording console inside of a computer, which would equate to our first attempts at harnessing fire in order to cook food.

This timeline can be traced all the way back to 1989, so we are celebrating this piece of technology's 30th birthday. Screenshots and videos from the version of any DAW five years ago seem a bit comical due to their primitive GUI (Graphical User Interface) and features, so imagine how restrictive and basic the first versions of "Sound Tools" must have been.

For this reason, most DAW's want to be operated in the same or similar fashion as a console. The tricky part about that is we learn the DAW long before we are ever in front of a desk, so it's not an easy process of "apply what you know about the console to the DAW"—it's reverse order.

Rather than wholly focusing on the operation, similarities and differences between a console and a DAW, we will examine a much more modern application: how the multi-DAW environment can be harnessed, practiced, exercised and professionally navigated with efficiency and effectiveness.

There are myriad DAW options available to us today, such as: Ableton Live, Studio One, FL Studio, Cubase Pro, Digital Performer, Nuendo and more. Some musicians, producers and engineers use the DAW with which they find the most comfort, then stick with it through thick and thin, even as some tasks become cumbersome and frustrating. So why don't the DAW's get together and decide on a uniform way to approach composition, recording, editing and mixing? Or why isn't there one "Master DAW" that does all of those things perfectly?

The reason is actually quite clear: none of the DAW's want to be too much like another (because they are competitors), yet they all want to accomplish the same core processes (composition, recording, editing and mixing).

So here we are: each DAW approaches the aforementioned processes in a different way because none of them want to be too much like another, yet they all must provide solutions for these very common production tasks to be completed. So why are some better than others for certain production tasks that we all must accomplish?

Here is the Dirty Little Secret

All DAW's are not built to function at a high level across composition, recording, editing and mixing processes.

The companies and manufacturers are hyper-aware of their competitor's approach to these processes. This is why we don't see a vertical-

style workflow, made popular by Ableton Live, being integrated into Pro Tools. On the other hand, we don't see Ableton incorporating a playlist-based style of comping, which was made popular by Pro Tools.

For this reason, many professional producers and engineers at the top of our industry have adopted a multi-DAW workflow. This is worthy of an in-depth exploration. Our areas of focus will be Logic Pro and Pro Tools, as they are the two most widely accepted DAW's on the "records" side of the professional community (i.e. not live performance, sync or post-production). The producers who employ these two DAW's develop and oversee a record from start to finish. This process is not limited to programming drums and making beats, but also includes tasks such as: capturing virtual instrument and sampler performances during composition, tracking and comping vocals and instrumentation, nudging and correcting the timing of a performance, healing errors or hiccups that happened during the recording process, subgrouping, automating, mixing and delivering a final master to a record company or individual client.

Background and Approach

Logic Pro's initial release was in 1993 as "Notator Logic." The name given to this software at its inception offers some insight as to what we can expect it to do well. To "notate" is to transcribe music on staff paper, including clefs, notes, rhythms and articulations. The compositional features and workflow in Logic Pro far exceed those of its digital counterpart in Pro Tools. Stock creative tools in Logic Pro include a wide array of synthesizers and playable instruments, samplers, loops, a built-in drummer and a user-friendly piano roll, which is very useful for writing and editing MIDI. Other MIDI editors include a step editor and even a score editor, where you can view the performance of each track on a staff. Logic Pro becomes even more powerful when high-end, third party instruments and samplers are installed and incorporated into the creatively intuitive workflow.

Pro Tools' initial release was in 1989 under the guise of "Sound Tools" (it became Pro Tools in 1991). Again, the name given to this software at its inception offers some insight as to what we can expect it to do well. Whereas Logic Pro's features are designed to enhance creative workflow, Pro Tools excels in all technical processes related to record production, including: organizing, tracking, comping, precise editing, processing and mixing. Saving multiple takes on the same track in the form of a playlist and comping them together is seamless. Copying and pasting any amount of information, from one instrument to an entire multi-track cappella, is shockingly easy. Automating parameters of tracks and plugins is fast and efficient. Even sample-level editing is effortless: zoom in and change to the pencil tool.

Aside from being two of the earliest DAW's in existence, Logic Pro and Pro Tools share other similarities in the broad stroke, big picture areas. Both have similar types of tracks available to create and use (audio, instrument, aux, etc.). Both can be operated in a multi-window fashion. Both host audio and MIDI, have various editing tools, can be operated across several editing modes and share a layout that resembles a recording console.

As previously mentioned, the differences are in their approach to composition, recording, editing and mixing. One shines where the other lacks (and vice versa). The most common way I relate the differences between these two DAW's is to compare them to hand tools. Any craftsman worth his weight needs to understand his tools, and DAW's are no different in that way.

Let's imagine for a moment that you just earned a platinum plaque from the RIAA. Regardless of where you are in your career arc, this is a major accomplishment. Now we need to hang it on the wall in the studio. Well, Logic Pro and Pro Tools are like a hammer and a screwdriver. If you don't understand your tools, the process might go a little something like this:

You pick up the hammer, but then reach for a screw. You hold the screw to the wall and begin hitting it with the hammer, trying to drive it in. Might it go in far enough to actually hang the plaque and accomplish the task? Maybe. Was it much more difficult, frustrating, unstable and possibly painful if you whacked your thumb a few times? Definitely. For the next plaque, you reach for a nail this time...but then pick up the screw driver and start hitting the nail with the handle. Same experience, right? It might actually get far enough into the wall to hang the plaque, but there was an easier, faster, more efficient way to accomplish the task sitting in the tool box....we just didn't know how to apply the tools.

Logic Pro is an outstanding application for composition and writing with MIDI, using things such as virtual instruments, samplers and loops. Remember, it was created as "Notator Logic." Using Logic Pro as our tool for these processes is fast and efficient. Might we be able to get the composition and writing portion of our record done in Pro Tools? Maybe...but it will be clunky along the way and the plaque might hang a little crooked.

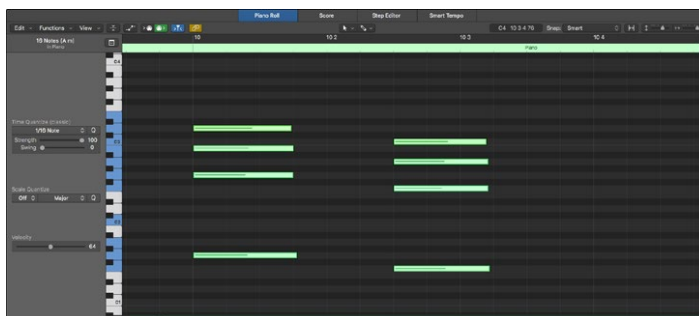
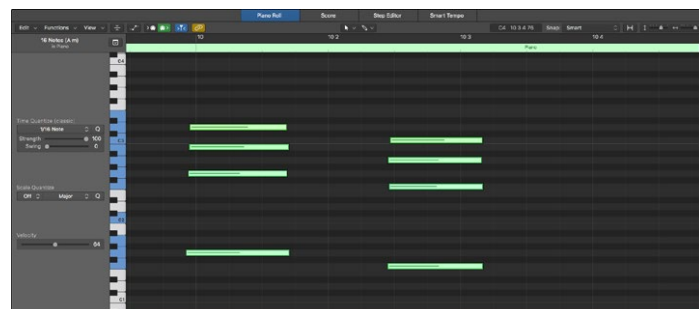
Pro Tools (SOUND Tools) far surpasses all other DAW's for organizing, recording, comping, precision editing, processing and mixing purposes. Its features are centered around these kind of operations and make life easy for those who understand how to apply this powerful tool. Might we be able to cut, copy, paste, comp, nudge, duplicate, stutter, crossfade, rearrange, edit and mix in Logic Pro in a fast and efficient manner? Maybe...but we will have to clean up pieces of the wall that fell to the floor when we were trying to hang the plaque...and it's probably still crooked.

The first step in avoiding a frustrating experience during production is understanding how these tools should be employed. However, there is much more to consider when examining the multi-DAW workflow. Why do we use certain DAW's and when should we use them? Let's get down to details.

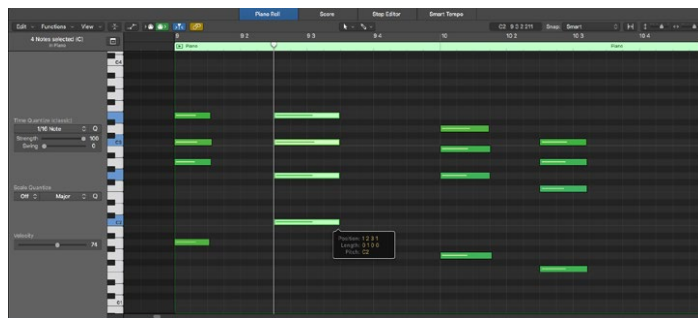
Logic Pro

Logic Pro is mostly used in writing, pre-production and composition studios. These spaces are typically smaller in size, don't have a recording console and may be located in a residence or a facility that houses several small studios that are paid monthly (lockout). As previously mentioned, Logic excels in all tasks related to composition. MIDI information is presented in a clean, flexible fashion in the piano roll.

Notice how the MIDI events can be easily quantized according to a specified note division by pressing Command + A to "select all" and then the letter Q to quantize:

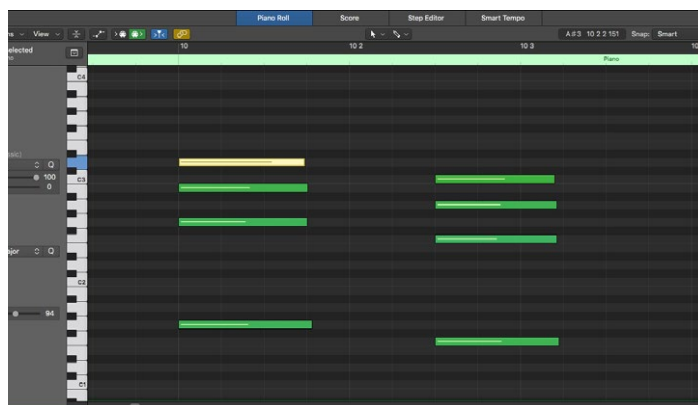


Adjusting the length of multiple notes at once is fast and efficient. It can be done so the notes keep their relative lengths or so they all snap to the same length. Hold shift while dragging a note to make all selected notes snap to the same length:

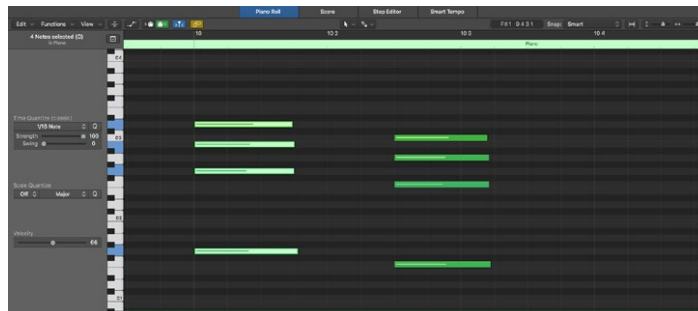


Adjusting note velocity is easy and flexible as well. There are three options when using the velocity slider in the lower left corner of the piano roll:

1. Adjust the velocity of an individual note.

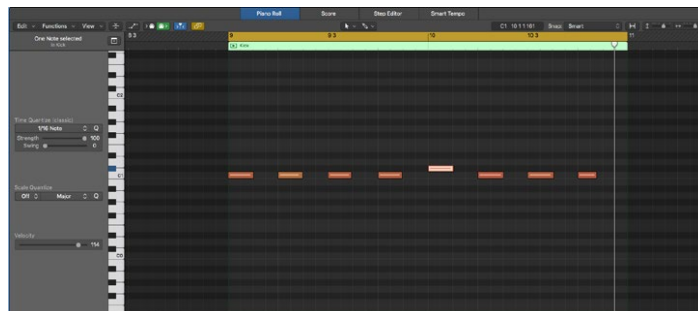


2. Adjust the velocity of multiple notes while retaining their relative velocities.



3. Adjust the velocity of multiple notes while forcing them all to the same velocity by holding the Option key while you adjust the velocity slider.

Changing the pitch of a note to audition different chord voicing or drum sounds is very easy to do, and is particularly powerful to do while playback is rolling. Hold option and use the arrows on the keyboard.



In order to fully understand our tools, we also need to know where they lack. Logic does not handle audio-related processes as well as Pro Tools. Examine a vocal comping task in Logic (using take folders) versus Pro Tools (using playlists). In Pro Tools, it's much faster to isolate the area of the vocal to be used and move it seamlessly to the comp track or playlist. Logic attempts to keep up with a method called "Quick Swipe Comping," which actually creates a scenario where the computer is fin-

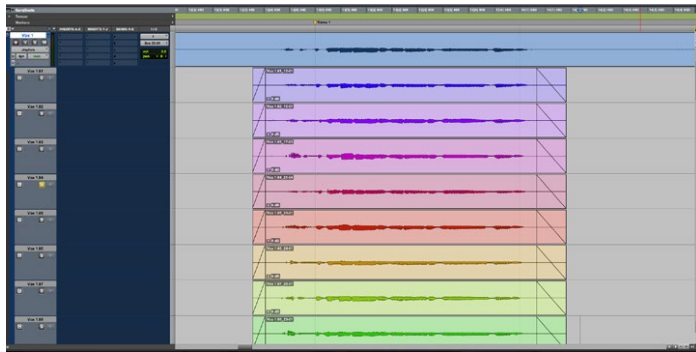
ishing the vocal edits and crossfades for us. Scary. We want full control over our song, especially the lead vocal, and never allow the computer to tell us what to do. In Logic Pro it takes a few extra steps in order to get the vocal takes to the same complete flexibility that can be achieved with Pro Tools immediately.

Logic Pro should be incorporated into the workflow at two points: before the vocal has been recorded (while developing the basic instrumentation and drums for the demo) and after the vocal has been recorded (to add or reinforce melodic and rhythmic themes that occurred during the vocal sessions). Using our composition tool in this way allows us to keep a high level of flexibility and power each and every time we need to add a new drum or piece of instrumentation. In other words, it keeps the composition tasks contained to Logic and allows us to hit the nail with a hammer instead of a screw driver.

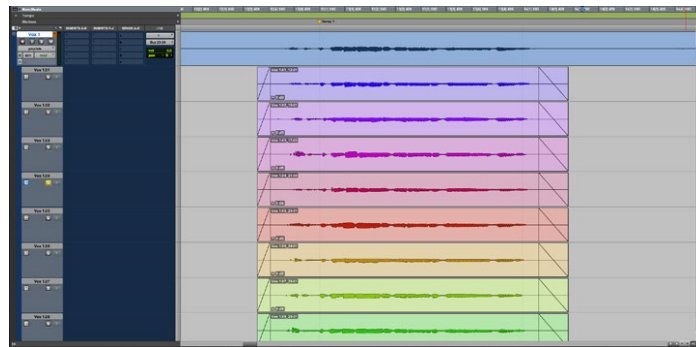
Pro Tools

Pro Tools is found in all high-end, professional recording facilities. This is because all DAW roads eventually lead to Pro Tools in the professional environment. However, many project studios and residential spaces rely on Pro Tools for their precision tasks that are audio-related. Pro Tools' design, multitude of potential workflows, high-level flexibility and precision with regard to the tasks in which it excels is unparalleled. Let's examine a few examples of the almost effortless processes common in Pro Tools.

Listening to each take of a vocal performance, via playlists, is a one-button click:



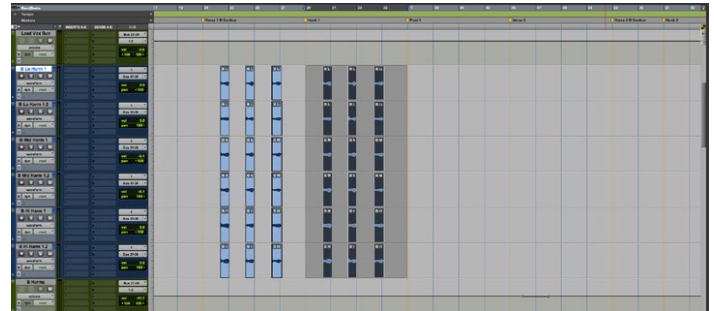
After the best take has been selected, locking it in to a comp playlist is also a one-button click:



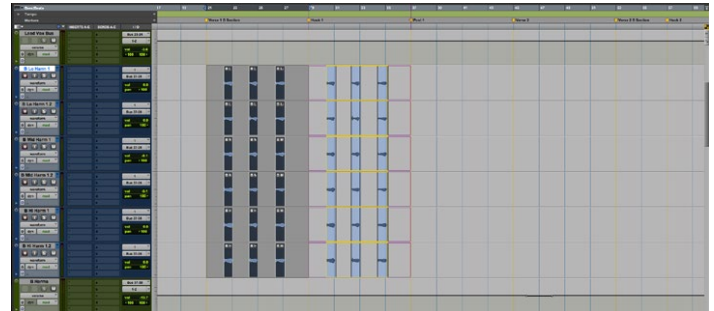
Additionally, if a "comp track" workflow is preferred (which I endorse), holding control and option while dragging the clip to the comp track will guarantee that the vocal maintains the exact timing with which it was performed, while simultaneously creating a copy of the clip (rather than destroying the take)



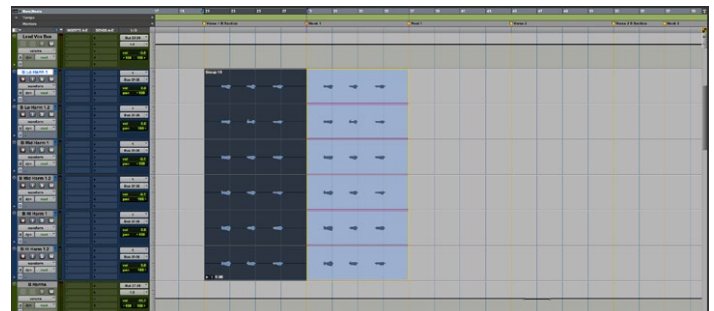
Working with the grid is powerful and easy. In this example, there are three ways to "fly" instrumentation or vocals while guaranteeing the exact timing of the original performance is maintained without having to switch modes or tools. The first example is selecting the appropriate areas of the grid and Command + D to duplicate:



Second, this process can be done by selecting the grid, holding option and dragging the performance to the desired area of the song:

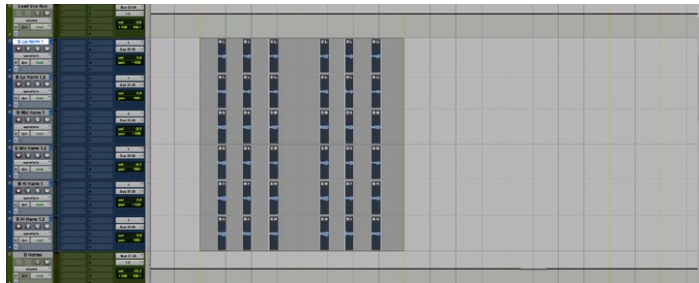


Finally, a clip group can be created and flown to the other desired area(s) of the song by making the selection on the grid, using the key-stroke Shift + Option + G, then holding option and dragging it to wherever it needs to land:





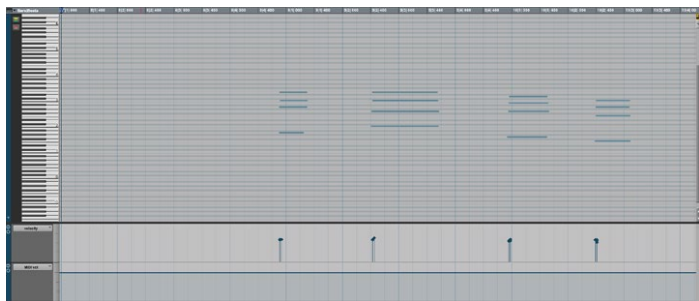
These clip groups can stay as they are, or can be ungrouped with the keystroke Shift + Option + U:



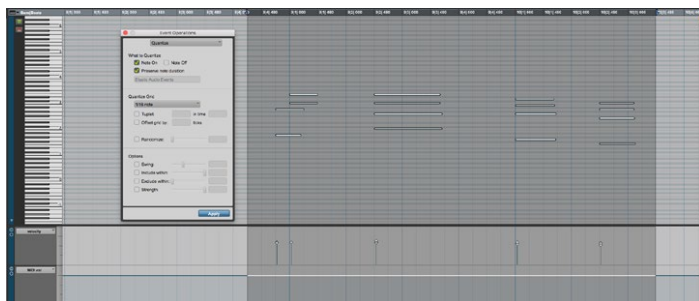
Fades and crossfades could not be easier. In slip mode and with A-Z shortcuts enabled, select the area of the clip or clips to be crossfaded and press the letter F. That's it. Done.

Pro Tools lags behind Logic Pro with respect to the composition and piano roll facets of recording and production, both from visual and functionality aspects.

At first glance, the visual presentation of the piano roll does not appear as intuitive, inviting or streamlined:



Quantizing MIDI in Pro Tools is not integrated into the piano roll and requires multiple windows to be open. The keystroke Option + 0 must be used, which launches the Event Operations window:



From there, the selected MIDI can be quantized. Even still, the quantizing process does not seem to have the same response as Logic Pro, as notes in Pro Tools may end up not fully quantized or not on the grid (like the first chord on the piano track pictured above...that is an actual result).

Pro Tools fits into workflow as the recording DAW and final destination of the creativity. After the editing, comping, tuning and rough mixing is complete (all of which are quite cumbersome in Logic Pro), professional mix engineers expect Pro Tools sessions. Working in Pro Tools prior to the mixing process, even if you are not mixing the song, will help streamline workflow as well. If another DAW is used, an export procedure must be performed to consolidate tracks and audio files at specific sample rates and bit depths. Also, all files must begin at the exact same time and have a healthy signal level. A failure in these processes could increase the chance of an error in delivery and may stall the mix engineer's progress. In other words, keep the audio-related tasks contained to Pro Tools so we can use a screwdriver instead of a hammer.

Back and Forth

A common question I'm asked with regard to this topic: Should I start my song in Logic or Pro Tools? The answer to that varies. Now that we know our tools, you should select whichever DAW will complement the inspiration for the song. For example, say the idea arrives in the form of an acoustic guitar lick or chord progression. That sounds like a job for Pro Tools, as the takes and ideas can be easily fleshed out, comped and arranged. If the idea is for a drum groove, synth line or piano chord progression, Logic Pro should be the choice. This also applies to experimenting in a blank session with a powerful instrument like Omnisphere.

There was a time when our industry experimented with "OMF" files, which were an attempt to allow different DAW's to communicate all related information with each other. This proved to be a subpar experience, as information like track names, automation, plug-ins and markers translated in disasters fashion, often leaving the user with more work instead of less. In modern times, "OMF" may be considered some sort of abbreviated messaging slang. Frankly, that use would be more effective than the actual intended purpose of the file.

Moving back and forth between the DAW's is not overtly challenging, but it does require diligence and attention. Say we began in Pro Tools with that acoustic guitar idea I mentioned. After the idea is fleshed out and on the grid, it can be bounced or exported into a 24 bit, 48kHz wav file (note: 48kHz is the most common sample rate during production for its increased resolution and manageable file size). Create a session in Logic Pro at 24 bit, 48kHz, import the guitar file(s) and begin drums, percussion or any sort of accompaniment you desire. After the instrumentation has been completed (at least in demo form), export the entire multi-track out of Logic and import the files into the Pro Tools session that contains the acoustic guitar idea.

Ideas that begin in Logic Pro can be nurtured and developed in the same way until just before the vocal recording session. At this point, a stereo bounce of the instrumental from Logic should be imported into Pro Tools. High-level producers then record, comp, tune and bounce an a cappella from the Pro Tools session, import it into Logic, finish the instrumentation/composition, then perform the multi-track export procedure from Logic to Pro Tools for final editing and mixing.

Powerful Mindset

We see plenty of online content that is related to DAW's (DAW-War memes, rabid disagreements, etc.). In this author's opinion, that type of mindset is a bit short-sighted and doesn't adhere to a professional workflow. We should be approaching our use of recording and production software with an objective in mind, then select the appropriate tool (read: DAW) to achieve the task efficiently. It is the path of least resistance, whereas trying to retrofit a task into a DAW that may not be fully equipped to handle said task can be a very frustrating experience.

The mindset of a multi-DAW environment is a gift that technology has only recently bestowed upon us, ushering in the golden age of the DAW. Being open to that mindset and workflow is just as powerful as the DAW's themselves. Embrace this approach and realize your potential by understanding the tools of the trade. •



DOUG FENSKE is a GRAMMY-nominated, multi-platinum engineer, producer and mixer for artists such as Frank Ocean, LL Cool J and Ryan Tedder. He also serves as Director of Education for Crē•8 Music Academy, which provides four music production courses through a unique partnership with Westlake Recording Studios. For more information about Crē•8 Music Academy, email cre8info@cre8musicacademy.com.

RECORDING STUDIO

TO GIVE OUR READERS AND ADVERTISERS a unique window into the trends that are shaping the professional recording studio world, the *Music Connection Recording Studio Survey* collects data regarding trends and activities at commercial recording studios in the United States. We survey studio owners and studio managers across the country, including major music towns. This year, over 75 studios responded to our survey and, based on their feedback, the recording business looks good. In fact, the business looks healthier than it has in a while.

THE STUDIO BUSINESS AGAIN LOOKS SOLID

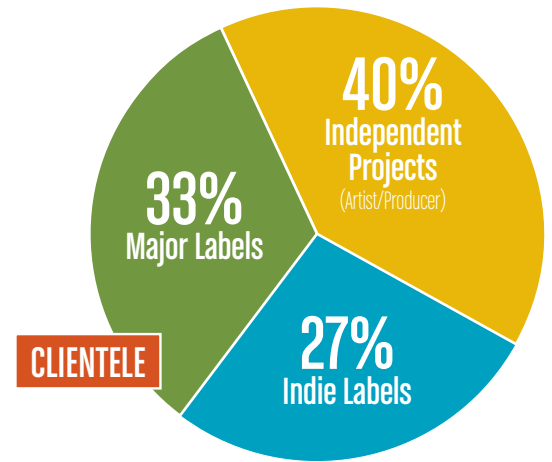
In 2017, 66% of studios reported an increase in business. That was the biggest increase we've seen since *Music Connection* started doing this survey. That pattern has continued into 2019. In fact, 75% of the studios maintained the same level of business, with 20% reporting an increase. Call it great news for the recording business.

And, it's not just the large studios reaping the benefits. Indeed, business has been so good, Dave Williams of Melrose Music (a mid-size studio in Los Angeles) opened a satellite studio in Palm Springs. He now has a presence in both Hollywood and the desert town.

Although recording budgets don't match the heady days of the '80s and '90s, they're holding steady according to 67% of studio respondents. In fact, booking time for major labels, independent projects and indie labels are almost equal, with "independent projects" (artist/producer) rising.

The need for professional and polished productions continues. Everyone wants the type of high-quality recordings that get the deals and produce hits. And the only way to get the quality needed to compete in today's marketplace is by utilizing a professional setting.

This year's survey shows that the turnaround that began a few years ago has become the norm. Overall, our survey indicates that the studio business has overcome myriad challenges (from home studios, etc.) and is doing well.



RATES ARE SOLID

For the seventh time in *Music Connection Studio Survey* history, we can report that 90% of all the studios that responded say they have maintained their rates, while 10% have raised them. That's great news for the studio business...and bodes well for the future.



OVERALL ACTIVITY

FULL SERVICE (whole project) 70%

MAJOR LABELS 50%

INDEPENDENT PROJECTS 50%

FILM & TV 33%

INDIE LABELS 33%

PUBLISHER DEMOS 30%

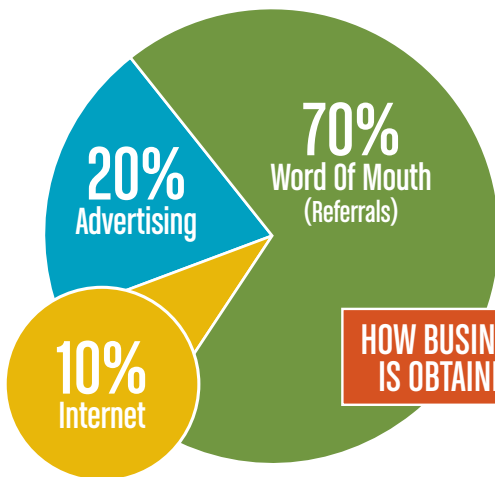
MIX and/or MASTER 25%

OTHER USES (video, parties, etc.) 20%

VOICE-OVER WORK 10%

PRODUCTION ROOMS (rentals) 10%

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

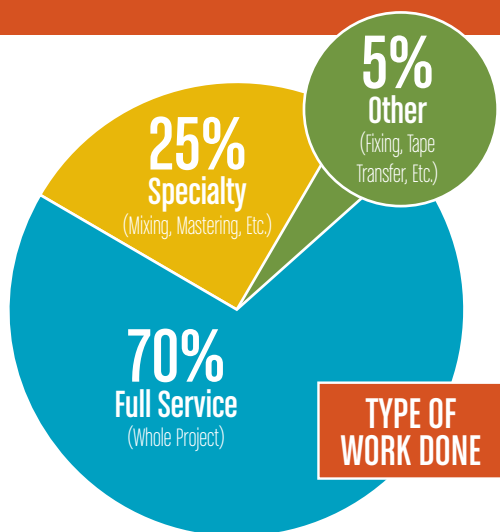


AMOUNT OF BUSINESS (compared to 2018)



WORD-OF-MOUTH & ADVERTISEMENTS SPUR BUSINESS

Our 2019 Survey indicates that "word-of-mouth" generates the most business—by a large margin. That's the way it used to be, before the Internet. Meanwhile, advertising is creating more business than it has in the past. In fact, advertisements (in print and online) are having a significant effect.



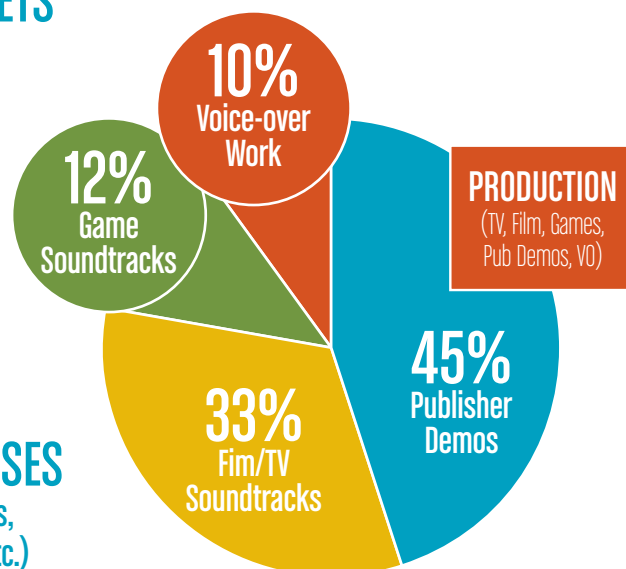
POP REMAINS POPULAR WHILE SINGER-SONGWriters STRIVE

Although different areas of the country produce different styles of music (e.g. country in Nashville, blues in Memphis, and jazz in Seattle and San Francisco), we noticed a consistent thread over the past few years. It's no surprise that pop music has maintained its lead for the 11th consecutive year. The big surprise is that rock has retained its place as the second most popular genre of music in recording studios. Even Nashville, where 50-70% of clients are country artists, reports that rock is challenging country and pop for supremacy. Meanwhile, singer-songwriters are coming on strong, with most of our studios reporting a significant presence. Urban has dipped again (by 6%), while country music overall has remained steady.

MULTI-PURPOSE USES ARE HOLDING

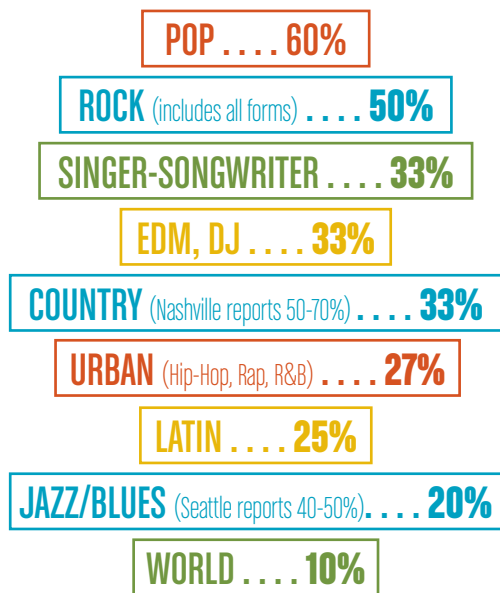
For many years, as a survival tactic, studios operated as multi-purpose facilities. They rented rooms for a variety of purposes (parties, special events, video/photo shoots, TV shows, etc.), and the additional revenue helped to supplement the decrease in recording projects. Over the past three years, however, recording business has increased and has remained so in 2019. While multi-use facilities are still counted on for extra income, they are no longer necessary for a studio's survival.

RECORDING BUDGETS



OTHER STUDIO USES (photo shoots, videos, parties, workshops, etc.)

GENRES OF MUSIC RECORDED



EDM & DJ PRODUCTIONS HAVE INCREASED

In the past, quite a few studios reported that many EDM artists and DJs were booking studio time. This year, that use has increased by 8%. EDM and DJ acts are using professional studios to create and/or finish their mixes and master their recordings.

The majority of studio time is, once again, being booked by the major labels, followed by independent (DIY - artist/producer) projects. Major label and indie label work held close to the same rate as last year. Additionally, nowadays the majority of studios (70%) service the entire project—from start to finish. Other uses (photo shoots, video shoots, special events, TV shows, parties, etc.) have decreased a bit due to a steady stream of recording business. Based on the first half of 2019, the recording studio business appears healthy.

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

Mindi Abair and The Boneshakers

No Good Deed

Pretty Good For a Girl

Producer: Kevin Shirley

Saxophonist/vocalist Mindi Abair has a deeply loyal smooth jazz audience, but she gleefully blows any trace of the “smoothness” of that part of her formidable career to smithereens on this explosive, intensely gritty and sometimes deeply thoughtful and heartfelt album with her scorching band The Boneshakers. Recorded in only five days, it’s a tasty balance of playfulness, defiance and sorrow, a mix of originals and covers (Young Rascals/Pat Benatar, Etta James) that showcase this artist’s widening vocal range and let her sax play second fiddle. — **Jonathan Widran**



8

Tyler, the Creator

Igor

A Boy Is A Gun/Columbia

Producer: Tyler, the Creator

The eccentric, original Tyler, the Creator delivers his 6th studio album, a release that is simply a continuation of his artistic transformation. *IGOR* is more heartfelt, where Tyler lowers his guard and reveals a deeper part of himself that he’s still ultimately trying to figure out. *IGOR* is heavily synthesized with bass and low treble by means of a mixture involving soul, R&B and rap. Though Tyler is used to delivering primitive beats with sarcastic lyrics, *IGOR* instead delivers slower beats and appealing hooks. This appears to be a new Tyler, less angry, less aggressive, only time will tell. — **Adam Seyum**



5

Geronimo Black

Freak Out Phantasia

Munster Records

Producer: Andy Cahan

Released on UNI Records in 1972, this long lost live/studio recording is one of those classic projects that slipped through the cracks. And that’s puzzling considering you had Ray Collins, Jimmy Carl Black and Bunk Gardner of Frank Zappa’s Mothers of Invention on board. GB keyboardist Andy Cahan has remastered and helmed the re-release of this underground artifact containing the seeds of the jam band generation—Phish and Umphrey’s McGee. “Mayonnaise Mountain” sounds like an outtake from Zappa’s *Reuben and the Jets*. The meticulously arranged “Uneasy” and the Spanish guitar-inspired “Siesta” are groundbreaking as well. — **Eric Harabadian**



8

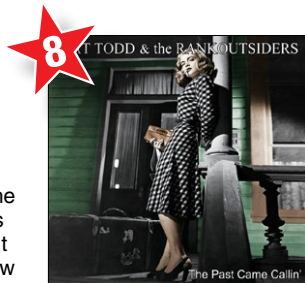
Pat Todd and the Rank Outsiders

The Past Came Callin

Hound Gawd Records

Producers: Earl Mankey and Pat Todd

Pat Todd’s been crewin’ the gang since the last century when he fronted the infamous The Lazy Cowgirls. The Rank Outsiders fit the same basic mold—take echoes of New York Dolls, Sex Pistols, Ramones and a heap of outlaw country, stir into a cold six-pack and chug that down as you ride your Harley into the desert night. This is no-nonsense punk rock & roll, and the lyrics’ bleakness is offset by the soul and spirit of their delivery. Guitar (and harmonica) solos are well played, short and to the point, so they can place an eye- and ear-popping 14 songs! — **David Arnsen**



8

Torche

Admission

Relapse Records

Producer: Jonathan Núñez

Thick. That’s the best way to describe Torche’s fourth release. Each song delivers its own syrupy rhythm beneath guttural riffs that gradually progress. Primarily missing the energetic drums from Restarter and licks from Harmonicraft, this LP’s standouts include “Admission” and “Changes Come.” While Torche has always been diverse enough to avoid being tied to a genre, we should have seen *Admission* coming. The Miami natives have hinted at sludgier stoner rock before (“Reverse Inverted” and “Minions”), but this is the furthest they’ve carried that mindset throughout a single record. — **Andy Mesecher**



6

Summer Cannibals

Can't Tell Me No

Tiny Engines

Producer: Jessica Boudreaux and Cassi Blum

No one wanted to be in Harper Lee’s shoes when publishers rejected the early draft of *To Kill a Mockingbird*. But she rewrote the book, and a masterpiece was born. Somewhat similarly, Summer Cannibals guitarist-singer Jessica Boudreaux threw away the entirety of her band’s fourth effort, then rewrote the whole damn thing. While the initial version of *Can’t Tell Me No* hasn’t surfaced, the finished version features 12 of the catchiest pop-rock songs thus issued in 2019. Gratefully devoid of cheekiness and cynicism, the record proves hard work pays off. — **Kurt Orzeck**



9

Dub Trio

The Shape of Dub to Come

New Damage

Producer: Self-produced

Dub Trio says it all with the guest spots on their first album in eight years: the Melvins’ Buzz Osborne, Mastodon’s Troy Sanders and Meshell Ndegeocello (?!). While eminently respected among musicians for their genre-busting prowess, the Brooklyn three-piece’s WTF factor makes them impossible to file in record store bins (or Spotify playlists). With a hat-tip to Refused’s *The Shape of Punk to Come* and Ornette Coleman’s *The Shape of Jazz to Come*, Dub Trio’s fifth effort fuses its namesake sound with sludge metal, ambient electronica and, yes, reggae. — **Kurt Orzeck**



9

Bernard Fowler

Inside Out

Rhyme and Reason Records

Producer: Bernard Fowler

Undoubtedly, the songs of Jagger/Richards are some of the best known and most covered over the last 50 years. Having said that, it is pretty clear you’ve never heard them like this. Fowler has first-hand experience with their catalog having sung backup on tour and in the studio with the Stones for over 30 years. Here he takes the familiar lexicon of popular tracks like “Sympathy for the Devil” and deep cuts such as “Sister Morphine” and retools them through a poetic Last Poets/Gil Scott-Heron-like lens. As a result, the lyrics come to light in a fresh and revelatory way. — **Eric Harabadian**



8

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

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Dream

Contact: dreamsingersongwriter.com
Web: dreamsingersongwriter.com
Seeking: Label
Style: Pop, Rock

Solo artist Dream has a knack for writing solid material that is downbeat and dramatic. She has enlisted players, particularly her guitarist, who deliver beautiful, dynamic support. On the downside, Dream herself is not blessed with a voice whose power, tone and resonance can bring her songs to the level that's needed. As it stands, the production quality of the recordings, such as "Screaming In Silence" and "In The Air," does no favors for her lead vocals, employs no tactics to prevent her voice from flattening and sometimes screeching. The briskly paced "Dream a Dream" is perhaps her best outing as a singer, but we advise Dream to redirect her career objectives and place more focus on her songwriting talent.

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

SCORE: 7.4



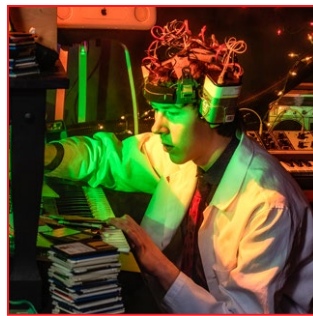
Scott Gray

Contact: scott@500HatsMusic.com
Web: scottgraymusic.com
Seeking: Booking, TV / Film
Style: Pop, Jazz, Singer-songwriter

Backed by an expert band, singer-songwriter Scott Gray sounds like a born optimist, his romantic pop-jazz songs conveying a single-minded pursuit of romantic bliss in all its grandeur. The bouncy, buoyant "Raincoats" is a platonic, lighthearted tribute to a special girl. The mood turns sensual and smoldering with "Maybe It's You," where Gray, backed by bluesy piano, expresses a more physical objective. The bluesy mood intensifies with the emotional trumpet swoon in "She Remains" as he croons "Can't get you out of my mind." Gray has a solid, likeable voice with plenty of character. We urge him to try collaborating with a nimble lyricist who can bring a fresh turn of phrase to familiar romantic situations.

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

SCORE: 7.4



Eli Raybon

Contact: eli@eliraybon.com
Web: eliraybon.com
Seeking: Booking, Film/TV, Label
Style: Synth-Pop/New Wave

With a firm footing in classic '80s new wave style, synth-pop solo artist Eli Raybon offers melodic, hook-centric songs topped off by a voice that's ideal for this kind of material—strong, resonant, able to nail those sexy low notes with ease. The catchy, upbeat "Empathy Test" and "The Moon Is Made of Cheese" exemplifies the artist's vintage synth format, complete with retro-spacey robotic effects. But to think Raybon is one dimensional is dispelled by "Saturday Nights in Space" whose funky dance attack really gets the party started. The song, accented with saxophone and Furious 5-type backup vocals, is a fun-fueled winner right down to its finale, a sudden downshift to a sultry, sexy-slow sendoff.

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

SCORE: 8.0



Chevy Quis

Contact: chevyquis9183@gmail.com
Web: chevyquis.com
Seeking: Press, Booking
Style: Hip-Hop

Well-produced recordings by Minneapolis artist Chevy Quis show a rapper whose crystal-clear voice is passionate, powerful, and contemporary. He's an artist whose confidence is felt at every turn as he negotiates his often wild, winding way at the mic. Quis gets especially speedy on "HeadShot," delivering its threat of violence in a sonic blur of syllables. (We only wish the beat had more finesse, was less monotonous.) Meanwhile, "Ballin'" teams him with rapper Meatch to depict a sidekick's street grind in the drug trade: "I just get the dough." Our favorite track is "The Weekend." From its child-like keyboard riff to its passionate, dazzling flow, it's a song we can easily imagine on a hip-hop radio station.

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

SCORE: 8.2



In Love & WAR

Contact: booking@inloveandwarband.com
Web: inloveandwarband.com
Seeking: Film/TV, Label/distribution
Style: Trip hop, Alternative, Goth

Led by singer-violinist Koi Anunta, In Love & WAR have a sound that is, by turns, dreamy, dark and mysterious—sometimes all at once. A bassline that develops into a human heartbeat sets off the moody, romantic "Stars," introducing us to Anunta's breathy, whispery voice in a song about yearning for the touch of a now-distant lover and the impending end of a once-powerful love. On "Something to Believe," her voice exudes a sweet vulnerability in its gratitude. This recording makes it clear, however, that the band's inherent sound (particularly the keyboards) has an essence, something in its sonic DNA, that is at odds with Western ears. Almost as if these are English versions of Far East pop hits.

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

SCORE: 7.0



Pride

Contact: mattperonne24@gmail.com
Web: soundcloud.com/
Seeking: Label, Promotion
Style: Hip-Hop

Based in Louisiana, Pride's honesty and commitment rings through despite sound quality that too often leaves something to be desired, clouding his vision and message. A catchy, mournful beat propels "Hustle" in which the rapper laments his struggle to provide for his family despite the pressures of everyday street life. As much as we like the beat, it ultimately proves a bit monotonous. The artist questions God's existence in "Faith" while an overbearing (and ultimately obnoxious) cathedral choir threatens to overcome him. The best song is "Found," with its playful, pensive beat. But we suggest removing the trumpet from the opening so it pleasantly surprises us in the middle of the recording. Keep working.

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

SCORE: 7.2

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



The Sweet Kill

Contact: thesweetkill@gmail.com
Web: thesweetkill.com
Seeking: Label, Booking, Distribution
Style: Dark Pop Electronic

With a strong (if not distinctive) voice, artist Pete Mills and company deliver dark, dramatic, synth-powered songs that, despite dire lyrics, send an upbeat, often empathetic message. "Hello World," for example, takes us on a harrowing, desperate journey, yet it has an irrepressible optimism as Mills sings "Let's dance the night away!" "War" is dark, dramatic, and features a menacing bassline and female backup singers screaming/screeching beneath Mills' light-sounding vocals. The artist's most commercial-sounding tune is "Goodnight" where stark solo piano and a rich, reverbed vocal is adorned with detonations of synthesizer tones and lyrics that describe a "nightmare that never ends."

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

SCORE: 7.6



Scary Hours

Contact: Scaryhoursnj@gmail.com
Web: scaryhours.bandcamp.com
Seeking: Booking, Film/TV
Style: Folk Punk, Acoustic Punk

Delivering probably the most relentlessly vigorous acoustic-guitar strumming you're likely to hear and a youthful voice that's tailor-made for emo punk, Scary Hours is solo artist Ryan Struck, whose stark, stripped down attack allows his message to take center stage. Thankfully, the lad's got plenty on his mind and is articulate (and sometimes catchy) in conveying it, spewing his loves, hates and then some. We like "The Real Disease" best, its anti-conformity lament bolstered by infectious whistling and handclaps. All in all, Struck's songs are, at least upon first listen, more memorable for their message than melody and we urge him to keep working to compose hooks that are as sharp as his words.

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

SCORE: 7.4



Chelzzz

Contact: booking@therealchelzzz.com
Web: therealchelzzz.com
Seeking: Booking, Label
Style: Hip-Hop/Rap

Kinetic, fractured, and fascinating describes these recordings by Detroit artist Chelzzz, who brings plenty of attitude to the mic, an energy that is somehow both intimidating and likeable. And she's got a consistent sound that propels "Snarles Barkley" "Voodoo" and "Up All Night" with eerie, edgy tracks over which her flow is presented in a hyperactive, near-chaotic way that never settles into a groove—and never gets boring. The vocals are constantly transforming, bobbing and weaving like a boxer trying to land a punch. Chelzzz definitely connects more than she whiffs. "Up All Night" is probably our favorite, where the artist gets closest to a mainstream presentation. We imagine she's a magnetic live performer.

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

SCORE: 8.0



The Iveys

Contact: matt@michaeljmedia.com
Web: theiveysmusic.com
Seeking: Film/TV, Booking
Style: Roots/Americana

Sibling harmonies are a sublime thing to experience and that's what bursts forth from the speakers when listening to The Iveys, a family band from Texas. Though the material is average, the band has a knack for arranging and performing that makes each outing a pleasant, uplifting ride. The fairly catchy "You've Got Something" achieves a rousing vitality in a matter of seconds and is a fine example of the band's potential. The mellow, feel-good "Whatever Comes" has sparkling harmonies and lyrics that brim with unbridled optimism and can-do spirit. Sweet and airy, the ballad "Running" ("my heart's like a fire running wild") rounds out the band's appealing, family-friendly sound. Book 'em!

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

SCORE: 7.6



Ryan Chernin

Contact: sam@howiewood.com
Web: ryanchernin.com
Seeking: Film/TV, Collaborations
Style: Pop

In all respects, Ryan Chernin is working at an advanced level, impressing us with his appealing vocals and an ability to write and render one alt-pop song after another with a fresh ear. He never succumbs to a formula. The catchy, feel-good "Look Right" is a light and lively number with terrific finesse in its production, right down to the sudden down-shifted outro. "FaceTime" is propelled by interesting neo-Caribbean tones and a swelling, stratospheric ambience. He addresses a relationship gone awry in the stripped-down "Recast" on which his sweet, earnest vocal tone delivers embittered sentiments. The skill and imagination in each of Chernin's radio-ready tracks make them well worth a listen.

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

SCORE: 8.2



Finding September

Contact: scottandem@reagan.com
Web: findingseptember.net
Seeking: Label, Publishing, Tours
Style: Pop/Punk/Metal

This Texas band is fronted by Emily Bayardo, whose vocal tone is appropriately butch, brawny and rebellious. That voice is expertly situated in the mix for a result that is downright radio-ready slick. Tunes are solid, adorned with the vigorous guitar riffs and pummeling drum triggers you'd expect. All of it is coated with an electro frosting that makes these recordings thoroughly modern. What stands out are the dynamic flourishes: the echoing nostalgic piano breakdown in "Let It Burn," the dramatic juxtapositions in "Darkest Greys," and the male backup vocals supporting "Inhibitions." With this high level of production, the band has a commercial appeal a la Paramore that no label should overlook.

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

SCORE: 8.0

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

Saban Theater Beverly Hills, CA

Contact: laketransfer@sbcglobal.net

Web: instagram.com/themillensisters

Players: Sonia Millen, lead vocals; Sabrina Millen, lead vocals

Material: The Millen Sisters are a pair of identical twins who identify with classic soul music of yesteryear, an ironic sentiment that connects two young women in their twenties to an era of R&B that saw its heyday come and go nearly 60 years ago. Nevertheless, the fact that their original music shares many components inspired by singers like Chaka Khan, Patti LaBelle and Cheryl Lynn, has helped them book live shows as the opening act for legendary bands like The Temptations and The Spinners. In fact, "Whatever," an unreleased track from their upcoming debut EP, is built upon a series of chord progressions and vocal cadences that are fairly reminiscent of "We Are Family" by Sister Sledge.

Musicianship: In addition to incorporating soulful traits from several R&B oldies into their own music, Sonia and Sabrina Millen also rely heavily on an assortment of dance steps made popular by renowned '60s Motown groups like The Miracles and The Supremes. The lyrical content that they sing at live shows often carries an uplifting undertone. In that sense, their artistry is comparable to the gospel duo Mary, Mary.

Performance: The Millen Sisters kicked off their show at the Saban Theater as the opening act for The Spinners. In matching red stage wear, Sonia and Sabrina performed a 30-minute set without the accompaniment of any band



members or back-up vocalists. Instead, the duo sang over backing tracks. The New Jersey natives catered to the generational penchant of the audience by covering six classic R&B tracks. Their rendition of "Best of My Love" by The Emotions held steadfast as the crowd favorite.

Summary: Although the music from their set was dominated by classic oldies by other artists, The Millen Sisters also implemented three original songs, the best of which was

a new composition called "Jump In." A disco track with elements of funk and soul, the song prompted a spirited response from several audience members. Going forward, perhaps the entertainment value of the sisters show could be heightened with the inclusion of a DJ or a band to help them transition from song to song. Overall, this performance by The Millen Sisters was highlighted by their vocal harmonies and classic choreography. – **Miguel Costa**

Rockwood Music Hall New York, NY

Contact: josh@pressherepublicity.com

Web: prestonlovinggoodmusic.com

Players: Preston Lovinggood, vocals, guitar; Pat Cochrane, bass; Alex Lebrie, guitar; Matt Brennan, drums; Molly Parden, vocals

Material: Alabama-based singer-songwriter Preston Lovinggood delivered a mixed set of band-backed numbers, topped off with several solo turns. Though the band pushes the songs in an alternative rock direction, the lyrics suggest a body of work that leans more toward the introspective and acoustic. "Moon Fever," one of the most memorable songs in the set, is replete with imagery and a singable chorus: *I can't do this any longer/I can't feel the way I feel/she woke up in fields of clover/I woke up and this was real.* Lovinggood does a good job of blending the imagery with a real-life issue, effectively documenting the collapse of a relationship where two partners want very different things.

Musicianship: Lovinggood possesses a pleasant, straightforward tenor that doesn't use vocal embellishments to impart emotion, relying more on lyric content. Rockwood is a venue that rotates artists every 45 minutes, which doesn't leave much time for a sound check and fine-tuning nuances. As a result, fellow band members, while enthusiastic and competent players, were overwhelmed by the volume of the lead guitar. The same went for backup singer Parden, who had a lovely,



angelic sound that was drowned out during band numbers. When singing in the clear with Lovinggood, however, one could really appreciate their blend.

Performance: With a nod to his Alabama roots, Lovinggood donned a snappy beige suit, complete with a hat fit for a Southern gentleman. Whether intentional or not, it added to his brand and aptly reflected his persona, which was affable but not overly chatty between songs.

The sound issue, the one detracting factor of the set, often made it difficult to fully

appreciate all of Lovinggood's artistic merits, especially since so many of his songs are intimate and personal. When he moved on to his solo numbers, there was more opportunity to engage.

Summary: Lovinggood is a thoughtful, soft-spoken artist who, in spite of sound hurdles, successfully managed to hold the crowd's attention. Next time, getting a proper soundcheck, with a few minor tweaks, will go a long way. Lovinggood will soon be touring in support of his new EP, which was released this past May. – **Ellen Woloshin**



Musicianship: Meiko's pure vocals were somehow simultaneously gentle and strong, which served her quirky and relevant lyrics. Between sweet, vulnerable stories of love lost and found, secret trysts ("Name That Tune," "More," "Leave The Lights On"), and her journey into motherhood, Meiko's gorgeous vocal runs, smooth tone, and intriguing melodies made for a captivating and memorable evening. Bassist Ed Maxwell brought a warmth and depth to the duo's performance, highlighting Meiko's incredible breath control and surprising vocal ghost tones. Maxwell has played on every album, and the musical chemistry between them is possibly the real secret to their success.

Performance: There is an absolute ease about Meiko when she performs. With grace and no airs, and an innate quickness to connect with all in the room, she clearly loves to reach the crowd at a deep level. The occasional tension in her guitar chords and her raw, honest lyrics build understanding from the moment she starts to play. Maxwell's bow work on "Reasons To Love You" and "The Cloud Song," and Meiko's rich vocal stylings made it easy to forget there were only two people on the stage.

Summary: With a line out the door an hour before the show, Meiko clearly has a significant following, and the crowd's love for her is palpable. With relevant, poignant lyrics and the duo's ability to keep the audience in the pocket, a Meiko performance makes you feel like you are having a deep but joyful conversation—set to music—with your experienced but not-yet-jaded best friend. —**Andrea Beenham**

The Hotel Café Hollywood, CA

Contact: shaun@supremeentertainment.net
Web: meikomusic.com
Players: Meiko, vocals, guitar, ukulele; Ed Maxwell, upright bass, piano

Material: For her fifth studio record launch, *In Your Dreams*, Meiko returned to The Hotel Café in Hollywood, where it all began for her almost

a decade ago. There, she worked behind the bar and performed at an open mic night. Now with five albums under her belt, her humility and sense of humor brought a refreshing injection of humanity to her show. From "She Knows," with its gentle, soulful storytelling, to the sassy rawness of her encore, "You Gotta Fucking Tip," her writing and singing creates an earthy Southern blend of singer-songwriter-meets-indie-pop style.

Los Globos Los Angeles, CA

Contact: info@reverielove.com
Web: satorimob.com
Players: Reverie, emcee, vocals; DJ Lala, disc jockey, programming

Material: Although her childhood was nearly derailed by criminal activity and gang affiliation, Reverie gained notoriety as an underground rapper in 2009. Since then, she has used the trials and tribulations of her upbringing as the inspirational backdrop for her subject matter. Conscious hip-hop songs like "Black Hearts" have galvanized a loyal fan base that consistently supports her at live shows, while trap rap songs like "Scheming" highlight her ability to sing as well as emcee.

Musicianship: Over the course of the past 10 years, Reverie has added several variations of trap rap cadences to her '90s rap-style delivery, a fact that is presented well with songs like "The Great Depression." Reverie raps with a tone similar to recording artists like Angel Haze and Snow Tha Product. Her songwriting process begins with a series of lyrical melodies, which are then enhanced by the production of her longtime songwriting partner (and brother) Loudon. The live experience of their music has also been aided by the addition of DJ Lala. This expressive disc jockey has become a mainstay for Reverie shows since 2015.

Performance: Reverie performed about 20 songs during a show that began just moments



after the clock struck midnight on her birthday. Perhaps the most effective moment came when Reverie performed a freestyle rap over an unreleased track. The pinnacle of this show was when she shared the stage with her longtime collaborator, GAVLYN. The two female emcees performed a rendition of "Bout it, Bout it."

The lyrical content of this song appeared to strike a vitalizing nerve in their audience members.

Summary: DJ Lala played a key role in the crowd engagement and entertainment value of this show, much like the select number of rappers who also joined Reverie on stage for a collaborative effort. Reverie's rendition of "Jr. High Love" with a rapper named Eligh, tugged at the heartstrings of the audience, while her exuberant performance of "Woke Up In Paris" (featuring Blimes Brixton) sent a jolt of energy through the crowd. Overall, this show was a satisfying concert experience for Reverie's local supporters.

—**Miguel Costa**

The Canyon Agoura, CA

Contact: booking@gwcproductions.com

Web: guitarandwhiskeyclub.com

Players: Jennifer Wylde, vocals; Jeff Donovan, guitar; Seen Robinson, guitar; Scott Smith, bass, backing vocals; Bob Sickels, drums

Material: The Guitar & Whiskey Club brings a potent and unique classic rock sound to the Los Angeles music scene. With members hailing from New York, Wisconsin, Illinois and California, this diverse group has an original style that transitions effortlessly from hair-throwing glam metal to Southern rock. From the driving drums, bass, and vocal stylings in the band's cover of The Sweet's "Ballroom Blitz," to the powerhouse harmonies and sassy lyrics of original tracks like "Flies Like Whiskey" and "We Don't Care," The Guitar & Whiskey Club bring uncommon ease to their contemporary take on '70s and '80s hard rock.

Musicianship: Founding members Jeff Donovan and Scott Smith and bandmates Bob Sickels, Seen Robinson and frontwoman Jennifer Wylde are clearly in sync, confident, and comfortable on stage, challenging each other in their call and response, but without the exaggerated arrogance sometimes associated with the hard rock genre.

Tight vocal harmonies shine in their cover of April Wine's "Roller," and their original "You've Got a Lot of Nerve" feels like a bluesy marriage of Alannah Myles and the instrumental stylings



of the pre-grunge era. Robinson's wailing guitar solos continue in "That Girl," and the band's cover of The Babys' rocker "Head First" brings strong vocals from Wylde. Overall, the sound is steady and polished.

Performance: The band has played numerous gigs in the LA region. This is The Guitar & Whiskey Club's fifth appearance at The Canyon in Agoura Hills, where they are now a crowd favorite, undoubtedly opening the door to bigger shows and larger crowds. Their musical delivery is genuine and heartfelt, and the audience was engaged and enthusiastic throughout the show. Wylde's interaction with the room was energetic and authentic, and she and the band were very much at home in their expression on stage. "The Sky is Burning," a

memorable original rock anthem that closed the show, featured Wylde's powerful vocals and nimble guitar solos by Robinson.

Summary: Led by the vigorous stage presence of frontwoman Jennifer Wylde, the tight performance of The Guitar & Whiskey Club represents the best of a bygone era of hard rock, as well as a fresh iteration of it. For those with a passion for that classic era, the hints of melismatic nostalgia that this group emits will undoubtedly take you back in time, while simultaneously showcasing the group's creativity and originality. The set list is growing, momentum is building, and this is likely just the beginning for this talented quintet. A fabulous night out for hard rock evangelists.

— **Andrea Beenham**



The State Social House Hollywood, CA

Contact: ramekega.band@gmail.com

Web: ramekega.com

Players: Kelli Pozon, rhythm guitar, keyboards,

vocals; Gabrielle Pozon, drums, percussion, vocals; Kaira Pozon, bass, vocals.

Material: The State Social House in Hollywood is a smallish, low-ceilinged, open-raftered room

with a slightly bigger-than-a-postage-stamp stage and a very happy bar. A tough venue for the young California-based alternative trio, Ramekega, but they commanded the room's attention and delivered a strong performance on a busy Friday night.

Musicianship: The three women onstage (Filipina sisters Kelli, Gabrielle and Karia) provided an eight-song set that made good use of their harmonizing voices, with verses led by Kelli and choruses featuring the higher register of drummer Gabrielle.

Although the group has been together in various forms since 2007, they still retain their emerging sound in songs like "Normalcy" or "Bad at Missing You." "Wait There's More" stood out precisely because it didn't sound studio-modulated.

Performance: This show at the State Social House and later performances at The Surfside and the Boathouse Collective focused on a narrow range of countryish, harmonic, lighter rock built around Kelli's big guitar strumming and the three women's harmony in choruses. The result is a show that is technically very good, but somewhat flat—entertaining, but without much sonic variation.

Summary: The addition of one or two more instruments, or looping and samples through an onstage laptop, would give Ramekega a degree of richness that similar harmonic bands, such as The Marias, are able to accomplish. But regardless of the challenges posed by any venue, Ramekega's performance at the State Social House demonstrated that this trio has what it takes to keep an audience engaged and feeling good. — **Patrick O'Heffernan**



The Hotel Café Hollywood, CA

Contact: Andy@wyotheband.com

Web: Wyotheband.com

Players: Andy Sorge, singer, keys; Scott McKay Gibson, acoustic guitar, background vocals; Pelle Hillstrom, electric Guitar, background vocals; Tony Martinez, bass guitar; Jeremy Miller, drums

Material: WYO, a group originating in the Wyoming city of Jackson Hole, play an energetic mix that wavers between '80s

anthem-style rock-pop, ballads about relationships, and long-note space cadet tracks. Those elements are combined in "Hold on Tight." Their songs are packed with power, music that can get you through a groggy, traffic-filled commute. "On Your Own," off the new album *Changes*, released in May, has an inspirational break-up vibe with a Springsteen-ish undercurrent. The music provokes restless leg syndrome.

Musicianship: The band has a heavy sound, drawing inspiration from many sources.

"Moonlight" reminds one of Echo and the Bunnymen, if Echo had a raspier singer. While centered around their main singer, each member of WYO has an opportunity to share the stage and highlight their abilities. Most tracks have bumping bass line, guitar shredding, harmony acoustic guitar and quick-paced and powerful drumlines. They throw in the occasional harmonica and tambourine to mix things up within their consistent ballad sound.

Performance: WYO were tight-knit and musically positive at this show. In "Nothing But Love," the high point crescendos were hit in unison. They performed energetic and upbeat music that, put together, through their love-focus, could be part of a soundtrack to keep a significant other. The band members vibed off of each other in buildups as they got louder and the vocals were usually distinctly audible. They had good rapport and brought Wyoming through lyrically, singing "it's a hard life," amid discussions of snowball fights under tram towers.

Summary: They're a friendly group, producing uplifting, rockin' music fit for a stadium with a sound bigger than the intimate dimly-lit Hotel Cafe. The band is engaging and did their best to bridge the gap between their musical style and the space-constricted stage. Overall, WYO are great musicians who put on a fun show. Their music is primed for larger venues where they'll be better able to showcase their talent. — **Benjamin Thomas**

The Peppermint Club West Hollywood, CA

Contact: mg@lapdev.com

Web: htgmusic.com

Players: Gianluca Gibbons, vocals, saxophone, bass; Hannah Eggen, vocals, guitar; Lere Anderson, keyboard; Jean Miguel Fils-aime, bass; Kris Ellement, drums

Material: Gianluca Gibbons and Hannah Eggen might not be related by blood, but they do share an instinctual chemistry at live shows that is rare. Their playful harmony on stage illustrates a close friendship that dates back to their shared childhood on the island of Bermuda. Heritage is an appropriate nickname for a Caribbean duo that blends R&B, soul, hip-hop and neo soul with reggae fusion and dancehall. The band's debut album, *The Color Blue*, is slated for a release date sometime this year. The upcoming LP has already yielded three singles. The first of which is a track called "Red Lips," a neo soul song with elements of smooth jazz and R&B.

Musicianship: When Gibbons started Heritage in 2010, he was the band's leader and primary songwriter. But when Eggen joined the group five years later, the two vocalists began to share those responsibilities evenly. In fact, Eggen's influence has become so prominent in their music today that she sings lead on most of the band's songs. Hence, a majority of these compositions have been written from the perspective of a woman. Songs like "Fashion Slayer" serve as a declaration for independent women who are confident and love to look good.

Together, Gibbons and Eggen share a level of charisma that is reminiscent of R&B groups



like City High and Lucy Pearl. This dynamic translates to the band's level of energy at live performances.

Performance: Heritage put on a boisterous show at the Peppermint Club. Gibbons and Eggen exuded an air of joyfulness that had an immediate impact on the audience. Their performance of the pop song "Wake Up" showcased the dynamics of the duo's vocal range. It also displayed their ability to implement jazz-rap into their repertoire, as they constantly engaged with one another on stage.

Summary: The performance by Heritage featured four original songs and one cover ("Man Down" by Rihanna). Hannah Eggen strummed the guitar while singing lead vocals throughout the duration of the show. Gianluca Gibbons accompanied her display with his raspy vocal tone and a number of spirited saxophone solos. If these multi-instrumentalists ever decide to write and perform a few more songs from the viewpoint of Gibbons, it could open up a whole new array of emotions for the band's audience.

— **Miguel Costa**

Now expanded for 2019, this is an exclusive list of professional recording studios. All information below is verified by the listeners. 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
256-688-0375, 256-466-4312

DAUPHIN STREET SOUND

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

DAY 6 ENTERTAINMENT

716 Oak Circle Drive East, Suite 20
Mobile, AL
251-662-3257
Email: info@day6entertainment.com
Web: day6entertainment.com

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 Tabor
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 Rate: 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

Additional location:

655 Presley Rd., Suite E
Charlotte, NC 28217

RIVERLAND RECORDING STUDIOS

509 Tulucah Rd.
Valhermoso Springs, AL 35775
256-778-4050
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: 10planet@mosqinet.com
Web: 10thplanet.com
Contact: R. Ford or P. Fitzgerald
Format: digital
Basic Rate: please call for info

DOMEST 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 Rif
Format: Tascam 16 track 1-inch analog tape
Basic Rate: \$74/hr. Call for details

MIRROR STUDIOS, INC.

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

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

THE WILDERHOOD RECORDING STUDIO

P.O. Box 1076
Kasilof, AK 99610
907-262-1098
Email: info@thewilderhood.com
Web: thewilderhood.com

ARIZONA**ALLUSION STUDIOS**

248 W Elm St.
Tucson, AZ 85705
520-622-3895
Email: contact@allusionstudios.com
Web: allusionstudios.com

BRICK ROAD STUDIOS

7944 E. Beck Ln., Ste. 160
Scottsdale, AZ 85260
480-788-3573, 480-251-5791
Email: info@brickroadstudio.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

16637 N. 17th Place
Phoenix, AZ 85022
480-331-7687
Email: mail@cosmicsouprecording.com
Web: cosmicsouprecording.com,
facebook.com/cosmicsoupaz
Contact: Jeremy Daniel
Studio: ProTools. Equipment available on
website.
Studio Rate: \$30/hr. Available by
appointment only. Contact for more
information.

ELECTRIC LOTUS MUSIC

4225 E. Robert E. Lee St.
Phoenix, AZ 85032
602-793-3801
Email: studio@electriclotusmusic.com
Web: electriclotusmusic.com

EPICENTRE RECORDING STUDIO

104 E. Pierce St.
Phoenix, AZ 85004
Contact: Joe Bauman, Owner
Email: joe@epicentre-recording.com
Web: epicentre-recording.com

FACTS OF MUSIC PRODUCTIONS

P.O. Box 1145
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, mics,
special musical instruments
Basic Rate: varies, \$100-\$150

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

ALLUSION STUDIOS

248 W Elm St.
Tucson, AZ 85705
520-622-3895
Email: contact@allusionstudios.com
Web: allusionstudios.com

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
501-843-9522
Web: blackwaterstudios.com
Contact: Michael Sharpe
Basic Rate: call for rates

BLUE CHAIR RECORDING STUDIO

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

EAST HALL RECORDING

4210 N. Salem
Fayetteville, AR
479-582-3278
Email: info@easthall.com
Web: easthall.com,
facebook.com/easthallrecording
Basic Rate: \$250/4hr., \$400/8hr.

RANEY RECORDING STUDIO

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

WINTERWOOD RECORDING STUDIOS

Eureka Springs, AR 72632
479-253-2530
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@wolffmanrecordingstudios.com
Web: wolffmanrecordingstudios.com
Basic Rate: \$35/hr. weekend, \$25/hr. weekly,
\$40/hr. remote

CALIFORNIA / NORTHERN**25TH STREET RECORDING**

25th & Broadway
Oakland, CA
510-788-4089
Email: info@25thstreetrecording.com
Web: 25thstreetrecording.com

ALIEN PRODUCTIONS STUDIOS

4100 Wayside Ln., Ste. 120
Carmichael, CA 95608
916-483-9988
Email: jknorthrup@gmail.com
Web: jknorthrup.com
Contact: Jeff Northrup
Format: digital recording, mixing, mastering
and music production
Basic Rate: \$40/hr., \$300/8hr. block

AUDIO EVIDENCE MOBILE

P.O. Box 428
Redway, CA 95560
707-223-0506
Email: audioevidencemobile@gmail.com
Web: instagram.com/audio_evidence_mobile
Contact: Rob Seifert Gage
Format: mobile studio, analog/digital, out
of the box mixing, 32 in/out, Dangerous Music
Summing, Yamaha NS10 with Sub PreSonus
StudioOne, Analog Effects and UA 2-610,
UA 4-710 AD, Manley VariMu and more. On-
Site Production.
Basic Rate: Contact for a personalized quote

BAY RECORDS

3365 S. Lucille Ln.
Lafayette, CA 94549
925-284-7797
Email: mcogan@bayrec.com
Web: bayrec.com, bayrec.com/gallery.html
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
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: jorge@differentfurstudios.com
Web: differentfurstudios.com
Format: SSL 4056/48e, Pro Tools Version 10
Basic Rate: call for info

THE DOCK STUDIO

Sacramento, CA
916-403-1018
Email: book@thedockstudio.com
Web: thedockstudio.com
Format: See website for equipment list

THE GRILL RECORDING STUDIO

4770 San Pablo Ave.
Emeryville, CA 94608
510-228-1000
Email: info@thegrillstudios.com
Web: thegrillstudios.com

GULCH ALLEY STUDIO

1407 Bush St.

San Francisco, CA 94109
415-747-4488
Email: gulchalley@gmail.com
Web: gulchalley.com

HYDE STREET STUDIOS
245 Hyde St.
San Francisco, CA 94102
415-441-8934

Email: info@hydstreet.com
Web: hydstreet.com
Format: digital and analog, 24 tracks
Basic Rate: call for info

LIGHTTRAIL STUDIOS
672 Toland Place
San Francisco, CA 94124
415-964-0264

Email: info@LightRailStudios.com
Web: lightrailstudios.com

PYRAMID RECORDING
4586 E Pine Ave
Fresno, CA 93703
559-709-0610

Email: jerreal@gmail.com
Web: pyramidrecording.net

PYRAMIND STUDIOS
832 & 880 Folsom St.
San Francisco, CA 94107
415-896-9800 x 229

Contact: Greg Gordon, Nick Romero
Email: info@pyramindstudios.com
Web: studios.pyramind.com

LAUGHING TIGER

1101 E. Francisco Blvd, Suite A
San Rafael, CA 94901
415-485-5765

Email: ari@laughingtiger.com
Web: laughingtiger.com

PRAIRIE SUN

P.O.Box 7084
Cotati, CA 94931
707-795-7011

Email: info@prairiesun.com
Web: prairiesun.com

SKYLINE STUDIOS

5427 Telegraph Ave., Suite M
Oakland, CA 94609
510-984-2484

Email: Bryan@skylinestudios.com
Web: skylinestudios.com

SKYWALKER SOUND

P.O. Box 3000
San Rafael, CA 94912
Email: info@skysound.com, info@sageandsond.com

Web: skysound.com
Contact: Leslie Ann Jones

TARPAN STUDIOS

1925 E. Francisco Blvd.
Suite L
San Rafael, CA 94901
415-485-1999

Contact: Narada Michael Walden
Email: kimrea@tarpanstudios.com
Web: tarpanstudios.com

TINY TELEPHONE

1458 San Bruno
San Francisco, CA 94110
415-819-1960

Email: jv@tinytelephone.com
Web: tinytelephone.com

CALIFORNIA / SOUTHERN

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/l/os
Basic Rate: Call for rates
Clients: Willow Smith, Rita Ora, Wyclef Jean.
See website for client list

17TH STREET

1001 W. 17th St.
Costa Mesa, CA 92627
949-680-6568

Email: 17thstreetrecords@gmail.com
Web: 17thstreetrecordingstudio.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, Protocols 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, Ben Harper, Tom Freund, Solange, Andrew McMahon, Kali Uchis, Betty Who, Tom Freund, Ben Harper, Billy Joe Shaver
Comments: Right off 3rd Street Promenade and the ocean. 26 hotels within walking distance. "Top 10 US Studios Under \$100/hr." Performing Songwriter Magazine. "One of LAs 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 top producer's private facility ready to serve you! Great live drum room with a world class in-house drummer / Neumann mic / 5000 song experience since 1986
Los Angeles, CA 90048
323-655-0615

Email: jimmy@jimmyhunter.com
Web: jimmyhunter.com

Original Music Web: jimbojamz.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, Stacey Evans, Ben Forat, Crimson Crout RIP, Savannah Phillips, Carl (Cix Bits) Summers, Dee Archer, Steve Warnick RIP, Dr. Gary Abrams (Dr. Alias), Ivy Lite Rocway, Carol Casey, In collaboration with Nick Turner

AB AUDIO VISUAL

Southern California
562-429-1042
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: info@abetpublishing.com
Web: abetmusic.com

Contact: Aeron Nersoyan
Format: digital and analog, 96 tracks
Basic Rate: \$355/hr.

THE ABSTRACT

517 Commercial St.
Glendale, CA 91203
818-500-0693

Email: info@theabstractla.com
Web: theabstractla.com
Contact: Doug Boulware, VP Operations/
Producer/Engineer
Basic Rate: call for rates

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 Rate: Please call for info.

Studio City Drop-Off Address:

12400 Ventura Blvd., #150
Studio City, CA 91604
Contact: Stella at Universal Mail

ADAMOS RECORDING

5811 Westminster Ave.
Westminster, CA 92683
714-897-8886
Email: adamos.recording@verizon.net

Web: adamosrecording.com
Format: digital and analog
Basic Rate: please call for info

ADVENTURES IN MODERN RECORDING

West Hills, CA
310-709-9645

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.

AFTERMASTER RECORDING STUDIOS HOLLYWOOD

6671 Sunset Blvd., Suite 1520
Hollywood, CA 90028
Phone: (310) 657-4886

Email: ealden@aftermaster.com, bookings@aftermaster.com

Web: aftermaster.com
Contact: Erin Alden (818) 404-8583

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

AMERYCAN 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: rwnzelaa@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
Web: main.artisanslabel.com

Format: digital, 128 tracks

ARTISAN SOUND RECORDERS

10419 Burbank Blvd
North Hollywood, CA 91601
818-421-5281

Web: artisan-sound-recorders.com

Format: Sony APR 24 Track Analog, Pro Tools HD3

ARTIS MUSICAI / Artis Cine 5.1

17412 Ventura Blvd. Ste183
Encino, CA 91316
747-224-9842

Email: gussie@artismusica.com
Web: gussiemiller.com

Contact: Gussie Miller
Format: digital, unlimited tracks
Basic Rate: please call for info

ASPEN'S PLACE RECORDING

1547 Truman St.
San Fernando, CA 91340
818-512-4500

32-channel all tube inputs large and live tracking rooms.

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.

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, 818-276-0005

Email: info@audiolot.com
Web: audiolot.com/studios

Contact: Joshua Aaron
Format: Pro Tools HD
Basic Rate: \$125/hr., \$475/half-day, \$750/full-day

AUDIO MECHANICS

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

Web: audiomechanics.com
Contact: John Polito

Format: digital and analog, 24 tracks
Basic Rate: please call for info

BACKYARD PRODUCTIONS

Van Nuys, CA 91405
818-780-7845

Email: hughjames@sbcglobal.net
Web: 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

BALBOA RECORDING STUDIO

3129 Verdugo Rd.
Los Angeles, CA

Email: danny@balboarecordingstudio.com

Web: balboarecordingstudio.com

BARBER'S BASEMENT RECORDING SERVICES, THE

5717 North Figueroa Street
Highland Park, CA 90042
213-446-1423

Email: ed@barbersbasement.com

Web: barbersbasement.com/
Contact: Ed Donnelly, Lead Engineer

Format: Pro Tools HD
Basic Rate: Please email for hourly, daily or flat rate projects

BASS KING MUSIC

13012 Haas Ave
Gardena, CA 90249
424-552-8760

Contact: Rudy Campbell, Charles Weathersby

Email: basskingmusic@gmail.com,
Charles@basskingmusicproductions.com

Web: basskingmusicproductions.com
Format: ProTools

Clients: Christmas in Compton, Gordon (Levert) Lisa Fisher, Ava Cherry, Marques Houston, Mc Eht, Shock G of Digital Underground, Roscoe, kurupt, Mr. Tan
Basic Rate: please call or send an email
Services: record production, producing, film, and production deals. We accept unsolicited materials.
See website for demo submission for information.

BEDROCK RECORDING

1623 Allessandro St.
Los Angeles, CA 90026
213-673-1473 x4

Email: record@bedrock.la

Web: bedrock.la/recording

Basic Rate: 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
213-447-6007
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

THE BLUE ROOM RECORDING
1709 Wilcox Ave.
Hollywood, CA 90028
424-259-3519
Web: theblueroomrecording.com

BNM RECORDING STUDIO
Los Angeles, C.A, 91342
323-421-4037
Email: bnmrecordingstudio@gmail.com
Web: bnmrecordingstudio.com
Contact: Les Danglar
Format: Digital/Analog
Basic Rate: Refer to website or contact through provided channels

BOLEN SOUND PRODUCTIONS
4026 Tilden Ave
Culver City, CA 90232
310-594-6507
Email: Bolensoundproductions@gmail.com
Web: bolensoundproductions.com
Contact: Brian Bolen
Format: Pro Tools
Basic Rate: \$65 per hour; including engineer.

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
Basic Rate: Please call for hourly, daily, or project 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

THE BRIDGE RECORDING
736 Salem St.
Glendale, CA 91203
818-396-4474
Email: Vicki@thebridgerecording.com
Web: thebridgerecording.com

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
Web: brucehanifan.com
Contact: Jan Aldrin
Format: ProTools 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: paula.salavatore@umusic.com
Web: capitolstudios.com
Contact: Paula Salvatore, VP/Studio Mgr.
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

CHAMPION SITE+SOUND
3229 Casitas Ave.
Los Angeles, CA 90039
323-850-4990
Email: booking@chmpnss.com
Web: swinghouse.com
Format: digital, 24 tracks
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.
N. Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com
Contact: Eli Smith - Manager/Eric Milos - Owner
Basic Rate: From \$60 per hour. Call for a personalized quote
For more affordable rates ask about Studio B
Format: Full band tracking with Pro Tools HDX Ultimate or 24 Track Studer 827
Gear: Vintage Microphones, Vintage Trident 80b Console, Yamaha C7 Grand Piano, Hammond B3, Full Drum Kit, Selection of Amps and Guitars, Large Selection of outboard including: Neve 1073 sidecar, 5 Vintage Pultec EQs, 3 UREI 1176, LA2A, Distressors, Tube Tech, Allen Smart C2 and much more!
Comments: With our impeccably tuned control room, large tracking room, and first class facilities, we are the high end LA studio for everyone.

COCKPIT STUDIO
Avil Music Productions
21226 Ventura Blvd #208
Woodland Hills, CA
818-397-9849
Email: record@thecockpitstudio.com
Web: thecockpitstudio.com

COMP-NY
Glendale, CA 91201
Email: info@companyhq.com
Web: comp-ny.com
Contact: Be Hussey
Format: Analog/Digital, Pro Tools Hd (24 in/32out), Large Format
Neotek recording console. 2" analog. 1/4" analog.
Basic Rate: Contact for day rate

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

CUTTING EDGE STUDIOS
22904 Lockness Ave.
Torrance, CA 90504
310-326-4500, 818-503-0400
Email: info@cuttingedgeproductions.tv
Web: cuttingedgeproductions.tv

DAVES ROOM
8321 Lankershim Blvd.
North Hollywood, CA
661-803-1765
Email: davesroombooking@gmail.com
Web: facebook.com/DavesRoom.
RecordingStudio

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.

D.M GREMLIN STUDIOS
6053 Atlantic Ave.
Long Beach, CA 90805
866-334-4364
Email: studio@dm-gremlin.com
Web: dm-gremlin.com



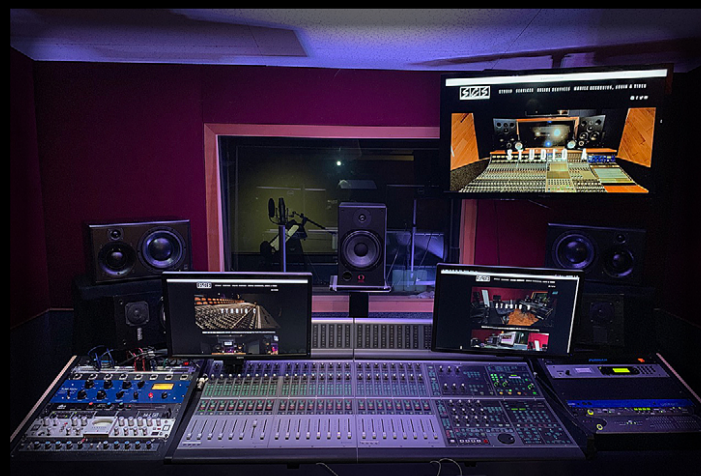
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THE STOKES, FOALS, PRETTYMUCH, TRIPPIE REDD, THE HEAD AND THE HEART, ROD STEWART,
KELLY CLARKSON, JASON DERULO, NATASHA BEDINGFIELD, T.I., A-TRAK, WARREN G, NO DOUBT, KEITH RICHARDS,
ERIC CLAPTON, WILLIE NELSON, SHAGGY, BOOTSY COLLINS, THE ROOTS, BONNIE RAITT, TOOTS AND THE MAYTALS,
WEEZER, VERTICAL HORIZON, A PERFECT CIRCLE, JOE BONAMASSA, STEVE MARTIN, D.R.A.M.*

Contact: Wendy Levin
Format: digital
Basic Rate: \$35/hr., mastering starts at \$50/hr.

DIAMOND DREAMS MUSIC
North Orange County
Carbon 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
626-529-3066
Web: thedenrecorders.com
Contact: Josh Young, Darian Cowgill
Format: digital HD, video-online offline/
audio/mixing/mastering 5.1
Basic Rate: 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.O'B. SOUND
8531 Wellsford Pl., Ste. I
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.

THE DOGHOUSE STUDIO
Dolorosa St.
Woodland Hills, CA 91367
818-929-2795
Contact: Rodger Carter

Email: info@thedoghousestudio.com
Web: thedoghousestudio.com

DRUM CHANNEL STUDIOS
900 Del Norte Blvd.
Oxnard, CA 93030
866-439-7924
Email: info@drumchannel.com
Web: drumchannel.com
Contact: Papillon Zamprioni
Format: Analog and Digital
Basic Rate: Call for info

EAGLE ROCK STUDIOS
Los Angeles, CA 90041
310-867-9091
Email: record@eaglerockstudios.us
Web: eaglerockstudios.us
Format: Analog and Digital
Basic Rate: Call for info

EASTSIDE MANOR
615-512-4059
Los Angeles, CA
Contact: Aaron Dethrage, Studio Mgr.
Email: aaron@esmstudios.com
Web: eastsidemanor.com/
Format: Neve VR48 Legend

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

EASTSIDE MANOR
615-512-2137
Los Angeles, CA
Contact: Jay Tooke, Studio Mgr.
Web: eastsidemanor.com
Format: Neve VR48 Legend

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
Basic Rate: 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
Clients: Lady Gaga, The Beach Boys, John
Legend, Elton John

ECHO BAR RECORDING STUDIO
7248 Fulton Ave.
North Hollywood, CA 91605
818-738-7320
Web: echobarstudios.com
Contact: Erik Reichers, Bob Horn
Format: call for info
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

EL CERRITO STUDIO
P.O. Box 625
El Cerrito, CA 94530
510-776-3623
Email: contact@elcerritostudio.com
Web: elcerritostudio.com

ELEVATED AUDIO
14677 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
1340 E 6th St.
Los Angeles, CA
323-638-9710
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 info.

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

**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
Basic Rate: Please Call For Rates

EXUM RECORDING
629 W. 5th St.
Escondido, CA 92025

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760-739-9700
Contact: Scott Exum
Email: exumrecording@yahoo.com
Format: Pro Tools HD, Analog

THE FAB FACTORY
 7248 Fulton Ave
 North Hollywood, CA 91605
 818-435-4070
Email: shaun@thefab-factory.com
Web: fabfactorystudio.com
Basic Rate: please call for info

FEVER RECORDING STUDIOS
 5739 Tujunga Ave.
 N. Hollywood, CA 91601
 818-762-0707
Email: contact@clearlakerecording.com
Web: feverrecording.com
Contact: Eli Smith - Manager/Eric Milos - Owner

Basic Rate: Please call to discuss a personalized quote.
Format: Full featured, and private boutique recording experience. Studio One features two private lounges, private gated parking, and concierge services.
Gear: SSL 4000G, Augsburger Mains with dual 18" Subs, large selection of high end outboard and microphones. Full backline including, Yamaha G5 grand piano, Custom Drum set, amps, and guitars.
Comments: Fever Recording Studios offers a truly private and boutique recording experience all while maintaining the service and amenities expected from a first class commercial studio.

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: info@fonogenic.com
Web: fonogenic.com
Clients: see client list

FOREWORD PRODUCTIONS RECORDING STUDIO
 3391 Robertson Pl.
 Los Angeles, CA 90034
 310-853-9124
Email: booking@fwdpro.com
Web: forewordstudio.com
Contact: Matthew Nelson
Format: Pro Tools HD3 - 32 ins/16 outs (Mac Pro)
Basic Rate: \$75/hr. w/ engineer

FREEDOM STUDIOS
 17050 Los Alimos
 Granada Hills, CA 91344
 818-269-7070
Email: freedomstudio2001@gmail.com
Contact: Thomas LeBlank
Format: Digital and Analog
Basic Rate: 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.

FUEL MUSIC STUDIO
 1150 E Valencia
 Fullerton, CA 92831
 714-809-2107
Email: fuelmusic@hotmail.com
Web: fuelmusicstudio.com

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
Email: meandu@roadrunner.com
Web: grandmasterrecorders.com
Contact: Jimmi Mayweather, Studio Manager
Format: digital and analog, 24 tracks
Basic Rate: please call for info

THE GROOVE LAB
 West Hills, CA 91326
 818-903-0005
Email: olivierroulon@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
Basic Rate: call for info


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

HORSE LATITUDE RECORDING STUDIO
 1640 Victory Blvd.
 Glendale, CA 91201
Contact: Robby Krieger, Owner
Email: horselatitudes1@icloud.com
Web: hirecording.com

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

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North Hollywood Arts District, CA 91601
818-235-2070 (call/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.
Basic Rate: 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
Basic Rate: Please call for rates

HUMAN ELEMENT
(Post Studios)
453 S. Spring St.
Los Angeles, CA 90013
213-232-1193
Email: info@humanelement.tv
Web: humanelement.tv
Basic Rate: Call or email for information

IGLOO MUSIC STUDIOS
228 West Palm Ave.
Burbank, CA 91502
818-558-7733
Email: studio@igloomusic.com
Web: igloomusic.com
Contact: Gustavo
Basic Rate: call or email for info

IMAGINE POST PRODUCTIONS
(Recording and Mixing)
145 Corte Madera Town Center, Suite #311
Corte Madera, CA 94925
310-924-7849
Email: info@imaginepost.com
Web: ImaginePost.com
Contact: Chris Julian
Format: Pro Tools HD3 / Logic
Basic Rate: call for info

IN FLIGHT MUSIC GROUP
1015 E. 14th St.
Los Angeles, CA 90021
323-685-2054
Email: contact@inflightmusicgroup.com
Web: inflightmusicgroup.com

INFINITESPIN RECORDS
Sherman Oaks, CA
818-384-1451
Email: matt@infinitespinrecords.com
Web: infinitespinrecords.com
Contact: Matt Linesch
Studio: Pro Tools 12HDX, 40 channel 1972 API, 16 channel Neve, 24 track Studer A827, array of outboard gear, upright piano, Hammond B3 & Leslie, Fender Rhodes, assortment of vintage amps and guitars, lounge, kitchen, private gated parking
Basic Rate: \$85/hour (3 hour minimum), lock outs available (contact for pricing)

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

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

JRLDRUMS
Internet Drum Sessions
818-903-3690
Email: johnlewis@jrldrums.com
Web: jrldrums.com
Contact: John Lewis
Format: digital
Basic Rate: call for rates

Additional location:

Phoenix, AZ
480-374-3786

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

KAIROS 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@konsciousstudios.com
Web: konsciousstudios.com
Contact: Dan or Ric
Basic Rate: call or email for info

KRAZY POP STUDIO
North Hollywood, CA
615-669-6809
Contact: Russell Wolff, Steve Marcantonio
Email: record@krazypopstudio.com
Web: krazypopstudio.com

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
Email: info@laeg.net
Web: laeg.net
Contact: Jim Ervin
Format: digital and analog, 48 tracks
Basic Rate: call for info

LAGUNA SOUND STUDIO
381 Forrest Ave., Ste. D
Laguna Beach, CA 92651
949-395-9400
Contact: Gary Hicks, Studio Manager
Email: info@lagunasoundstudio.com
Web: agunasoundstudio.com
Format: Logic Pro X, Pro Tools 11

LAKE TRANSFER RECORDING
11300 Hartland Street
North Hollywood, CA 91605
1-818-508-7158
Contact: Steven Barry Cohen or James Holvay
Email: info@laketransfer.com
Web: laketransfer.com
Format: Pro Tools, Logic, ADAT & Mastering
Basic Rate: \$60/hr.

LAFX RECORDING SERVICES
P.O. Box 827
North Hollywood, CA 91603
818-769-5239
Email: lafx1@aol.com
Web: lafx.com
Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info

LARRABEE SOUND STUDIOS
4162 Lankershim Blvd.
North Hollywood, CA 91602
818-753-0717, Fax 818-753-8046
Email: Amyb@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
818-947-2600
Email: mike@thequimbyhouse.com
Web: thequimbyhouse.com, lavc.edu/music
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
Email: brad@littlebigroom.com
Web: littlebigroom.com
Basic Rate: please call for info

LITTLE HIPSTER MUSIC STUDIOS
Van Nuys, CA 91405
818-570-3499
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

MAMBO SOUND AND RECORDING
2200 W. Esther St.
Long Beach, CA 90813
562-432-9676
Email: steve@mambosound.net
Web: mambosoundandrecording.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: marcdmix@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
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
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: info@mauricegainen.com
Web: mauricegainen.com
Contact: Maurice
Format: Logic Pro/Pro Tools
Basic Rate: Call for info. Indie rates avail.
Gear: Pro Tools Omni and HD192, Mac Intel

CHARLES LAURENCE
PRODUCTIONS
Legacy Tape Transfers
and Restoration,
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ADAT, Cassette, All Video Formats,
Forensic Restoration
(818) 368-4962

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Daniel Moore, Al Blazek and Chuck Plotkin
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www.sofasongs.com • greg@sofasongs.com

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MAXIMUS MEDIA, INC.

2727 N. Grove Industrial Dr., Ste. 111
Fresno, CA 93727
559-255-1688

Email: ray@maximusmedia.net
Web: tothemax.com

Format: digital and analog
Basic Rate: please call for info

MELROSE MUSIC STUDIOS

(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: tom@metrostudios.com
Web: metrostudios.com

Basic Rate: call for info

MIX RECORDING STUDIO

539 S. Rampart Blvd.
Los Angeles, CA 90057
323-218-7475

Email: info@mixrecordingstudio.com
Web: mixrecordingstudio.com

Basic Rate: Fixed rate for session with an engineer \$54/hr

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 I L E STUDIOS

P.O. Box 1014
Hollywood, CA 91356
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

MOUNTAIN DOG MUSICWORKS

485 Ventura Ave., Ste. E3
Oak View, CA 93022
805-649-8500

Web: mountaingroupmusic.com
Contact: Tim Frantz
Format: digital
Basic Rate: please call for info

MY SONIC TEMPLE

13200 Warren Ave
Los Angeles, CA 90066
310-944-1994

Email: info@mysonic temple.com
Web: mysonic temple.com

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: \$35/hr., see website for details

NIGHTBIRD RECORDING STUDIOS

At Sunset Marquis Hotel
1200 Alta Loma Road
West Hollywood, CA 90069

818-657-8405
Email: manager@nightbirdstudios.com
Web: nightbirdstudios.com

Contact: Angelo Caputo
Format: Pro Tools HDX / Logic Pro
Basic Rate: call for prices

NIGHT SKY SOUND

3420 Laketree Dr.
Fallbrook, CA 92028
760-731-6434

Email: inquiries@nightskysound.com
Web: facebook.com/NightSkySoundStudios

Contact: Steve Donato, Owner, Producer/
Engineer
Format: MOTU DP8/Logic/Pro Tools/Apoee 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: ayex@nrgrecording.com
Web: nrgrecording.com

Format: digital and analog
Basic Rate: Call for details

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 Fülks, 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

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

Contact: Glenn
Format: Pro Tools
Basic Rate: please call

PANGEA

P.O. Box 591
Topanga, CA 90290
310-455-2356

Email: pangea@verizon.net
Web: pangeaproductio.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: info@paramountrecording.com
Web: paramountrecording.com

Format: digital and analog, 96+ tracks
Basic Rate: call for rates

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

PERFECT SOUND STUDIOS

Pasadena, CA
323-459-8708

Email: info@perfectsoundstudios.com
Web: perfectsoundstudios.com

THE PIE STUDIOS

Pasadena, CA
669-228-4818
Web: thepiestudios.com

PLASTIC DOG RECORDING

12257 Venice Blvd.
Los Angeles, CA 90066
310-795-1526

Contact: Colin Liebich

Email: colin@plasticdogrecording.com
Web: plasticdogrecording.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

PLAYBACK RECORDING STUDIO

400 E. Gutierrez St.
Santa Barbara, CA 93101
917-331-0429

Web: playbackrecording.com

PLYRZ STUDIOS

Valencia, CA
973-610-4670

Contact: Jim Scott
Email: gary@morebarn.com

Web: plyrzstudios.com

POLYMATH RECORDING

13439 Moorpark St E
Sherman Oaks, CA 91423
815-351-8183

Email: graham@polymathrecording.com
Web: polymathrecording.com

Contact: Graham
Format: Digital and Analog

Basic Rate: Call for info

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

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: Project Rates - Call for details.



TELEFUNKEN
NEUMANN
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SANKEN
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SHURE, BEYER
NEVE, A.P.I.
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LANGVIN
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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

RADIUM MEDIA

1141 Seward St., Suite 105
Los Angeles, CA 90038
323-366-2559
Email: info@radium-media.com
Web: radium-media.com

RAINMAN STUDIOS, INC.

Montrose, CA 910208
818 468 5701
Email: PlatinumMixes@gmail.com
Web: MultiPlatinums.com
Contact: David "Rain" Banta
Format: Cubase 9 wide selection of top vintage microphones, keyboards, and drum machines
Clients: "Bone Thugs-N-Harmony", Snoop Dogg, Tracie Spencer, "The Roots", "Pharcyde", "Do or Die", Fox Sports, Warner Brothers Television, Capitol Records, TVOne, Nascar.
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: info@reampstudios.com
Web: reampstudios.com
Contact: Tyler Wirtz, Engineer
Format: Pro Tools 10 HD
Basic Rate: call or see website

REAL LINE MUSIC

1141 Seward St.
Hollywood, CA, 90038 USA
323-839-7716
Email: info@realinmusic.com
Web: realinmusic.com
Contact: Alexey Voronov, Sound Engineer,
Owner
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 Balistocky
Format: Pro Tools 9 and Cubase 7.5
Basic Rate: Call for rates

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: irving@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

ROSE STUDIOS

El Centro, CA
760-352-5774
Email: info@dannyberg.org
Contact: Danny Berg
Web: dannyberg.org/private-recording-studio
Format: digital, 48 tracks
Basic Rate: please call for info.

ROUND HILL MUSIC

1411 5th Ave., Suite 305
Santa Monica, CA 90401
310-428-0859
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

RPD STUDIOS

1842 Burlinson Ave.
Thousand Oaks, CA 91360
805-496-2585
Email: rpdstudios@roadrunner.com
Web: rpdstudio.com
Contact: Randy
Format: digital, 192 tracks
Basic Rate: \$50/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: Pro tools, 24 Track
Basic Rate: call for info

SANCTUARY SOUND

7053 Rubio Ave.
Van Nuys, CA 91406
818-989-9997
Email: foz@barryfasman.com
Web: barryfasman.com
Contact: Barry Fasman
Format: digital, 96 tracks
Basic Rate: please call for info

SANCTUS SOUND RECORDING

COMPANY
E. Anaheim St., Long Beach, CA 90803
562-999-1332
Web: sanctussound.com
Contact: Peter Guinta
Format: Pro Tools HD 9 and Logic Pro 9
Basic Rate: please call for info

SANTA BARBARA SOUND DESIGN

33 W. Haley St.
Santa Barbara, CA 93101
805-965-3404
Email: dom@tekmstr.com
Web: santabarbarasound.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: seahorsesoundstudios@yahoo.com
Web: seahorsesoundstudios.com
Contact: Samur
Format: analog and digital, 16 tracks
Basic Rate: call for rates

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 Rate: Call for rates

SERENITY WEST RECORDING

1509 Gordon St.
Los Angeles, CA 90028
323-467-6001
Email: info@serenitywestrecording.com
Web: serenitywestrecording.com

SIGNATURE SOUND

5042 Ruffner St.
San Diego, CA 92111
858-268-0134
Email: info@signaturesound.com

Web: signaturesound.com

Basic Rate: call for info

SIX01 STUDIO

630 S. Flower St.
Burbank, CA 91502
323-639-0451
Email: six01studio@gmail.com
Web: six01studio.com

SKELETON STUDIOS

5629 Tunjunga Ave.
North Hollywood, CA 91601
323-594-3113
Email: info@skeletonstudios.com
Web: skeletonstudios.com

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/EQ's, 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, Derek Dixie, Travis Krüts, Rae Sremmurd, Malik Yusef, Tamar Braxton, Master P., Young Thug, Flo Rida, Julian Lennon, Glasses Malone w/ Kendrick Lamar, Eric Bellinger, Gucci Maine, YFN Lucci, Casey Veggies, Leaf McLean, Icona Pop, Pras (The Fugees) VMA awards, Art Dixie, Minda 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, Gary Taylor, Kevin Teasley, Malcolm-Jamal Warner, Gregg Alexander, Keira Knightley, Jonathan Butler, Mali Music, Foo Fighters, Guns N' Roses, Santana, K.d. lang, Tupac, Ice Cube, Eminem, 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, The Whispers, Death Cab For Cutie, Everclear, Jenni Rivera, Juan Rivera, Ana Barbara, Mila 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.

SOFA SONGS

626-914-2245
Glendora, CA
Email: greg@sofasongs.com
Web: sofasongs.com

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
Basic Rate: 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
213-841-0712
Email: ductape@aol.com
Web: sonorarecorders.com
Contact: Richard
Basic Rate: call for information

SOTTO VOCE STUDIO

Sherman Oaks, CA 91423
818-694-3052
Email: info@sottovocestudio.com
Web: sottovocestudio.com
Format: digital, unlimited tracks, albums/
film/TV
Basic Rate: call for rates

SOUND CITY STUDIOS

15456 Cabrito Road
Van Nuys, CA 91406
818-304-0573
Email: booking@soundcitystudios.com
Web: soundcity.la

SOUND FACTORY

6357 Selma Ave.
Hollywood, CA 90028
323-467-2500
Email: Management@
SoundFactoryHollywood.com
Web: soundfactoryhollywood.com
Contact: Craig Hubler
Format: digital and analog, 48 tracks
Basic Rate: call for rates

SOUND IMAGE

15462 Cabrito Rd.
Van Nuys, CA 91406
818-231-5728
Email: sound_image@msn.com
Web: soundimage.us
Contact: Melody Carpenter
Format: digital and analog
Basic Rate: please call for info

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: tc.67.tripod.com
Format: digital and analog, 35 tracks
Contact: Ernie Orosco, Greg Lewolt or Cory
Orosco
Basic Rate: please call for info

Additional location:

6633 Yucca St., Suite 311
Hollywood, CA 90028
323-467-4082

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

14545 Valley View Ave., Ste R
Santa Fe Springs, CA 90670
562-929-1050
Email: info@steppingoutstudio.com
Web: steppingoutstudio.com

Contact: Steve Smith
Format: digital
Basic Rate: please call for info

SPHERE STUDIOS
 10335 Magnolia Blvd.
 North Hollywood, CA 91601
 818-769-1176
Email: Mackenzie@spherestudios.com
Contact: Francesco Carnelli, Chief Engineer/Producer
Web: spherestudios.com
Basic Rate: Call for info

STEELMAN STUDIOS
 Los Angeles, CA
 818-465-3357
Email: devonsteelman@hotmail.com
Web: steelmanstudios.net

STUDIO 47
 817 N. Vine St.
 Los Angeles, CA 90038
 323-993-3172
Email: booking@afm47.org
Web: afm47.org/studio.html
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: Shantih 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 Classic Neve 8068 MKII, SSL 4048 E/G+ w/ Ultimation, Augspurger Duo 15V with Dual 18 Subs, PULTEC EQP-1A (2), UAD-2 OCTO Card with UAD Ultimate 6 Bundle, ATC SCM45A, 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, AKG C12As, Inward Connections, UREI, ADL, Quested, Royer, Coles, Yamaha C5 Grand Piano, Hammond B3 w/ Leslie, Fender Rhodes etc.
Clients: Rod Stewart, Famous Dex, MØ, Louis The Child, Joe Bonamassa, Souja Boy, Kelly Clarkson, Aloe Blacc, Ruxton, 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, The Roots, Bonnie Raitt, Toots and The Metals, Brian Setzer, Josh Freese, Weezer, Limp Bizkit, Vertical Horizon, A Perfect Circle, Quadron, 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 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: traffic@sunsetssound.com
Web: sunsetssound.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

SWANSOUND MUSIC
 Los Angeles, CA
 818-430-1275
Email: swansoundmusic@gmail.com
Web: swansoundmusic.com

THETA SOUND STUDIO
 1309 W Riverside Dr.
 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
 11320 Burbank Blvd
 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
Website: TimeArt.us
Format: Digital, ProTools 10.5, DP7, Vocal
Basic Rate: \$50 Hr, Call for Block 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
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
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
 562-240-3395
Email: info@traintraxstudios.com
Web: traintrackstudios.com
Contact: Alex Truberg
Format: digital
Basic Rate: please call for info


TREBLE GIRL STUDIOS
 3200 N. San Fernando Blvd.
 Ste. 28
 Burbank, CA 91504
 818-806-9337
Email: treblegirlstudios@gmail.com
Web: treblegirlstudios.weebly.com

TREE HAUS RECORDING
 Woodland Hills, CA
 818-497-0664
Email: TreeHausWH@gmail.com
Web: facebook.com/treehausrecording

TRINITY SOUND COMPANY
 751 S. Weir Canyon Rd., Suite 157-535
 Anaheim Hills, CA 92808
 714-881-5211
Email: info@trinitysoundcompany.com
Web: trinitysoundcompany.com
Basic Rate: Please call for info

TRU-ONE RECORDS AND REHEARSALS
 Buena Park, CA
 562-773-5877
Email: truonerecords@aol.com

HOLLYWOOD PRO STUDIO FOR SALE



Pro Tools HD3 • Studer 2" 24 track
• All Build-outs and Equipment.
Low-cost Lease • 24hr Access
• Underground Security Parking

For More Info: Contact Mike Wolf • 213.369.7094
m_wolf@verizon.net • www.studio5109.com

Web: truonerecords.com
Contact: Robert Trujillo
Format: Live rehearsal recordings for only \$25
Basic Rate: Record "Live" for \$25

UNCLE STUDIOS
 6028 Kester Ave.
 Van Nuys, CA
 818-989-5614
Email: unclesca@sbcglobal.net
Web: unclerstudios.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

UNITED RECORDING STUDIOS
 6050 Sunset Blvd.
 Los Angeles, CA 90028
Contact: Rob Goodchild, Studio Manager
Email: booking@unitedrecordingstudios.com
Web: unitedrecordingstudios.com

VALLEY RECORDING COMPANY
 Burbank, CA
Email: wakeinthepm@gmail.com
Web: valleyrecordingcompany.com

VENETO WEST
 PO Box 6363
 Pine Mountain Club, CA 93222
 310-591-4440, 310-200-9010
Email: rcm@venetowest.com,
 Liz@lizredwing.com
Web: studiofilter.com/studio/veneto-west
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
Email: info@villagestudios.com
Web: villagestudios.com
Format: Digital and Analog
Basic Rate: Please call or email for information.
Gear: Pro Tools HDX in all rooms. Studio A - Vintage Neve 8048 Console, Studio B and D - Neve 88R Consoles and Studio F - Avid S6 Control Surface. Compressors include 1176's, LA-2A's, Neve and SSL Stereo Compressors as well as Fairchild 670. Vintage mics including ELAM 251, C-800, U47s, U67s, C12 and C24 as well as a large selection of standard mics as well.
Clients: Fleetwood Mac, Rolling Stones, Coldplay, U2, Kesha, Snoop Dogg, Pink Floyd, Usher, Lady Gaga, Cage The Elephant, The 1975, John Mayer, Taylor Swift, Harry Styles, Elton John, Miguel, P!nk, Sara Bareilles. Films: A Star is Born, Crazy Heart, Toy Story, Cars, Oh Brother Where Art Thou?, The Bodyguard.
Services: Recording, Mixing (Stereo & 5.1), Analog Archival/Tape Transfers, Technical Repair Services, ISDN/Source Connect Remote Sessions, Live to Air/Web Sessions, Live Showcases/Performances.
Comments: The Village has produced landmark songs and soundtracks of every generation for the last five decades.

VIRLOUISE RECORDING
 1631 N. Placentia Ave., Ste. K
 Anaheim, CA 92806
 714-322-3600
Email: info@virlooise.com
Web: virlooise.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

Additional location:

Las Vegas, NV
 702-371-0811

WARRIOR GIRL MUSIC
 Burbank, CA
 818-448-6277
Email: info@warriorgirlmusic.com
Web: warriorgirlmusic.com
Contact: Gilli Moon
Format: digital, 64
Basic Rate: call for info

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.
Gear: Pro Tools HDX & Logic in all studios. Recording Consoles - SSL 9080K Series, SSL 9072J Series, SSL AWS900, SSL G-Series 72 Input. Massive selection of vintage tube microphones and outboard gear.
Clients: Michael Jackson, Alanis Morissette, Quincy Jones, U2, Justin Timberlake, Celine Dion, Madonna, Mariah Carey, Christina Aguilera, Bruce Springsteen, Britney Spears, Whitney Houston, Stevie Nicks, Michael Bolton, Barbra Streisand, Michael Buble, Josh Groban, Coldplay, One Republic.
Recent Clients: Rihanna, Jonas Brothers, Backstreet Boys, Katy Perry, Imagine Dragons, Calvin Harris, The Chainsmokers, The Weeknd, Timbaland, Pitbull, Zedd, Chromeo, Brad Paisley, Charli XCX, Iggy Azalea, A\$AP Rocky, One Direction, Usher, Slipknot, Metallica, Ghost, Demi Lovato, Zendaya, Benny Blanco, Lorde, Jack Antonoff, Julia Michaels, Rita Ora, Dan + Shay.
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.

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.

WINDMARK RECORDING
 Santa Monica, CA
 424-289-5200
Email: Samantha@windmarkrecording.com
Web: windmarkrecording.com
Contact: Samantha Marquart
Format: Digital and analog
Basic Rate: Call or email for info

WOMB RECORDING STUDIO, THE
 Lake Balboa, CA 91406
 818-414-6369
Email: haddaddrum@yahoo.com
Web: davehaddad.com
Contact: Dave
Format: digital and Analog, more than 64 tracks
Basic Rate: please call for info

WOODSHED RECORDING
Email: welcometowoodshed@gmail.com
Web: woodshedrecording.com
Contact: Richard Gibbs
Clients: U2, Barbra Streisand, Coldplay, Kanye West, Sting
Format: Hybrid ocean view resort/residential recording
Basic Rate: contact us by email

WOODSOUND STUDIOS
 120 Front St.
 Covina, CA 91723
 626-956-7455
Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com

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

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: contact us for rates

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 Beeble
Format: Pro Tools 10.3 HD-X
Basic Rate: \$25-75/hr, \$5200-650/day

CCM RECORDING STUDIOS
 4214 E. Colfax Ave.
 Denver, CO 80220
 720-941-6088
Email: info@ccmstudios.com
Web: ccmstudios.com
Contact: Darren Skanson
Format: digital
Basic Rate: please call for info

CHERRY SOUND RECORDING STUDIO
 700 S Vallejo st
 Denver, CO 80223
 303-910-5359
Email: guillot3000@gmail.com
Contact: Christopher Guillot

COLORADO SOUND STUDIOS
 3100 W. 71st Ave
 Westminster, CO 80030
 303-430-8811
Email: colosnd@coloradosound.com
Web: coloradosound.com
Contact: Kevin Clock
Format: Pro Tools 12 HDX
 Also Remote Recording and Mastering Services

DERRYBERRY RECORDING STUDIO
 7380 Devinnay Ct.
 Arvada, CO 80005
 303-456-8216
Email: info@derryberrysrecordingstudio.com
Web: derryberrysrecordingstudio.com
Contact: Mark Derryberry, producer/engineer
Format: Pro Tools HD
Basic Rate: call for rates

MAD DOG STUDIOS
 Aspen, CO
 970-927-7686
Email: mdrs@maddoggranchstudios.com
Web: maddoggranchstudios.com

ROCKY MOUNTAIN RECORDERS
 1250 W. Cedar Ave.
 Denver, CO 80223
 303-777-3648
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: info@firehouse12.com
Web: firehouse12.com

Format: see website for studio equipment
Basic Rate: call for information

FRESH TRACKS STUDIO
 65 Deer Hill Ave
 Danbury, CT
 971-344-1115
Email: jon@freshtracksstudio.com
Web: freshtracksstudio.com
Contact: Jon Lindahl
Format: HD
Basic Rate: call for rates

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

POWER STATION NEW ENGLAND
 215 Parkway North
 Waterford, CT 06385
 860-326-3878
Email: powerstation@sonalysts.com
Web: powerstationne.com

SAGESOUND STUDIOS
 549 Howe Ave. Unit 404
 Shelton, CT 06484
 203-922-0491
Email: info@sagesoundstudios.com
Web: sagesoundstudios.com
Basic Rate: call for rates

STUDIO UNICORN
 36 Sanford Town Rd.
 Redding, CT 06896-2411
 203-938-0069
Email: paul@studiounicorn.net
Web: studiounicorn.net
Contact: Paul Avgerinos, Grammy-nominated producer
Format: Pro Tools HD 128 Tracks
Basic Rate: call for information

STUDIO WARMWOOD
 Mansfield, CT
 860-230-1176
Contact: Dave Kaminsky
Web: studiowormwood.com

TARQUIN STUDIOS
 Bridgeport, CT
Contact: Sandy Robertson
Email: studio@tarquinrecords.com
Web: tarquinrecords.com/studio

TROD NOSSEL
 10 George St.
 Wallingford, CT 06492
 203-269-4465
Web: trodnossel.com
Format: Pro Tools HD2/HD3
Basic Rate: call for information

DELAWARE

JAMLAND STUDIO
 2326 Empire Dr.
 Wilmington, DE 19810
 302-475-0204
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
Web: cleancuts.com
Format: digital
Basic Rate: please call for info

Additional locations:

8403 Colesville Rd., Ste. 250
 Silver Springs, MD 20910
 301-495-772c

2901 Chestnut Ave.
 Baltimore, MD 21211
 410-467-4231

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: \$75/hour

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: call for rates

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
Basic Rate: 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

BRICKKS HOUSE OF BEATZ

1331 West Cass St.
Tampa, FL 33605
813-808-1492
Contact: Corey Jackson
Email: info@dirtybeatz.com
Web: dirtybeatz.com
Basic Rate: call for rates

CLEAR TRACK STUDIOS

814 Franklin St.
Clearwater, FL 33756
727-449-8888, 866-963-3108
Email: info@cleartrackstudios.com
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: josem@crescentmoon.com
Web: crescentmoon.com
Format: Audio/Video Suites, ISDN, Digital/
Analog
Basic Rate: Call for rates

CRITERIA RECORDING STUDIOS

(The Hit Factory Criteria)
1755 N.E. 149 St.
Miami, FL 33181
305-947-5611
Contact: Trevor Fletcher
Format: 16 and 24 tk analog, 48k digital,
DAWs
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.
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EVERMORE SOUND

RECORDING STUDIOS
1633 Acme St.
Orlando, FL 32805
407-218-5953
Email: info@evermoresound.com
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

HEIGA STUDIOS

168 SE 1st St. #500

Miami, FL 33131

786-212-1591
Email: info@heigastudios.com
Web: heigaaudiovisual.com

PHAT PLANET RECORDING STUDIOS

3473 Pkwy. Center Ct.
Orlando, FL 32808
407-295-7270
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

LALA MANSION

Tampa, FL
813-658-5747, 631-905-7466
Contact: Andrew Boullianne, Head Eng./
Studio Mgr.
Email: info@lalamansion.com
Web: lalamansion.com

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

MIAMI BEACH RECORDING STUDIOS

14880 NE 20th Ave.
North Miami, FL 33181
305-956-3939
Email: Pablo@mbrs.us
Web: studio.mbrs.us

MyPLATINUM SOUND

2727 Phyllis St.
Jacksonville, FL 32205
904-612-1492
Web: myplatinumsound.com
Contact: Paul Lapinski
Basic Rate: call or see website for info

NOISEMATCH STUDIOS

169 NW 23rd St.
Miami, FL 33127
786-334-5382
Email: info@noisematch.com
Web: noisematchstudios.com
Basic Rate: \$135/hr/\$1500(12 hrs), ½
day/\$780

THE SHACK NORTH

#9-0
9809 NW 80th Ave.
Hialeah, FL 33016
305-610-4299, 786-253-9917
Web: shacknorth.com
Basic Rate: Call 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: studiocentermiami@gmail.com
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: stylecitymusic.wixsite.com/home
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
Basic Rate: 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: info@velvetbasement.com
Web: velvetbasement.com
Format: see website for equipment list
Basic Rate: call for info

THE WADE STUDIO

Ocala, FL
Contact: Andrew Wade
Web: thewadestudio.com

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

THE BLUE ROOM RECORDING

500 Bishop St., Ste. 7
Atlanta, GA 30318
424-259-3519
Email: info@theblueroomrecording.com
Web: theblueroomrecording.com

ELEVATED BASEMENT STUDIO, INC.

911 65th St.
Savannah, GA 31405
912-356-9445
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.

LEDBELLY SOUND STUDIO

243 Hwy 52 E.
Dawsonville, GA 30534
678-977-6045
Email: ledbellysound@gmail.com
Web: ledbellysound.com

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: \$100/\$75/hr

PATCHWERK

1094 Hemphill Ave., N.
Atlanta, GA 30318-5431
404-874-9880
Email: pwr@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

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818.222.2058
studioreferral.com

Email: tk@silentsoundstudios.com
Web: silentsoundstudios.com
Contact: Thom "TK" Kidd, Studio Owner
Format: (Pro Tools, digital/analog for example)
Basic Rate: call for rates

SONICA
 500 Bishop St., Bldg. C-2
 Atlanta, GA 30318
 404-350-9540
Email: john.bringlevich@gmail.com
Web: sonicarecording.com
Contact: John Bringlevich
Format: Pro Tools HD, Studer 2"
Basic Rate: call for rates

TREE SOUND STUDIOS
 4610 Peach Tree Industrial Blvd.
 Norcross, GA 30071
 770-242-8944
Email: info@treesoundstudios.com
Web: treesoundstudios.com
Basic 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: \$39 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: highwayrecording.com
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, 808-352-5648
Email: gholomaliala@mac.com
Web: islandsoundstudios.com
Contact: Gaylord Kalani Holomaliala
Format: digital and analog, unlimited tracks
Basic Rate: please call for info

IDAHO

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

CHICAGO RECORDING COMPANY
 232 E. Ohio St.
 Chicago, IL 60611
 312-822-9333
Email: chrishepard@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

CLASSICK STUDIOS
 2950 W. Chicago Ave.
 Chicago, IL 60622
 773-212-0092
Email: classick@classickstudios.com
Web: classickstudios.com
Basic Rate: \$40/\$60 Hr \$220/\$300/\$550 4hr/6hr/12hr block

DEAF DOG MUSIC
 2239 S. Michigan Ave.
 Chicago, IL 60616
 312-927-4870
Email: jfo@deafdogmusic.com
Web: deafdogmusic.com
Basic Rate: call or email for info

ELECTRICAL AUDIO
 2621 W. Belmont Ave.
 Chicago, IL 60618
 773-539-2555
Contact: Steve Albini, Owner and Recording Engineer
Email: info@electricalaudio.com
Web: electricalaudio.com
Basic Rate: \$400/\$600 per day

GRAVITY STUDIO
 2250 W. N. Ave.
 Chicago, IL 60647
 773-862-1880
Email: info@gravitystudios.com
Web: gravitystudios.com
Format: Digital/Analog
Basic Rate: please call

GROOVEMASTER STUDIOS
 Studio 11
 345 N. Loomis St.
 Chicago, IL 60607
 312-372-4460
Email: studio11@chicago@gmail.com
Web: producerjohnnyk.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: \$65/hr

HANDWRITTEN RECORDING
 1346 W. Belmont
 Chicago, IL 60657
 773-472-7132
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: vipol@aol.com
Web: vipolito.com
Contact: Vince Ippolito
Format: audio and midi digital
Basic Rate: call for info

MYSTERY STREET RECORDING COMPANY
 2827 N. Lincoln Ave.
 Chicago, IL 60657
 773-512-2630
Email: record@mysterystreetrecording.com
Web: mysterystreetrecording.com
Basic Rate: \$50-\$75/hr

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: contact@pprecs.com
Web: pprecs.com
Format: Digital/Analog
Basic Rate: 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 Rate: please call for info

SHIRK MUSIC
 1551 W Chestnut St.
 Chicago, IL
 312-563-1870
Web: shirkmusic.com

STUDIO 11
 345 N. Loomis St.
 Chicago, IL 60607
 312-372-4460
Email: studio11chicago@gmail.com

Web: studio11chicago.com
Basic Rate: \$65/hr

STUDIO VMR
 1100 West Cemak
 Chicago, IL 60608
 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

TREE HOUSE RECORDS
 4808 W. Wrightwood Ave.
 Chicago, IL 60639
 847-302-6105
Contact: Matt Geiser
Email: mg@treehouserecordschicago.com
Web: treehouserecordschicago.com
Basic Rate: \$40/hr

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
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
 317-849-2009
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 Abraham
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
 319-268-1011
Email: catamount@cfu.net
Web: catamountrecording.com
Format: Pro Tools HD3, Otari 2-inch analog, SSL 4048E/G+
Basic Rate: call for rates

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: 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

THE LODGE
 231 6th Ave.
 Dayton, KY 41074
 513-476-0115
Web: thelodgemy.com

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, Lodging
Basic Rate: please call for info

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

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: info@musicshedstudios.com
Web: musicshedstudios.com
Format: digital Pro Tools HD 3
Basic Rate: please call for info

THE PARLOR RECORDING STUDIO

New Orleans, LA
 Email: info@theparlorstudio.com
 Web: theparlorstudio.com
 Format: Pro Tools HDX
 Basic Rate: email for rates

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
 207-615-1717
 Email: beans@megalink.net
 Web: bakedbeansrecording.com
 Contact: Alan Bean
 Format: Pro Tools HD3
 Basic Rate: \$45/hour

MAIN STREET MUSIC STUDIOS

379 Main St.
 Brewer, ME 04412
 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

MARYLAND

CLEANCUTS MUSIC

2901 Chestnut Ave.
 Baltimore, MD 21211
 410-467-4231
 Email: daveb@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: call for rates

NIGHTSKY STUDIOS

3432 Rockefeller Ct.,
 Waldorf, MD 20602
 301-910-6163, 301-374-9450
 Email: aurora4dh@aol.com
 Web: nightstudio.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
 Email: Shannon@omegastudios.com
 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
 410-553-1293
 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

BLINK MUSIC, INC

129 Franklin St.
 Cambridge, MA 02139
 617-225-0044
 Email: info@blinkmusic.com
 Web: blinkmusic.com
 Basic Rate: call for info

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, 617-522-4550
 Email: info@digitalbear.com
 Web: digitalbear.com
 Contact: Jordan Tishler
 Format: see website for equipment list
 Basic Rate: \$65/hr

INFINITE MUSIC

50 Terminal St.
 Charlestown, MA 02129
 617-391-0115
 Email: infiniteboston@gmail.com
 Web: infinite-music.com
 Format: Pro Tools, Logic, Reason, Ableton
 Basic Rate: variable

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

MIXED EMOTIONS MUSIC

11 Pine Ave
 Middleton, MA 01949
 978-774-7413
 Contact: Kenny Lewis, Engineer/Producer
 Email: mixedemt@aol.com
 Web: mixedemotionsmusic.com

MUSICMEZ STUDIO

Greater Boston Area
 617-529-1922
 Email: mez@musicmez.com
 Web: musicmez.com
 Contact: Steven Mesropian (aka mez)
 Format: DAW, specializing in broadcast quality productions for songwriters, lyricists and artists
 Basic Rate: 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: \$60/70/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

Q DIVISION STUDIOS

363 Highland Ave.

Somerville, MA 02144

617-623-3500
 Web: qdivisionstudios.com
 Basic Rate: Call for rate

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.
 Basic Rate: 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 Batt Dr.
 Rochester, MI 48309
 866-549-2879
 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: royalhouserecording.com
 Contact: Roger Goodman
 Format: see website for equipment list
 Basic Rate: see web for info

RUSTBELT STUDIOS

118 E. 7th St.
 Royal Oak, MI 48067
 248-541-7296
 Email: info@rustbeltstudios.com
 Web: rustbeltstudios.com

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: \$65/hr

WATERFALL STUDIOS

11389 S. Forrest Sideroad
 Dafer, MI 49724
 313-570-6780
 Email: waterfall@waterfallrecordings.com
 Web: waterfallrecordings.com
 Contact: Michael Stevenson or Kenneth Sutton
 Format: digital
 Basic Rate: please call for info

MINNESOTA

A440 STUDIOS

Minneapolis, MN
 855-851-2440
 Contact: Steve Kahn Studio Manager
 Email: a440steve@gmail.com
 Web: a440studios.com, facebook.com/A440Studios
 Studio: Full Audio Recording with ProTools, API Neve. Full Equipment list on website. Promotional Videos (EPK) and concept for bands with up to 8 cameras and a switcher. Live Webcasts for YouTube, Facebook, Vimeo, etc.
 4,000 sq. Ft. REHEARSAL SPACE for Touring Bands!

BABBLE-ON RECORDING STUDIOS

5120 27th Ave. S.
 Minneapolis, MN 55417
 612-375-0533
 Email: andre@babble-on-recording.com
 Web: babble-on-recording.com
 Contact: Andre Bergeron
 Format: digital and analog, Pro Tools HD2
 Basic Rate: \$100/200 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

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

PACHYDERM STUDIOS

Cannon Falls, MN 55009
 507-263-4438
 Email: info@pachyderm-studios.com
 Web: pachyderm-studios.com

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

MISSISSIPPI

MALACO STUDIOS

3023 W. Northside Drive
 Jackson, MS 39213
 601-982-4522
 Email: malaco@malaco.com
 Web: malaco.com/studios

TWEED RECORDING

355 County Rd., 102
 Oxford, MS 38655
 662-236-3902
 Email: info@tweedrecording.com, tweedrec@aol.com
 Web: tweedrecording.com

LION FOX
 RECORDING STUDIOS
 Washington DC
 Record, Mix, Master - 40th Anniversary
 Reggae Music
www.lionfox.com

Contact: Andrew Ratcliffe
Format: digital Pro Tools
Basic Rate: please call for info

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

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

MONTANA

BOONE PRODUCTIONS
579 Belt Creek Rd.
Belt, MT 59412
406-788-0255
Email: aviator@3rivers.net
Web: boonereproductions.com
Contact: Daniel Gliko
Format: digital
Basic Rate: please call 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 Slovarg
Format: digital
Basic Rate: call for rates

NEBRASKA

ANOTHER RECORDING COMPANY
6720 Dodge St.
Omaha, NE
402-613-1369
Web: another-recording-company.com

JOE AUDIO PRODUCTIONS
10850 John Galt Blvd.
Omaha, NE 68137
866-JOE-AUDIO, 402-341-9153
Email: joe@joeaudioproductions.com
Web: joeaudioproductions.com
Contact: Joe
Format: digital Pro Tools

MAKE BELIEVE STUDIOS
825 S. 20th St.
Omaha, NE 68108
402-972-6387
Email: booking@makebelievestudio.com
Web: makebelievestudio.com

RAINBOW RECORDING STUDIO
2322 S. 64th Ave.
Omaha, NE 68106
402-554-0123
Email: audioguru@rainbowmusicmaha.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: call for rates

NEVADA

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

THE HIDEOUT RECORDING STUDIO
14 Sunset Way
Henderson, NV 89014
702-445-7705, 702-318-6001
Web: hideoutlv.com
Format: Analog and Digital
Basic Rate: Hourly and Block, call for quotes

HIT TRACK STUDIOS
Las Vegas, Nv
Phone: 702-481-1663
Email: mix@hittrack.com
Web: hittrackstudios.com
Contact: Tom Parham
Format: Analog and Digital
Services: Recording, Mixing and Mastering Duplication.

INSPIRED AMATEUR PRODUCTIONS
15558 Linda Way
Sparks, NV 89431
775-358-7484
Email: g283589503@gmail.com
Web: inspired-amateur.com

JAGUAR RECORDING STUDIO
Las Vegas, NV
Phone: 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

STUDIO DMI
6839 Ponderosa Way
Las Vegas, NV 89128
702-508-0085
Contact: Ronnie Lee, Founder, CEO
Email: music@studiodmi.com
Web: studiodmi.com

TK PRODUCTION & REHEARSAL STUDIOS
1939 Pontius Ave
West Los Angeles, CA 90025
310-445-1151
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Jimi

TONE FACTORY, THE
5329 S. Cameron
Las Vegas, NV 89120
702-301-6964
Email: zeushead@me.com
Web: thetonefactory.com, vinniecataldo.com
Contact: Vinnie Cataldo

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
702-895-3332
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

MOJO MUSIC STUDIO
Gingerbread Village
Easton, NH
603-348-5249

Email: mojomusicstudio@gmail.com
Web: facebook.com/mojoproaudio
Contact: Tony or Joe
Format: Pro Tools 10
Basic Rate: call for rates

NEW JERSEY

GRAPHIC NATURE AUDIO
Belleville, NJ
Contact: Will Putney
Email: info@graphicnature.com
Web: graphicnatureaudio.com

JAM ROOM COMMUNICATIONS
New Jersey's Go-To Recording, Audio & Voice Production Studio
1805 U.S. Highway 9 North,
Howell, NJ 07731
732-308-3099
Email: Steve@jamroomcommunications.com
Web: jamroomcommunications.com, facebook.com/jamroomcommunications, instagram.com/jamroomcommunications, twitter.com/jamroomcomm
Contact: Steven Lance
Studio: ProTools. Source Connect Pro. Foley. ADR. Equipment available on website.
Basic Rate: Please contact for more information.

KALEIDOSCOPE SOUND
514 Monastery Pl
Union City, NJ 07087
201-223-2868
Email: info@kaleidoscopesound.com
Web: kaleidoscopesound.com

PONDERROSA STUDIOS
144 Warbasse Junction Rd.
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

SOUND WARS STUDIOS
47A Harrison St.
Hoboken, NJ 07030
201-528-3468, 201-683-8552

WATER MUSIC RECORDERS
931 Madison St.
Hoboken, NJ 07030
201-420-7848
Email: rob@watermusic.net
Web: watermusic.net

XANTHI MUSIC PRODUCTIONS
321 Newark St., 4th Fl.
Hoboken, NJ 07030
201-647-9051
Email: shep0222@optonline.net
Web: xanthimusic.com
Contact: Rod Shepard
Format: 24 track analog, 24 trk digital, Pro Tools
Basic Rate: call for rates

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: jgeist@santafecenterstudios.com
Web: santafecenterstudios.com

SON SET BEACH PRODUCTIONS
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: mattyamendola@825records.com
Web: 825records.com
Contact: Matty Amendola
Format: Large Format (Custom Hybrid Console) SSL
Basic Rate: Studio available per project only. Tracks via FTP available. Call for rates and more information.

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

THE BUNKER STUDIO
Brooklyn, NY
929-234-8534
Email: booking@thebunkerstudio.com
Web: thebunkerstudio.com

CUTTING ROOM RECORDING STUDIOS, THE
14 E. 4th St., Ste. 602
New York, NY 10012
212-260-0905
Email: scott.kubrin@thecuttingroom.com
Web: thecuttingroom.com
Contact: Scott Kubrin
Format: Pro Tools HD3 Accel, SSL9000J
Basic Rate: negotiable

DOWNTOWN MUSIC STUDIOS
Soho neighborhood
212-461-1889
Email: contact@downtownmusicstudios.com
Web: downtownmusicstudios.com

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

EASTSIDE SOUND
150 Forsyth St.
New York, NY 10002
212-226-6365
Contact: Lou Holtzman
Email: Info@eastsidestudios.com
Web: eastsidesound.com

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 Rate: please call

ENGINE ROOM AUDIO
42 Broadway, 22nd Fl.
New York, NY 10004
212-625-3467
Email: info@engineroomaudio.com
Web: engineroomaudio.com
Format: Tracking, Mixing, Mastering and Manufacturing
Basic Rate: Contact us for details

EUSONIA STUDIOS
1133 Broadway, Suite 919
New York, NY 10010
212-260-7295
Web: eusoniastudios.com
Contact: Steve Dalmer

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
Basic Rate: 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

GRAND STREET RECORDING
 455 Grand St.
 Brooklyn, NY 11211
 718-360-9355
Contact: Ken Rich, Jake Lummus, Luke Young
Email: info@grandstreetrecording.com
Web: grandstreetrecording.com

HOUSE RECORDING STUDIOS
 Long Island, Plainview, NY 11803
Email: Marc.Bauman@gmail.com
Web: recordingstudiosnewyork.com

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: bookings@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
Email: phil@junglecitystudios.com
Web: junglecitystudios.com
Format: SSL Duality, Euphonix S5Fusion, Digidesign's Icon D-Command
Basic Rate: please call for info

LOUNGE STUDIOS
 315 W 39th St.
 New York, NY
 212-268-8522
Contact: Walter Randall
Email: Max@LoungeStudiosNYC.com
Web: loungestudiosnyc.com

MARS MAGIC SHOP, THE
 68 Jay St.
 Brooklyn, NY 11201
 212-226-7035
Email: mars@magicshopny.com
Web: magicshopny.com
Format: Analog and Digital
Basic Rate: Call for information

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

MISSION SOUND
 16 Powers St.

Brooklyn, NY 11211
 917-566-9701
Email: missionsound@mac.com
Web: missionsoundrecording.com

MONO LISA STUDIOS
 43-01 21st St., Ste. 212B
 Long Island City, NY 11101
 212-920-0192
Email: MONOLisaNYC@gmail.com
Web: monolisanyc.com
Format: ProTools HD10
Basic Rate: Available upon request

SABELLA STUDIOS
 49 Oakdale Road
 Roslyn Heights, NY 11557
 516-484-0862
Email: sabellastudios@gmail.com
Web: sabellastudios.com
Basic Rate: \$75 per hr/min 2 hrs, \$350 Half Day, \$650 Full Day

SKILLMAN MUSIC
 65 Skillman Ave
 Williamsburg, NYC 11211
 917-546-0961
Email: booking@skillmanmusic.com
Web: skillmanmusic.com
Basic Rate: please call for info

SPACEMAN SOUND
 Greenpoint, Brooklyn
Contact: Alex Mead-Fox, Tom Tierney
Email: info@spaceman-sound.com
Web: spaceman-sound.com, facebook.com/SpacemanSound

STRANGE WEATHER RECORDING STUDIO
 Brooklyn, NY
 347-422-6419
Email: booking@strangeweatherbrooklyn.com
Web: strangeweatherbrooklyn.com

STUDIO G BROOKLYN
 44 Dobbin St.
 New York, NY 11222
 347-281-1226
Contact: Tony Maimone
Email: studiogbrooklynbooking@gmail.com
Web: studiogbrooklyn.com/studio

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

THE END
 13 Greenpoint Ave.
 Brooklyn, NY
 718-383-0181
Email: info@theendnyc.com
Web: theendnyc.com

PYRAMID RECORDING
 12 E. 32nd St., 3rd Fl
 New York, NY 10016
 212-686-8687
Contact: Todd Hemleb, Founder
Email: pyramidrec@gmail.com
Web: facebook.com/pyramidrecordingnyc

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 Rate: Call for info

ROUND HILL MUSIC
 650 Fifth Ave., Suite 1420
 New York, NY 10019
 212-380-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

SEAR SOUND
 353 W. 48th St., 6th Fl.
 New York, NY 10036
 212-582-5380
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 Rate: call for rates

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, facebook.com/watchmenstudios
Format: Pro Tools L.E.
Basic Rate: \$35/hr, \$280/8hr

NORTH CAROLINA

DAXWOOD PRODUCTION COMPANY
 Fayetteville, NC
 910-233-2550
Email: daxwood@aol.com
Web: daxwood.com
Format: Pro Tools
Basic Rate: call for rates

DEEP RIVER SOUND STUDIO
 6173 Deep River Rd.
 Sanford, NC 27330

919-718-0075
Email: deepriverstudios@gmail.com
Web: deepriverstudios.com

EARTHTONE RECORDING
 8-d Wendy Ct.
 Greensboro, NC 27409
 336-210-7107
Email: earthtonesrecording@gmail.com
Web: earthtonesrecording.com
Contact: Benji Johnson
Basic Rate: \$50hr, two-hour minimum, \$325 per day

ECHO MOUNTAIN RECORDING
 175 Patton Ave.
 Asheville, NC
 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 Rate: 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
Basic Rate: Tracking, Mac'ing & mixing at \$40/hr, mastering at \$25/song (6 or more)

THE TONE FACTORY
 Recording Studios
 Las Vegas

*All the best vintage and modern outboard gear
 Insane backline collection • Tracking - Mixing - Mastering
 3 minutes from the Las Vegas strip
 Recording locals and legends for over 20 yrs!*

www.vinnicastaldo.com • www.thetonefactory.com
702 301 6964

MANIFOLD RECORDING

P.O. Box 1239
Pittsboro, NC 27312
919-444-2290
Email: bookings@manifoldrecording.com
Web: manifoldrecording.com
Format: Analog and digital Synthesizers

RUBBER ROOM STUDIO

508 Estes Dr Ext
Chapel Hill, NC 27516
919-929-7209
Email: jerrybrownchapelhill@gmail.com
Web: rubberroomstudio.com

SOUND TEMPLE RECORDING

Asheville, NC
828-633-2149
Email: Robert@soundtemplestudios.com
Web: soundtemplestudios.com
Format: Pro Tools 12.5

TEQUILA SUNRISE MUSIC

112 Ann St.
Gaston, NC 27832
800-537-1417, 252-537-0317
Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$45/hr. 2 hr. min.

NORTH DAKOTA
WHISKYSAM RECORDING STUDIO

3314 Royal Cir.
Grand Forks, ND
701-741-4667
Email: whiskysam@hotmail.com
Web: whiskysam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

OHIO
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

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
Basic 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
918-695-8992
Web: facebook.com/naturadigitalstudios
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, 1 arge playing room, tracking, mixing & mastering
Basic Rate: call for rates

OREGON
BIG RED STUDIO

P.O. Box 66
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

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

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: apocalypse.theapocalypse.com
Contact: Fred Weaver
Basic Rate: \$40 hr/\$400 Day

CAMBRIDGE SOUND STUDIOS

2003 West Moyamensing Ave.
Philadelphia, PA 19145
215-465-7500
Email: jscambridge@verizon.net
Web: cambridgesoundstudios.com

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 Rate: \$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 rate

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

MINER STREET BOOKING

128 Krams Ave.
Philadelphia PA
Contact: Brian McTear
Email: minerstreetbooking@gmail.com
Web: minerstreet.com

THINK LOUD STUDIOS

210 York St., Suite #400
York, PA 17403
855-548-4330
Email: info@thinkloudstudios.com
Web: thinkloudstudios.com

REPERCUSSION STUDIOS

2424 Coral St.
Philadelphia, PA 19125
257-307-6648
Contact: Andrew Ha, Founder
Email: repercuSSIONstudios@gmail.com
Web: repercuSSIONstudios.com
Basic Rate: \$50/Hr (2 Hr min)

RIGHT COAST RECORDING

Columbia, PA
717-681-9801
Email: studio@rightcoastrecording.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

SINE STUDIOS

127 S. 22nd St., 2nd Fl.
Philadelphia, PA 19102
484-883-4343
Email: matt@sinestudios.com
Web: sinestudios.com
Basic Rate: \$100 min. (2 hr blocks)

SURREAL SOUND STUDIOS

2046 Caster Ave., 2nd Fl.
Philadelphia, PA 19134
215-288-8863
Web: surrealsoundstudios.com
Format: Digital and Analog

THINK LOUD STUDIOS

210 York St., Suite #400
York, PA 17403
855-548-4330
Email: info@thinkloudstudios.com
Web: thinkloudstudios.com

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

THE VAULT RECORDING

6500 Grand Ave.
Pittsburg, PA 15225
Contact: Bob McCutcheon, Owner
Email: bob@thevaultrecording.com
Format: SSL AWS 948, ProTools II HD Native

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: recording@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
Basic Rate: see website

SOUTH CAROLINA
CHARLESTON SOUND

2612 Larch Land, Ste. 107

Mt. Pleasant, SC 29466
843-216-5556
Email: info@charlestosound.com
Web: charlestosound.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

MISSION CONTROL STUDIOS

14363 Ocean Drive, Unit 13
Pawleys Island, SC 29585
509-220-1216
Email: karl@mission-control-studios.com
Web: mission-control-studios.com
Contact: Karl Bingle

Format: Analog, digital and hybrid recording, mixing, mastering and music production.
Basic Rate: \$95/hr, block and corp to corp rates available. All major credit cards accepted.

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

TRUPHONIC RECORDING

816 St. Andrews Blvd.
Charleston, SC 29407
843-619-7700
Contact: Elliott Elsey
Email: Elliott@truphonic.com
Web: truphonic.com

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

TENNESSEE
ADDITION SOUND STUDIOS

506 E. Iris Drive
Nashville, TN 37204
615-953-6243
Email: addictionstudios@me.com
Contact: Jonathan Cain or David Kalmusky
Format: Pro Tools HDX2 System
Web: additionstudios.com/
Basic Rate: please call for info

ARDENT STUDIOS

2000 Madison Ave.
Memphis, TN 38104
901-725-0855
Email: info@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: info@blackbirdstudio.com
Web: blackbirdstudio.com
Contact: John McBride, Studio Owner; Rolf Zwiap, Studio Mgr.
Format: Digital/analog
Basic Rate: please call

CASTLE RECORDING STUDIO

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: call for rates

DARK HORSE RECORDING
 2465 Old Charlotte Pike
 Franklin, TN 37064
 615-791-5030
Email: info@darkhorserecording.com
Web: darkhorserecording.com
Clients: Taylor Swift, Halestorm, Keith Urban, Hunter Hayes

EMERALD CITY PRODUCTIONS
 Nashville, TN
 703-489-8482
Email: danny@emeraldcitypro.com
Web: emeraldcitypro.com
Contact: Danny Ozment
Format: see website for equipment list
Basic Rate: call for rates

HARTWELL STUDIOS
 Nashville, TN
 615-988-4468
Email: hartwellrecords@gmail.com
Web: hartwellstudios.com

HOUSE OF DAVID STUDIO
 1205 16th Ave. S
 Nashville, TN
 615-320-7323
Email: houseofdavidstudio@gmail.com
Web: houseofdavidnashville.com

JAY'S PLACE RECORDING STUDIO
 1508 17th Ave. S
 Nashville, TN 37212
 615-479-7986
Email: jaysplacerecording@comcast.net
Web: facebook.com/jaysplacerecordingstudio

HILLTOP STUDIO
 902 Due West Ave.
 Nashville, TN 37115
 615-865-5272, FAX 865-5553
Email: studio@hilltopstudio.com
Web: hilltopstudio.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 Rate: Please call

LEEDS RECORDING
 Nashville, TN
 615-593-6187
Email: LeedsRecordingNashville@gmail.com
Web: leedsrecordingnashville.com
Basic Rate: \$105

JAMES LUGO'S VOCAL ASYLUM
 Nashville, TN
 615-540-9108
Email: james@jameslugo.com
Web: jameslugomusic.com/about
Contact: James Lugo
Format: digital and analog
Basic Rate: call for rates

LOVE SHACK RECORDING STUDIOS
 909 18th Ave., South
 Nashville, TN 37212
 615-843-0019
Email: book@loveshackstudios.com
Web: loveshackstudio.com

MADE IN MEMPHIS
 400 Union Ave.
 Memphis, TX 38103
 901-779-2031
Email: info@mimcorp.com
Web: mimcorp.com/studio

MANALIVE STUDIOS
 1121 Harpeth Industrial Ct. Suite 100
 Franklin, TN 37064
 615-538-7623
Email: studio@manalive.me
Web: manalivestudios.com
Contact: Alex Wolaver - Manager
Main Format: Pyramix DSD/DXD

and ProTools
Description: ManAlive Studios is a full service video and audio production.

NASHVILLE TRAX RECORDING STUDIOS
 2817 W. End Ave., Ste's 126-259
 Nashville, TN 37203
 615-319-8616
Email: nashtrax@bellsouth.net
Web: nashvilletraxrecordingstudio.com
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
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

PALETTE MUSIC
 2491 N. Mt. Juliet Rd., #1934
 Mount Juliet, TN 37121
 615-681-4061
Contact: Jeff Silverman
Web: palettemusic.net
Basic Rate: Call for info

PARAGON STUDIOS
 320 Billingsly Ct.
 Nashville, TN 37067
 615-778-9083
Email: fred@paragon-studios.com
Web: paragon-studios.com
Format: digital and analog
Basic Rate: please call

PARLOR PRODUCTIONS
 1317 16th Ave., South
 Nashville, TN 37212
 615-385-4466
Email: larry@parlorproductions.com
Web: parlorproductions.com

PRIME CUT STUDIO
 Nashville, TN
 615-582-7307
Web: primecutstudio.com
Basic Rate: call for rates

QUAD STUDIOS
 1802 Grand Ave.
 Nashville, TN 37212
 615-292-5100
Web: quadstudiosnashville.com
Contact: Mark Greenwood
Format: Digital and analog
Basic Rate: please call

THE RECORD SHOP RECORDING STUDIO
 2480 Moore Way
 La Vergne, TN 37086
 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 Larmont Dr.
 Nashville, TN 37204
 615-385-4007
Email: booking@rukkusroom.com
Web: rukkusroom.com
Basic Rate: Call or email for rates

SAM PHILLIPS RECORDING
 639 Madison Ave.
 Memphis, TN 38103
 901-523-2251
Email: samphillipsrecording@gmail.com
Web: samphillipsrecording.com

SKYWAY STUDIO
 3201 Dickerson Pike
 Nashville, TN 37207
 615-650-6000
Web: skywaystudios.tv

SOUND EMPORIUM STUDIOS
 3100 Belmont Blvd.

Nashville, TN 37212
 615-383-1982
Email: info@soundemporiumstudios.com
Web: soundemporiumstudios.com
Basic 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
Basic Rate: Please call Ira Blonder, Managing Partner

SOUND STAGE STUDIOS LIVE
 10 Music Circles
 Nashville, TN 37203
 615-873-1501
Contact: Nick Autry
Web: soundstagesstudioslive.com
Basic Rate: call for rates

SOUTH BY SEA
 1313 Jewel St.
 Nashville, TN 37207
Web: southxseastudios.com

STATION WEST
 616 W Iris Drive
 Nashville, TN 37204
 615-463-9118
Contact: Luke Wooten, Owner/Producer/Eng
Email: stationwest@gmail.com
Web: stationwest.com

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

SUN STUDIO
 706 Union Ave.
 Memphis, TN
 800-441-6249
Email: sunstudio.com
Web: sunstudio.com

SPUTNIK SOUND
 408 E. Iris Drive
 Nashville, TN 37204
Contact: Mitch Dane, Engineer, Vance Powell, Engineer
Email: mitch@sputniksound.com, vance@sputniksound.com

TOP HAT RECORDING
 2302 Rebel Rd.
 Austin, TX 78704
 512-779-8188
 Knoxville, TN
Email: mary@tophatrecording.com
Web: tophatrecording.com

TRACE HORSE RECORDING STUDIO
 502 E. Iris Drive
 Nashville, TN 37204
 615-258-5540
Email: booking@tracehorse.com
Web: tracehorse.com

THE TRACKING ROOM
 2 Music Circle E.
 Nashville, TN 37203
 615-242-8181
Email: booking@thetrackingroomstudio.com
Web: thetrackingroomstudio.com
Basic Rate: email or call

It takes a great track record to track a great record!



Master Groove Studios - David Morse
 Mastering, Engineering and Production
 Specializing in the art of Mastering
 Nashville & Los Angeles

Credits include:

REM, Incubus, Zappa, Dio, Billy Preston, Edgar Winter, Earth Wind & Fire, Guns & Roses, Chili Peppers, Wild Child, Warrant and most Major Labels.

David has been a successful staff producer for the major labels for over 20 years and owner of Master Groove Studios since 1981 (Nashville & LA). He is a successful producer with 24 Gold and Platinum awards and 5 Grammy nominations with 1 win. He works with top stars, A&R.

Easy rates for new and independent acts.



818.830.3822

www.mastergroovestudios.com

UNOMASS STUDIO
Brentwood, TN
Web: unomasstudio.com
Contact: Doug Sarrett

WELCOME TO 1979
1110 48th Ave. N
Nashville, TN 37209
844-679-1979 ext 104
Contact: Kate
Email: booking@welcometo1979.com
Web: welcometo1979.com

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
Basic Rate: call or email

AUSTIN SIGNAL
10208 Birdlip Circle
Austin, TX 78733
512-656-4039
Email: Jon@austinsignal.com
Web: austinsignal.com
Format: Pro Tools 10, Analog

BLUE ROCK ARTIST RANCH AND STUDIO
P.O. Box 619
Wimberley, TX 78676
512-847-7440
Email: info@bluerocktexas.com,
billy@bluerocktexas.com
Web: bluerocktexas.com
Contact: Billy Crockett
Format: Pro Tools HD3
Basic Rate: call for rates

CACOPHONY RECORDERS
4707 Red Bluff Rd.
Austin, TX
512-771-9863
Email: info@cacophonyrecorders.com
Web: cacophonyrecorders.com

CEDAR CREEK RECORDING
5012 Brighton Rd.
Austin, TX 78745
512-444-0226
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
Email: michael@crystalclearsound.net
Web: crystalclearsound.net
Contact: Michael Walter, studio mgr/Owner
Format: analog, digital, mastering
Basic Rate: \$80/hr

THE ECHO LAB
Denton, TX
Contact: Matt Pence
Web: theechoholab.com
Email: mattpencerecording@gmail.com

ESTUARY RECORDING
Austin, TX
972-672-7176
Contact: J. Michael Landon, Engineer
Email: michael@estuaryrecording.com
Web: estuaryrecording.com
Format: Mix of Analog, Digital and Vintage Modern Recording

iMIX RECORDING STUDIOS
6347 Ashcroft Drive, Ste. 6b
Houston, TX 77081
832-649-4653
Email: imixhouston@gmail.com
Web: imixhouston.com

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
Basic Rate: \$65 per hour

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

MAGIK STUDIOS
16745 North Freeway, Ste. D
Houston, TX 77090
281-880-8992, 832-305-6429
Contact: Karim Khorsheed, Owner-Operator/Eng.
Web: magikrecordingstudio.com
Basic Rate: \$50/hr/2hr min.

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: bookingorb@gmail.com
Web: orbrecordingstudios.com
Basic Rate: 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

RAMBLECREEK STUDIO
Austin, TX
512-797-7131
Contact: Britton Beisenherz
Email: info@ramblecreek.com
Web: ramblecreek.com
Basic Rate: Call for info

RECORD WITH BARRON
1701 Detering St.
Houston, TX
713-225-1846
Email: barron@recordwithbarron.com
Web: recordwithbarron.com/#musicians
Basic Rate: 1 hr/\$80, 4 hr/\$280

SONIC RANCH
20200 Alameda
Tomililo, TX 79853
915-449-3717
Contact: Tony Rancich
Email: tony@sonicranch.com
Web: sonicranch.com

SOUND ARTS RECORDING
8377 Westview Drive
Houston, TX 77055
713-464-4653
Email: brianbaker@soundartsrecording.com
Web: soundartsrecording.com

SPACE REHEARSAL & RECORDING
7915 Manchaca Rd.
Austin, TX 78745
512-448-9518
Web: spaceatx.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.

STUDIO 601
South Austin, TX
512-693-9465
Email: info@studio601recording.com
Web: studio601recording.com

STUDIO713
848 Richey St.
Houston, TX 77002
713-640-5428
Email: info@713music.com
Web: 713music.com

SUGARHILL STUDIOS
5626 Brock St.
Houston, TX
713-926-4431
Contact: Casey Waldner
Email: mail@sugarhillstudios.com
Web: sugarhillstudios.com

SUNRISE SOUND
3330 Walnut Bend
Houston, TX 77042
713-977-9165
Email: info@sunrisesound.com
Web: sunrisesound.com

360 RECORDING STUDIO
11430 Bissonnet St.
Houston, TX 77099
832-598-7348
Web: 360recordingstudio.com

TIERRA STUDIOS
7502 ShadyVilla Ln.
Houston, TX 77055
832-730-0040
Email: info@tierrastudios.com
Web: tierrastudios.com

TRINITY RECORDING STUDIO
2406 Brawner Parkway
Corpus Christi, TX 784011
361-854-SING (7464)
Email: webinfo@trinitystudio.com
Web: trinitystudio.com
Contact: Jim Wilken
Format: digital, unlimited tracks
Basic Rate: \$30/hr.

226 RECORDINGS
226 W 19th St.
Houston, TX 77008
832-224-5943
Web: 226recordings.com

WINDY HILL STUDIO
Austin, TX
512-534-9299
Email: darren@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: contact@wireroadstudios.com
Web: wireroadstudios.com
Contact: Bill Wade
Format: Digital / Pro Tools
Basic Rate: Studio A \$125/Hour; Studio B \$90/Hour; Studio D \$60/Hour

ZIG PRODUCTIONS
201 W. Main St.
Arlington, TX 76010
615-889-7105
Email: billyherzig@hotmail.com
Web: zigproductions.com
Contact: Billy Herzig
Format: Pro Tools
Basic Rate: Please call

UTAH

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

NOISEBOX STUDIOS
2544 W. 500 S.
Provo, UT 84601
801-805-8217
Email: dave@noiseboxstudios.com
Web: noiseboxstudios.com

Contact: Dave Zimmerman
Basic Rate: \$85/hr

OUTLAW MUSIC STUDIO
55 Castle Valley Drive
Castle Valley, UT 84532
435-259-0900
Email: studio@OutlawMusic.Studio
Web: OutlawMusic.Studio
Contact: Fred Stone
Format: Pro Tools HD/HDX, analog 1/2" and 2"-24 track
Basic Rate: Please contact us

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

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
Basic Rate: Please call Cindy.

NORTHERN TRACK RECORDING STUDIO
P.O. Box 1059
Wilmington, VT 05363
802-464-2234
Email: info@northerntrackstudio.com,
Web: northerntrackstudio.com
Basic Rate: \$60/hr

OLD MILL ROAD RECORDING
316 Old Mill Road
East Arlington, VT 05252
802-430-7398
Email: Info@oldmillroadrecording.com
Web: oldmillroadrecording.com

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

DA SPOT RECORDING STUDIO
213 W Brookland Park Blvd.
Richmond, VA 23223
804-649-2888
Contact: Kelly Jones, Co-founder/
Operations Mgr
Web: daspotrecordingstudio.com

MASTER SOUND
Virginia Beach, VA
757-373-1180
Email: rob@mastersoundstudios.com
Web: mastersoundstudios.com
Contact: Rob Ulish
Format: digital and vintage analog
Basic Rate: \$85/hr, \$750/day

WASHINGTON

ACOUSTIC CHAMBERS RECORDING STUDIO
14503 S.E. 254th St.
Kent, WA 98042
253-639-0896, 914-722-2056
Web: acousticchambers.com
Contact: William C. Reedy

Format: digital Pro Tools HD, Accel and 24 track analog
Basic Rate: \$500/Day

BAD ANIMALS

2247 15th Ave. W
 Seattle, WA 98119
 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: info@cloudstudiosseattle.com
Web: cloudstudiosseattle.com
Contact: Doug Wilkerson
Basic Rate: call for rates

ELECTIC LADY LAND RECORDING RANCH, LLC

341 Mt. Dallas Rd.
 Friday Harbor, WA 98250
 360-298-4249
Email: RikkiSwin@gmail.com
Format: Pro Tools & Ultra Hi-end Digital Mics - no converters!
Web: EclecticLadyLandRecording.com
Basic Rate: We are a retreat studio with housing on an awe-inspiring property with special project rates

ELECTROKITTY

4415 Densmore Ave., N.
 Seattle, WA 98103
 425-358-1441
Email: elektrokittyrecording@gmail.com
Web: elektrokitty.com
Contact: Garrett
Format: Digital and Analog
Basic Rate: 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 MKIII 24-track 2" Analog tape deck, Protools HD3
Basic Rate: 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 Rate: \$95/Hr, \$750/day

ROBERT LANG STUDIOS

19351 23rd Ave NW
 Shoreline, WA 98177
 206-542-1041
Email: info@robertlangstudios.com
Web: robertlangstudios.com

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

THE UNKNOWN STUDIO

1201 7th St.
 Anacortes, WA
 870-404-4264
Email: nicholas@fonteefount.com
Web: anacortesunknown.com/studio

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 Wheeling, WV 26003
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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

BLAST HOUSE STUDIOS
 1117 Jonathon Dr.
 Madison, WI
 608-276-4446
Email: mike@madisonmusicfoundry.com
Web: blasthousestudios.com
Format: see website for equipment list
Basic Rate: call for rates

WYOMING

BRIDGER PRODUCTIONS
 P.O. Box 8131

4150 Glory View Ln.
 Jackson, WY 83002
 307-733-7871
Email: bridgetproductions@gmail.com
Web: bridgetproductions.com
Contact: Michael J. Emmer, President
Basic Rate: please call for info

INTERNATIONAL

ABBEY ROAD STUDIOS
 3 Abbey Rd.
 London, NW8 9AY UK
 +44 (0) 020-7266-7000
Email: info@abbeyroad.com
Web: abbeyroad.com
Basic Rate: please call for info

CANADIAN RECORDING SERVICES INC.
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 N. Vancouver, BC V7J 1W5, Canada
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Tours in Trouble

Rock Stars and Insurance Recovery

Touring is where profits lie for today's successful recording artists, with considerable sums expended on venues and staging to bring an artist's music to his or her fans. But the list of things that can go wrong before and during a tour is almost endless.

That's why artists, tour companies and record labels purchase various forms of tour insurance to mitigate the risk from postponements or cancellations caused by a variety of circumstances. Often, those purchasing tour insurance have considerable influence over what harms are covered and the terms under which reimbursement will be provided. Our experience representing Grammy-winning artists in tour insurance disputes demonstrates that unforeseen disasters can result in losses to the tune of millions of dollars if proper insurance is not obtained and handled carefully.

Three sources of tour insurance claims are particularly important: natural disasters, terrorism and artist illness. As we outline below, tour profitability depends upon understanding these threats and choosing effective strategies to mitigate them or avoid them entirely.

Coverage for Natural Disasters

Just like any other event, tours planned months or years in advance are susceptible to natural disasters such as earthquakes, hurricanes and floods. However, even when tour insurance is purchased, receiving coverage for tour cancellations or postponements on this basis is not automatic.

For example, many "non-appearance" insurance policies contain exclusions that could be construed to eliminate coverage for certain kinds of disasters. One such provision is the "adverse weather" exclusion, which commonly excludes coverage for outdoor performances affected by rain, wind or other similar meteorological incidents. Also common is language restricting coverage to certain enumerated perils and requiring that a covered peril be the "sole and direct cause" of any non-appearance. How such policy language is interpreted in the case of a hurricane or tropical storm, for instance, may make the difference as to whether an artist is compensated under his or her tour insurance policy.

Coverage for Acts of Terrorism

Just as threatening to tour profits as natural disasters are those postponements or cancellations caused by acts of terror. The attacks in Las Vegas during Jason Aldean's performance, those in Manchester, England outside Ariana Grande's show and those at the Eagles of Death Metal performance at the Bataclan club in Paris, France highlight that terrorism is a very real threat to music artists.

However, even if an artist's tour is insured, acts of terrorism are often excluded unless specifically added by an amendment to insurance policies called an endorsement, which can be quite expensive. Moreover, terrorism coverage policy language varies, with certain provisions requiring an attack to have taken place, whereas others provide coverage if a tour is postponed or canceled based on the threat of an attack. Still other policies that purport to cover cancellations due to terrorist acts limit coverage based on how long after or how far away from an attack or threatened attack the tour is scheduled to take place. For instance, the Foo Fighters canceled the remainder of their European tour in Spain and Italy in the wake of the Paris bombing in 2015. However, the Foo Fighters' insurers initially refused to reimburse them for these losses under their applicable tour insurance policies (which included terrorism coverage), apparently because the insurers considered the future shows too far

away from the date and site of the Paris attack. After much publicity and costly litigation, the lawsuit was eventually settled on confidential terms.

Coverage for Artist Illness

Tour events are also canceled due to artist illness. Often, an insurer's response to a claim based on artist illness depends on the nature of the illness and what the artist said in underwriting materials submitted to the insurers. It is not uncommon for coverage disputes to center around the accuracy of medical reports submitted by artists to insurers. For instance, Linkin Park canceled parts of a tour in 2008 due to their then-frontman's back issues. Nickelback was forced to cancel part of their 2015 No Fixed Address tour due to polyps discovered on their lead singer's throat. In both instances, the bands' tour insurance claims were denied based on alleged inaccurate medical reporting in the underwriting materials submitted to the insurers. And in both cases, the bands were forced to resort to litigation based upon alleged failures to disclose existing medical issues.

Sometimes, an artist's tour is postponed or canceled but the artist and insurers do not agree on the cause. Not surprisingly, this can lead to coverage disputes. For example, Kanye West's cancellation of his 2016 Saint Pablo tour resulted in two lawsuits, with West claiming he suffered a "debilitating medical condition" and his insurers insinuating the cancellation was due to drug use and mental health issues (both of which were excluded under the policy). The last of the suits ultimately settled in February 2018, but not before

myriad news outlets reported on the parties' allegations, including leaked details about West's medical history.

Strategies to Mitigate or Avoid Coverage Threats

These examples only scratch the surface of the many reasons a tour may be postponed or canceled, and the ways in which this can complicate insurance recovery. Different strategies should be applied depending on individual challenges, but all involve careful scrutiny of the governing policy language. The best time for such scrutiny is during negotiation of the policy itself, when experienced counsel can advise on coverage gaps or language that might cause trouble for touring artists.

Also key is carefully shaping the public narrative for any tour postponement or cancellation. This is particularly true in the context of postponements or cancellations where the cause may be disputed. Effective counsel can assist in rapidly coordinating the actions of doctors, the media, and the artist to ensure a consistent message and head off potential pretextual coverage denials from insurers.

As the Ramones sang, "high risk insurance, the time is right."



BENJAMIN MASSARSKY is an associate at Gilbert LLP in Washington, DC. His practice focuses on representing policyholders in complex civil litigation and dispute resolution. He has represented policyholders in disputes over numerous types of coverage, including general commercial liability policies, political risk policies, and music tour non-appearance policies.

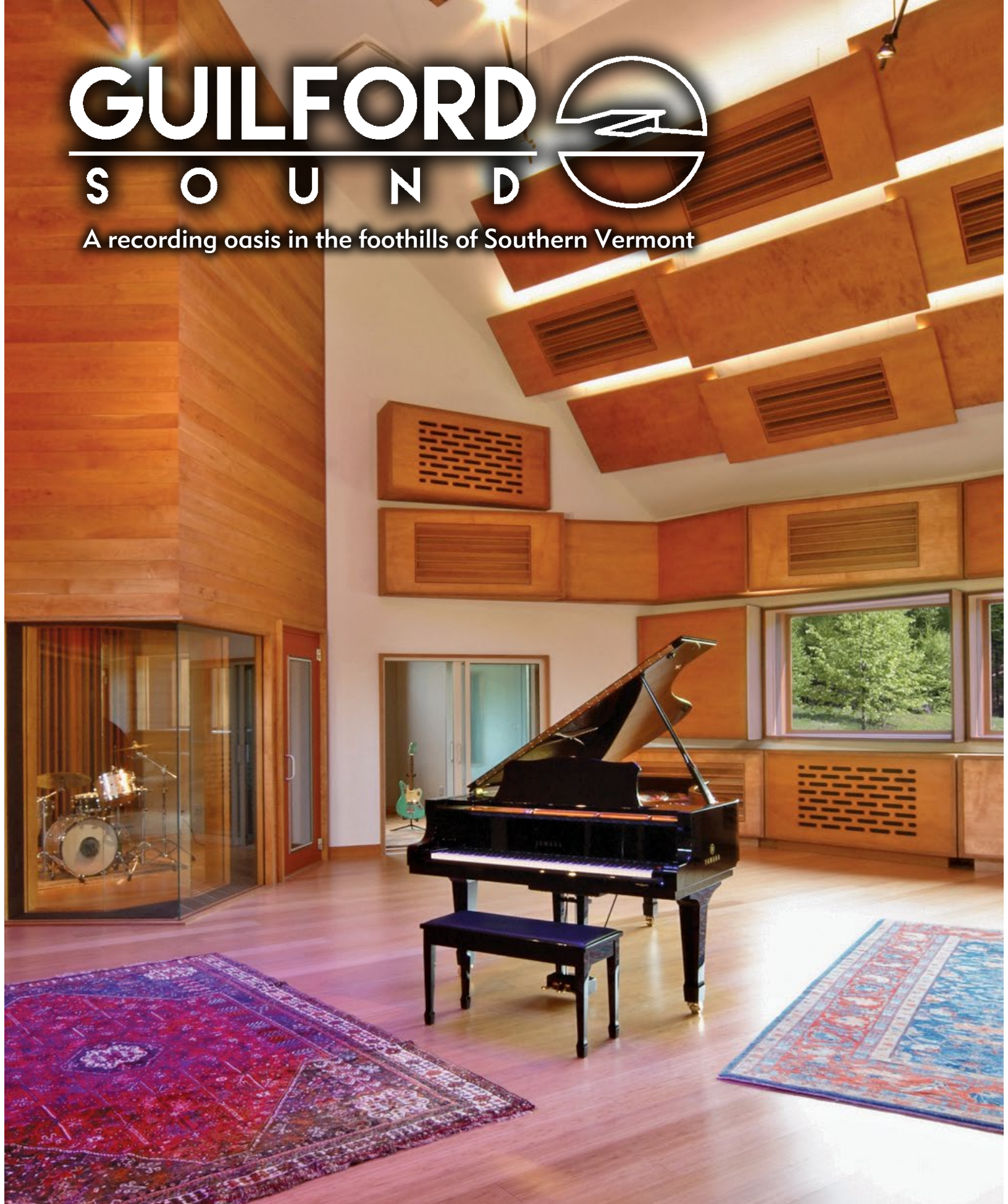
KELLYN GOLER is also an associate at Gilbert LLP. She litigates in both state and federal courts on behalf of policyholders seeking recovery under aviation, directors and officers, commercial general liability, and other lines of insurance. Kellyn also advises clients regarding risk management and insurance recovery strategies that extend beyond litigation. More information at GilbertLegal.com.

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