

MUSIC CONNECTION

U.S. Recording Studios:
The 2018 Survey +
Exclusive Directory

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Get the **Drum**
Sounds You're After

How to Use **Social**
Media Influencers

Neko Case • Chvrches
Bishop Briggs • Sunny Wilkinson
Jesika Von Rabbit • Priscilla Renea
+ UNSIGNED ARTIST REVIEWS

Retro Instruments Revolver
Dual Compressor



Check Out **New Toys**

Fishman Loudbox
Mini Charge Amp

Vol. 42 • June 2018 • \$3.95/\$4.95 Canada





dUg Pinnick DP-3X Signature Pedal

dUg Pinnick. Unmistakable in every way --that voice, the songwriting, his style, and, of course, the dUg tone.

A super-compact adaptation of his Tech 21 Ultra Bass 1000 Signature head, the DP-3X also recreates the sound dUg originally developed way back in the '80s, merging high-end distortion with low-end bass. Prior to his signature head, this involved running a guitar amp and a bass amp together, along with rack full of effects. Wanting to further streamline his gear for occasions when his full Tech 21 rig simply isn't practical, dUg collaborated on the all-analog DP-3X pedal. Personally beta-testing the DP-3X on a European tour, dUg encountered a different backline in each and every venue. But no matter which amp was on stage, dUg was able to nail his immense tone each and every night.

In addition to achieving dUg's unique tone, the DP-3X has the flexibility to provide traditional bass amp sounds as well. Mix mode engages Drive to bring in distortion and Chunk for upper harmonics. A Gain button provides additional distortion and compression. In clean/full-range mode, Drive and Chunk disengage, while Comp and Gain remain active. Other controls include 3-band active EQ with switchable Mid and a master Volume.

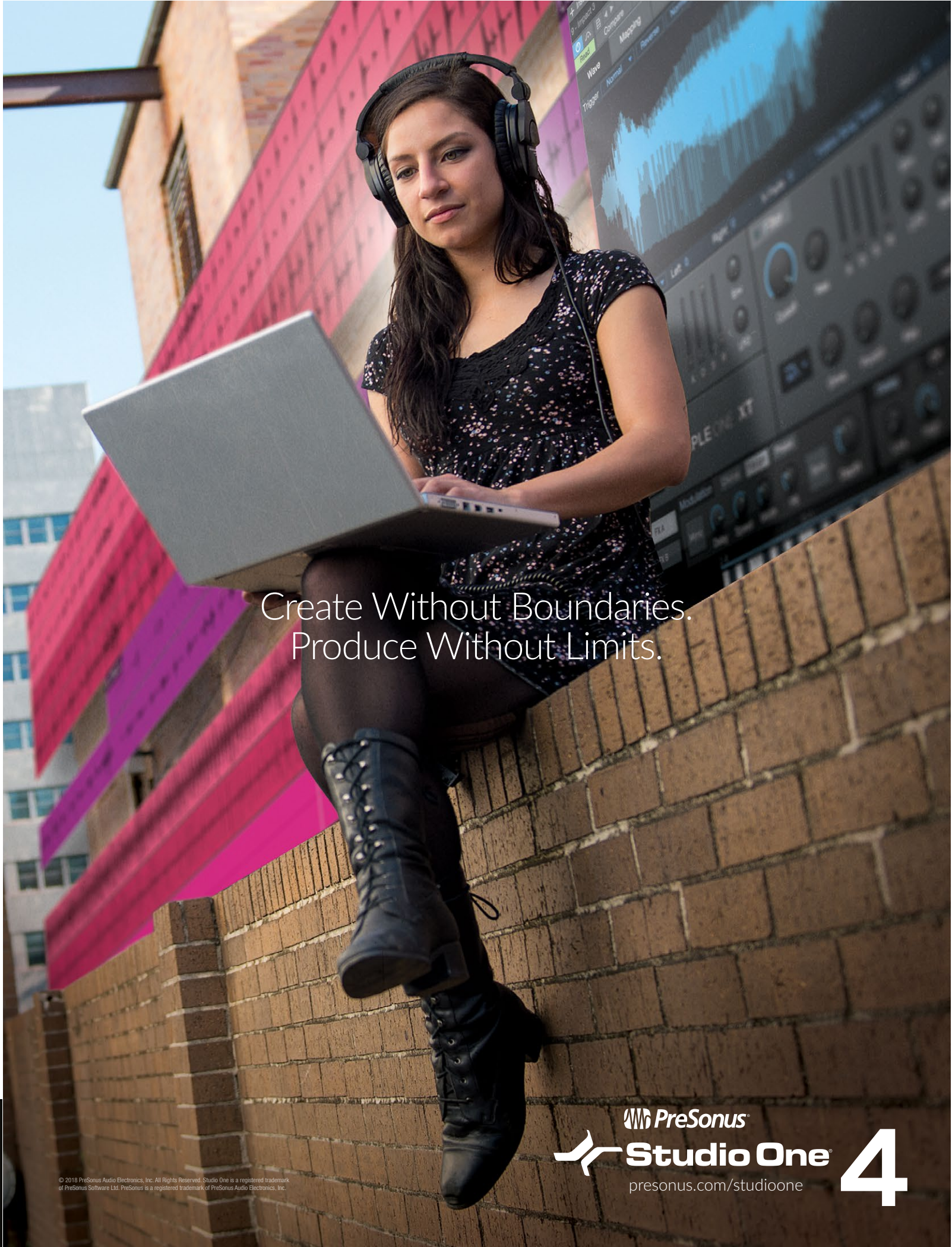
Features include chromatic tuner, headphone capability, and an XLR Output to go direct to the PA desk or studio board without compromising detail, warmth or responsiveness.



Rugged all-metal housing measures 7.75"l x 2.5"w x 1.25"h and weighs just 12 oz.

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36

ODESZA

In our exclusive interview, Harrison Mills and Clayton Knight talk about how their sound has evolved, what it's like to work with special singers like Leon Bridges and Regina Spektor, and how the duo have learned to wow festival crowds using pyrotechnic splendor.

By Brett Callwood

Cover Photo Portrait: Avi Loud
Cover Photo Live: Julian Bajsels
Photo this page: Tonje Thilesen

Getting the Drum Sounds You're After

Let an acclaimed producer-engineer-artist school you on the recording techniques that deliver the all-important sounds you want.

By Eric Corne



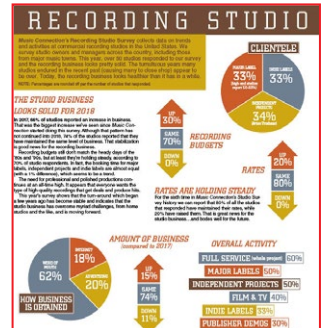
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Directory of U.S. Recording Studios

Compiled By Denise Coso



44 Recording Studio Survey 2018

By Bernard Baur

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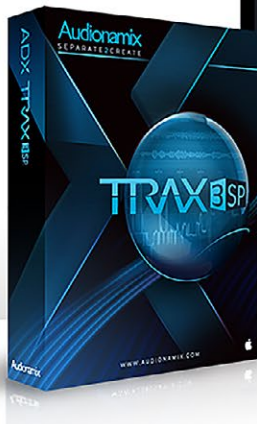
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Patented Audio Source Separation Technology:

Since 2003, Burbank, CA-based Audionamix has established itself as the global leader in audio source separation. Based on years of audio research, the company developed the revolutionary, patented ADX Technology and continues to pioneer audio solutions for the film, broadcast and music industries.

XTRAX STEMS: Audionamix's XTRAX STEMS is its entry-level product targeted toward DJs, remixers and producers. It automatically separates any song into vocals, drums and remaining music stems, allowing users to create multi-track content to control during live sets and opening up possibilities for easy remixing, sampling and a capella creation. It can export separations in the Native Instruments' Stems file format, create and export a new volume and pan mix, and offers four powerful cloud-based separation algorithms to tailor the separation to a particular file.

ADX TRAX: Audionamix's award-winning flagship software ADX TRAX offers innovative and intuitive tools for melodic source separation. It is recommended for those new to the separation process including DJs, music producers and casual samplers.



ADX TRAX PRO: The professional standard for music production, ADX TRAX PRO offers advanced spectral editing tools for perfecting melodic separations; it is recommended for creating professional vocal and instrument isolations and samples.

TRAX SP / TRAX PRO SP: Sister products TRAX 3 SP and TRAX PRO 3 SP include access to the latest breakthroughs in automated speech detection and separation for post-

production professionals in addition to the full feature set of the TRAX standard line.

PLUG-INS: ADX VVC allows extreme volume level and pan position control of a main vocal or lead melody line within a mono or stereo master mix; ADX SVC allows independent volume control over separated speech and background elements within a mono or stereo track.

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Wil Donovan

Director of Artist Royalties
Transparency Entertainment Group



Transparency Entertainment Group has appointed **Wil Donovan** to **Director of Artist Royalties**. Donovan will be responsible for overseeing research implementation and development as well as identifying & targeting opportunities for the organization. A professional drummer, tech and engineer, Donovan has worked on hundreds of albums and movie soundtracks including Phil Collins' Golden Globe & Academy Award-winning Best Original Song and No. 1 hit "You'll be in my Heart," and since 2010 has been instrumental to the music community in identifying and remedying metadata to maximize performers' remuneration. For more, contact info@teg-intl.com.

Kevin Broce

U.S. West Coast Business Development
Riedel Communications



Riedel Communications has appointed **Kevin Broce** to spearhead business development for the company's **U.S. West Coast operation**. Broce brings over a decade of experience in live event production and audio technologies to his new role. He will report to Joyce Bente, President and CEO of Riedel North America. Broce joins Riedel from Meyer Sound, where he served as business development coordinator in charge of uncovering and coordinating sales opportunities across the U.S. and Canada. He also held audio department management roles for Third Eye Sound Company and SoCal Productions. For more, contact press@riedel.net.

Eric Klein

Sales, East Coast and Canada
Prism Sound



Prism Sound appointed as **Eric Klein** to **Sales** across the East Coast and Canada. Klein will promote Prism Sound's extensive range of recording products including the company's flagship ADA-8XR multi-channel AD/DA converter and Titan, Atlas and Lyra audio interfaces. Based in New Jersey, Klein founded Soul Tech Marketing in 2001 to provide expert independent sales and management representation for leading-edge audio and music technology products in the northeast U.S. and Canada. Klein is a professional musician and will use his expertise in music and production to support his new role. Contact sue@whitenoisepr.co.uk.

Noel Larson

Vice President of Marketing and Business Development
Ashly Audio



Ashly Audio has appointed **Noel Larson** to serve as **Vice President of Marketing and Business Development**. With over two decades of experience in the industry, Larson will develop and execute Ashly's marketing vision and will work with Ashly engineers and strategic partners on new product development. Larson will report to Ashly CEO Jim Mack. Larson most recently served as Harman Professional's Global Director of Retail Solutions – Signal Processing, Mics and Connected PA. At various points, Larson had oversight of the dbx, Lexicon, BSS, Digitech, AKG and Soundcraft brands. For more, contact nlarson@ashly.com.

Stefanie Taub

CEO
AFM & SAG-AFTRA Fund



The **AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund**, **AFM** and **SAG-AFTRA** have named veteran music industry executive **Stefanie Taub** as Chief Executive Officer of the Fund. Taub comes to the Fund from SAG-AFTRA, having served as the head of its Music Department for more than 20 years and as a trustee of the Fund for the past six years. In her new role, Taub will oversee the Fund's collection and distribution of more than \$45 million annually in royalties to non-featured musicians and vocalists. Taub's hiring concludes an extensive, nine-month long national search led by the consulting firm Korn Ferry. For more, contact Brian Stewart at BStewart@afmsagatrafund.org.

Aravind Yarlagadda

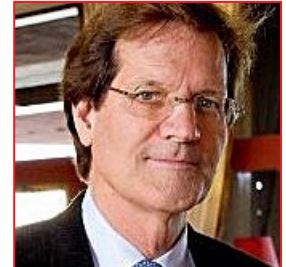
Chief Technology Officer and Executive Vice President, Product Development
QSC



QSC has appointed **Aravind Yarlagadda** to **Chief Technology Officer and Executive Vice President, Product Development**. In this newly created role, Yarlagadda will oversee all aspects of product development for QSC. Yarlagadda brings a career of multi-functional leadership with over 25 years of product development experience. Aravind joins QSC from Schneider Electric, where he held senior executive roles in product management, research and development, marketing, strategic partnerships and new business initiatives. For more information on this appointment, contact megan.strom@qsc.com.

Scott D Ray

Sales, West Coast
Prism Sound



Prism Sound appointed as **Scott D Ray** to **Sales** across the West Coast. Ray will promote Prism Sound's extensive range of high quality recording products including the company's flagship ADA-8XR multi-channel AD/DA converter and Titan, Atlas and Lyra audio interfaces. Ray is the founder of S D Ray Associates Inc., a company that provides marketing and independent sales and management representation for leading-edge audio and music technology products. Based in Los Angeles, Ray has extensive sales and management experience covering every area of the music and audio industry. For more information on this appointment, contact Sue Sillitoe at sue@whitenoisepr.co.uk.

Jessica Phelps

General Manager, Nashville
The Orchard



The Orchard has appointed **Jessica Phelps** to **General Manager, Nashville**. As head of The Orchard's Nashville team, Phelps will lead strategy, development, label management and marketing for key Orchard artists and labels in the market. She will also heighten and maintain relationships with key accounts and clients across a variety of genres, as well as attract, sign and retain new talent in order to grow The Orchard's business in Nashville. Phelps joins The Orchard from Q Prime Management, where she acted as Head of Sales in the Label Services Department. For more information, contact Chris Calabrese at CCalabrese@theorchard.com.

► FENDER PARALLEL UNIVERSE COLLECTION

At the 2018 Winter NAMM show, Fender Musical Instruments announced a range of limited edition guitars called the Parallel Universe Collection. Consisting of eleven instruments (ten guitars and a bass), the Parallel Universe electrics will be released in very limited quantities on the first day of each month from April through December 2018. All the guitars will be built at Fender's USA Corona plant. Pictured is the second guitar in the series, the Elite Telecaster HSS guitar.

It has a contoured ash body and a custom 9.5-14-inch compound "C" to "D" profile neck becomes slightly thicker as you play up the fretboard. The guitar features a direct-mounted Fender ShawBucker pickup—an uncovered humbucker in the bridge position. Two Pure Vintage '64 gray-bottom single-coil pickups are in the middle and neck positions. These single-coils are highly accurate reproductions of pre-CBS era pickups—said to be the best Fender has ever made.

The guitar features a five-position Strat-style pickup selector with a switch conveniently located on top of the tone control. Called the S1 switch, it blends in the neck pickup into any other pickup combination. The pickup combinations on this guitar create a wide variety of highly useable Stratocaster and Telecaster tones.

The body color is aged cherry burst, and both it and maple neck are finished in a gloss nitrocellulose lacquer. The neck features deluxe locking cast/sealed tuners and the guitar comes with a high-impact plastic hard shell case.

The Fender Parallel Universe Elite Telecaster HSS guitar sells for \$1,999 MSRP.

fender.com/articles/gear/closeup-check-out-fenders-new-parallel-universe-collection



▼ RETRO INSTRUMENTS REVOLVER DUAL COMPRESSOR

Revolver is an all-tube dual channel audio compressor based on the single-channel British-modified Altec 436C compressor from the 1950's. Like the Altec, Revolver is based on a variable-mu circuit that makes it perfect for dynamic control when recording or mixing.

I've been using Revolver here at my studio as a tracking processor for grand piano and stereo synthesizer pads when I want just a slight amount or subtle control. Just passing audio through it without any compression changes the sound for the better. When hard pressed for maximum gain reduction, I found Revolver never to "dull out" or sound distorted like many compressors.

I found all sources to sound better through Revolver. In particular, great uses are for drum overhead tracks or an entire stereo drum mix, bass guitars, vocals—especially stereo backing vocal stems were all enhanced greatly. Low level, subtle nuances in acoustic guitars usually obscured by other tracks in the mix were now easier to hear with Revolver.

I could better enjoy my drummer's creative stick work. Cymbal touches and the "ghost notes" played on the snare were all more defined in the overhead tracks processed through Revolver.

I wanted a colorful and big, upfront sound for a funky drum loop. I just cranked up the Input gain control and readjusted the Ratio/Threshold control and Revolver changed the loop's whole personality in an instant! Further refinements in the adjustable attack and release time controls put another basic-sounding drum loop right upfront in the mix with lots of sonic personality! This is awesome sounding!

I think Revolver makes an excellent addition to any studio. It is an all-pro stereo compressor worthy of any source! It sells for \$2,995 MSRP.

retroinstruments.com/product.php?product_id=revolver



► MXL POP LSM-9 DYNAMIC VOCAL MICROPHONE

MXL's POP LSM-9 dynamic vocal microphone comes with a solid hard mount holder/adaptor and is available in four, festive colors (pictured): electric blue, hot pink, fluorescent yellow and Day-Glo green.

But beyond the flashy look, you'll have professional-grade all-metal microphone specially designed to cancel handling noise and provide years of service. The LSM-9's capsule has a super cardioid polar pattern for rejection of feedback and is made using all high-quality components.

My review microphone compared favorable and nearly identical to another major brand dynamic live microphone costing three times as much! Bands, vocal groups, and karaoke singers will love this mic. It has a frequency response of 50Hz to 18kHz, sensitivity measured at -74dB, and weighs just 363 grams.

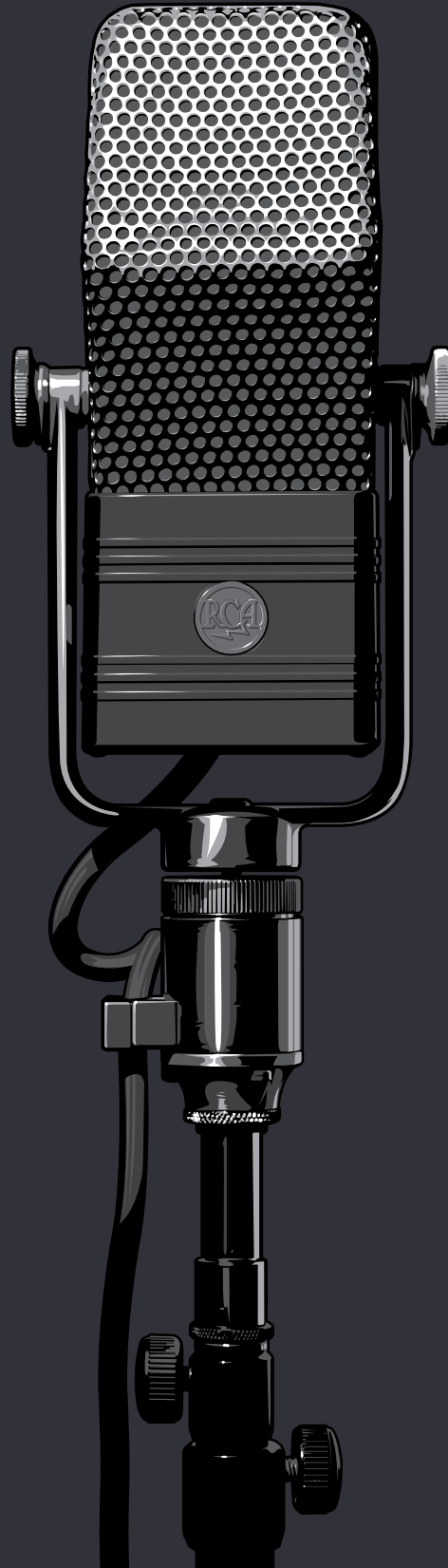
The MXL POP LSM-9 Dynamic Vocal Microphone is all fun and sells for \$99 MSRP.

mxlmics.com/microphones/live/POP-LSM-9



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silence is excruciating



music unites us

UnitedRecording.com



◀ D'ADDARIO EVANS UVI BASS DRUM HEADS

Evans Drumheads by D'Addario Percussion now has the UV1 Series bass drum heads using their patented UV coating technology. Previously only available for the rest of the kit, the UV1 series heads has solved the problem for drummers who are tired of flaked, chipped, and worn out coatings.

The patented UV-cured coating provides durability and consistency of texture and makes them extremely responsive for brush playing, while the unique 10-mil thick film delivers exceptional strength and versatility. Combined with Level 360 Technology™, the UV1 Bass series feature the 10-mil, single-ply drumhead and the popular EQ4 and EMAD variations.

My drummer Charlie Waymire and I found the UV EQ4 with its fixed internal overtone control ring focused the low end but retained a nice mid-range tone that cuts through the mix without excessive attack or too much sustain—just right. But if you need more attack, go with the UV EMAD heads.

The UV1 is a completely different beast. This head is wide open and really shines when you let it sing. We found that at a medium to high tuning, the UV1 produced a wonderfully open sound that had lots of life and character. Although you could use some dampening on the inside to tighten the sound up, drummers who want an open, natural acoustic sound will really like this head.

The UV1 Bass series ranges from sizes 16 to 26 inches and range in price from \$20.99 to \$61.95.
evansdrumheads.com

▶ YAMAHA TRANSACOUSTIC TECHNOLOGY

Yamaha's FG-TA dreadnought and FS-TA concert are TransAcoustic versions of the FG and FS series acoustic guitars.

TransAcoustic instruments have integrated actuators, small metal devices completely hidden inside the guitar, that when the instrument's strings are played, they cause the actuator to vibrate the guitar's body and the air around the guitar. This movement creates authentic reverb and chorus effects without needing any external amplification or effects.

By introducing TransAcoustic technology into the body of one of Yamaha's entry-level FG series guitar, the beginning guitarist is automatically encouraged to play more.

The FG-TA and FS-TA (MSRP: \$939.00) are available in Vintage Tint and Brown Sunburst finishes. In addition, the FG-TA is available in Black and the FS-TA in Ruby Red. Both models are now shipping.

4wrd.it/TransAcousticGuitar



▼ FISHMAN LOUDBOX MINI CHARGE AMP

Fishman hits the spot with a new variant of their Loudbox Mini called the Loudbox Mini Charge™. It's the same amp except it is also battery-powered that lasts about 12 hours on a charge. The Loudbox is designed for amplifying acoustic string instruments—guitar, mandolin, and violin and is a complete standalone amplifier system that measures 9.7D X 13.7W X 12H-inches and weighs 21 pounds. It is nearly completely sealed from moisture and dust and by using its oversized luggage handle, I found it easy to carry around anywhere.

The clear, loud sound of the Loudbox comes from a 60-watt amp driving a 6.5-inch woofer and 1-inch soft dome tweeter.

The Fishman Loudbox Mini Charge has two channels with a master volume control. There is a third stereo channel for playing backing tracks or drum machine/sequencer accompaniment using a 1/8-inch jack on the rear panel or via Bluetooth®.

The main instrument channel has a 10-megOhm ¼-inch input jack ready for any passive or active pickup. It has Gain, Low, Mid, High tone controls plus both a Reverb and Chorus effect controls. This channel also has a Phase (polarity flip) if you are mixing your guitar's pickup with a microphone plugged into the second channel.

The second channel has a simpler tone stack and uses an XLR input connector for a microphone (or a direct box) for either another guitar or for a vocal mic for busking. For connection to PA systems, there is also a balanced XLR direct output connector that "mirrors" the exact sound you have dialed in on the amp.

I've been having a lot of fun since receiving the Fishman Loudbox Mini Charge. I can go out on my patio and not have to drag an AC extension cord. My guitar player friend John M came over and tried both his Taylor 710CE and Taylor 655 12-string guitars. We both thought the Loudbox Mini Charge sounded very natural and warm considering its diminutive size. At his gigs, he uses a mix of the pickup and the microphone built into the guitar.

The amp comes with an U.S./International line lump power supply/charger and there is also a full line of Loudbox Mini Charge accessories including a deluxe carrying bag, and 12-volt cigarette socket charger/cable. Loudbox Mini Charge sells for \$499.95 MAP.

fishman.com



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

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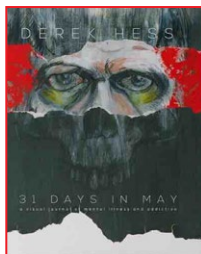
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BOOK STORE

31 Days in May

By Derek Hess
 (hardcover) \$45.00

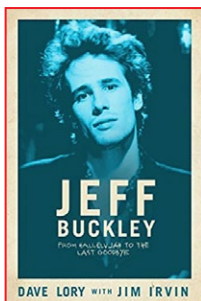
As inspirational as it is enthralling, this handsome hardback by visual artist Derek Hess, who in addition to creating album covers for the likes of Pink Floyd and Pantera, offers a collection of images showcasing his ongoing battle with Dual Diagnosis, a term for those who struggle with both mental illness and substance abuse. Since these images were originally shared on social media, what started off as self-exploration quickly turned into a personal journey for many dealing with their own mental health and addiction issues. Hess's aim is to show that these issues needn't be life sentences—that "chronic" doesn't mean the same thing as "fatal." Details at derekhess.com.



Jeff Buckley: From Hallelujah to the Last Goodbye

By Dave Lory and Jim Irvin
 (hardcover) \$27.00

Dave Lory's journey with Jeff Buckley is recounted in this new bio, and from their first meeting to their last goodbye it is gripping. Lory carves out an etching of Buckley's life as an artiste, a person whose incredible talent went far beyond the conventional genres that record companies pigeonhole their artists in. This is a must-read for anyone who loved Buckley, and for any artist who believes in their own art as much as he did. Thankfully, Buckley's music lives on—I have revisited it myself after reading this book and I treasure the recordings we still have of him. Get the book at jeffbuckleythebook.com. —**Hillorie McLarty**



How to Make Great Music Mashups

By Paul Zala
 (paperback) \$35.95
 (hardback) \$100.00

This accessible book presents everything you need to know in order to create great dance floor moments that will take your sets to the next level and get you noticed as a DJ. Using Ableton's industry-leading digital audio workstation, the reader will learn to achieve a professional sound by expertly manipulating warping, pitching, editing, automation and plugin effects processing; also, avoiding mistakes such as key-clashing, jarring



transitions, mismatched energies and more. The book's companion website includes key-charts, musical scale diagrams, organizational templates for live sessions and follow-along video demonstrations.

Famous People Who've Met Me

By Owen Husney
 (paperback) \$19.99

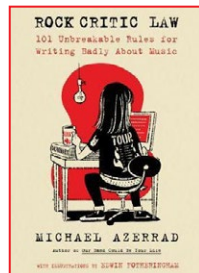
In his vivid, entertaining memoir, Minneapolis native Owen Husney recounts his experiences as a musician, agent, concert promoter and manager, most notably as the man who discovered a teen-aged Prince and successfully shepherded him to a major-label deal with Warner Bros. Plenty of music luminaries show up in Husney's world—Elvis, Al Jarreau (with Canned Heat!), Richard Harris (with nuns!), Jerry Weintraub, Yanni, Hendrix and many more. It's a terrific read, but the true value of this book is how it conveys the streetwise, seat-of-the-pants skills that an effective manager needs in this often thankless profession. *Famous People Who've Met Me* is as instructive as it is enlightening.



Rock Critic Law

By Michael Azerrad
 (hardcover) \$23.99

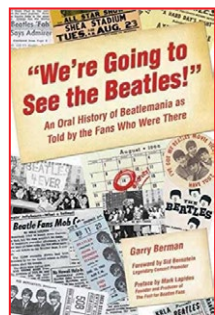
Straight out of his Twitter feed, @RockCriticLaw, acclaimed rock journalist and author of the classic books *Come As You Are: The Story of Nirvana* and *Our Band Could Be Your Life*, Michael Azerrad turns his eye to the art of rock writing itself, skewering 101 of the genre's seemingly endless litany of hackneyed phrases and tropes. Azerrad presents the shortcuts, lazy metaphors and uninspired prose that so many of his beloved colleagues all too regularly rely on.



"We're Going to See the Beatles!"

By Garry Berman (paperback) \$16.95

From the earliest whispers about the band to the Beatles' appearance on *Ed Sullivan*, and from their tours and albums to their breakup, author and lifelong Beatles devotee Garry Berman has collected stories from the fans who witnessed the hysteria firsthand. Contributors from around the United States also share photographs and mementos to help create a richly detailed and entertaining oral history.



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A Career Defined by Eclecticism: Though Ronan Chris Murphy launched his musical career in the '80s Washington, DC punk scene, his shift in the early 90's to full time studio work as a producer and engineer led to opportunities in a multitude of genres that have defined his ever-expanding career. Defying the industry's tendency to pigeonhole, his resume includes over a dozen albums with prog-rock legends King Crimson; work with YouTube sensation Tay Zonday, Dixie Dregs founder Steve Morse, Norwegian art metal pioneers Ulver, pop singer Jamie Walters, Greek singer Alexia, and most recently, shock rock legends GWAR, for whom he produced, mixed and mastered their latest album *The Blood of Gods*. Murphy has also worked on successful video games like Mafia 3 (which sold over 5 million units) and Assassin's Creed Brotherhood, and recently mastered the soundtrack for the film *Get Out*. After five years in Santa Monica, he moved his Veneto West Studios to a large cabin in the mountains in the Los Padres National Forest north of L.A., where he works in person and remotely with scores of U.S.-based and international artists.



Maor Appelbaum
mastering sounds with IMPACT
www.maorappelbaum.com
mappelbaum@gmail.com 818-564-9276



Recording Boot Camp: Driven by his passion for teaching and advancing the craft of recording, Murphy, in 2003, launched Recording Boot Camp, mostly known for its six-day workshop—held several times a year in the U.S. and Europe. The curriculum is designed to help everyone from major label producers to “weekend warriors” take their recordings to the next level, demystifying the studio process and knocking down the barriers that prevent producers from making the kind of recordings they want to make. Teaching in a format and equipment “agnostic” manner, Murphy drills down deep into the core elements of great engineering and producing. He spends an entire day, for instance, on compression, shares powerful approaches to EQ and dedicates large blocks of time to understanding phase relationships and the role that phase plays in nearly every aspect of working with audio. Murphy spends two days on theory, followed by two days on tracking and two on mixing and mastering. His next boot camps are scheduled for Southern California June 18-23, 2018, and Northern Italy Sept. 24-29.

Bootcamp Extensions: Murphy says that the Bootcamp is more than his six-day program. He presents different related events all over the world. The other events include the Game Audio Retreat (gameaudioretreat.com), the Mountain Recording Retreat (recordingretreat.com) and the Mountain Songwriting Retreat (mountainsongwritingretreat.com). “These events give me the opportunity not only to share my many years of experience with people, but to hang out with other music people, exchanging ideas and knowledge to help others be more creative,” he says. “I love hanging out and talking about recording music and the albums we love!”

Contact: Ronan Chris Murphy, ronanchrismurphy.com/contact

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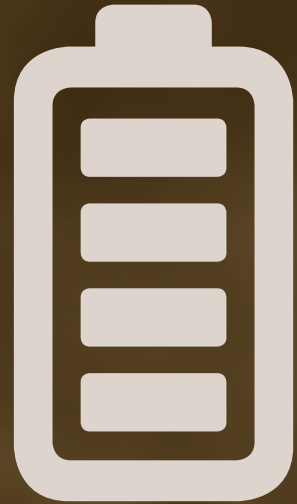
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▲ 5SOS Returns

Capitol Records will release *Youngblood*, the third studio album from 5 Seconds of Summer (5SOS), on June 22. On *Youngblood*, 5SOS expands its musical parameters while retaining the trademark sound that's always been a massive part of the band's appeal. Album was recorded at Conway Studios in Los Angeles. Visit 5sos.com. Pictured standing (l-r): Luke Hemmings, vocals, guitar; Ashton Irwin, vocals, drums; Calum Hood, vocals, bass; and Carl Falk, writer, producer. Pictured seated (l-r): Michael Clifford, vocals, guitar; and Noah Passovoy, producer, engineer.



▲ Evian's Forever

Sam Evian, the project of New York-based musician, songwriter and producer Sam Owens, will release *You, Forever* on June 1 through Saddle Creek. The album was recorded in Woodstock, NY. For more, visit samevian.com.



▲ Marling and Lindsay's New Project

LUMP, the new project of Grammy-nominated singer-songwriter Laura Marling and founding member of Tunng and Mercury prize-winning producer Mike Lindsay, will be released on June 1 through Dead Oceans. The album was recorded at Lindsay's home studio in London. For more, visit lump.world.



▲ Independent Music Network's 13th Anniversary

Recording artist Garrett Young co-hosted the Independent Music Network's 13th Anniversary Special at Studio City Sound in celebration of his new CD *The Garrett Young Collective*. Joining in the event were (l-r): engineer Jeff Ryon, National Record Promotion's Larry Weir, manager Steve Jung, artist Garrett Young and Studio City Sound CEO Tom Weir.

Producer Playback

"Train your ear to hear things. Not enough people spend the time to know what a frequency or a good guitar sounds like."

— David Platillero, producer and engineer





◀ **Kids In The Studio**

Los Angeles-based outfit Weathers will release their full-length debut album *Kids In The Night* on June 22 through RCA Records. The album was recorded at Pagzilla Sound Labs in North Hollywood, CA and produced by Tim Pagnotta. For more, visit weathersband.com. Pictured (l-r): Cameron Olsen, guitar; Cameron Boyer, lead vocals, piano; Cole Carson, drums and Brennan Bates, bass.



▲ **Nail the Mix Winner Thomas Ferrell Nabs TELEFUNKEN AK-47 MkII**
TELEFUNKEN Elektroakustik sponsored the recent Nail the Mix contest presented by The Unstoppable Recording Machine. Out of hundreds of mix entries, Thomas Ferrell (pictured) won a TELEFUNKEN AK-47 MkII large diaphragm tube microphone. Learn more about the winner at thomasferrell.com



▲ **Studio Mindset**

Vacationer will release his third full-length album *Mindset* on June 22 through Downtown. *Mindset* is built on delicate melodies and crystalline rhythms, composed but breezy in energy. The album was produced by Daniel Schlett and recorded at Schlett's Brooklyn studio Strange Weather. Pictured (l-r): Kenny Vasoli and Daniel Schlett. For more, visit vacationermusic.com

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HOWARD BENSON

Musician and multiplatinum producer Howard Benson had an unlikely start in the business: as a materials engineer in the aerospace industry. But he'd always remained active, musically. After recording with several bands, he realized that production was his forte and his true love. It took 12 years of hard work before he had his first real taste of success with P.O.D.'s 1999 platinum record *The Fundamental Elements of Southtown*. His latest score was with Three Days Grace and 2017's *Outsider*, which includes the No. 1 hit "The Mountain."

To coax the best from an artist or band, Benson varies his approach from project to project. "With a band like Three Days Grace, they don't need me to say 'I don't believe in what you're doing; I don't get a feeling from it,'" he explains. "They come to the studio with songs. They need me as a bigger-picture guy. The band is motivated enough. Other younger bands, you have to get in there and push them, because their preconceptions about working in the studio are so different from reality."

Three Days Grace earned a co-production credit on *Outsider*. Does it present any unique obstacles or conflicts when a band collaborates on production? "Not with this group," Benson asserts. "This is my third album with them and they've already made several. Why would it be embarrassing for me to list them? It would seem almost like I was trying to be heavy-handed about the process. Those guys can make a record without me. I'm the one who makes the final call and I like that. But there's a lot that Neil [Sanderson, drummer] brings in. He trusts my decision-making."

One of the challenges associated with recording hit single "The Mountain" was that, despite the time spent on it, something still seemed to be lacking. That's when Benson realized the demo had been recorded a half-step higher. "Apparently the previous producer talked them into lowering it," he explains. "When we made the decision to re-record it a half-step higher, it was the right choice. All of it was in the vocals. Brad [Walst's] voice gets this great desperate sound when he hits that high note. When it was recorded a half-step lower, it sounded desperate but it felt like he kept getting pushed back. Re-recording it was a big call, but it made all the difference."

One of Benson's keys to success is his emphasis on substance over style; of quality over quantity. "When you look at movies like *Get Out* and *A Quiet Place*, they had small budgets but great scripts," he observes. "That's how I look at the record-making process: you don't have to spend a ton of money doing it. You just have to make sure the songs are great."

Recent experiences have taught him that it is crucial for artists to be invested in the process. "They have to be willing to work harder than you are," he insists. "If they aren't, you're in a tough situation. A lot of this applies to L.A. bands because everyone's in like three; they're all working on their other projects. I'm a little more wary now of the bands I bring in. I have to be sure of them."

Benson's current and upcoming projects include Palisades and Issues, bands both signed to Rise Records. Benson records exclusively at West Valley Recording, his own studio.

The three most important lessons he's learned as a producer are:

Don't get divorced. I'm not. This is an all-encompassing job and if you've got anything that distracts you, you won't be as good at it.

Don't party with the band. The minute you do, they won't respect you. Your job is to be the adult in the room.

Know when to talk and when not to. You're not the star. It's all about the artist.

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BACKGROUND

With a decade of experience working A&R for CaviGold Records under his belt, Scott McKinley knows mixing music with marijuana. Naturally, he dreamed up the idea for Hi-Tunes Distribution—selling artist-themed joints that come paired with QR codes that unlock exclusive song downloads. An instant sensation, the concept has unleashed a whole new business model, namely tying music with virtually any imaginable product.

CaviGold Records

I was hired by and partnered with Caviar Gold, the marijuana brand, to help them advertise through music. As a marijuana brand, you're limited in the advertising you can do. For the amount of impressions per dollar, using music is the most impressions you can get for advertising, so I started CaviGold Records with the owner of Caviar Gold and started signing artists.

Non-Tangible Business

We have a brand called Causes, where you can give the extra profit from a purchase to an artist or you can donate to a cause. We have Alzheimer's, autism, LGBT, police, firefighters, a lot of 501(c)3s we've signed up with that, when you buy a joint, it gives them money. So you can buy a joint and get music. Buy a joint, help a cause.

And we're expanding into things like comedians—buy a joint and watch a one-hour stand-up. We're finding non-tangible gifts to give with marijuana. We can't say, hey, if you buy this joint I'll give you a t-shirt, because that's a tangible gift and illegal. We've turned that into an entire business model.

Fan Connectivity

When you download a song, it's going to unlock that band's profile and allow that band to have all types of merchandise, like artist-branded hot sauces, salsas, wine, all kinds of stuff that bands usually don't get to make. We can really use the fan bases who follow artists. They'll make a post saying, hey, now you can get our hot sauce and when you get that bottle it gives you a unique song you can't get anywhere else. We're figuring out how to offer artists a way to communicate with fans who have bought their merchandise. They can re-engage those fans with show flyers or messages and get 100% connective activity to those artists without having to boost a post or sharing to a timeline.

Transparent Profits

On our agreement, we have a cost of goods that we agree upon. That cost of goods leaves a profit margin and we split that profit margin with



“Out of 45 artists, not a single one has asked us to switch to a different kind of weed.”

the artist. On every product we release, there's a new cost of goods and profit margin split that's signed upon. For every piece of merchandise you want to add, we break down the cost of the bottle, the stickers, the sauce, everything so you understand where every penny goes.

An Artist-Controlled Platform

On the same website that goes over the cost of goods is the submission page for your art, your songs, all your links for your social media including iTunes. Hi-Tunes wants to support iTunes, not become it. We're going to put all your links, your YouTube pages and any kind of message board you want. It's all on one page. It's extremely simple to fill out; it takes fifteen minutes. The only thing I'm licensing from you is artwork. You can choose whether to give a song or just a YouTube video. When a label hears that, they're not scared. They don't have to do any licensing, don't have to track any BMI or ASCAP. It's simple.

Getting Strange

We're excited about getting to the next phase of artist-controlled Hi-Tunes. When I can give the power to artists and have them completely control it, that's when their buy-in is complete. I've been courting Strange Music and Tech N9ne for almost ten years. I've sent them many contracts and it's a no-go until they can control everything themselves. They're the most independent label in the world, so if I give them the ability to control the platform on their end they're on board.

Best Buds

We are a processor and go through four or five different farms. We hunt down different strains and put everything in the actual cannabis products. Everything is 20% keef and then flower. No stems, no sticks, no seeds. Everything is sorted, cleaned, broken down and then mixed with keef from the same strain to raise the potency above 20%.

We don't want one full-gram cone mixed with

keef because halfway through it's going to taste like hash. We want that big, bright marijuana taste through the whole thing, so we broke it into two half-gram joints and put them in one tube.

Out of 45 artists, not a single one has asked us to switch to a different kind of weed. Every one of them has tasted the weed and said that'll do.

Smellvertising

We cannot distribute at concerts; everything is through dispensaries. If a band wants to send people to their store to buy their product, they can give out empty tubes that have their stickers on there. We can put a drop of that strain's terpenes, which is just the flavor and smell, in the empty tube so you can open the tube and smell what that weed smells like.

Pure Imagination

We're working toward having Hi-Tunes hybrid sativa and indica joints. We'll also have golden tickets, where you open up your joint and a golden ticket will fall out that invites you to a private smoke out with that artist. We have a 39th-floor office on top of a building in downtown Seattle. We can have the artist there with a DJ and 100 people smoking with them.

We're also going to have budtender smoking parties every month, inviting budtenders to come meet our artists. It's an exclusive, private party for budtenders only. And our office is on top of homeland security; it's a crazy experience to be sitting on top of homeland security taking a dab.

Scavenging for Customers

Slightly Stoopid is coming in June and they always do a scavenger hunt. We're going to have six different tube colors and if you collect all six you get a meet and greet. The scavenger hunt will be going to different dispensaries to buy that joint to complete the hunt. It's a really fun way for us to incorporate stores. We can create a lot of door swings for them. And the advertising budget for stores, their ultimate purpose, is to create door swings. We can do that with artists.

Your Personal Mix

I've had the privilege of sitting down with people like Paul Hubert, who helped design the code that turned into the MP3. He's working on 3D sound that you can hear up, down, left, right, like you're in somebody else's head. He's able to have music mixed for each person's ears in order to create a prescription for that person. He was given the discography for The Beatles, Pink Floyd and Led Zeppelin to completely redo in the 3D sound.

I've heard this 3D sound in action and it's unlike anything you've ever heard. I looked around the room when ten people were listening to it and their heads were tilting back and eyes fluttering like they were possessed because it was that magical.

An Offer You Can't Refuse

We're trying to get artists paid, not just abuse their exposure. Once the artist understands all I'm licensing is their artwork, giving them ten different merchandising options and building them a fan base, it's a shoe-in. We're not asking for anything besides the use of your exposure to bring you profit.

OPPS

Music Biz Mentors (MBM) presents “Music Business” workshops and panels to help independent artists grow and expand their careers. MBM’s Music Mentors are also available by phone and Skype for a 30-minute session to answer specific questions.

MBM hosts sessions at **Creative Studios LA** and **Kulak’s Woodshed**, both in North Hollywood, CA. Past panels have included Music Supervisors, How to Get a Music Job and Making Your Performance Plans. Admission is \$20. College students get in for free with a school ID.

MBM also offers discounts if your entire band wants to attend. For additional information, go to MusicBizMentors.com or contact MusicBizMentors@gmail.com.

Veteran Music Connection writer **Jonathan Widran** has launched a music review blog site, and independent artists are invited to check it out. Widran has written thousands of reviews in his career. For information on how to get your recordings listed and reviewed by this seasoned pro, go to jwvibe.com. All genres are accepted.

You can get “guaranteed airplay” on Internet radio and reach new fans. Best of all—it’s completely free. You can choose your specific listener audience and mix your music with major artists of your choice. You’re also able to view statistics about “who” is hearing your music.

Visit radioairplay.com/music+promotion/guaranteed_airplay for details.

LABELS•RELEASES SIGNINGS

Twentieth Century Fox Film and Columbia Records have released the **Deadpool 2: Original Motion Picture Soundtrack**. The 12-track compilation features two new songs recorded exclusively for the film, including “Ashes” by **Celine Dion** and “Welcome To The Party” by **Diplo, French Montana, and Lil Pump** featuring **Zhavia Ward**. The accompanying video for “Ashes,” helmed by director **David Leitch**, has also premiered. You can listen to it for free by logging into **Spotify** at spotify.com/user/11150883792/playlist/0iluCpaWP17IXifyOfCLDY.

Capitol/UME is celebrating the 30th anniversary of **Poison’s** best-selling album, 1988’s five-times-platinum **Open Up And Say... Ahh!**, with a reproduced 180-gram reissue. The LP was pressed in two collectible color variants: red vinyl and a limited edition of 1,000 in green vinyl (available exclusively at **The Sound of Vinyl**). This reissue also restores the album’s original full-frame cover art, which initially featured a glammed-up cat person’s elongated tongue extending fully down the middle of the cover. For additional information, visit poisonofficial.com.

PROPS

Ringo Starr has announced details for his 10th annual “Peace & Love” birthday celebration on July 7. On July 7, 2008, Ringo joined fans, friends and family in front of the **Hard Rock Café** in Chicago to celebrate his birthday with a simple call to action: Inviting



▲ PRIDE CELEBRATES 25TH OPRY ANNIVERSARY

Country Music Hall of Fame member and Recording Academy “Lifetime Achievement Award” recipient **Charley Pride** celebrated his 25th Anniversary as a Grand Ole Opry member with appearances at the Opry. Pride, who made his Opry debut in 1967, performed extended sets in celebration of his milestone anniversary. Opry flagship station 650 AM WSM (wsmonline.com) saluted the award-winning artist with a “Country Pride Weekend.” The artist has more than 50 years as a recording artist and has enjoyed one of the most successful careers in the history of country music. He is also credited with helping to break color barriers by becoming the first black superstar within the genre. For additional info, visit charleypride.com.

everyone everywhere to say, post #peaceandlove, or even think “Peace & Love” at noon (local time). Ten years later, Ringo’s dream of generating a wave of Peace & Love that spans the planet on July 7 starts at noon in New Zealand and ends at noon in

Hawaii. Last year saw fans in over 23 countries join the movement. The recently knighted “**Sir Ringo Starr**” announced that this year he will return to the Hard Rock Café and join fans in Nice, France where he will be while on tour with his **All Starr Band**. In a fitting tribute

DIY Spotlight

Kitty Crimes

Kitty Crimes is, without a doubt, one of the most EXTREME DIY artists we’ve ever spotlighted. She classifies her music as “Nasty Introspective Fuck You Fuck Me Songs,” with an underlying theme of “power.”

This Denver, CO artist recently released her debut album *Crimes of the Kitty: Volume 2*, a body of work that instills a soul-scorching sexual vibe into hip-hop and R&B music.

However, what she’s most noted for are her flagrant and brazen performances infused with a brash bravado that may just be her strongest suit. She’s opened for Big Freedia, Esme Patterson, Tennis, Andrew W.K., and been featured by Red Bull, Red Rocks, Tree Fort and the Denver Post UMS.

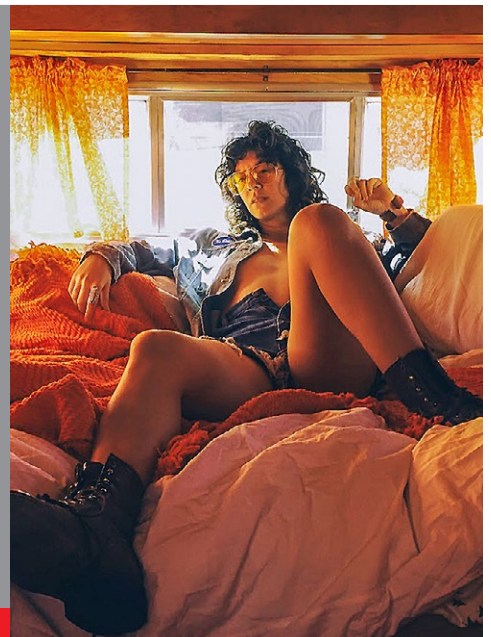
Every artistic creation begins and ends with Maria Kohler (her birth name). But, it wasn’t always easy. She relates, “I spent a lot of time

looking for someone to help *make me*, and every time I heard crickets, I finally realized that if you want to get something done well, you have to do it yourself.”

Her newest release will feature what she’s known for. Fast raps that are often excessively explicit and an ensemble of multi-genre stabs at different pop expressions. Kitty explains, “These songs are about recognizing your own greatness and owning it. My hope is that they show my vulnerability in choosing to express confidence when I didn’t always feel that way—and hopefully encourage others to do the same.”

Indeed, her impact was strong enough to garner her “Best Solo Hip-Hop Category” in the 2017 Westword Awards.

For more on this outrageous artist, go to kittycrimes.com



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

to the Peace & Love movement, Ringo also released a video for “Give More Love” (the title song from his most recent, 2017 release, *Give More Love*, via UMe. For more information, see ringostarr.com.

Multiplatinum Dallas, TX artist Post Malone has achieved “the biggest album debut of 2018” with his second full-length, *beerbongs & bentleys* via Republic Records. He captured No.1 on the **Billboard Top 200** and shattered the first day and one-week streaming records on **Spotify**. Total consumption exceeded **461,000** with **153,000** traditional sales in under one week. **Post** also notched three songs in the **Top 10** of the **Billboard Hot 100**. The album also received a platinum certification from the **RIAA**, making it one of only two platinum albums released in 2018.

For more, go to postmalone.com.

THE BIZ

For the 12th straight year, vinyl album sales rose in the U.S. (in

2017), up 9% over 2016 to 14.3 million units—the most in any year since Nielsen Music began tracking sales data in 1991. Vinyl now accounts for roughly one out of every seven physical album sales, a remarkable comeback for a format once thought to be obsolete.

Spotify released its first-ever quarterly earnings results. The results reflect a very strong performance in its first public quarter with growth in subscribers, total users, revenue and gross profit. Spotify hit 75 million subscribers, up 44% from 71 million in Q4 2017. The fact the year-on-year growth is 44% of the total subscriber count from one year previously reflects just how far Spotify has come in such a short period of time.

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



▲ GUNS N' ROSES OFFER MASSIVE BOX SET

On June 29, Geffen/UMe will celebrate one of rock’s most exciting bands, Guns N’ Roses, with the release of *Appetite For Destruction: Locked N’ Loaded Edition* box set. Commemorating the band’s influential debut album, this lavish collection is the ultimate fan’s dream ... the GN’R holy grail. It’s filled with an amazing assortment of recordings, pictures, memorabilia, a 96-page booklet, and even tattoo sheets featuring life-size tattoos of the band members’ tats. Their “Not In This Lifetime” tour has become one of the most successful tours in music history. The next leg continues in Europe in June and July and (from what we hear) onto the fall. For more, see gunsroses.com.

The LEGAL Beat

BY GLENN LITWAK



I once had a potential client come to me complaining about a music attorney she had hired. She said the attorney did not respond quickly to her calls, was sometimes hostile, and charged her more than she had anticipated. It turns out this client had done very little to determine if this music lawyer was the right one for her.

RAPPORT: If at all possible you should meet in person with the attorneys you are considering hiring. Even if the attorney is highly qualified, you don’t want to retain him or her if you don’t feel comfortable with how the lawyer treats and communicates with you.

Ask yourself if you want to be represented by the attorney

in light of his or her personality and behavior.

BACKGROUND AND EXPERIENCE: You should determine if the attorney had recent experience negotiating the type of deal s you are hiring him or her to negotiate. Don’t hire an attorney who specializes only in country music artists to represent you if you are a rock act. You would want to know the educational background of the lawyer, how long he or

she has been practicing music law, what clients he or she has represented, and whether or not the lawyer seems interested in your career. Most lawyers have websites that you can check for credentials. Also, you can usually find out if the lawyer has complaints against him or her from their state bar association.

FEES: If you are paying by the hour you certainly need to know the hourly rate and billing practices of the lawyer. And you need to have a signed retainer agreement before the attorney commences work. Experienced music lawyers in major cities such as L.A. or New York generally charge \$400 an hour and up. You will also want to know what their retainer deposit is.

If you cannot afford the lawyers hourly fee, explore alternatives such as paying a percent-

for a lawyer to charge 5% of the amount of the deal, plus another 5% if the lawyer finds the deal for the client).

I have been contacted by many potential clients who want a music lawyer to shop them. Not many music lawyers spend a lot of time shopping new artists. If you are a new artist and are only looking for a lawyer to shop you, let the potential music attorney know this right away so you don’t waste time.

Many music lawyers do not Shop new artists because it is usually a longshot, at best. But if you establish a relationship with a music lawyer, he or she may make connections for you as opportunities arise.

For instance, if I have an unsigned client who I think has potential, I might introduce them to a manager or producer I think they might want to work with.

WHAT YOU NEED TO KNOW BEFORE YOU RETAIN A MUSIC ATTORNEY

“Ask yourself if you want to be represented by the attorney in light of his or her personality and behavior.”

age of the deal, waiting until the deal closes to get paid, etc.

SHOPPING: In the context of this article, “Shopping” means retaining a lawyer to try and get a client a recording or publishing contract. Usually, this is done by a lawyer on a contingency fee basis (for instance, it is common

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at glitlaw59@gmail.com or visit glennlitwak.com.

This column is a brief discussion of the topic and does not constitute legal advice.



I Quit My Day Job Because I Make More Money From My Music.

Matthew Vander Boegh, TAXI Member

That's every musician's dream, isn't it —quitting your day gig because you make more money with your music. Well, that's my life now, and here's how I did it...

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My Two Secret Weapons

Targets and deadlines are my secret weapons. Knowing who needs music and *when* they need it motivates me to get things done. It's changed my life! Actually, TAXI changed my life.



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Join TAXI now and let them help you build the *right* catalog! Be patient, be persistent, and you'll hit critical mass like I have. My income keeps growing every year!

I'm all the proof you need that a regular guy can make enough money with his music to quit his day job! Do what *thousands* of other musicians have done to become successful—join TAXI. You might never have to work another day gig in your life!



Date Signed: Fall 2017
Label: Virgin Records
Band Members: Manny and Landa
Type of Music: Rhythmic Pop
Management: J. Hill - jhillmp3@gmail.com
Booking: N/A
Legal: Damien Granderson - Davis Shapiro Lewit Grabel Leven Granderson & Blake, LLP, dgranderson@davisshapiro.com
Publicity: christina.santamaria@umusic.com
Web: pandasmusic.com
A&R: David Wolter

Rhythmic pop duo PANDA\$ was formed in New York in 2016 when longtime friends Manny and Landa witnessed the wisdom of collaboration. Manny came to the partnership as an industry veteran, a fulfilled Warner deal already to his name, while Landa brought production credits. The pair worked casually yet highly focused as they brainstormed over the past 18 months in pursuit of nothing more than authentic expression. Neither management nor a label deal were the objectives, but nonetheless both were won. Perhaps that's what comes of work with the sole aim of artistic gratification.

"About a year and a half ago, I got out of my deal with Warner," Manny recalls. "Me and my homeboy [Landa] started to record music just for fun. It was literally about what we were feeling right then. No censorship, no anything. We just wanted to get in a room and write music that we loved. That's all we did, 12 hours a day."

"We didn't try at all [for a deal]. We just kept it real."

A number of songs resulted, not the least of which was the single "PARI\$," which features Toronto rapper Jute\$. "Some friends came by, listened to our music and said, 'Yo, this is dope,'" Manny continues. Fortunately, those friends had connections and the relationship soon morphed into one of manager-client. "They showed [our music] to some labels and two weeks later we were in the offices of Capitol/Virgin. It's quite hilarious because in my last deal I tried so long to make it happen. It didn't. In this one, we didn't try at all. We just kept it real and ended up in this great situation."

Currently, the pair are recording videos for a number of songs. The ultimate aim is to have them tell a cohesive story, collectively. "PARI\$" dropped in November 2017 and to date has earned well over a million Spotify listens. The follow-up, "H.O.V.," was released in mid-January. The duo's full-length record is expected later this year or perhaps early next. The modus operandi is to record and release a string of singles. Interestingly, the well-received video for "PARI\$" was shot almost entirely on the pair's iPhones. — **Rob Putnam**



Date Signed: 2017
Label: Island Records
Type of Music: Alternative
Management: Kate McLaughlin
Booking: Mike Marquis - Paradigm Agency
Legal: Jodie Shihadeh - The Davis Firm
Publicity: nadia@nadiaalipr.com, lauren.schneider@umusic.com
Web: bishopbriggs.com
A&R: Jackie Winkler - Island Records

Musicians often dream of being discovered through gigs and showcases. That dream eventually became a reality for British singer-songwriter Sarah Grace McLaughlin, best known by her stage name Bishop Briggs. Briggs started her career like any other starry-eyed musician. Growing up in Japan and falling in love with karaoke bars, the singer moved to L.A. to pursue a career in music full-time.

"I think everyone has the perception that the minute you land in Los Angeles you will get signed and someone will discover you as you are coming off the plane," Briggs recalls.

"Everyone has the perception that the minute you land in Los Angeles you will get signed."

That was not the case for the songstress. Briggs ended up attending Musicians Institute and she focused all her energy on performing after graduating with an Associate's Degree in vocal performance. "I tried to write as much as I could, I played shows every couple of nights, wherever I could and wherever I was let in."

By chance, she was invited by a friend to perform at a songwriter's roundtable and caught the attention of former A&R representative George Robertson. "George was actually there to see a different artist and luckily he came up to me afterwards," she says. "He introduced me to two producers and within a month 'Wild Horses' was written and got a placement in an Acura commercial for the Super Bowl."

The song ended up climbing the charts, entering the top 30 on the Billboard Alternative Songs chart and top 13 on the Billboard Twitter Emerging Artist charts. That was when she signed with Island Records. "It seemed as though they are truly passionate about the artists they work with," she says. "They are so committed and seem to have a true passionate relationship with all of their artists, so that was a sign that I felt was undeniable about them."

Through Island, Briggs recently released her debut album *Church of Scars* on April 20—a project that was two and a half years in the making. The singer is currently touring North America. — **Jacqueline Naranjo**



Date Signed: 2014
Label: Verve Forecast
Band Members: Ben Lusher; Richard Saunders; Elliot Skinner
Type of Music: Pop/R&B/Soul
Management: Marc Johnston
Booking: CAA
Legal: Ted Harris; Grubman Shire Meiselas & Sacks, P.C
Publicity: Samantha.Sklar@umusic.com
Web: wearethirdstory.com
A&R: Karen Kwak; Dahlia Ambach-Caplin

After years of touring with a crazy assortment of impactful artists (including Chance the Rapper) and working with a diverse network of prominent producers (including Grammy Award winner Malay), it's about time that Thirdstory—a soulful trio from NYC—take a quick breath before moving forward with their next big headlining gig.

The release of what's sure to be one of Verve Forecast Records' most cogent and refreshing debut albums of 2018.

"We've come of age as a band in an era where the music industry is rapidly changing," explains singer-songwriter Ben Lusher. "It was really great finally getting the chance to actually dive in and figure out our sound without any restrictions, having full access to different musicians and connections outside of just our own community."

"It's Important to mold your own team."

"The first time working with Malay was almost a magical experience for us," adds Richard Saunders. "It's important to mold your own team and make use of the resources you have to the depth of your ability—always show them your worth."

Cold Heart came as a result, Thirdstory's first full-length album embracing a harmonious collection of original melodies and smoldering lyricism. Now it's up to their loyal grassroots following, mostly just familiar with Thirdstory's popular YouTube acoustic covers, to go along for the ride. And the guys are happy to oblige.

"When following a band on social media, I want it to feel like a personal experience," says fellow singer-songwriter Elliot Skinner. "That's something we focus on a lot—just making sure that when we're existing in the [online] world, it's us. What you're seeing is real."

Lusher would agree, and carries that same mentality onstage:

"Figuring out different moments and dynamics of a show has to do with range, and that leaves a lot of room for experimenting. We always want to make our shows a great emotional experience. We love those moments of crowd participation—it's really moving and fun for us, which translates to the audience."

Thirdstory will continue touring throughout the spring in promotion of *Cold Heart*, which was released back in March and includes the hit single "Still in Love." — **Danica Bellini**



Date Signed: April 2017
Label: Children Need Exercise / i am OTHER / Interscope Records
Band Members: Jesse Rankins, vocals; Eddie Smith III, DJ/percussion
Type of Music: Alternative R&B/Dance
Management: Johnny Tavison, johnny@watchtheduck.com
Booking: Ben Schiffer, BSchiffer@wmeentertainment.com
Legal: Rob Cohen - Carroll, Guido & Groffman, LLP, rcohen@ccgglaw.com
Publicity: Heather Wagner Reed, 713-208-3891, heather@juiceconsulting.com
Web: watchtheduck.com
A&R: Aaron Bay-Schuck - Interscope; Kawan Prather - i am OTHER

Los Angeles-based now, Watch The Duck formed originally in Alabama. But Eddie Smith III and Jesse Rankins—the band's sole members—didn't set out to land a label deal. Rather, they created music that they hoped to place with already established artists. However, when one of their YouTube videos began to gain traction, it drew interest from various quarters. Their label likelihood crept closer to reality when they got a call from friends Elliot Carter and Ken Oriole, recording engineers who work closely with rapper T.I. and Pharrell Williams.

"Interestingly, this call came from us not looking to sign a deal," Smith explains. "This was a point where we were focused on our own sound; a period where we started as behind-the-scenes producer-songwriters. We were trying to get placement on other people's albums. We had success with that but we also had a lot of misses. We decided to release our first record ourselves. That led to a lot of attention on YouTube, conversations around us being signed and visits from labels."

"Interestingly, this call came from us not looking to sign a deal."

But their career prospects skyrocketed once rap artist, producer and i am OTHER head Pharrell Williams became involved. "Pharrell called us when we were hanging out at [Georgia electronic music festival] TomorrowWorld," Rankins recalls. "He wanted us to be on the hook for a song he produced for T.I. and Young Jeezy. When he called, we didn't believe it was really him. Our friends Elliot [Carter] and Ken [Oriole] were engineers for T.I. at the time. They called and said that Pharrell wanted us to come to the [Atlanta] studio. So we went and met him. We were in disbelief." Soon thereafter, a deal was offered.

Delayed Adulthood dropped on April 20 (i.e. 4-20). It represents the first release on the duo's imprint Children Need Exercise. The single "There You Are" has earned nearly half a million YouTube views since February 2018. A cluster of spot dates and album release parties are planned for Los Angeles, New York and Chicago. — **Rob Putnam**



▲ McCollum Bonds with Warner/Chappell

Austin-based singer, songwriter and performer Parker McCollum has signed to Warner/Chappell Nashville. With his latest 10-track *Probably Wrong* anchoring his impressive concerts, this 25-year-old go-getter has taken a major career step by signing with publishing powerhouse. Visit ParkerMccollum.com.

► Clans Inked to Just Isn't Music

Indie rock/electronica artist/writer/producer Clans recently signed a publishing deal with Ninja Tune's Just Isn't Music. Clans is represented by Kyle Emerson-Brown/KEB for management and Ben McLane Esq. of McLane & Wong for legal. See facebook.com/clansmusic for details.



▲ AIMP Panel in NYC

AIMP's NY Chapter held its Song of Myself... panel at Interface in New York City, exploring self-promotion, branding, publicity and social media for songwriters. Panelists pictured (l-r): David Hoffman, Shapiro, Bernstein & Co.; Samantha Cox, BMI; Ariel Hyatt, Cyber PR, LLC; Jon Bahr, CD Baby; Laurie Jakobsen, Jaybird Communications, LLC; Lorne Behrman, a freelance publicity, advertising, and branding copywriter, and AIMP NY Board Member Joyce Dollinger, Esq., of Alter, Kendrick & Baron, LLP and Marc Jacobson, P.C.

Hurry: Mary Gauthier Workshop in Nashville

Last call for registration for the three-day July 16 -18 workshop at the Café at Thistle Farms in Nashville with songwriter and artist Mary Gauthier. Limited to 20 participants, the immersive experience features sessions with like-minded souls where attendees meet a new community of friends to form a support system while obtaining songwriting tools and gaining a strong sense of their "writer's voice." In addition to Gauthier, there will be a guest teaching facilitator and Gauthier's songwriting friends dropping in as surprise visitors.

Visit performingsongwriter.com for more details.

AIMP Presents Indie Music Publishing Summit

The Association of Indie Music Publishers (AIMP) will be presenting its second Indie Music Publishing Summit on June 12 in New York at the 3 West Club. Panels on the state of the industry, music supervision, and new revenue models for songwriters and music publishers are among the many offerings. Visit aimp.org for registration information and panelist bios and updates.

ASCAP Hits Billion Dollar Mark

ASCAP announced record revenues and distributions of \$1.14 billion in 2017. After 11% operating expenses, this marks the first time

that the 660,000 members of the performing rights organization have split revenue in excess of \$1 billion.

ASCAP is distributing \$1.007 billion to its songwriter, composer and music publisher members. Total ASCAP revenues increased by eight percent and distributions were up 10 percent year-over-year. Revenues from ASCAP's licensing efforts in the US grew nearly 11% in 2017 to \$846 million, up \$86.9 million over 2016.

Domestic distributions from ASCAP-licensed and administered performances in the US also increased, to \$723 million, up 15% over 2016. See ascap.com for more details

International Songwriting Competition Announces Winners

The prestigious U.S.-based International Songwriting Competition (ISC) has announced its 2017 winners. Created in 2002, ISC received more than 16,000 entries from almost 140 countries.

The Grand Prize winners this year are Nicholas Miller (better known as Illenium), Annika Wells, Kate Morgan and Michael Biancanello for the song "Crawl Outta Love Ft. Annika Wells." Illenium (along with co-writers Keeley Bumford, Henri Lanz, and William Rappaport) is also the First Place winner in the Electronic Dance Music (EDM) category for his song "Fractures Ft. Nevee."

The Grand Prize winner will take home \$25,000 in cash (USD) as



▲ Desmond Child Presented with ASCAP Founders Honor

At the 35th Annual Pop Awards, ASCAP presented their prestigious Founders Award to Desmond Child, who has written indelible hits like "Livin' on a Prayer," "I Was Made for Lovin' You," "Livin' La Vida Loca" and in 2015, "Beautiful Now" by Zedd. Pictured (l-r): Paul Williams, ASCAP President and Chairman of the Board; Desmond Child; Paul Stanley, KISS; and Elizabeth Matthews, ASCAP CEO.

well as over \$35,000 in additional prizes.

ISC honors 71 winners total, with prizes awarded to First, Second, and Third Place in 23 categories, plus an overall Grand Prize winner and the People's Voice winner, selected by public vote. An additional 274 winners are recognized with an Honorable Mention. Prizes include more than \$175,000 in cash and merchandise.

Among the judges are recording artists Lorde, Tom Waits, Ziggy Marley, American Authors, Nancy Wilson of Heart, Martie Maguire of Dixie Chicks. Industry executives include Gregg Nadel, President, Elektra Records; Seymour Stein, Chairman/CEO, Sire Records; Daniel Glass, President, Glassnote Records; John Esposito, Chairman/CEO, Warner Music Nashville and John Burk, President, Concord Label Group.

For a complete list of winners go to songwritingcompetition.com/winners.

Songwriting with Steve Earle, Anders Osborne and Chely Wright

Master songwriter Steve Earle, along with fellow songwriters and artists Anders Osborne and Chely Wright, will be hosting the fifth Camp Copperhead at Full Moon Resort in Big Indian, NY, June 25-28. Camp Copperhead is a place where songwriters of all levels can learn, co-write, and workshop, perform for an audience of meaningful peers and learn from true masters of the craft.

Visit campcopperhead.com for registration info and workshop specifics.

Johnny Mercer Foundation Songwriters Project

Grammy-nominated songwriter and music advocate Shelly Peiken will be the fourth master teacher for the 13th annual Johnny Mercer Foundation Songwriters Project hosted by the Johnny Mercer Foundation and the American Music Theatre Project (AMTP) at Northwestern University.

Peiken joins returning master teachers Stephen Bray, Craig Carnelia and Andrew Lipa to lead the week-long songwriting program of master classes and workshops for emerging songwriters and writing teams that will take place from June 24 - 30 on Northwestern's Evanston campus.

Each year the Johnny Mercer Songwriters Project, in collaboration with AMTP at Northwestern, hosts the nation's most promising emerging songwriters in music theatre, country, R&B, rock and contemporary pop music, and continues the legacy of legendary songwriter Johnny Mercer.

The project culminates with "Songwriters in Concert," a concert event of songs worked on during the weeklong intensive. This year's concert will take place on Saturday, June 30, at 8 p.m. in the Ethel M. Barber Theater on Northwestern's Evanston campus. Tickets are \$10 - \$30 and available online now on the Wirtz Center website. Phone and walk-up sales begin May 15 at the Wirtz Center box office. To learn more about AMTP, visit amp.northwestern.edu.

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



▲ Aldean Soars with BMG

BMG and BBR Music Group have officially scored the No. 1 album in the U.S. with the Billboard 200 chart-topping debut of Jason Aldean's *Rearview Town* (Broken Bow/BMG). BMG is the new model music company that represents the traditionally separate music publishing and recording rights off the same state-of-the-art platform internationally. Pictured (l-r): Jon Loba, EVP, BBR Music Group; Jason Aldean; Zach Katz, President, Repertoire & Marketing, BMG US.



▲ ASCAP Pop Awards: A Quartet of Hit Writers

ASCAP hosted its 35th Annual ASCAP Pop Music Awards, recognizing four songwriting talents with a 2018 ASCAP Pop Music Songwriter of the Year honor. Pictured (l-r): Songwriters of the Year Max Martin and Steve Mac; Paul Williams, ASCAP; and Songwriters of the Year Drew Taggart & Starrah.

► Songwriting Bootcamp with Jim Brickman

Singer-songwriter and Cleveland, OH native Jim Brickman will hold his inaugural "Brickman Bootcamp for Songwriters" over the weekend of July 26 - 29 at his private studio in his hometown. Scholarships are available, and there's a discount for Cleveland folks. Registration details can be found at JimBrickman.com/songwriter-bootcamp.



▲ "Most People Are Good" Tops Charts

SB21 Music Publishing is celebrating their first multi-week No. 1 song with Luke Bryan's "Most People Are Good" written by SB21 writer David Fraiser. The song claimed the No. 1 spot on where it remained for three weeks and was recently performed on the ACM awards. The single, co-written by songwriting vets Josh Kear and Ed Hill, is off Bryan's current album *What Makes You Country*. Pictured: (l-r): Steve Pasch, SB21 Music Publishing with songwriter David Fraiser.



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SONGWRITER PROFILE

— DAN KIMPEL

Priscilla Renea

A Hit Songwriter in Artist Country

Across the history of American music, the essential union of R&B and country music possesses significance that cannot be overstated. Priscilla Renea owns this crossroads. With her new Thirty Tigers full-length release, the prodigiously successful songwriter, who has penned hits for superstars like Rihanna, Kesha, Chris Brown, Carrie Underwood, Miranda Lambert, Mary J. Blige, Madonna and Demi Lovato—plus airplay anthems like Fifth Harmony's "Worth It" and Pitbull and Kesha's No. 1 "Timber"—introduces *Coloured*, a captivating collection elevated by Renea's stunning songcraft and bravura vocals.

Renea references her recent performance at an industry showcase. "I made my proclamation: That I am a country singer and every song I've ever written is country." This definition, Renea says, reflects her most innate musical connection. "It is my most natural iteration and where I feel the most comfortable. I grew up on a farm in Florida. My grandmother had three acres. My uncle Kenny is a black cowboy who rides bulls and taught me how to crack whips. His son taught me to use a hatchet and a bow and arrow. I'm a straight-up country girl."

To make *Coloured* on her own terms, Renea headed south. "If I had tried to pitch any of the songs on this record (in L.A.) nobody would want to cut them or they would get A&R'd to death. That's why I went to Nashville, didn't tell anyone, and hid and did this record. I wanted to see what would happen if I put out all of my ideas.

Fortified with an illustrious roster of collaborators, including hip-hop producers and country songwriters, the tracks are a sonic framework for the raw urgency and stunning range of Renea's voice. She notes that she has always been connected to her consciousness of an artist. "People are used to songwriters who aren't artists. I never stopped being an artist just because I was writing songs for other people. That's why people love my songs so much; because I write them from an authentic place."

In imagining her approach to *Coloured*, Renea remembered her childhood performances at military and civilian ceremonies, baseball games, weddings and funerals. "I started sitting back and thinking, 'What is my strength?' Obviously, I can write a hit song, but what is my voice? I went back to when I used to sing the national anthem for everything. Every time I sing the anthem I sing it with a country twang. It just comes out like that."

The collection opener "Family Tree" is built around a harrowingly personal narrative. Rendered with sly humor, "Gentle Hands" is a very detailed request to God for a man to love, while the slow-burning "Let's Build a House" echoes classic '60s country soul. The song cycle wraps up with "Land of the Free" and these dismayingly relevant lines: "Slavery's abolished but it's still alive and well." says Renea, "I grew up in the South where people talk about the Confederate flag, and it's not about hate? Get the fuck out of here."

Renea notes that often her high-pressure gig puts her at the mercy of many whims. "Imagine being in someone else's dream and you can't escape or be yourself and you have to wait for that person to wake up. That's how it has felt for the last 10 years, like I am in someone else's dream, doing whatever they want me to do, and I can't escape.

"I know it's going to sound odd, because I've had success," she continues, but I don't have a choice. I love writing so much that I endured all of the B.S.—people using me, stealing from me, and manipulating me, taking credit for shit they didn't do. That's another thing that made me go into this 'ninja place' to make this record."

Now, two years in the making, *Coloured* arrives as a powerful testament to the fortitude of Priscilla Renea. "This is my voice and it was challenging to find it," she confirms. "I'm comfortable. I'm not trying to show off. I'm simply telling stories."

Contact Nina Lee, Shore Fire Media, nlee@shorefire.com



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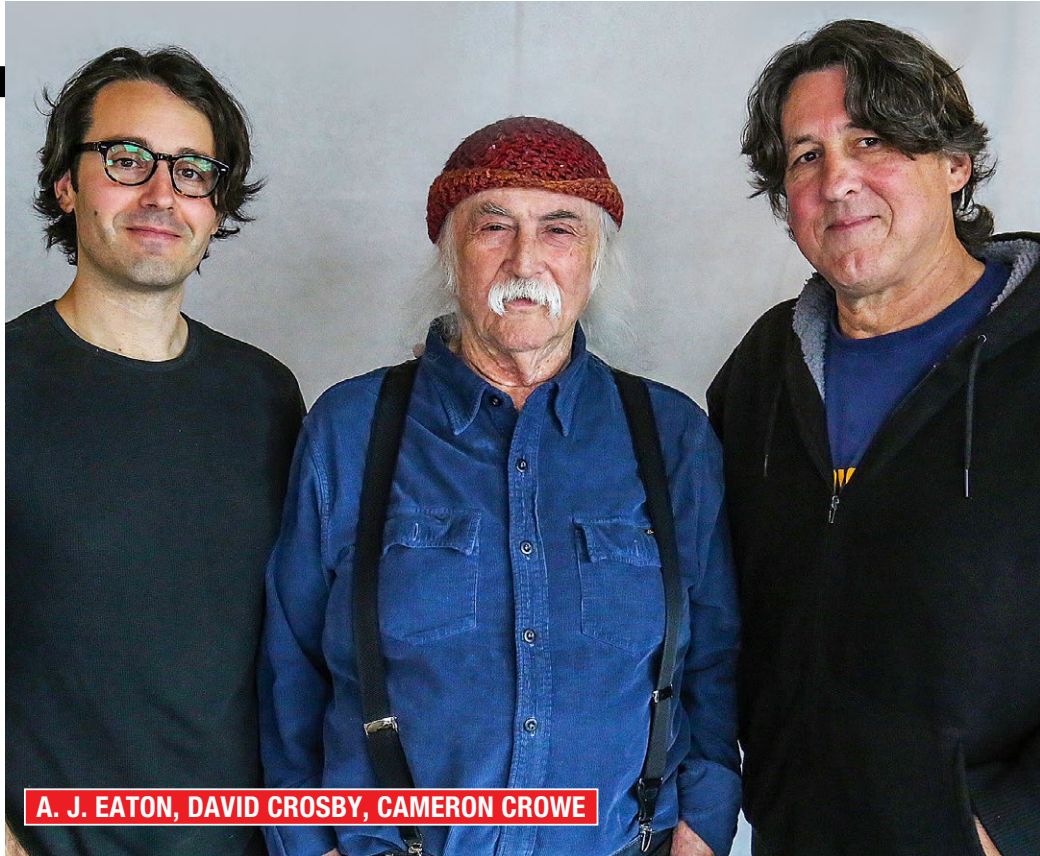
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DROPS

Academy Award-winning filmmaker **Cameron Crowe** is known just as much for his love of music as he is for his films. Now Crowe has signed a deal with **BMG** to produce a documentary on the life and times of **David Crosby**, a founding member of both **The Byrds** and **Crosby, Stills & Nash**. It is the first Crosby-focused documentary that received full authorization from the artist. The as yet untitled work is currently in production and will include Crowe-conducted interviews with Crosby that will shed new light on the musician.

The film will be directed by **A.J. Eaton** and co-produced by **Michele Farinola** for **PCH Films** and **Greg Mariotti** for **Vinyl Films**. Last year, BMG released Crosby's latest album, **Sky Trails**, which marks the prolific artist's third original album in four years. Crowe also wrote and directed musical documentaries **Pearl Jam Twenty** and **The Union**. For more information, contact Paki.Newell@BMG.com.



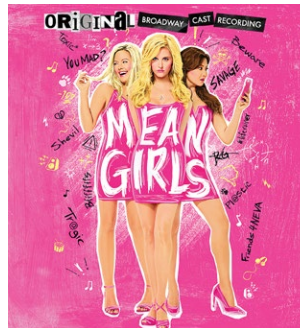
ANN WILSON

Ann Wilson of **Heart** is debuted her first-ever solo television special in April, filmed at the Arcada Theatre in St. Charles, IL, to coincide with the release of her new album, **Immortal**, due out this summer on **BMG**. Wilson and her band performed both solo material and tracks from the Heart catalog. Wilson teamed with original Heart producer **Mike Flicker** for the new release, which features some of Wilson's favorite artists and a few covers that pay tribute to those who have passed on, including **Amy Winehouse** and **Glenn Frey** of **The Eagles**. Contact Marcee Rondan at Marcee@MSOPR.com.

Cameron Mackintosh's spectacular new production of **Andrew Lloyd Webber's THE PHANTOM OF THE OPERA** will return to Los

Angeles at **Hollywood Pantages Theatre** from June 6 - July 7, 2019. With newly reinvented staging and stunning scenic design, this new version of **PHANTOM** is performed by a cast and orchestra of 52, making this one of the largest productions on tour in North America. For more details, see ThePhantomOfTheOpera.com/ustour.

The **Mean Girls Original Broadway Cast Recording** was released digitally by **Atlantic Records** on May 18 after the **Lorne Michaels**-produced production, based on the film, opened on Broadway earlier this spring. Physical copies will hit stores on June 15 and will arrive in stores nationwide on Friday, June 15. Based on the screenplay by Emmy winner **Tina Fey**, the Broadway cast is led by **Erika Henningsen** as Cady Heron and **Taylor Louderman** as Regina George. Contact Kim.Ballen@AtlanticRecords.com.



Varèse Sarabande Records has released the original motion picture soundtrack for **Lean on Pete**, featuring a score from award-winning composer and music producer **James Edward Barker**. Starring **Chloe Sevigny** and **Steve**

Buscemi, the film premiered last year at the **Venice Film Festival** to critical praise. Barker, a multi-instrumentalist, has composed more than 30 feature films and received Best Original Score at the 2017 **Les Arcs Film Festival** for **Lean on Pete**. Contact Chandler Poling at Chandler@WhiteBearPR.com for more details.

In celebration of the 50th anniversary of English rock band **Free**, **Free Spirit – Celebrating the Music of Free** will be released June 22 on CD, vinyl, DVD, Blu-ray and digital. The 16-song recording captures a sold-out performance from frontman and vocalist **Paul Rodgers** at London's Royal

Albert Hall. Those who purchase the Blu-ray and vinyl will get exclusive footage and bonus tracks from opening acts **Jasmine Rodgers** (Paul's daughter) and **Deborah Bonham**, sister of **Led Zeppelin** drummer **John Bonham**. Contact Lynn Tinsey at Lynn@RichLynnGroup.com.

Republic Records and **Twentieth Century Fox Television** recently released "**Lifetime**" featuring **Ryan Destiny** and **Quavo** as well as "**Spotlight**"—both special new tracks from Fox's hit drama about the entertainment industry, **Star**. Billboard premiered the "**Lifetime**" lyric video, which shows Quavo and Destiny laying down the track in the studio. Contact Marisa.Bianco@UMusic.com for details.

Global content studio **Gunpowder & Sky** partnered with **AT&T Audience Network** to distribute the fourth season of its original animated series, **Drawn & Recorded: Modern Myths of Music** starting May 4. Directed and animated by **Drew Christie** and co-produced by **Van Toffler** and **Bill Flanagan**, the series tells lost or forgotten stories in music history with humor and earnestness, and through the voice of Oscar- and Grammy-winning producer **T Bone**



Burnett. The 20-episode series will feature the late **Townes Van Zandt**, country legend **Sara Carter**, rapper **MF Doom** and will tell the story of **Leonard Cohen** fleeing Cuba after being detained under suspicion of espionage. Contact Laura McGregor at LauraMCG@ScandalCoactive.com.

Out on May 18, **Still On The Run: The Jeff Beck Story** details the artist's history through extensive interviews with Beck himself at home and in his workshop, as well as interviews with **Jimmy Page, Eric Clapton, Rod Stewart, David Gilmour, Ronnie Wood, Slash, Jan Hammer, Joe Perry, Beth Hart** and more. The film takes a look at Beck's early life, including his early jam sessions with Page, his homemade guitar and love for classic cars, up to the artist as he is today. Contact Carol Kaye at Carol@KayosProductions.com.

OPPS

The **BMI Foundation** announced the opening of this year's **Pete Carpenter Fellowship**, a competitive residency for aspiring film, television, and video game composers. The program will award a \$2,000 stipend for four to five weeks of intensive mentorship with award-winning BMI composers **Christopher Lennertz** and **Timothy Wynn** at their Sonic Fuel Studios in Los Angeles, CA. The 2018 fellowship begins in October and also includes opportunities to consult with other distinguished composers and leaders in the entertainment industry. Applications must be submitted online no later than 11:59 p.m. Pacific on June 30. For complete rules and details, visit bmifoundation.org/carpenter.



Skydance Interactive is looking for a summer production intern to work on the company's VR titles. This is a perfect opportunity for a passionate gamer looking to get their foot in the door and assist with game development, design, art, engineering and day-to-day production tasks. Ideal candidates will have a strong knowledge of the video game industry and be self-starters with excellent written and verbal communication and customer service skills. Experience with JIRA or Project Management software and in VR is a plus. To apply, visit bit.ly/2rb3Da9.

HireArt, an employment agency, is seeking a full-time broadcaster to host live-streaming game shows through a mobile app for a Santa Monica-based client. Candidates must be engaging, tech-savvy and have strong communication skills. A background in comedy, hosting or other live performance is a plus. For more info, visit HireArt.com/jobs/6343182e/apply.

Want to play film's most famous character from the disco era? **Broadway by the Bay**, based

in Redwood City, is seeking submissions for the role of Tony Manero in the company's upcoming production of *Saturday Night Fever*. The general season auditions have concluded, but the company is seeking additional submissions. To be considered for casting, either submit your casting profile at BroadwayByTheBay.org/submit or email Casting@BroadwayByTheBay.org with a link to a video reel, video audition or audio clips. Out-of-town performers are welcome to apply.

PROPS

In May, BAFTA Award-winning and Billboard/MTV VMA-nominated composer **Jesper Kyd** received the 2018 **Nile Rodgers Global Creators Award** during **Canadian Music Week** in Toronto. An innovator in video games scoring for nearly two decades, Kyd has created truly original soundtracks, sometimes coupling operatic performances with electronic sounds, for blockbuster franchises such as **Assassin's Creed, Borderlands, Hitman, Darksiders** and **State of Decay**. Kyd received a British Academy award for his soundtrack to **Hitman Contracts** for the score's "evocative blend of electronica, dark symphonic themes and choral grooves." Follow up with Greg O'Connor-Read at Greg@TopDolarPR.com.

When a music supervisor is searching for the perfect track for a scene, they don't have time to hunt for credits. That means if a songwriter or composer doesn't have the metadata

on their song in order (e.g. who performed on it, who engineered and produced it, who owns the rights), they might miss out on a big break in film or television. **VEVA Sound** is addressing this problem with their latest product, **SCP**, which is a free plugin designed to work like a virtual second engineer to gather data about recording sessions. The plugin was created after about 20 years of working with producers, engineers and artists in studios, collecting metadata, preserving catalogs and working with major labels. For more information on how it works, contact Julia Thomas at Julia@RockPaperScissors.biz.

Abramorama recently announced a deal with **Apple Corps Ltd.** and **Universal Music Group** to theatrically release **The Beatles' Yellow Submarine**, across North America in July to celebrate the 1968 animated feature film's 50th anniversary. The two also partnered for the **Ron Howard** documentary **The Beatles: Eight Days a Week – The Touring Years**. Contact Libby Coffey at LCOffey@PrimePRGroup.com for details.

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



Colin Gilbert

Associate Director of Participant Services, AFM & SAG-AFTRA IPRD Fund

Web: afmsagaaftrafund.org

Contact: CGilbert@afmsagaaftrafund.org

Once, the widow of a famous Motown session player was on the verge of being evicted, when a nonprofit told her about a lot of money—royalties from her late husband's music—she didn't know she had. That's one of many feel-good stories that nonprofit AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund has collected in 20 years of existence. Established in 1998, the Fund distributes some \$50 million annually in royalties to session musicians and background vocalists for digital non-interactive airplay.

As its Associate Director of Participant Services, Colin Gilbert works with every department at the Fund, ensuring that the correct non-featured background singers and musicians get their royalties. It is those little-known or virtually unknown names who might have played with megastars like David Bowie and Prince, but don't know there is money out there for them. "I think so many musicians are just used to not getting paid," Gilbert says.

In addition to paying artists for play on satellite radio, webcasting, digital subscription services and more, the AFM & SAG-AFTRA Fund also has an audiovisual division that distributes millions in royalties from songs in U.S. films and TV that air in Spain and Germany. Additional bilateral agreements are now being negotiated.

"It's always heartening to give someone the money just in time," Gilbert says. "A lot of old jazz players, for example, have no pension, no savings, or they become sick and can't go on the road anymore. It's quite a mission, but very rewarding to pay musicians who maybe have never been paid."

Artists who have played or sung background on a featured artist title can visit the fund website and see if that song is listed in the nonprofit's catalog of covered recordings, or if their name is on the unclaimed royalties list. Sometimes money sits around for a while, Gilbert says.

"But we're here to help."

► **Another Year, Another Weenie Roast**

The 26th Annual KROQ Weenie Roast returned to the StubHub Center in Carson, CA. This year's lineup included Blink-182, Panic! At The Disco (right), Rise Against, Thirty Seconds to Mars and more. See musicconnection.com for extensive coverage.



JACQUELINE NARANJO

Industry Leaders at ASCAP Expo 2018

This year's ASCAP Expo in Hollywood was a resounding success, bringing out music industry leaders from all walks of the biz. *MC's* cameras put a spotlight on a few of the behind the scenes faces that make the music world go around while keeping it on track.



BRIAN STEWART

PRO heads have overseen record distributions including ASCAP's Pres. Paul Williams and AFM & SAG - AFTRA Fund's CFO Jennifer LeBlanc.



BRIAN STEWART

Producer, manager and music mogul Peter Asher with 2018 She Rocks recipient and iconic EastWest Studios Manager Candace Stewart.



Transperence Entertainment Group and Sound Royalties co-hosted "Your Music, Your Money – Shedding the Light on Royalty Financing and Global Rights" panel featuring the multi-talented Priscilla Renea who debuted her upcoming single "Family Tree" off her new album *Coloured*, out later this month. Pictured (l-r): TEG's VP Bruce Wayne, CEO Shari Hoffman, Chairman Dennis Dreith, Priscilla Renea and Sound Royalties, Reggie Calloway.

Tidbits From Our Tattered Past



KEVIN ESTRADA

▲ U2 Rocks The Forum

U2 played The Forum in Inglewood, CA in support of their 14th studio album *Songs of Experience*. The eXPERIENCE + iNNOCENCE Tour serves as a sequel to 2015's iNNOCENCE + eXPERIENCE Tour. For more coverage: musicconnection.com.



1989—The Zeros—#18

Called "the hottest band to hit the Strip since The Knack," the Zeros graced this cover of MC. "A lot of people think we have a self-esteem problem," said the band's Mr. Insane. "But if you look in the dictionary there isn't anything negative written about the word 'zero.'" Also in the issue are articles about band logos and "Musicians and Superstitions."



◀ Williams Gets Honored

Broadcast Music, Inc. held its 34th annual Film, TV & Visual Media Awards in Beverly Hills, CA. The ceremony was hosted by VP Creative – Film, TV & Visual Media, Doreen Ringer-Ross and BMI President and CEO Mike O'Neill, who honored composer John Williams with the John Williams Award for his status as one of the greatest film and television composers of our time. Pictured (l-r): John Williams and MC's Rob Putnam.



1991—Natalie Cole—#18

In this issue, singer Natalie Cole was basking in the glow of her *Unforgettable* album. Special praise was handed out by co-producers Andre Fischer and David Foster. "There has to be a thread running through and it was decided up front that Al Schmitt—who has forgotten more than I know—would mix the total project." The issue also features a review of The Divinyls at the Hollywood Palladium.

▶ 39th annual Blues Music Awards

Music veterans Taj Mahal and Keb' Mo' were the big winners at the 39th annual Blues Music Awards at Cook Convention Center in Memphis, TN. Presented by the Blues Foundation, the awards are recognized as the highest accolade afforded blues music performers. Pictured (l-r): Grammy nominee Janiva Magness, Dom Flemons of the Carolina Chocolate Drops, bluesman Bobby Rush, songwriter David Porter, soul singer Candi Staton and emcee Little Steven.



JEFF FASANO

Just before graduating from Western Washington University in 2012, Harrison Mills and Clayton Knight—known respectively as Catacombkid and BeachesBeaches—formed the electronic duo ODESZA. The self-released debut album, *Summer's Gone*, dropped that same year and earned them no small amount of plaudits in the underground EDM world. Going the DIY route early on, whether it was by design or not, worked out well for Mills and Knight. They were on their way.

From 2014's beloved sophomore effort *In Return*, ODESZA has been working with indie Ninja Tune and Counter, and then, from last year's exceptional *A Moment Apart*, their own Foreign Family Collective label.

The progress has been swift and impressive. Less than a month after the release of *In Return*, ODESZA hit 30 million Soundcloud plays, and the RAC remix of "Say My Name" earned a Grammy nomination. Something was clearly happening—this wasn't your typical EDM project destined to burn bright in clubland glory before disappearing into the vinyl bins of nostalgia-fueled history. No, these guys have been on an upward trajectory since leaving school.

A Moment Apart upped the ante further still. Debuting at No. 3 on the Billboard 200, the record saw ODESZA receive two additional Grammy nominations (for the album, and for the recording "Line of Sight"). *A Moment Apart* is also notable for the plethora of incredible contributions, from artists as respected as Regina Spektor, Leon Bridges, Naomi Wild, RY X, Kelsey Bulkin, WYNNE and more.

Sound-wise too, the album saw the duo take another forward step. Lush and symphonic, and simultaneously moody and relaxing, *A Moment Apart* could be film score, and yet the songs work beautifully by themselves. The album tracks fit together and follow a narrative, yet they also work independently.

The giant climax in the recent ODESZA story came in April when they performed on the Coachella Festival main stage, second only to headliner Eminem. The two weekends saw the group put in visually and aurally gorgeous sets, complete with drones and a killer light show. It's not always easy for an electronic act to put on a show that fills such an enormous stage in front of so many thousands of people, but ODESZA nailed it.

There's no telling what ODESZA can achieve at this point. The sky is the limit. They're still edgy enough to retain a "cool" factor with the underground EDM community. Meanwhile, they've found a way to squeeze out some mainstream success and pop credibility. That's a potent combination, and these two men have found a way to achieve it on their own terms.

Not long after the conclusion of Coachella, we spoke to Mills and Knight about that festival, *A Moment Apart*, and more...

Music Connection: After having performed in one of the festival's tents in 2015, how do you feel your 2018 Coachella main stage appearances went?

Harrison Mills: Really well. We were scared out of our minds before we walked out there. We had been prepping for that show for four



ODESZA

SIX YEARS
TOGETHER,
A MOMENT
APART

BY BRETT
CALLWOOD

PORTRAIT PHOTOS: ERIC TRAE
LIVE PHOTOS: JULIAN BAJSEL



SZA

months, and there was a lot of pacing before that set. We knew we had a lot to prove, so we were just hoping everything went well and people connected to what we were making.

MC: After the anticipation building up to weekend one, was weekend two any easier?

Clayton Knight: Going into it, it felt like it was going to be; but still, the energy and excitement was quite the same. The nerves started catching up to us right before we went on, so it felt very similar, and actually the energy of weekend two was a little bit better. So everything came together. It was really nice.

MC: A lot of artists say that—the first weekend almost feels like a dry run and by the second, everything's ironed out...

Mills: Yeah, but again, we've had this happen before where everyone gets too comfortable and stuff starts to fall off. So we try to keep it as focused as possible and, like weekend one, have their A-game going. We treat every show the best we can.

MC: How much planning went into it, because the drones alone were spectacular...?

Knight: That took a couple of weeks alone for just the drones. We were lucky enough to have HP Intel help us out with that. It was quite an experience. We didn't get to see it, unfortunately, because we were on stage.

MC: It looked great from out in the crowd, by the way.

Knight: Well, thank you.

MC: Coachella sets are streamed live and almost-instantly beamed worldwide nowadays—does that add pressure?

Mills: I think the pressure is that it lives forever. Something that you might do spontaneously can be a meme in 10 minutes.

MC: As an electronic duo that pretty much stays with the static equipment, how tough is it to put on a show that fills an enormous festival main stage?

Mills: We think about that a lot. We customize a lot of our music to match the setting of a live experience. All of our music is meant to be a bit more headphone music and be an intimate thing, and when we make a show we try to jump across all these genres and make it a very communal thing. It's a big, cinematic, theatrical, hopefully cohesive show that touches on a lot of styles and genres. Just trying to bring that down to just one hour and still touch on all those things is a bit difficult.

MC: *A Moment Apart* came out last year—how have you evolved sound-wise since 2012's *Summer's Gone* debut?

Knight: That's a good question. We tried to take it in a different direction. We tried to push the envelope a little bit more. It's a darker album than we've done in the past—more cinematic, with very orchestral moments, a lot of string arrangements. So we really focused on songwriting and refining these organic sounds as far as the album goes. We stepped away a little bit further back from that synth production

producer world, and wanted to really make an album that felt like it had a feel that would last longer than a trend or anything like that. Something that had some heart to it. I hope we came through that way.

MC: How do you think the electronic music scene has changed in general over those six years?

Knight: It's always evolving, the electronic scene. We both talked about this recently, where it's kind of hit a point of saturation, especially in the mainstream world. Everyone's waiting for the next thing, and really standing by and hopefully the sound evolves to something new and exciting, and I think it will, but we're all just standing by to see what that is. We're actually really keen to get writing again, start experimenting with new stuff, and push our stuff as far as we can. It's an interesting time, and the future is kinda uncertain, but the next couple of years are going to be really exciting.

MC: You work with so many people, especially vocalists, on the new album. Which is your favorite collaboration?

Mills: We definitely really liked working with Leon Bridges. It felt almost serendipitous. It was just really quick, easy and fun. He's such a talented guy, we did everything in six hours after meeting for the first time. It all came together really quickly, and it just felt natural. It felt like the song wrote itself. We didn't have to think too hard about stuff. Everything felt right, and that doesn't happen that often.

MC: The collab with Regina Spektor really sticks out—she's phenomenal. How did that come about, and how was the experience?

Mills: That's a pretty funny story. We were fans of her forever, and we were talking about trying to find vocalists for the album. We threw her name out to our manager kind of jokingly, just assuming that it wasn't possible and she

When she came through Seattle, we were really nervous to meet her. We went to her hotel. We rode the elevator to like the 60th floor, knocked on the door. Her husband answered it, her kid was there, we met her family, then we sat down and she just sang the entire song to us while we were just sitting on the couch in her living room.

It was pretty incredible. She sang it with her eyes closed, and then turned to us and said, 'Do you have any changes?' We said, 'Absolutely not.' Actually, we stripped the song back even more to transport people to the way we got to hear it for the first time.

MC: Where was the new album recorded?

Knight: It goes way back. We had some of the material written while *In Return* was being written. A lot of it was done in Seattle, and then we would go down to L.A. to write and record vocals. A lot of it was done in our home studio back in our hometown. It was probably a good six-month process. That's when we had some time off the road to sit down and really lock in these tracks.

MC: For the gear-heads, was there any new equipment used?

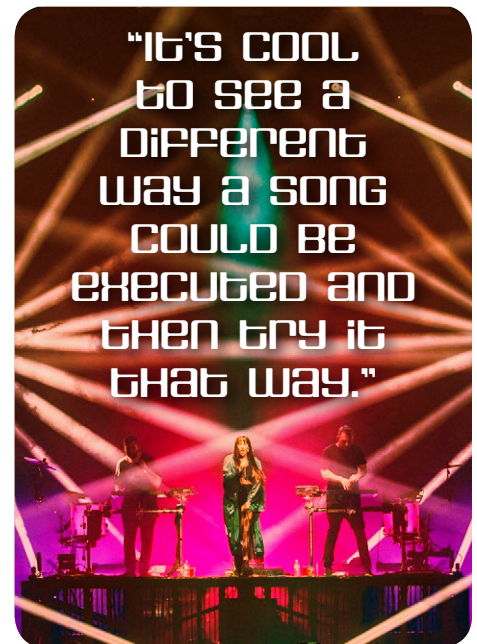
Knight: Not so much new equipment as newer techniques—trying to push the boundaries there. Using new plug-ins and whatnot. Just re-recording stuff and layering it, layering it—that was kind of our M.O. We tried to push that envelope a bit more, tried to build these textures and landscapes, soundscapes, that feel really warm and crispy.

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MC: You've put out a lot of remix albums—what do you like about that process of reinvention?

Mills: Those are really interesting. It allows you to already have something good, and reinvent it in your own way. I think what I like about it is, people have a reference point already to what that song is. So if you can kind of change how they feel about a song, or take it in a way they never would have thought it would have worked—like if you take a heavy rock song and then you took out the instrumental and made it a ballad—those things are really interesting. It's cool to see a different way a song could be executed and then try it that way.

MC: In this world of streaming and downloading and instant gratification, is the concept of

an album, 12 to 14 songs released at once, still important?

Mills: We really like albums. We grew up on them. I think what's always helped us is that we release one single and then our entire album. I feel like we built a fanbase really around the fact that we build these cohesive journeys. So I feel like it's kind of been what we're known for, and we've been lucky. Hopefully, people have the patience to sit through an entire album with us. I believe it is the future, I think it allows people to understand a sound more thoroughly. It's just more about the ADD culture, if it starts shifting more in that direction.

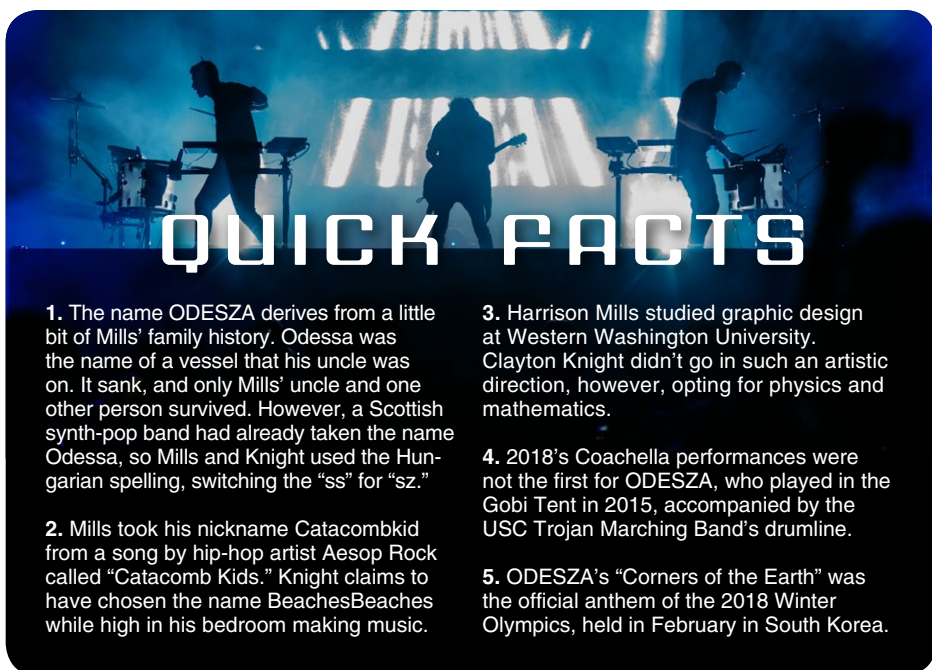
MC: That makes sense—your albums certainly work as one piece of art. Are you thinking about the next one?

Knight: Oh yeah. We're always thinking about writing, and we're actually trying to build a studio out on the road here. We travel quite often and tour a lot. Getting in that creative headspace as much as possible is really important. You don't want to step away from it for too long. It's like anything else. It takes a lot of practice and time to get that stuff right. So yeah, it's always on our mind.

MC: Tell us about the Foreign Family Collective.

Mills: Originally, that was just a passion project. Kind of what we and Clay wanted to do, even before we started a group together, we found a bunch of really interesting artists online that didn't really have much representation, that we thought were making really cool stuff. But we didn't really want to do it without having a team behind us. We knew we really couldn't do a lot of the artists yet.

So as things have grown and we've gotten



QUICK FACTS

1. The name ODESZA derives from a little bit of Mills' family history. Odessa was the name of a vessel that his uncle was on. It sank, and only Mills' uncle and one other person survived. However, a Scottish synth-pop band had already taken the name Odessa, so Mills and Knight used the Hungarian spelling, switching the "ss" for "sz."
2. Mills took his nickname Catacombkid from a song by hip-hop artist Aesop Rock called "Catacomb Kids." Knight claims to have chosen the name BeachesBeaches while high in his bedroom making music.
3. Harrison Mills studied graphic design at Western Washington University. Clayton Knight didn't go in such an artistic direction, however, opting for physics and mathematics.
4. 2018's Coachella performances were not the first for ODESZA, who played in the Gobi Tent in 2015, accompanied by the USC Trojan Marching Band's drumline.
5. ODESZA's "Corners of the Earth" was the official anthem of the 2018 Winter Olympics, held in February in South Korea.

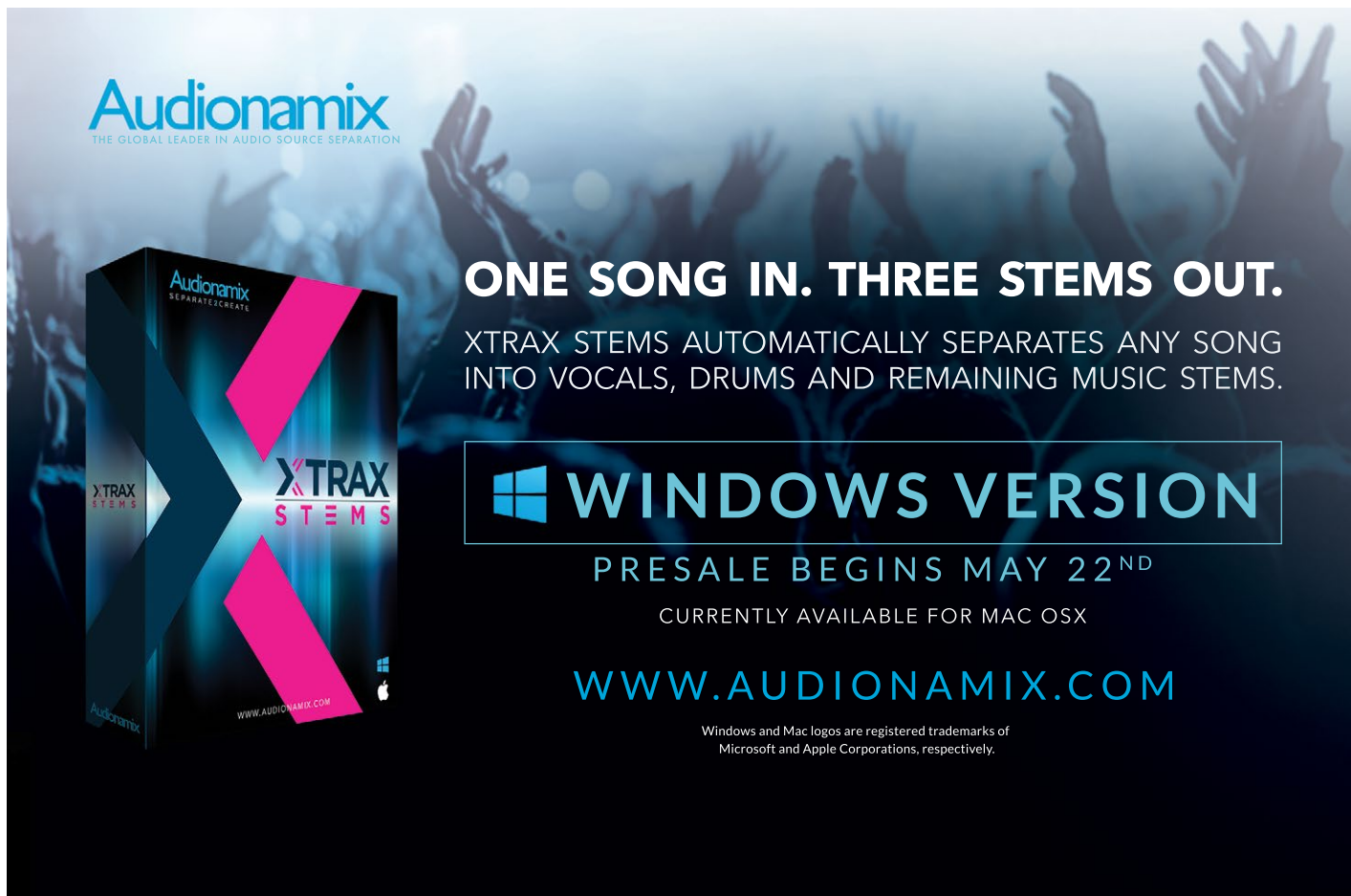
our own team, and learned different techniques on music and built a platform ourselves, we started trying to put out artists we were passionate about and felt deserved a little bit of attention. It grew a lot faster than we expected, and has become its own thing now. We've really built, for lack of a better word, a family, and a lot of friends and talented musicians.

MC: What's next?

Knight: We're finishing up this tour, we have

a Red Rocks show, then we'll hit Europe for a while and do the festival run over there. We'll end up doing our own full European tour. So quite a bit of touring, as you can imagine. Hopefully some writing as we move forward. We'll see if we can release something in the near future as well. But really focusing on the show, getting it dialed in, making it the production we want it to be, and just evolving as much as possible.

Contact Josh Page, jpgage@shorefire.com



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GETTING THE DRUM SOUNDS YOU'RE AFTER

Factors to Consider and Techniques to Utilize
By Eric Corne



THE ADVENT OF HOME RECORDING has enabled many musicians to make records in home/project studios. Recording drums, however, is definitely one area of the production process that requires a more advanced skill-set. That said, if it's something you have the drive to do, be sure to check out the following article by Eric Corne, co-author of the book *Five Star Music Makeover*. This acclaimed producer-engineer-artist gives you the information you need to get great results.

First Things First

Many of the most important factors that contribute to a great drum sound happen before I even go and listen to the microphones in the control room. The first thing we need to do is answer some key questions: what type of drum sound are we going for, modern or vintage, and hence, what kind of drum kit? How should the drums be tuned, tighter and more high-pitched or deep in tone? Do we want the drums to ring open with a longer decay or would a “deader,” muted sound be more suitable? And what are the important factors to consider when answering these questions?

First, do your homework. Analyze the sounds and styles you like, including the type of equipment used in these recordings. Remember, there are always less expensive options made of the same or comparable materials. You need to investigate if it's important to you. Borrowing and renting are options, as well. Whatever it takes! If you have the wrong instruments you will never get the right sounds. Yes, you can add samples later, but you should try to get as close as possible to the sounds you're after at the recording stage.

Here is an anecdote to illustrate this point. I was fortunate enough to become friendly with drummer Richie Hayward (Little Feat, Eric Clapton). I had just made a Walter Trout record with Richie and he had a modern DW drum kit for the sessions. A little while later, I invited Richie to play on my record, but because I wanted a vintage sound I asked him not to bring his drum kit. Instead, I had a 1960s Ludwig kit set up for him with no hole in the bass drum, two toms and only two crashes. Richie played differently, as a result, and it turned out just like I was hoping it would. If you want, you can listen to my songs “Common Man” and “Evil Men” to hear for yourself.

Let's take a closer look at some other important factors to consider when recording drums:

- **Polarity Check**
- **Drum Tuning**
- **Drum Treatment**
- **Mic Configurations**
- **Drum Processing**

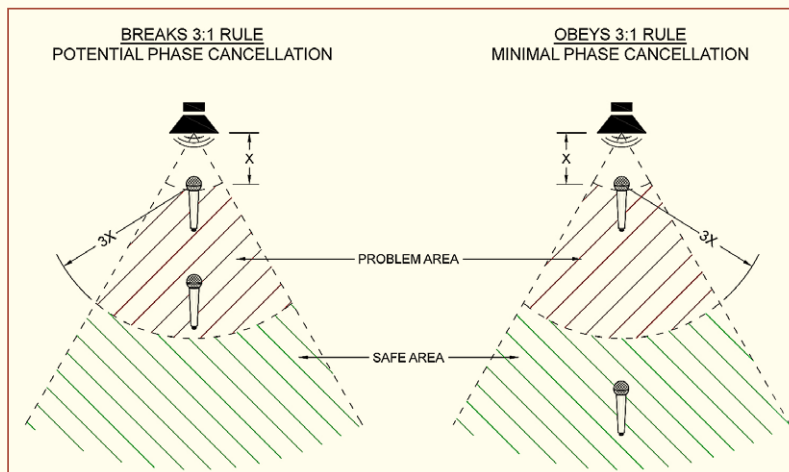
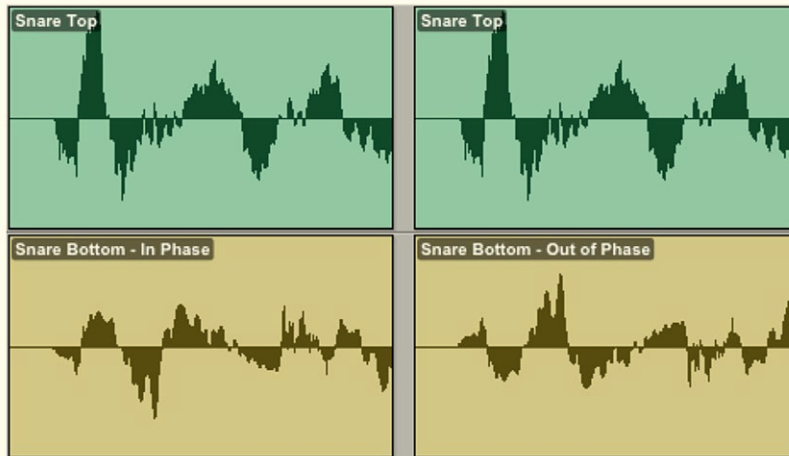
Polarity Check

Whenever you record two or more mics at the same time on the same sound source, phase cancellation is a concern. Phase cancellation is the result of two waveforms that are polar opposites, but they don't need to be 180 degrees apart to cause a problem.

The farther you place a microphone from the sound source the more latent the waveform. As a result, when using both a close mic and a room mic on, say, a guitar amp or several mics at varying distances on a drum kit, you will end up with the sound of the room microphones lagging behind that of the closer microphones.

Recording drums can be particularly tricky because there are often 10 or more microphones on a drum kit, and making sure that they are all in phase takes diligence and experience.

First, if you are using multiple mics on, say, the kick (inside and outside the drum head) or snare (top and bottom), check the polarity/phase on each group. The snare bottom will almost always need to have its polarity flipped.



This is due to the fact that the mics are pointing directly at each other, polar opposites. Once this is correct, check the overheads with the kick and snare by flipping and un-flipping the polarity of the overheads, listening for the thicker sound with the more solid center. It's also a good idea to do the same with the room mics and check their phase against the kick and snare.

How can you determine if two mics are out of phase? They will sound thin (lacking low end), quiet, and sometimes a little bit swirly. In addition, you can zoom in on the waveforms and visually analyze them. Ideally the two waveforms should be moving in the same direction above or below the zero line at any given location, or at least at the beginning of the waveform.

Let's go over two principles of microphone placement that will help prevent phase cancellation:

- **The Equidistant Rule**
- **The 3:1 Rule**

The equidistant rule states that you place the microphones at exactly the same distance from the sound source. This should provide a nearly perfect phase relationship. One thing to make sure of is that the actual diaphragms/ribbons of the mics are lined up and not just the noses of the mics. For example, on a Shure SM 7 the diaphragm is set back a few inches, and if you aren't aware of this you may run into phase cancellation.

The second rule is the 3:1 rule, and it requires that you place the second mic at least three times as far away from the first mic as the first mic is from the sound source. So, if the first mic is a foot away then the second should be at least three feet away from the first mic. If you do this you shouldn't get any problematic cancellation, but sometimes I find that inverting the polarity of the room/overhead mics can still yield a fuller, more coherent result, so it's always smart to try that.

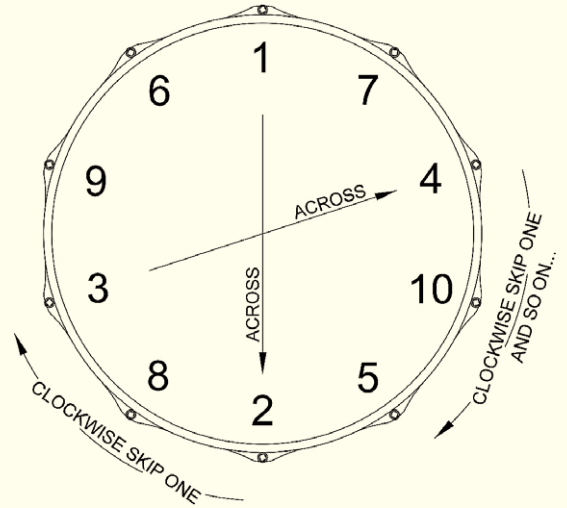
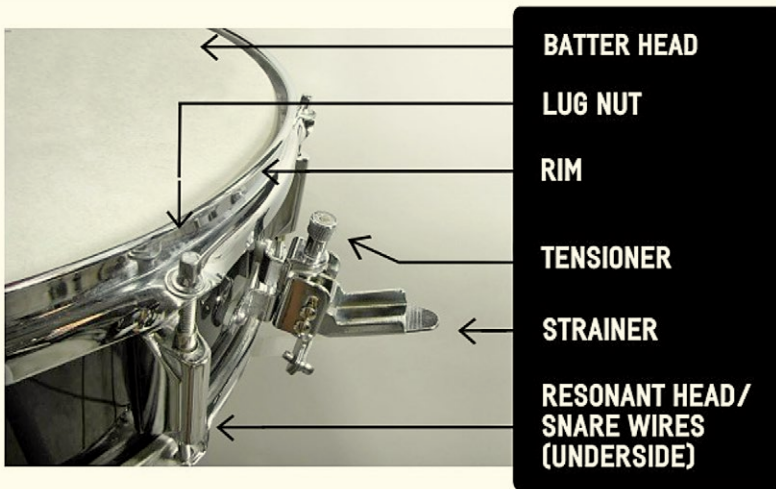
Speaking of inverting the polarity of a waveform, let's look at how to check the phase. While you can correct any phase problems after your tracks have been recorded it's definitely preferable to get it correct at the recording stage because you will make better choices if what you are listening to is in phase.

Most preamps have a switch to invert/flip the polarity. While listening to both mics, flip the polarity of one and listen. If the sound gets thinner and quieter, you don't have a problem. Un-flip the polarity and proceed as you were. If, on the other hand, the sound becomes thin, quiet and or swirly, you likely are experiencing some phase cancellation. Inverting the polarity likely corrected the problem, and if it sounds good then you can record

with the polarity flipped. Alternatively, you could correct your mic placement.

If you are recording and listening in the same room, you may need to record sections with and without the polarity flipped and A/B them as you listen back in order to determine the best setting.

As we noted earlier, while it's preferable to get the phase relationship correct at the recording stage, it can be corrected afterwards. Most DAWs and many third-party plug-ins have polarity switches. In Pro Tools, you have the Trim plug-in and in Logic, for example, you have the Gain plug-in. In addition, there are both hardware units and software plug-ins that are capable of variable phase, not just 180-degree polarity inversion. Little Labs makes one, for example.



Drum Tuning

Drum tuning is another important part of a good drum sound and a very underrated skill. If you are hiring a drummer or even getting a friend to help out, make sure they know how to tune the drums or have someone come in to do it. There are also plenty of videos to watch to learn how and even some handy drum tuners similar to what you'd use to tune a guitar.

It'll always be a taste thing and a song-by-song consideration as to how you tune the drums, but one general tip is to make sure the pitch sounds consistent when you tap on the drum next to each lug nut. (Please see the illustration). If not, use a drum key to tighten (raise) or loosen (lower) the pitch, accordingly.

Three important considerations when tuning drums are:

- The overall pitch of the drum
- Getting the drum in tune with itself (see illustration)
- The amount of resonance/decay

Tuning the resonant heads higher in pitch than the batter heads will generally get you more resonance. With snare drums, you have the additional variable of the snare wire tension—you want to make sure the snare is tight enough for articulation, loose enough that you don't choke the tone out of the drum, and a decay that complements the tempo and vibe of the song. For example, a spacey ballad usually calls for loose snares, and an up-tempo funk tune with lots of ghost notes usually calls for tighter snares.

Most drums will have a tuning "sweet spot" where they really speak, which is why it's great to have a few different bass drums and snares having different sizes and shell types to choose from.

Although some professional studio drummers will

come to a session with up to 50 snare drums, a little knowledge of tuning and treatment will allow you to get wildly different sounds out of a single drum.

Drum Treatment

Drum treatment is another critical determination of your drum sound. I'm talking about how live/ringy or dead/muted to make the kit. A couple factors to consider are the tempo and how dense the arrangement will be. If the tempo is slow and the arrangement sparse, I often like to open up the drums and let them ring out a little more to take advantage of the extra space.

In more up-tempo songs with denser arrangements, there just isn't room for this type of longer decay with the drums. It ends up just muddying the overall sound and diminishing clarity and distinction between sounds/instruments. As a result, I will work with the drummer to dampen/mute the decay of the drums using moon gels, gaffer tape, tea towels, blankets, pillows and/or sandbags. I can also use noise gates to achieve this at the mix stage, but it's

preferable to get it right at the recording stage, as we can't gate overhead and room mics.

Taping the bottom heads of toms will shorten the decay without drastically changing the overall tone of the drum. For more extreme dampening, treat both the top and bottom heads. Keep in mind double-ply heads will be punchier than single-ply heads.

Removing the front head of a bass drum will give you a very dry and articulate 1970's style bass drum sound, as will a hard plastic or wood bass drum beater, as opposed to a soft felt beater.

Microphone Configuration

Mic configuration, or where you place the microphones, can also have a significant impact on the overall drum sound. Let's take a look at some different miking approaches based on the number of mics/channels available.

Most modern recordings include 10 - 15 mics on the kit, resulting in a crisp, punchy, detailed sound. Let's begin with a look at some useful minimal mic set-ups made

famous in the 1960s and still being utilized by some great bands and artists today, like The White Stripes and early Black Keys, for example.

If you only have two mics, I'd suggest using one for the kick (probably a foot or so back) and one as a mono overhead to get the snare, toms and cymbals. For a punchier kick sound, with more attack, place the kick mic inside the drum head.

If you have a third mic, you could put it on the snare or use a pair of overheads in combination with a kick mic. Alternatively, you could try what's known as the "Glyn Johns method" (The Beatles, The Stones, Led Zeppelin, The Who).

It includes one mic on the kick drum as before and one as an overhead in the middle of the kit above the tom and the third mic just outside the floor tom, peeking across the

BATTER HEAD TUNING

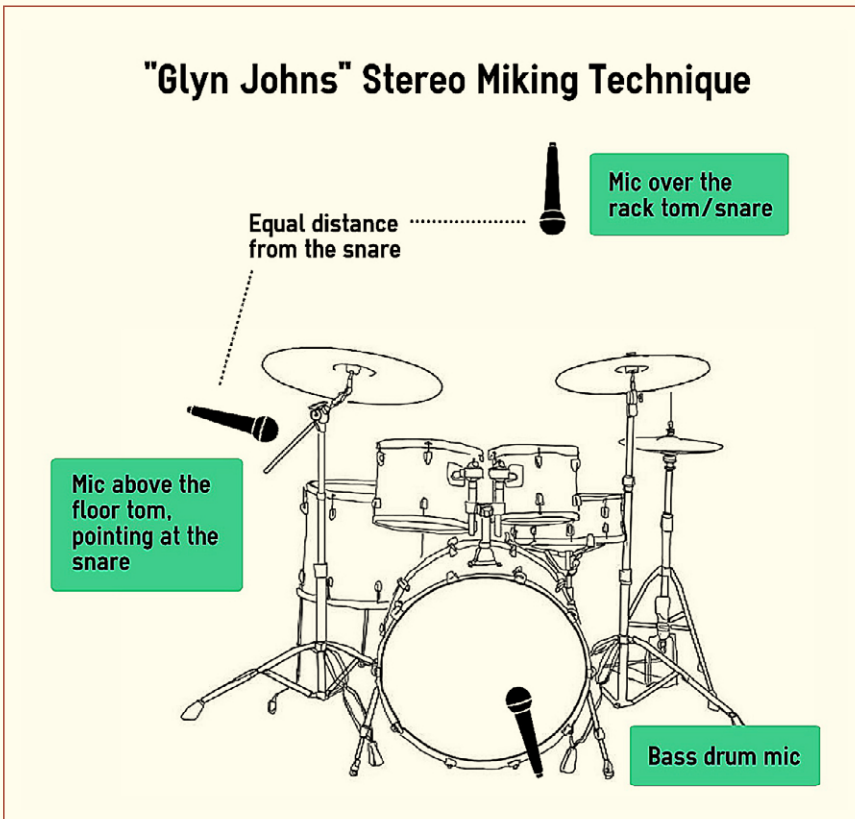
Low

»»

High

RESONANT HEAD TUNING	Higher than Batter Head	SNARE: deep and ringy TOMS: moderate attack, long decay KICK: bright "clicky" attack, warm overtones	SNARE: high and ringy TOMS: open, long decay KICK: sustaining, jazzy, "tom-like"
»»	Even with Batter Head	SNARE: deep and punchy TOMS: fat and thuddy, short decay KICK: fat and thumpy, short decay	SNARE: bright and cracking TOMS: bright and punchy, shorter decay KICK: bright and punchy, shorter decay
»»	Lower than Batter Head	SNARE: "splatty" attack, not much resonance TOMS: thumpy and choked KICK: "slappy" attack, few overtones	SNARE: high and buzzy TOMS: bright and choked KICK: bright and dead

"Glyn Johns" Stereo Miking Technique



top of it, pointing toward the snare drum. Minimal miking works best when you have a drummer who understands how to dynamically balance the various elements of the kit.

With a fourth mic, I'd either use two stereo overheads or one mono overhead and one mono room mic along with mics on both the kick and snare. This would depend on whether or not I wanted mono or stereo drums.

Depending on how many mics/channels you have, you can keep adding mics to include each individual tom, hi-hats, ride cymbal, snare top/bottom (with the phase flipped), inside/outside kick, mono room, stereo rooms and more.

When miking the kick drum, you place the microphone inside the drumhead for more beater attack and isolation or outside for a warmer more vintage/thuddy sound, with less attack and more natural bleed from the rest of the kit.

Miking the snare, I usually place the mic at a 45-degree angle, pointed at the center of the snare, about 3 - 6 inches above the top of the rim. I'll point a little more straight down if I want a bit more lows and come across the top more horizontally for less. Another tip for miking the snare is to point the rejection point of the mic toward the hi-hat as much as possible. There is often a lot of hi-hat bleed in the snare mic and this will minimize that.

If you still have too much, you can gate the snare drum at the mixing stage. And remember, most gates have a parameter that allows you to reduce the bleed by a few dbs without necessarily removing all of it. That would be determined by the style of music and how much ambient bleed you want to retain.

Drum Processing

EQ

If I have the right kit and it is tuned and treated properly, I don't usually use much EQ at the

recording stage, but here are a few basics:

Kick: The kick can usually benefit from some extra lows. If you want a deep modern sub to it, try boosting between 30-70 Hz. For more of a vintage thud (a harder sound) try boosting between 100-125 Hz. Another key with the kick is the amount of beater attack. I personally like just enough to hear the attack, but I prefer to feel the bottom end weight of the kick. A "clicky" kick drum with too much beater sound can take focus away from the low end. I find boosting/cutting around 3 - 5 kHz can adjust the amount of attack the kick has. If needed, I'll do another boost/cut above 10 kHz. In addition, sometimes cutting between 300 - 500 Hz can add a little extra punch by putting a little extra focus on the lows and highs.

Snare: If I want to beef up the snare, I usually try boosting between 100 - 250 Hz. Try cutting between 500 - 1 kHz to reduce "boxy" or "nasal" characteristics. Stick attack can be found between 2 - 4 kHz, boost/cut to taste. Finally, sometimes I'll boost closer to 10 kHz to further brighten.

Toms: For punchy toms, try boosting between 50 - 100 Hz with a cut around 300 Hz. If more attack is needed, I usually find it between 3 - 5kHz. For heavier music you may want to high pass filter the toms, but that can certainly be done at the mix stage.

Overheads/Rooms: The style of music and the arrangement will determine how much of the lows I'll filter out, but it can be anywhere between 50 - 150 Hz. I don't particularly like to be too heavy-handed here, but if clarity is an issue you can try going further. I also don't like my cymbals too bright, so I often do not boost the high frequencies above 10kHz, like a lot of engineers do, unless the mix is very dense and requires it. In fact, I often use ribbon mics to record the overheads for this same reason. Sometimes a cut between 200 - 1kHz can increase the clarity.

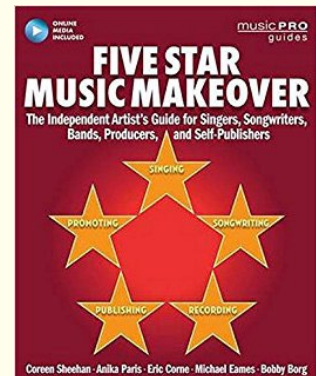
Compression

I don't always compress the close mics at the recording stage, but tend to do it for more aggressive styles of music. A fast compressor like a DBX or 1176 would be a good option for kick, snare or toms. Usually, I don't do more than a few dbs of gain reduction.

Try compressing your room mics as a way to create some extra ambiance and excitement. Keep in mind, if you're in a smaller room, there may be some unpleasant reflections that you may want to minimize by utilizing some sound absorption and diffusion materials.

At the mix stage I will usually add some analog saturation for extra character. Soundtoys' Decapitator plugin is great for this, as are Universal Audio's Studer Tape Machine (very versatile) and Slate's Virtual Tape Machine (simpler and more subtle). In addition, I'll add parallel compression, which is done by inserting the compressor on an auxiliary channel, allowing you to blend in as much or as little of the compression as you like via a send/bus. This is a great way to add excitement to the drums and pull them forward in the mix.

So, in summary, start out by doing your homework analyzing your favorite recordings to determine what kind of drum sounds you're after and what type of kit you'll need to get those sounds. Then, make sure the drums are in phase, tuned and treated in a manner consistent with these goals. You can add further punch, character and excitement to the drums at the mix stage utilizing some of the processing tools and techniques discussed. And, finally, remember that one of the most important factors will of course be the drummers themselves.



ERIC CORNE is an award-winning producer, engineer and songwriter with over a half dozen Top 5 Billboard Blues albums to his credit and a resume that includes recording the likes of John Mayall, Glen Campbell, Lucinda Williams, DeVotchKa, Joe Bonamassa, Walter Trout, Nancy Wilson (Heart), Joe Walsh, Edgar Winter and Kim Deal (The Pixies). Corne is the co-author of *5 Star Music Makeover*, on which the above article is based. He is also the founder of Forty Below Records and recently released the solo album *Happy Songs for the Apocalypse*. For more information, please visit ericcornemusic.com and fortybelowrecords.com.

RECORDING STUDIO

Music Connection's Recording Studio Survey collects data on trends and activities at commercial recording studios in the United States. We survey studio owners and managers across the country, including those from major music towns. This year, over 50 studios responded to our survey and the recording business looks pretty solid. The tumultuous years many studios endured in the recent past (causing many to close shop) appear to be over. Today, the recording business looks healthier than it has in a while.

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

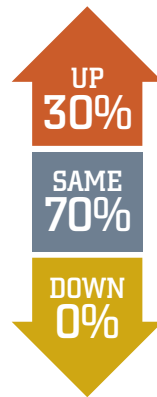
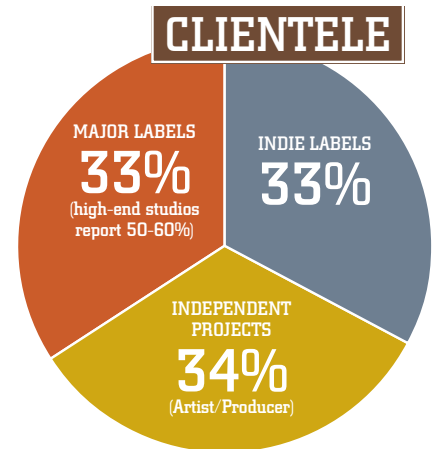
THE STUDIO BUSINESS LOOKS SOLID FOR 2018

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. Although that pattern has not continued into 2018, 74% of the studios reported that they have maintained the same level of business. That stabilization is good news for the recording business.

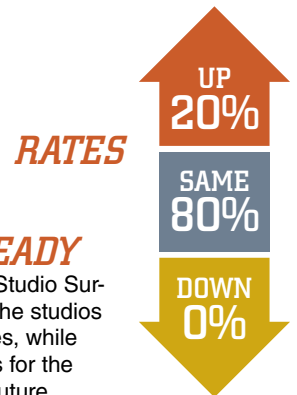
Recording budgets still don't match the heady days of the '80s and '90s, but at least they're holding steady, according to 70% of studio respondents. In fact, the booking time for major labels, independent projects and indie labels are almost equal (with a 1% difference), which seems to be a trend.

The need for professional and polished productions continues at an all-time high. It appears that everyone wants the type of high-quality recordings that get deals and produce hits.

This year's survey shows that the turn-around which began a few years ago has become stable and indicates that the studio business has overcome myriad challenges, from home studios and the like, and is moving forward.



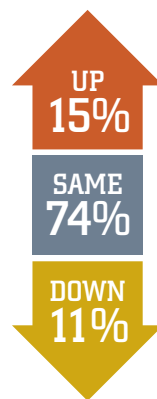
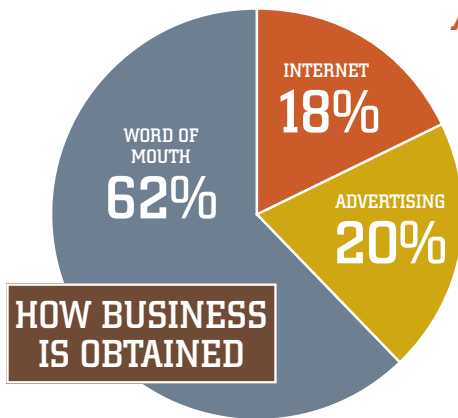
RECORDING BUDGETS



RATES ARE HOLDING STEADY

For the sixth time in *Music Connection's* Studio Survey history we can report that 80% of all the studios that responded have maintained their rates, while 20% have raised them. That is great news for the studio business...and bodes well for the future.

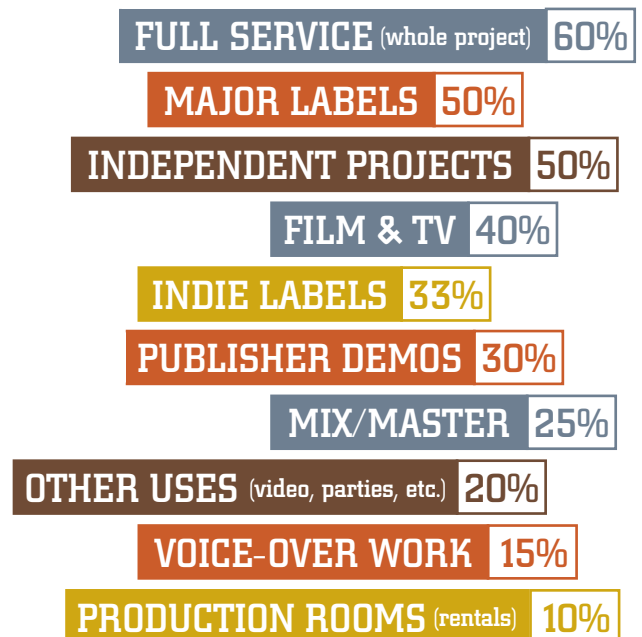
AMOUNT OF BUSINESS (compared to 2017)



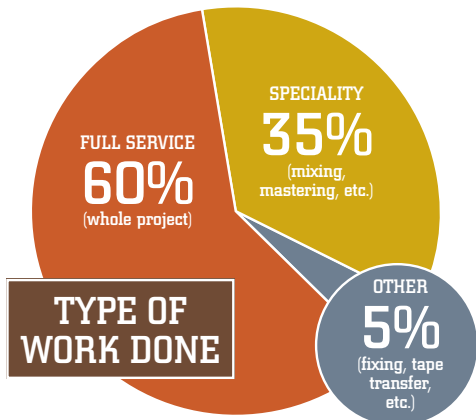
WORD OF MOUTH & ADVERTISEMENTS SPUR BUSINESS

Our 2018 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. Now, it surpasses Internet introductions, and advertising is creating more business than it has in the past. In fact, advertisements (in print and online) appear to be gaining traction.

OVERALL ACTIVITY



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



POP IS STILL POPULAR – ROCK IS HOLDING ON

Although different areas of the country produce different styles of music (e.g. Country in Nashville, Blues in Memphis, and Jazz in San Francisco), we noticed a consistent thread over the past few years. It is no surprise that Pop music has maintained its lead for the tenth 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. Urban has dipped slightly (by 7%) and is now equal with Country, which shows a strong presence in the marketplace.

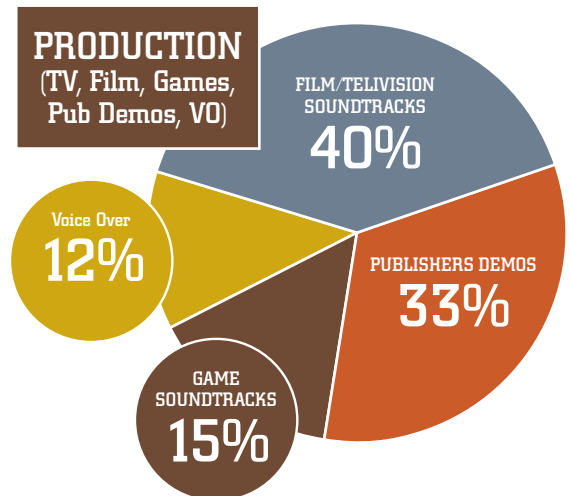
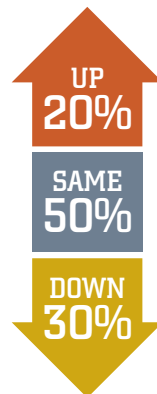
EDM & DJ PRODUCTIONS HAVE DECREASED

Last year quite a few studios reported that many EDM artists and DJs were booking studio time. This year, however, that use dropped by 8%. Although many EDM and DJ acts are still using professional studios to create and/or finish their mixes and master their recordings, the need does not seem to be as strong in 2018.

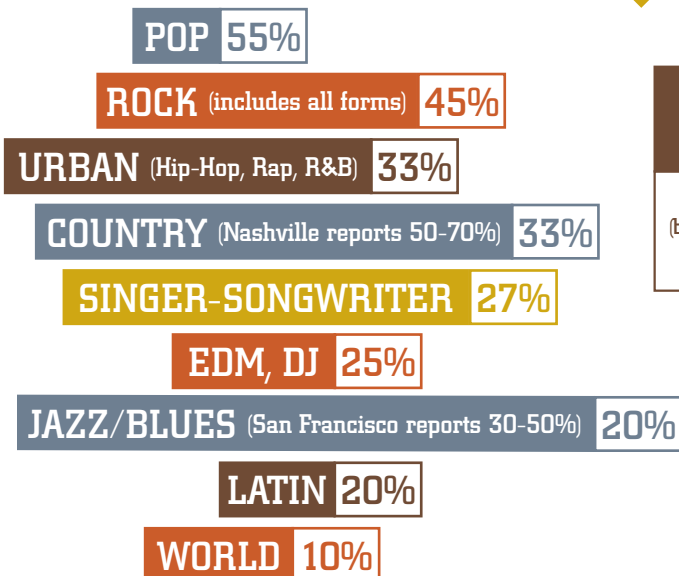
MULTI-PURPOSE USES HAVE DECREASED

For many years studios operated as multi-purpose facilities. They rented rooms for a variety of uses (parties, special events, video/photo shoots, TV shows, etc), and the additional revenue helped to supplement the decrease in recording projects. Over the past two years, however, business increased and has remained so in 2018. As such, the need for multi-use facilities is less than it was.

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



GENRES OF MUSIC RECORDED



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

INTERNET IMPACT (on business as a whole)

SIGNIFICANT 100%
(booking time, emailing tracks, mixes, etc.)
SLIGHT 0%

INTERNET USE IS THE NEW NORMAL

All the studios surveyed utilize the Internet to such an extent they consider its impact to be 100%. Whether it's booking time via their websites, emailing mixes for review or remote tracking via live video feeds, studios believe the Internet is an essential tool for their business. This trend is so strong, it has become the new normal.

Major labels continue to book the most studio time, followed by independent (DIY - Artist-Producer) projects. Major label and indie label work held at the same rate as last year. Although, there is a slight decrease (of 15%), the majority of studios (60%) continue to service the entire project from start to finish. Other uses (photo shoots, video shoots, special events, TV shows, parties, etc.) have decreased again (by 10%) due to a steady stream of recording business. Based on the first six months of 2018, the recording studio business appears solid.

Neko Case

Hell-On

Anti-Records

Producer: Neko Case and Bjorn Yttling

It's been five years since Case's last solo release. But, as they say, it's been worth the wait. How does one categorize this artist in a word? That would be difficult, as this singer-songwriter seems to inhabit an orbit all by herself. She is a lyrical savant as evident in the spiritually charged title track and the ambitious "Curse of the I-5 Corridor." And then there are moments of pure pop bliss like "Bad Luck" and her collab with k.d. lang "Last Lion of Albion." Sprinkle in some catchy acoustic ballads and a lovely duet with Archers of Loaf vocalist Eric Bachmann called "Sleep All Summer," and you have an album that should please fans and progressives alike. — **Eric A. Harabadian**



Mackenzie Nicole

The Edge

Strange Music

Producer: The JAM

Co-writing with her masterful producers Mike Mani and Jordan Omley, Mackenzie, the 18-year-old powerhouse vocalist daughter of hip-hop impresario and Strange Music co-founder Travis O'Guin, fashions an impressive follow-up to her breakthrough YouTube sensation, "Actin' Like You Know." A swirl of slick pop/EDM grooves and dreamy atmospheres lay a rhythmically eclectic foundation for edgy, compelling songs about longing, getting together, the trials of betrayal, laments about lost love and getting past the pain. On the standout opener, "One More," she declares her passion for sharing her music—a mission she fulfills with soulful intensity. — **Jonathan Widran**



Nalani & Sarina

The Circle

Telepathy Records

Producer: Greg Drew and Julian Herzfeld with Nalani & Sarina

Nalani & Sarina blur the lines between classic soul/funk and modern indie-pop in their full length debut, *The Circle*. Scrappy lead single "Young & Inexperienced" brings to light the struggle that today's young adults face with employers asking for ridiculous amounts of experience for entry level positions, while ethereal ballad "Tomorrow and Yesterday" portrays a deeply personal walk down memory lane. From start to finish, genuinely relatable lyrics, combined with compellingly poised harmonies set to familiar East Coast beats, makes *The Circle* the need-to-be heard voice of the millennial generation. — **Heather Allen**



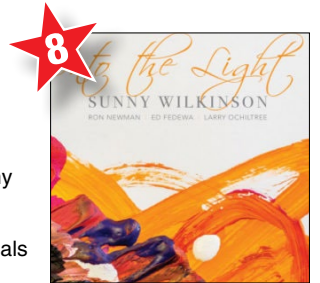
Sunny Wilkinson

Into the Light

Sunchance Records

Producer: Sunny Wilkinson and Ron Newman

Renowned jazz vocalist and longtime Michigan State University educator Sunny Wilkinson celebrates the foundational strength and inspiration of family with a riveting mix of vibrant and heartfelt originals and freshly re-imagined pop classics. With her co-producer and pianist husband Ron Newman leading her dynamic trio, Wilkinson swings, dreams and waltzes, showcases her expansive range (from quietly intimate to wildly soaring high notes) and scats with delightful abandon while sharing expressions of love for, among others, her son, her stepson and husband and the beautiful endurance of their marriage. — **Jonathan Widran**



Chvrches

Love is Dead

Glassnote/Virgin

Producer: Greg Kurstin

Unlike its predecessor (*Every Open Eye*), the second studio album by Chvrches focuses more on Lauren Mayberry as the primary vocalist and less on vocal contributions from Martin Doherty. This creative adjustment sets a distinctive mood and pace for their listeners to focus on throughout the entire album. Its most sentimental composition is a New-Wave ballad called "Really Gone," which serves as the perfect complement to the album's final track, an introspective synth-pop song with an apologetic undercurrent, called "Wonderland." *Love is Dead* illustrates the maturation process and emotional fluctuation of Mayberry's love life. — **Miguel Costa**



Mantus

Est. 1976

825 Records

Producer: Matty Amendola

Mantus gained notoriety in the '70s with a string of charting disco hits. But they were always rockers at heart and this record proves it. Their sound is timeless and sophisticated, with a heavy rhythmic drive by original percussionist Billy Amendola. All tracks shine with imaginative, thoughtful production and provide truly memorable and exciting moments. Highlights include the Santana meets Spirit vibe of "Pennies From Heaven," the British power popper "Beautiful Thing" and The Pretenders-like "I Know You Don't." Superb harmonies and arrangements, brilliant hooks and strong musicianship make this essential listening! — **Eric A. Harabadian**



Dolores Scozzesi

Here Comes the Sun

Café Pacific Records

Producer: Mark Winkler

Dolores Scozzesi makes a case for creating a national breakout for her deeply inviting and elegant voice and crafty phrasing with this fun, freewheeling set of artfully re-imagined classics. Vibing beautifully and sassily with the soulful creativity of arrangers Rich Eames, Dori Amarilio and Quinn Johnson under the expert ears of Mark Winkler, the singer darts, dips, zips, romps and turns on the sensual cool to find fresh magic in Songbook standards, gems we thought we knew by The Beatles and Duke Ellington and a witty Latin blues splash of "Tequila" featuring playful new lyrics by Winkler and Amarilio. — **Jonathan Widran**



Ford Madox Ford

This American Blues

Porterhouse Records

Producer: Tony Kinman

Chip Kinman's career stretches back 40 years, through The Dils, Rank and File, Blackbird, and Cowboy Nation. He's always broken his own rules musically, playing styles from punk to country to industrial. His latest band finds him a world-weary survivor, with lyrics like "I feel it closing in, ma, but I expect it," and "Good morning, dark American night!" Kinman embraces a Lou Reed style of terse rootsy rock, and about half the songs hijack lyrics from iconic rock & roll songs, with surprising efficacy. The last cut finds him breaking into the light with a rousing cover of "Let's Work Together." Recommended. — **David Arnsen**



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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Seeking: Label, Booking, Film/TV
Style: Pop/Rock/R&B

Any show booker on the lookout for an immediately likeable artist whose music conjures a smooth and abiding optimism will find these recordings by Paul Childers to be must-hear material. This singer-songwriter is accompanied by a stellar backup band on songs such as the jaunty “Music Pulls You Through” and the sweet, calming “My Love of the Rain” that are remarkably humanistic and appealing, guided by a voice which, if not distinctive, is genuine and forthright—perfect for the material. Childers’ old-soul nature is further revealed as he questions why “No One Goes Dancing Anymore.” We can’t imagine a feel-good festival or winery that wouldn’t benefit from this performer’s charms.

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

SCORE: 8.0



Kritta

Contact: kreativemindinspire@gmail.com
Web: soundcloud.com/krittakmi
Seeking: Booking, Film/TV, Label, Publishing
Style: Hip-Hop

S.F. Bay Area rapper Kritta has a strong flow and an urgent message, and though that’s a familiar combo, his higher-consciousness screeds come with an edge that makes them thoroughly credible, never corny. And, when set to cool-sounding beats, the payoff is real. “Black Orchid” is set to a mellow-soulful track as it preaches staying positive, beating the odds. Synth-sparkles brighten up the beat of “I Got It,” a relentless spit where Kritta gives his origin story and tireless mission statement. Our favorite is “Goodbye” where the rapper’s inspirational message shares the spotlight with a spirited women’s gospel choir whose energy is enough to get anybody up swaying and looking to the future.

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

SCORE: 8.0



Thompy

Contact: maxwellthompson@gmail.com
Web: soundcloud.com/user-419922817
Seeking: Fans
Style: Hip-Hop/Rap

Thompy’s got a sound (call it college rap) that we find to be unique and ultimately compelling. His signature—a reverbed, whispery, semi-stoned flow with sometimes intricate wordplay—is set to a languid, spacey track on “Endless Summer” where he muses cleverly about escapism and downtime. Though he adjusts the track’s cadence at midpoint, the artist could maybe do more to keep it going strong. “Icy” has a childlike simplicity, a borderline goofiness, that maybe wears a little thin after a while. But you can’t deny its catchy singalong quality. Thompy rebounds with “Wild Things” where his signature whisperflow creates a soothing intimacy and some compelling lyrical ideas.

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

SCORE: 7.8



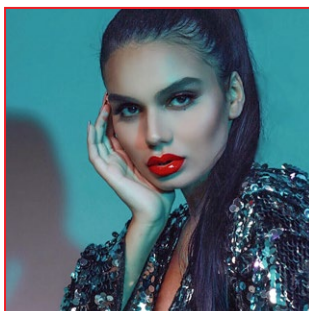
Karly C

Contact: mikematisa@gmail.com
Web: karlycmusic.com
Seeking: Airplay, Distr., Booking, Major Label
Style: Pop

Karly C brings her powerful vocal pipes to bear on a collection of original pop songs focused on relationship issues. “Take Me As I Am” cuts to the chase quickly to deliver a fairly catchy chorus. (One handicap here is that the mix tends to smother her vocal from time to time.) Set to a propulsive synth track, “All In The Name Of Love” is a familiar electro-dance tune that suffers from an over-use of Autotune, as well as lax pacing, though we like the feline grittiness she projects from time to time. Perhaps “Invisible Me” is our favorite, simply because it’s a bit unusual. But, like all of her material, it is superficial pop fluff at its core. Perhaps she could focus more on the sincerity and less on the shine?

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

SCORE: 7.6



Juvahn Victoria

Contact: juvahnvictoria@gmail.com
Web: juvahnvictoria.com
Seeking: Label, Booking
Style: Alternative, R&B

From Australia, artist Juvahn Victoria embraces hi-tech production effects, including Autotune, on these dark, sexy and often exotic-sounding songs whose spare, reductive arrangements mirror cutting-edge pop. The artist conjures a deep, sensual swirl on “My Way” that goes a long way toward showing her abundant confidence and ambition. Both the lead vocal and the backups are fx’d on “Love Me” along with fluttering flutes and Mid-Eastern touches, all of it adding up to a hypnotic sound. “Escape” impresses us most as Victoria intones about leaving a bad relationship. This artist is spot-on in terms of her sound and style. Still eluding her, in our opinion, are songs that are ultimately memorable.

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

SCORE: 7.6



Victoria Ginty

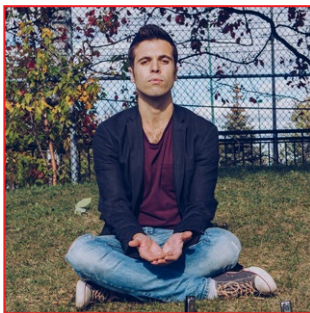
Contact: dougdeutschpr1956@gmail.com
Web: victoriagintyandladyhawke.com
Seeking: Label, Booking, Film/TV
Style: Modern Blues, R&B, Americana

It’s not every day you hear a singing voice that’s this skilled, but Victoria Ginty brings expert control to the mic—apparently without even a drop of reverb. It gives her work a remarkable authenticity, especially when backed so adroitly by a seasoned crew of players. Her material, however, is not all it could be. “Hard to Move On” dwells for seven long minutes on heartbreak and moving on from a bad relationship. The sad, descending chords of “Water” ultimately drown instead of cleanse and refresh the listener. Though energetic and upbeat, the sassy “Unfinished Business” is ultimately a routine roadhouse workout. This talented singer has the vocal skills; now she needs to find exceptional material.

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

SCORE: 7.6

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.



Johnny Coull 7.4

Contact: jlcoull@gmail.com
Web: johnnycoull.com
Seeking: Label, Booking
Style: Piano Rock

Montreal native Johnny Coull is a classic piano man, a born storyteller steeped in tradition, who, with a full backing band, paints vivid scenes and encounters from life's more colorful corridors. "I Left My Baby Grand In New Orleans" is a jaunty, jazzy number with the artist's rollicking piano setting an engaging pace. (The song's a bit on the long side, though, and we'd suggest a trim.) "Last Will of a Terminal Casanova" shows Coull's mournful side, while "The Orpheum" reveals his voice's limitations. His is not a great voice, but it gets the job done; and, based on these recordings we see no reason why he wouldn't bring a memorable level of showmanship to a live setting, possibly even a musical theatre piece.

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

SCORE: 7.4



Sin Seer

Contact: facedown_018@yahoo.com
Web: sinseermusic.bandcamp.com
Seeking: Label
Style: Alternative Metal

With a little doom metal, a little "my life sucks" radio metal with a whisper/scream vocal set-up, Sin Seer are a solidly produced duo from Austin, TX. "Happy Fading Facing" builds well with the underground theme of constant progression—no chorus—which is effective. It ends with a placid, alt-rock acoustic-guitar outro. Meanwhile, radio will like the dramatic, whispered vocal parts, a la Slipknot, which give each song a creepy "psycho about to pounce" foreboding that sets up every tonsil-testing scream. "Turning the Page," in particular, has an impressively elongated scream and guitars whose openness generates an atmosphere that reminds us of deafhaven. Sin Seer deserves a record label looksee.

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

SCORE: 7.4



C3

Contact: curtischarity@rocketmail.com
Web: c3musiq.com
Seeking: Label
Style: Hip-Hop/R&B

A singer, dancer and actor by training, artist C3 (aka Curtis Charity) holds a wild card—his eccentricity—and he plays that card heavily on electro-dance songs like "HOT," an immediate attention grabber. He not only powers the song with a barrage of edgy, brittle beats, but delivers his rapidfire lyrics in a fastidious British-accented diction that's unique and ultimately memorable. It's crazy! Oh, wait a minute, that's the title of his next song (spelled "Crazi") which suffers from an overkill of beats that are at odds with the song's softer elements. In truth, after hearing "Mystify" it's clear C3 is an artist in need of a producer who can organize the chaos, harness the artist's volatile, combustible energies.

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

SCORE: 7.2



Moonshine Saints

Contact: moonshinesaints@gmail.com
Web: moonshinesaints.com
Seeking: Booking, Film/TV
Style: Southern Rock, Country

Searing guitar licks, buzzsaw riffs, chesty vocal swagger—these Tulsa boys have cracked the code of country rock. Though there's nothing new here, it's all done well enough to prove they'd get the job done in the right venue. On "Sugar N Thunder" Sean Ward's vocal ("You bring the sugar, I'll bring the thunder") sounds just right and sits well in the mix. Problem is, the song's bridge is a misfire. Same thing on "Strong," an earnest ballad that's marred by a bridge that just doesn't get 'er done. We also wonder why the bassist ebbs and flows on "Frankenshine," an otherwise entertaining song. Perhaps a producer with strong songcraft chops could guide these Saints into southern rock heaven.

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

SCORE: 7.4



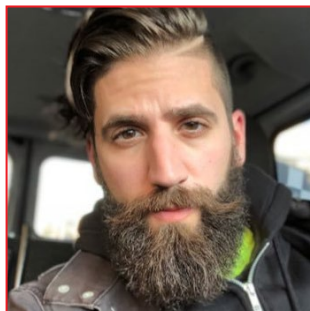
Colorway

Contact: alex@colorwaymusic.com
Web: colorwaymusic.com
Seeking: Label, Film/TV
Style: Indie, Progressive, Pop-Rock

Massachusetts-based trio are a tight unit whose brand of amiable pop-rock is captured here in clean, crisp recordings. Each song, whether it's the slightly campy "Always Been Summer" or the bluesy ballad "Keys to the Kingdom," is presented in a precise, uncluttered arrangement that sets up Alex Johnson's guitar solos, which are so impressive in speed and accuracy that they overshadow the modest if likeable merits of his own singing voice. If Johnson could bring as much verve to the vocal mic as he does to the guitar amp—and if a few sprays of reverb were added to these ultra-dry mixes and maybe some spirited backup singers, too—we'd appreciate Colorway's recordings a bit more.

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

SCORE: 7.4



Neko Soto

Contact: nekosoto@gmail.com
Web: soundcloud.com/nekosoto
Seeking: Film/TV
Style: Instrumental, Funk, Indie

NY-based composer/bassist Neko Soto has carved out a definite style and sound, one with an often light, appealing touch, and it is on full display in his recent, whimsically-titled, jazz-funk themes such as "Bodega Coffee." On this piece, the composer melds a funky pulse with a spiralling supernatural synthesizer, conjuring a serenely eerie mindscape fit for a floating ghost. Next, the bright, more uptempo "Tax Cuts For Who, You?" adds percussive clapping/clacking to the formula which here emphasizes a bold jazzy hook. His most ambitious cut, "The Plumber's Here," suffers from an intro section that is simply too long. We advise Soto to scale down this composition and make it at least one minute shorter.

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

SCORE: 7.0

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

Live at Eric's Hollywood, CA

Contact: jacqueline@eddymaxx.com

Web: thereasn.com

The Players: The Reasn, vocals, keys

Material: As the 16-year-old lead singer of a pop trio, artist The Reasn was once on the verge of signing a lucrative contract with a major label. But the taste of fame and fortune suddenly eluded his tongue. Due to unexpected turmoil within his band, the recording contract was voided before he could sign it. This spearheaded a series of events that resulted in a brief stint of homelessness, a daring move from New York to Los Angeles, a national tour with B.o.B. and his metamorphosis into an envelope-pushing solo artist.

The Reasn has now synced his rock & roll, hip-hop and R&B influences with the electro-pop elements produced by Joei Jo and Issac. Together these three songwriters have created a working relationship that The Reasn compares to The Neptunes.

Musicianship: The liberalistic boundaries of alternative R&B served as an accommodating platform for the experimental essence of The Reasn during his performance at Live at Eric's. His atypical approach to composing different variations of soul music makes his musicality comparable to artists such as FKA Twigs, Frank Ocean and Miguel. The Reasn sings in a vocal tone similar to Jussie Smollett, while his vocal range covers nearly three octaves, like the late Freddie Mercury from Queen. If the Reasn can master a spectacular instrument like the electric guitar, it could help maximize the entertainment value of his live shows.



Performance: The Reasn performed within the confines of a small and intimate setting. His black nail polish and genre-bending fashion sense appeared to rouse the interest of his spectators, as the sound of his music navigated through their senses. The artist concluded his set with a ballad called "Blue Flame," a contemporary love song decorated in soul and rock, like "Purple Rain" by Prince.

Summary: By his own account, The Reasn intends to strongly push the boundaries of style

within the urban music scene, just as Prince, Grace Jones and Santigold did in their heydays. Hence, the notion of adding a dramatic component to the character of his live shows may help his cause. As an independent artist, The Reasn has already generated nationwide fanfare and the approval of several mainstream musicians. So it may not be long before the story of how he has created a distinctive brand of alternative R&B becomes a successful blueprint for up-and-coming musicians.

— Miguel Costa

O'Brien's Pub Allston, MA

Contact: info@thepurpleplanetjams.com;

booking@thepurpleplanetjams.com

Web: thepurpleplanetjams.com

The Players: Michael Glanzer, percussion; Dan Levitz, keyboards; Jake Garrison, guitar, vocals

Material: Normally electric, this experimental jam factory hailing from New York embarked on a micro-journey that saw them stripped down to an acoustic trio. Flanked by guitar and keyboard, this incarnation of The Purple Planet makes Mike Glanzer's sit-able hand-drum box, accented by foot tambourines, their de facto focal piece. Imbued with their usual elements of funk, jazz and world music, the trio became something akin to a minimalistic Ozric Tentacles or perhaps a Caribbean-esque take on '80s new wave backed by a modernistic troubadour. Simple, sticky song structures inspire endless riffs entwined around their natural compositional frameworks, generating oceans of rhythm to lose oneself in forever.

Musicianship: Glowing keyboards, savvy guitar and groovy, kiln-fired hand drumming are the basic building blocks comprising this inspired, youthful yet wise project. Guitarist Jake Garrison's unadorned voice cleanly presents their musical concepts. Whether bleating about selling one's soul for a nickel or wrapping Latin percussion around an instrumental Celtic motif, their abilities continually delight.



Performance: Short and sweet, The Purple Planet's set makes its point easily and efficiently. While their sparkling sound must be applauded, there's not much else worth remarking upon. Garrison appears comfortable, casually requesting "more cheese" in the mix, yet Glanzer and keyboardist Levitz seem bored. Beyond one name mention, they maintain no branding and Garrison eschewed relating the group's story, setting up songs or even introducing his supporting players.

Summary: It's inevitable listeners will fall for the easy-flowing, blissed-out ethos of The

Purple Planet. It seems as though they've elected to reinvigorate the peace and love generation for a Millennial wave, undoubtedly an admirable goal. Yet they'll only realize this mission by gilding the lily with the sorts of promotional trimmings so necessary in today's competitive climate. Despite this, their sound deftly services an underserved niche, blending social awareness and instrumental acuity in a patchouli-scented wrapper. Let's see whether they're able to invigorate a wider audience the same way they can energize a diminutive, albeit appreciative, crowd.

— Andy Kaufmann



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Black-Eyed Peas

Chainsmokers

Dwight Yoakam

M83

Garbage

Red Hot Chili Peppers

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Belasco Theatre

Whisky A Go Go

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SXSW since 2008

GOVERNMENT

City of Los Angeles

City of West Hollywood

City of Long Beach

Consulate of Canada





ONLY BRICKS

JACOB EMERY

The Peppermint Club West Hollywood, CA

Contact: fardigitalpr@gmail.com

Web: onlybricksband.com

Players: Anne DiGiovanni, vocals, piano; and Joseph Lewczak, guitar, backup vocals

Material: Santa Monica indie pop duo Only Bricks are the definition of quirky, hipster pop. With debut EP *Foundation*, the pair channels instrumental characteristics similar to Grouplove and new-school Walk The Moon while vocalist Anne DiGiovanni projects clean, peppy vocals to sing-along worthy lyrics. *Foundation* is filled with cutesy, bubbly pop

power-pop anthems that you can't help but belt out on a road trip with your best friends. From airing the frustrations of toxic relationships ("Twisted," "Aftermath") to getting in dance party mode ("Get On The Floor") to relating to the daily life of an L.A. resident ("California"), there is a song for everyone to enjoy.

Musicianship: Only Bricks comprises a husband and wife songwriting duo whose goal is to release fun, relatable music that can appeal to the masses. DiGiovanni's precise yet spirited vocal style (Bonnie McKee, Anna Kendrick) paired with Lewczak's clearly seasoned instrumentation are the perfect combination to

bring to life the "rebellious-girl-next-door" feel that their lyrics possess. Recording-wise, I could see people thinking that DiGiovanni's Disney Princess voice is Autotuned. However, when you hear her perform live you see and hear her dedication to perfection.

Performance: Only Bricks easily got the crowd on their feet and heavily involved in singing along not only to their newly released tracks, but also to their covers of power-pop classics "I Saw The Sign" by Ace of Base and "Torn" by Natalie Imbruglia. Trance-y looping of DiGiovanni's vocals and her enthusiastic frontwoman persona made it hard to take your eyes off her while her constant interaction with Joseph really proved the strength of their relationship both personally and professionally.

It's very clear that Only Bricks have put a fair amount of thought into how they want to be perceived by their audience. Each move by the duo was carefully calculated and almost overly perfected. They sound exactly like their recordings, which most of the time is a very good thing, especially when they bring an extra fire to their live performance. At certain points, however, it felt as if DiGiovanni was the female lead in a musical theater production.

Summary: Only Bricks has the makings of the next big pop duo, especially with the strength and professionalism they bring to their recorded work and live performances. Both artists clearly have the energy, talent, passion, skills and drive to become a highly successful act. Nevertheless, loosening the reins a bit on the "perfection" aspect could really help project this duo to superstardom.

— Heather Allen

Bar Lubitsch West Hollywood, CA

Contact: flyingbedmusic@gmail.com

Web: morty.org

The Players: Morty Shallman, vocals, guitar, bass, keyboards

Material: Morty Shallman is a storyteller. His songs are sequential chapters from a self-made genre that he has labeled "Literary Pop." His new album, *Pop Fiction*, is essentially the re-imagining of his "coming of age story" in Chicago, his intention for an encore career as a novelist and his appreciation for the peculiar. Structurally, Shallman's new songs combine musical theater with pop music in a manner similar to Green Day's *American Idiot* album and Kid Cudi's *Man on the Moon (End of Day)* album.

Musicianship: In the true fashion of a creative author, Shallman added a disruptive narrative to the commonality of his subject matter at Bar Lubitsch. Instead of tantalizing his live audience with the expected pop-rock and dance-rock aspects of his most recent studio album, he transposed his compositions from *Pop Fiction* into a lengthy folk-rock set. In this particular setting, the tracks from his new album resounded from his acoustic guitar like music by Adam Duritz (from the Counting Crows) and Jack Johnson. Shallman's vocal tone can be compared to singer-songwriters such as Elvis Costello and Jason Mraz.

Performance: Shallman's nine-song setlist was punctuated with clever spoken-word



MORTY SHALLMAN

MIGUEL COSTA

interludes and a humorous dialogue with audience members. The Illinois native played the entire show as a soloist. This would have been a great opportunity for Shallman to use his impressive creativity to take his listeners down an unfamiliar path in his music. Perhaps an emotional state of mind where he exposes his onlookers to his grief, sadness and anger. Those were the only elements missing from his enjoyable presentation.

Summary: The congested airwaves of pop culture will always find a niche for musicians

who can create commercial-friendly material that appeals to the masses. Morty Shallman has the resourcefulness and talent to charm a wide variety of listeners with his brand of "narrative concept" albums. However, a stream of happy-go-lucky songs can become a dangerous pigeonhole that restricts eclectic artists like Shallman from displaying the diversity of their raw inventiveness. His recent collaborations with esteemed record producers Jeff Blue and Steve Dresser are almost certain to add more emotional range to the quality of his well-written pop songs. — Miguel Costa

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Weekly Bulletin
March 16, 2017
Published every week since 2005

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Home » Magazine » Feature Article » Music Industry Top 10 Things You Should NEVER Say On Stage

MUSIC INDUSTRY TIPS: 10 THINGS YOU SHOULD NEVER SAY ON STAGE

THESE ARE THE 10 THINGS YOU SHOULD NEVER SAY ON STAGE

Stage banter—the stuff you say to your audience between your songs—is an important part of delivering an engaging live performance. It's the fun and the excitement. The thing is, however, just when you think you've mastered your stage banter, you should be careful. To help you avoid any embarrassing stage banter, here are 10 things you should never say on stage.

1. "We're Having Technical Difficulties"

Even if you're going through a technical difficulty, the way you handle it is what matters. The technical difficulties are your fault. Even when they're not, they can be perceived as your fault. If you're having a technical difficulty, your audience will see your frustration and get annoyed. So, if you're having a technical difficulty, don't say "We're having technical difficulties." Instead, say "I'm sorry, we're having a technical difficulty. We'll be back in a moment." This shows your audience that you're in control and that you're not giving up on them.

2. "I'm Not Ready"

I once had a venue's DJ tell me that my first song in front of a sold-out show in San Francisco. I had just built up a 15-minute stage and had been playing for 15 minutes. I was in the middle of the set when I got told, "I'm not ready." I was just about to start the next song, and I was just about to start the next song. I was just about to start the next song.

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Rockwood Music Hall *New York, NY*

Contact: monica@thinkpress.net

Web: danieldanielofficial.com

The Players: Daniel Daniel, vocals, guitar; John Eichalay, pedal steel

Material: When you ask Nashville-based artist Daniel Daniel why he uses his first name twice, he will tell you that it's a signature; a way to stand out. Another way this artist stands out is with his brand of Americana, rootsy songs, his edgy but elegant look, and a commanding presence that keeps your focus on him. "Lonesome Hollow," the title track from his current album, conjures up a visual backdrop of the Old West with its wistful, melancholy mood. The pedal steel reflects the cries of a soul in search of meaning, and along with Daniel's prolific whistling at various instrumental breaks, one is reminded of the soundtrack from *The Good, The Bad & The Ugly*.

In "Where Is The Key," a lament in waltz tempo, Daniel asks: "Oh tell where is the key/ to lock all the pain making you bleed/lying in a stranger's home/...we both need, we both need...love." The song's atypical structure takes you through two verses, followed by a double chorus, then an instrumental break, before ending the song with the first line of the first verse.

Musicianship: What's particularly striking about this artist is his vocal mastery, how he is able to use his voice to control the nuances and



dynamics in every song. This is key to what makes him effective in a live setting, along with adroit guitar work. Adding only one instrument, the pedal steel (which Eichalay plays pristinely) sets the right ambiance for Daniel Daniel's repertoire and the set as a whole.

Performance: At times Daniel Daniel seems more spectator than the central figure in his own drama. A narrator who is less the object of the emotions encircling him, than one who delivers the message. Whether by design or happenstance, this style works for him, the emotions driven by the way he uses his voice

to tell the story. In a venue where the acts change every 45 minutes, there's the chance to grab some of the remaining audience from the previous show. Given the first slot of the night did not afford Daniel Daniel that opportunity; but to his credit, he was able to draw people to him as they piled in for the next act.

Summary: Painting visuals with his music, Daniel Daniel is compelling in his delivery, presenting diverse subject matter, the songs not always constructed with the usual formats, but they nevertheless come through effectively in performance. — *Ellen Woloshin*



P.J.'s Lager House *Detroit, MI*

Contact: Risa Mendelson, 248-342-3973

Web: facebook.com/risa.mendelson.7

The Players: Mighty Michael Mendelson, harmonica, vocals and guitar; Billy Davis, guitar and vocals; Norman Rhodes, keyboards; Michael Davis, bass; Greg Hills, drums

Material: Many of the tunes spanning over two long sets by Mendelson are from the Great

American Songbook of traditional blues. Songs like "Flip, Flop, Fly," "Messin' with the Kid," "Let the Good Times Roll," "Hound Dog" and Sam Cooke's "What a Wonderful World" are on the musical menu. But there are also tasty Mighty Michael originals, like the heartfelt "Not a Good Friend" and the swinging "Jukin' with Michael."

Musicianship: Mighty Michael Mendelson is a, just turned, 10-year-old harmonica phenom. First and foremost, his acumen

on the instrument far exceeds his years. He embodies some of the best elements of classic blues greats, like Little Sonny and Charlie Musselwhite, and presents them in a sophisticated way. He also sings in a direct and emotive manner, with a slight vibrato in his phrasing. The young man is flanked by, essentially, The Billy Davis Rhythm Machine. They are some of the best first-call players in Detroit. The ensemble is led by former lead guitarist of Hank Ballard & The Midnighters, Jackie Wilson and Rock & Roll Hall of Fame inductee Billy Davis. In a word, this band swings, and the nearly 80-year-old Davis is at the top of his game.

Performance: The overall vibe of the evening was upbeat and a ton of fun. Highlights included guest vocalist and Detroit blues ambassador Lady Champagne sitting in with the band on a medley of "Stormy Monday" and "Tore Down." The young artist's infectious and ebullient rapport with the audience and his show-stopping take on Magic Dick's "Whammer Jammer" were especially impressive. Mendelson even hopped on guitar for a couple numbers to play supportive, albeit rudimentary, rhythms and licks behind Davis.

Summary: It is obvious that Mendelson is a gifted musician and a young man with a future. It is also apparent that he has done his homework and learned the history behind the style of music he has chosen to pursue. While it is a given that he has a long way to go, there is no doubt that he is well on his way. Mighty Michael has earned his stage name, as he is a true entertainer that we should keep our eyes on in the years to come.

— *Eric A. Harabadian*



JESIKA VON RABBIT

BRETT CALLWOOD

Alex's Bar Long Beach, CA

Web: jesikavonrabbit.com

The Players: Jesika Von Rabbit, vocals, keyboards; Lee Joseph, bass; Ethan Allen, guitar; Daniel Kashunk, drums.

Material: Between 2000 and 2013, Joshua Tree-based band Gram Rabbit, fronted by the inimitable Jesika Von Rabbit, did a startlingly good job of blending pop-electronica with dusty, rootsy Americana and adding a touch

of psychedelic rock, resulting in a sound that sat somewhere between Gram Parsons and Portishead. That group is on hiatus, but Von Rabbit hasn't let her creative juices stagnate for even a minute. Rather, going the solo route has allowed her to push her experimental boat out much further. There's a glorious paradox going on. On one hand, her solo sound is more upbeat and poppy. On the other, it's dark to the point of gothic, and so beautifully weird that it's near-impossible to fit into any conventional genre box. One song sounds like Lady Gaga fronting

the Bad Seeds, the next resembles a Lynch-ian, nightmarish score.

Musicianship: Von Rabbit and Allen, both Gram Rabbit members, are so familiar that they play off of each other effortlessly. Meanwhile, the rhythm section of Joseph and Kashunk offers a super-tight and occasionally flamboyant frame. Von Rabbit is clearly the leader, and her voice is an instrument in itself. She coos, croons, hoots and hollers seemingly at will, but the whole thing is executed so majestically by these gifted musicians that every second of madness makes complete sense.

Performance: Joseph and Allen are dressed in black and manage to look poetically crazy, like deranged missionaries sporting wry grins. But Von Rabbit is naturally the focal point. She's a wonderful frontwoman with a look that is both '50s burlesque and contemporary electronica culture. Her face tells a thousand stories while she sings just one song, switching from intense fury to overwhelming serenity in a blink.

Summary: Jesika Von Rabbit was opening for electronic veterans The Crystal Method at this gig and, while it might be pushing things a little far to say that she stole the show, anybody who left immediately after Von Rabbit had already gotten their money's worth. She and her band put on a genuinely unique, exciting and unforgettable show. It might not be for everyone—on record, some of her music requires a little effort and this is an instant gratification age. But dammit, she's worth it. — **Brett Callwood**

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— **Dessy Di Lauro & Ric'key Pageot**
of **Parlor Social**

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MARISA PARISELLA

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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
256-686-0375, 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 Rates: Studio A \$105.00 per hour, Block Rate (8 hours or more) \$95.00 per hour; Studio B \$95.00 per hour, Block Rate (8 hours or more) \$85.00 per hour

Additional location:

655 Presley Rd., Suite E
Charlotte, NC 28217

RIVERLAND RECORDING STUDIOS

509 Talucah 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@mosqitonet.com
Web: 10thplanet.com
Contact: R. Ford or P. Fitzgerald
Format: digital
Basic Rate: please call for info

DOMESTUDIOS

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

FM RECORDING STUDIOS, LLC

P.O. Box 879017
Wasilla, AK 99687
907-223-4306
Email: info@fmrecordingstudio.com
Web: fmrecordingstudio.com
Format: Custom Business On-Hold message Services
Basic Rate: please call for info

MIRROR STUDIOS, INC.

3700 Woodland Dr., Ste. 100
Anchorage, AK 99517
907-245-8888
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

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

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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: Pro Tools. Equipment available on website.
Studio Rates: \$30/hr. Available by appointment only. Contact for more information.

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

FULL WELL RECORDING STUDIO

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

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
Rates: 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

DAWSON MUSIC AND RECORDING STUDIO

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

EAST HALL RECORDING

4210 N. Salem
Fayetteville, AR
479-582-3278

Email: info@easthall.com
Web: easthall.com
facebook.com/easthallrecording
Basic Rate: \$250/4hr., \$400/8hr.

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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
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Rates: \$35/hr. weekend, \$25/hr. weekly, \$40/hr. remote

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510-788-4089
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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
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.
Rates: 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

FANTASY STUDIOS

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

HYDE STREET STUDIOS

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

PYRAMID RECORDING

4586 E Pine Ave
Fresno, CA 93703
559-709-0610
Email: jerleal@gmail.com
Web: pyramidrecording.net

PYRAMIND STUDIOS

832 & 880 Folsom St.
San Francisco, CA 94107
415-896-9800 x 229
Contact: Greg Gordon
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@laughtingtiger.com
Web: laughtingtiger.com

PRAIRIE SUN

P.O. Box 7084
Cotati, CA 94931
707-795-7011
Email: info@prairiesun.com
Web: prairiesun.com

PYRAMIND STUDIOS

832 & 880 Folsom St.
San Francisco, CA 94107
415-896-9800 x 229
Contact: Nick Romero
Email: info@pyramindstudios.com
Web: studios.pyramind.com

SKYWALKER SOUND

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

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//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: 17thstrecords@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.
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Clients: Weezer, Muse, Charles Hamilton, Keshia, 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, Deeze, 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 LA's 17 Temples of Sound," Hollywood Reporter (2012)

21ST CENTURY STUDIO

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

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Web: jimmyhunter.com
Original Music Web Site: 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 Nersoya
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

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

Studio City Drop-Off Address:

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
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310-392-8280
Web: alliedpost.com
Contact: Woody
Format: digital and analog
Basic Rate: call for info

AMERAYCAN RECORDING STUDIOS

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

ANDY CAHAN-DEMO DOCTOR

Cathedral City, CA
818-489-4490
Email: andycahan@verizon.net

Web: allentertainment.net

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

ARDENT AUDIO PRODUCTIONS

22122 S. Vermont Ave., Unit E
Torrance, CA 90502
310-782-0125
Email: rwnzelaap@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

ARTISANICAL

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

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

BASS KING MUSIC

13012 Haas Ave
Gardena, CA 90249
323-309-5145, 323-602-6534
Contact: Rudy Campbell, Charles Weathersby
Email: basskingmusic@gmail.com, Charles@basskingmusicproductions.com
Web: basskingmusicproductions.com
Format: Pro Tools
Clients: Christmas in Compton, Gordon (Levert) Lisa Fisher, Ava Cherry, Marques

Houston, Mc Eht, Shock G of Digital Underground, Roscoe, kurrup, Mr. Tan
Rates: please call for info or send an email
Services: record production, producing, film, and production deals. We accept unsolicited materials.
 See our website for demo submission for information.

BEDROCK RECORDING
 1623 Allesandro St.
 Los Angeles, CA 90026
 213-673-1473 x4
Email: record@bedrock.la
Web: bedrock.la/recording
Rates: call for rates

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

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

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

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

BIG SWEDE STUDIOS
 621 S. Spring St., Ste. 1208
 Los Angeles, CA 90014
 213-447-6007
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, CA, 91342
 323-421-4037
Email: bnmrecordingstudio@gmail.com
Web: bnmrecordingstudio.com
Contact: Les Danglar
Format: Digital/Analog
Basic Rates: Refer to website or contact through provided channels

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

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

Rates: From \$60 per hour. Call for a personalized quote
 For more affordable rates ask about recording in our newly renovated Studio B
Format: Full band tracking with Pro Tools HDX v12 or 24 Track Analog Tape
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

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

COOK UP RECORDS
 5253 Lankershim Blvd.
 North Hollywood, CA 91601
 818-850-2642
Email: info@cookuprecords.com
Web: cookuprecords.com
Basic Rates: See website or call for rates

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 91605
 661-803-1765
Contact: Dave Bianco
Email: dave@davesroom.net
Web: davesroom.net

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

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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.

Gear: Bob Hodas Tuned Control Room for a super accurate listening, recording, mixing environment!! Large control room and tracking room as well as 2 other iso booths with eye contact from every room in the studio, API, NEVE, UA Mic Pres and large Microphone collection, 88 key weighted keyboard and tons of samples, guitars, amps and Kemper Profiler, Apogee and Benchmark a/d Conversion, Focal Monitors, DAWs include: Logic, Digital Performer and Pro Tools software.

Clients: Zack Galifianakis, Steps, Destiny Malibu, Buz Clac, Gloria Sklerov, Golana, Paul McCallum, Paul Weitz Trio, Alex Beaton, The Browne Sisters, Galo Shadez, Greg Fitzsimmons, tons of local singer/songwriters

Services: DBW features producer/multi-instrumentalist David Chamberlin at the helm. Dave can provide a band sound with or without the band by playing what's necessary to bring a song to life. We provide full mixing and production services for clients as well as folks who want someone to perfect their home recording. Send us your tracks and we'll mix them or do whatever you'd like to help bring them up to a commercial level. We can help with minor video production and video editing.
Comments: DBW Productions has been in business since 1995 and promises attention to detail and a full commitment to your project no matter what the budget. We have a beautiful, acoustically accurate, studio tucked away in a private park-like location in Woodland Hills and offer a very clean, relaxed, creative environment. Put all that together with our phenomenal musical

and technical skills and you're assured to get a great sounding product!

D.M GREMLIN STUDIOS

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

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

DESIGN FX REMOTE RECORDING

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

DIAM ENTERTAINMENT

3734 San Fernando Rd.
Glendale, CA 91204

818-662-0670

Format: digital and analog
Basic Rate: call for information

D.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.

DRUM CHANNEL STUDIOS

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

EAGLE ROCK STUDIOS

Los Angeles, CA 90041
310-867-9091
818-867-9091
Email: record@eaglerockstudios.us
Web: eaglerockstudios.us
Format: Analog and Digital
Basic Rate: Call for info

EARTHSTAR CREATION CENTER

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

EASTSIDE MANOR

615-878-2137

Los Angeles, CA

Contact: Jay Tookey, 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
Rates: Call for Daily Rate or Block Bookings

Gear: 80 Chnl Neve 8078, 40 Chnl Neve Custom 8028, 40 Chnl Trident "A" Range, 64 Chnl SSL G +, Fairchild 670, Bricasti, EMI REDD 47 mic pre, GT Vipre Tube mic pre, Urie 1176LN, Teletronix LA-2A, Avalon AD2044, Pultec EQP-1A3, Lexicon 960L, AMS RMX16, GML 8200, AKG C12's, Neumann U67's, Neumann U47's, Neumann M50's, Telefunken ELA-M 251's, Sony C55p's, Coles 4038's, Royer R-121's. MKH-800's, AEA- 440
Clients: Lady Gaga, The Beach Boys, John Legend, Elton John

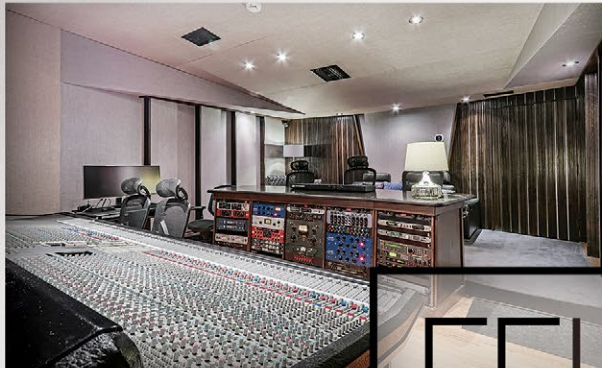
ECHO BAR RECORDING STUDIO

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

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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 daily rates.

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

EXPOSITION REHEARSAL & RECORDING STUDIOS
9214 Exposition Blvd.
Los Angeles, CA 90034
310-287-1236

Email: contact@expositionstudios.com
Web: ExpositionStudios.com
Studio Specs: Control Room 20ft x 20ft
Live Room 20ft x 12ft
Rates: Please Call For Rates

EXUM RECORDING
629 W. 5th Stret
Escondido, CA 92025
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
Rates: Please call to discuss a personalized quote.
Format: Full featured, and private boutique recording experience. Studio A 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
Rates: call for rates

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

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, Augsperger, 8 Neve
Rate: call for info

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

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

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Email: bradstanfield@gmail.com
Web: BradStanfieldMusic.com
Contact: Brad
Format: Pro Tools HD
Services: Helping your DIY home studio recordings and mixes sound fuller and better; Mastering to CD, iTunes and other online digital formats plus music mixes for TV shows! Pro vocalists and musicians also available.
Rates: Flexible! (Call, text or email to discuss your project.)

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

HUMAN ELEMENT
 (Post Studios)
 453 S. Spring St.
 Los Angeles, CA 90013
Email: post@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: gustavo@igloomusic.com
Web: igloomusic.com
Contact: Gustavo
Basic Rate: call or email for info

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

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

JAGGO STUDIOS
 Hollywood Hills, CA 90068
 323-850-1819
Email: studios@jaggo.com
Web: jaggo.com/studios

Format: Pro Tools HD3 Accel
Basic Rate: Call us for a rate sheet

JC SOUND STAGES/RECORDING STUDIOS
 6670 Lexington Ave.
 Hollywood, CA 90038
 323-467-7870
Email: jcindhollywood@hotmail.com
Web: jcsoundstages.com
Contact: JC
Format: digital and analog, unlimited tracks
Basic Rate: see website for information

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

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

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

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
 818-925-6875
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 St.
 North Hollywood, CA 91605
 818-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Format: Pro Tools
Basic Rate: \$50/hr.

LAFX RECORDING SERVICES
 P.O. Box 827
 North Hollywood, CA 91603
 818-769-5239 Fax 818-769-7288
Email: info@lafx.com
Web: lafx.com
Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info

LARRABEE SOUND STUDIOS
 4162 Lankershim Blvd.
 Universal City, 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
 818-947-2779
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
 818-731-1043
Email: contact@littlehipstermusic.com
Web: littlehipstermusic.com
Contact: David Snow
Format: digital, 999 tracks
Basic Rate: call for info-all instrumentation included in hourly rate

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: marcsmix@gmail.com
Web: marcdesisto.com
Contact: Marc DeSisto
Format: Pro Tools HD
Basic Rate: please call for info

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

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

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

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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: maurice@mauricegainen.com
Web: mauricegainen.com
Contact: Maurice

Format: Logic Pro 10.2/Pro Tools 10 & 11
Basic Rate: Call for info. Indie rates avail.
Gear: Pro Tools HD, Mac Intel 8 Core, Yamaha O2R Mixer, Waves Horizon, API, SSL CLA Signature, GTR Solo, JJP Signature, Kramer Tape, all Spectrasonics, Auto-Tune, Bomb Factory and many other plug-ins, soft synths and EFX. Avalon 737, ART Dual-MP, DBX 160X and other outboard gear. Neumann U47 FET and many other excellent mics, Genelec speakers w/ subwoofer, acoustic piano, 4 ADAT's, much more.

Special Services: Start to finish CD production. CD mastering, video editing. Top session players at discount rates. Full-band recording. Vocalist friendly, Berklee trained producer-musician-engineer.
Clients: Starbucks (mastering for 185 compilations), Disney, EMI, UNI, Warner, Sony, Rafael Moreira, Alex Skolnick, Andy McKee, The Hues Corp ("Rock The Boat"), Mighty Mo Rodgers, Orchestre Surreal, Angel Town Combo.

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 ROOM, THE
 2940 W. Burbank Blvd.
 Burbank, CA 91505
 818-846-8900

Email: info@themixroom.com
Web: themixroom.com
Format: digital and analog, 128 tracks
Basic Rate: please call for info

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

MORNING VIEW STUDIOS
 30333 Morning View Drive
 Malibu, CA 90265
 310-924-9697
 Fax 310-457-5382
Email: sternalbert@gmail.com
Contact: Shawn Stern
Format: digital and analog, 92 tracks
Basic Rate: please call for info

MOUNTAIN DOG MUSICWORKS
 485 Ventura Ave., Ste. E3
 Oak View, CA 93022s
 805-649-8500
Web: mountaintdogmusic.com
Contact: Tim Frantz
Format: digital
Basic Rate: please call for info

MUZICARD
 Nashville TN
 844-689-4227 X3
Web: muzimusic.com
Format: Pro Tools
Basic Rate: contact us

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

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

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

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

NRG RECORDING SERVICES
 11128 Weddington St.
 North Hollywood, CA 91601
 818-760-7841
Email: Jillian@nrgrecording.com
Web: nrgrecording.com
Contact: Kylie Higginbotham
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 Fulk, 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
Web: pacifica-studios.hub.biz
Contact: Glenn
Format: Pro Tools
Basic Rate: please call

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

PANGEA
 P.O. Box 591

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

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

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

PAWN SHOP STUDIO
 14819 Oxnard St.
 Van Nuys, CA 91405
 818-982-7763
Email: Pawnshopstudio@hotmail.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

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

PLASTIC DOG RECORDING
 12257 Venice Blvd.
 Los Angeles, CA 90066
 310-795-1526
Contact: Coln 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
 805-730-7529, 917-331-0429
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Web: plyrzstudios.com

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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.

RACE HORSE STUDIOS

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

RADIUM MEDIA

1141 Seward St., Suite 105
Los Angeles, CA 90038
661-731-3770

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
Rates: call or see our website for rates

REAL LINE MUSIC

1141 Sewart St.
Hollywood, CA, 90038 USA
323-377-0436
Email: info@reallinemusic.com
Web: reallinemusic.com
Contact: Ashley Jones
Format: Digital and analog, 32 tracks
Basic Rate: please call for info

RECORD PLANT

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

RESONATE MUSIC & SOUND

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

REVOLUTION 9 RECORDING STUDIOS

1041 N. Orange Dr.
Hollywood, CA 90038
323-405-7389
Email: booking@rev9recording.com
Web: rev9recording.com
Contact: Daniel 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: rirving@pacbell.net
Web: robertirving.com
Contact: Robert/Tim
Format: Digital Performer or Logic, Pro Tools
Basic Rate: flexible
Notes: 3 great live rooms, Yamaha DC-7 Grand Piano, vintage mic collection

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

520 Broadway, 2nd Fl
Santa Monica, CA 90403
310-428-0859
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rates: please call

RPD STUDIOS

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

SAGE AND SOUND RECORDING

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

SANCTUARY SOUND

7053 Rubio Ave.
Van Nuys, CA 91406
818-989-9997
Email: 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: sound-design.com
Contact: Dom Camardella
Format: digital and analog, 192 tracks
Basic Rate: please call for info

SEAHORSE SOUND STUDIOS

1336 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 Rates: 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

5040 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: anthony@stonepagodainc.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, MPre/EQs, API (15), EMT, Apogee, GML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290, Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, PanScan, Ampex ATR, BASE and more.

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

Clients: Beyonce, Derek Dixie, Travis Kr8ts, 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, Mindi Abair, Booker T. Jones, Vintage Trouble, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Pink, Goo Goo Dolls, 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, Milla J. Common Kings, Parenthood, Private Practice, Iron Man 2, FIFA World Cup, Space Jam soundtrack.

Comments: Facility features a large high ceiling tracking room and excellent mix room built/owned by a 30+ year veteran of the recording industry.

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
Rates: call for information
Services: Sonic Fuel Studios is a state-of-the-art, eco-friendly tracking and mixing facility specializing in film, television, and interactive media music.

SONIKWIRE STUDIOS

Irvine, CA

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

SONORA RECORDERS

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

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
323-469-1186 Fax 323-465-5579
Email: mail@sunsetsound.com
Web: sunsetsound.com
Contact: Craig Hubler
Format: digital and analog, 48 tracks
Basic Rate: call for rates

SOUND IMAGE

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

SOUND MATRIX STUDIOS

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

SOUND OASIS STUDIO

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

SOUND-TECH STUDIO

24300 Country Rd.
Moreno Valley, CA 92557
951-243-6666
Email: soundtechstudio@yahoo.com

Web: facebook.com/soundtechmusic
Contact: Allan Johnson
Basic Rate: please call for info

S.R.S. / HIT RECORDS NETWORK

P.O. Box 6653
Santa Barbara, CA 93160
805-964-3035
Web: tc_67tripod.com
Format: digital and analog, 35 tracks
Contact: Ernie Orosco, Greg Lewolt or Cory Orosco
Basic Rate: please call for info

STAGG STREET STUDIO

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

STEAKHOUSE STUDIO, THE

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

STEPPINGOUT PERFORMING ARTS & RECORDING STUDIO

11405 E. Firestone Blvd., Ste. E
Norwalk, CA 90650
562-929-1050
Email: 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
Email: megan@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
323-993-3179
Web: promusic47.org
Format: Pro Tools HD9
Basic Rate: \$50/hr

STUDIO 770

770 S. Brea Blvd., #218
Brea, CA 92821
714-672-1234
Email: info@studio770.com
Web: studio770.com
Contact: 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 Whittsett Ave.
Studio City, CA 91604
818-505-9368 Fax 818-761-4744
Email: booking@studiocitysound.com
Web: studiocitysound.com
Contact: Estelle Harrison, Manager
Format: digital (256 tracks) and analog (24 track 2-inch)
Basic Rate: \$75-150/hr.
Gear: Custom Neve 8068 MKII, EMT 140 plate reverb, Pro Tools HDX, Avid HD I/O's, Otari MX-80 2-inch 24-track, Neumann: U47 - M149s - U87s, Sony C800g, Bock Audio 251, AKG C12As, Inward Connections, Tree Audio, API, UREI, ADL, Quedsted, Royer, Coles, Yamaha C5 Grand

Piano, Hammond B3 w/ Leslie, Fender Rhodes etc.

Clients: Rod Stewart, Kelly Clarkson, Aloe Blacc, Rixton, Jason Derulo, Natasha Bedingfield, T.I., A-Trak, Martin Solveig, Warren G, No Doubt, Eric Benet, Chuck Negron, Keith Richards, Eric Clapton, Willie Nelson, Ryan Adams, Shaggy, Bootsy Collins, The Roots, Bonnie Raitt, Toots and The Maytals, Brian Setzer, Josh Freese, Weezer, Limp Bizkit, Vertical Horizon, A Perfect Circle, Quadron, Joe Bonamassa, Steve Martin, Haley Kiyoko, D.R.A.M., Atlantic Records, Warner Music, Interscope Records, Capitol Records, Universal Music, CBS, NBC, ABC, NPR, Disney, ESPN, Comedy Central, VH1, FX.
Services: Full Record Production: tracking, Grammy award-winning mixing, mastering, producing, arranging, programming, studio musicians. Vocal Production: tuning and editing. Post Production: ADR, ISDN, Source Connect, voice overs, video editing. Mobile Recording: HD multi-camera video package capturing & live streaming in the studio or on location.
Comments: Studio City Sound is a full-service recording studio, owned and operated by Grammy award-winning mixer Tom Weir. SCS has three fully equipped studios, with a spacious tracking room, iso rooms, and a world-class blend of state of the art and vintage gear.

STUDIO DEE

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

STUDIO MALIBU

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

STUDIO WEST OF SAN DIEGO

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

SUBURBAN SOUL STUDIOS, LLC

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

SUNSET SOUND

6650 Sunset Blvd.
Hollywood, CA 90028
323-469-1186 Fax 323-465-5579
Email: mail@sunsetsound.com
Web: sunsetsound.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

SWING HOUSE REHEARSAL & RECORDING

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

**FOR LEASE!
RECORDING STUDIO**



4,000 SQFT to 12,000 SQFT in Los Angeles

(818) 700-7500 for showings / www.CanogaVillage.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

5430 Vineland Ave.
North Hollywood, CA 91601
818-378-8162
Web: thudstudios.com
Contact: Jeff Abercrombie
Services: Budget recording studio
Basic Rate: Call for info

THUNDER UNDERGROUND RECORDING STUDIO

Palm Springs, CA
760-835-7847
Email: kat@thunder-underground.com
Web: thunder-underground.com
Contact: Kat
Format: see website for equipment list
Basic Rate: call or email for info

TIMEART STUDIO

Studio City, CA
818-980-2840
Email: info@timeart.us
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 Fax 818-761-0539
Email: info@paramountrecording.com
Web: paramountrecording.com/studios
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS

7242 University Ave.
La Mesa, CA 91942
619-697-7827
Email: info@trackstarstudios.com
Web: trackstarstudios.com
Contact: Josquin des Pres
Basic Rate: Call for rates

TRAIN TRACKS STUDIOS

213 Agostino Rd.
San Gabriel, CA 91776
626-291-5100
Email: info@traintraxstudios.com
Web: traintraxstudios.com
Contact: Alex Truberg
Format: digital
Basic Rate: please call for info

TREBEL GIRL STUDIOS

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

TREE HAUS RECORDING

Woodland Hills, CA
818-497-0664
Email: TreeHausWH@gmail.com
Web: treehausrecording.com

TRINITY SOUND COMPANY

1240 E. Ontario Ave., Ste. 102-190
Corona, CA 92881
909-923-6640, 888-872-1073
Email: info@trinitysoundcompany.com
Web: trinitysoundcompany.com
Basic Rate: Please call for info

TRU-ONE RECORDS AND REHEARSALS

2100 E. Howell St., 208
Anaheim, CA 92806
714-634-4678
Email: trunerecords@aol.com

Web: trunerecords.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: unclesstudios.com
Format: digital, 24 at a time 126 playback
Basic Rate: \$50/hr

UNIT-A RECORDING STUDIO

800 Vella Rd., Ste. A
Palm Springs, CA 92264
760-327-8812
Email: unitarecording@gmail.com
Web: unit-a.com
Contact: Robert Owen
Format: see website for equipment list
Basic Rate: call or email for info
UNIT-O
Orangethorpe Ave., Unit O
Anaheim, CA
805-746-7870
Email: BLeshon@UNIT-O.com
Web: UNIT-O.com
Contact: Brian Leshon
Format: Avid Pro Tools 11 HD

UNITED RECORDING STUDIOS

6050 Sunset Blvd.
Los Angeles, CA 90028
Contact: Rob Goodchild, Studio Manager
323-467-9375
Email: booking@nitedrecordingstudios.com
Web: unitedrecordingstudios.com

VALLEY RECORDING COMPANY

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

VENETO WEST

4712 Admiralty Way, Ste. 536
Marina del Rey, CA 90292
818-415-7674, 310-200-9010
Email: rom@venetowest.com, Liz@lizredwing.com
Web: venetowest.com
Contact: Liz Redwing, Ronan Chris Murphy
Format: digital and analog
Basic Rate: call for info

VILLAGE (RECORDER), THE

1616 Butler Ave.
Los Angeles, CA 90048
310-478-8227
Email: villagerecorder@gmail.com
Web: villagerecorder.com
Format: digital and analog
Basic Rate: please call for info
Gear: Pro tool 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-2As, Neve and SSL stereo compressors as well as Fairchild 670. Vintage mics including U47s, U67s, C12 and C24 as well as a large selection of standard mics as well.
Clients: Fleetwood Mac, Rolling Stones,

Coldplay, U2, Snoop Dogg, Usher, Lady Gaga, John Mayer, Taylor Swift, Harry Styles, Elton John, Miguel, Pink Floyd, Sara Bareilles, Steely Dan. Films: Toy Story, Cars, Oh Brother Where Art Thou, The Bodyguard, Shankshaw Redemption, A Star is Born.
Services: Recording, Mixing, 5.1 Mixing, ISDN remote sessions, Live to air/web sessions, Live showcases.
Comments: In every decade since its founding, The Village has produced the favorite songs of all time. As the look and sound of music changes, so does The Village. From legends to new and up and coming artists you would be hard pressed to find an artist who hasn't recorded here.

VIROUISE RECORDING

1631 N. Placentia Ave., Ste. K
Anaheim, CA 92806
714-322-3600
Email: info@virlouise.com
Web: virlouise.com
Contact: Bill Davidson
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@wallsofstudios.com
Web: wallsofstudios.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.

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



Neve 8068 MK II



SSL 4048 E/G+

CLIENTS

Nelly, T.I., D.R.A.M,
Rod Stewart, Kelly Clarkson,
Famous Dex, Rich The Kid,
Louis The Child, MØ,
Jason Derulo



818.505.9368 / studiocitysound.com
Recording, Grammy Award Winning Mixing, iTunes Mastering, Post Production

Contact: Alexandra Burdick, Sara Clark or Steve Burdick

Format: Pro Tools HDX, Logic and Analog Recording

Basic Rate: please call for rates.

Gear: Pro Tools HDX & Logic in all studios. Recording Consoles - SSL 9080K Series, SSL 9072J Series, SSL AWS900, SSL G-Series 72 Input, Neve 60 input V Series. Massive selection of vintage tube microphones and outboard gear.

Clients: Michael Jackson ("Off the Wall," "Thriller," "Bad" and "Dangerous"), Alanis Morissette ("Jagged Little Pill"), Quincy Jones, Celine Dion, Madonna, Mariah Carey, Bruce Springsteen, Britney Spears, Whitney Houston, Michael Bolton, Barbra Streisand, Michael Buble, Josh Groban, Nickelback, Jennifer Lopez, Ne-Yo.

Recent Clients: Rihanna, Imagine Dragons, The Weeknd, Zedd, Chromeo, Brad Paisley, Nick Jonas, Charlie XCX, Iggy Azalea, Flo Rida, A-Trak, Adele, One Direction, Usher, One Republic, Slipknot, Metallica, Demi Lovato, Zendaya, Gavin DeGraw, Benny Blanco, Lorde, Jack Antonoff, Chasinsmokers, Pitbull, PartyNextDoor, Rita Ora, Rock City, DNCE, Timbaland.

Comments: Westlake prides itself on making you feel right at home in the studio. Our warm furnishings, friendly staff and skilled audio engineers will keep any session creative and productive. Both convenient studio locations are centrally located and near all amenities.

WINDMARK RECORDING

Santa Monica, CA
424-289-5200

Email: Samantha@windmarkrecording.com

Web: windmarkrecording.com

Contact: Samantha Marquart

Format: Digital and analog

Rates: Call or email for info

WOMB RECORDING STUDIO, THE

Lake Balboa, CA 91406
818-414-6369

Email: 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

Rates: contact us by email

WOODSOUND STUDIOS

120 Front St.
Covina, CA 91723

626-956-7455

Email: tom@woodsounstudios.com

Web: woodsounstudios.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: \$35-\$65 per hr

THE BLASTING ROOM

1760 Laporte Ave., Ste. 2
Fort Collins, CO 80521
970-416-9292

Email: info@blastingroomstudios.com

Web: blastingroomstudios.com

Contact: Bill Stevenson, Andrew Berlin,

Chris Beeble

Format: Pro Tools 10.3 HD-X

Rates: \$25-75/hr, \$200-650/day

CCM RECORDING STUDIOS

4214 E. Colfax Ave.
Denver, CO 80220

720-941-6088

Email: info@ccmstudios.com

Web: cmstudios.com

Contact: Darren Skanson

Format: digital

Basic Rate: please call for info

CHERRY SOUND RECORDING STUDIO

1600 Downing, Ste. 120
Denver, CO 80218

303-910-5359, 303-416-0152

Email: info@cherrysoundstudios.com

Web: cherrysoundstudios.com

Contact: Chris or Gustav

Format: digital and analog

Basic Rate: please call for info

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 Devinney 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@maddoganchstudios.com

Web: maddoganchstudios.com

ROCKY MOUNTAIN RECORDERS

1250 W. Cedar Ave.

Denver, CO 80223

303-777-3648 Fax 303-777-3923

Email: frontdesk@rockyrecorders.com

Web: rockyrecorders.com

Contact: Rachel Converse

Basic Rate: please call for info

CONNECTICUT

CARRIAGE HOUSE STUDIOS

119 Westhill Rd.
Stamford, CT 06902

203-358-0065

Email: johnny@carriagehousemusic.com

Web: carriagehousemusic.com

Contact: John Montagnese

Format: digital and analog

Basic Rate: please call for info

FIREHOUSE 12

45 Crown St.
New Haven, CT 06510

203-785-0468

Web: firehouse12.com

Format: see website for studio equipment

Basic Rate: call for information

FRESH TRACKS STUDIO

65 Deer Hill Ave.
Danbury, CT

475-329-5264

Email: jon@freshtracksstudio.com

Web: freshtracksstudio.com/Home.html

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

Email: powerstation@sonalysts.com

Web: powerstationne.com

STUDIO UNICORN

36 Sanford Town Rd.
Redding, CT 06896-2411

203-938-0069

Email: paul@studiunicorn.net

Web: studiunicorn.net

Contact: Paul Avgerinos, Grammy-nominated producer

Format: Pro Tools HD 128 Tracks

Basic Rate: call for information

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: trodnosssel.com

Format: Pro Tools HD2/HD3

Basic Rate: call for information

WHITEHOUSE PRODUCTIONS

549 Howe Ave.
Shelton, CT 06484

203-400-6207

Email: info@whitehouseproductions.net

Web: whitehouseproductions.net

Contact: Scott White

Basic Rate: \$550/\$3500 packages

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
301-495-7772c

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

LISTEN VISION RECORDING STUDIOS

2622 Georgia Ave. N.W.
Washington, D.C. 20001

202-332-8494

Email: JeremyBeaver@gmail.com

Web: listenvision.com

Contact: Jeremy Beaver

Format: Pro Tools, digital, 124 tracks

Basic Rate: \$60/hr.

OMEGA STUDIOS

12712 Rock Creek Mill Rd., Ste. 14A
Rockville, MD 20852

301-230-9100

Web: omegastudios.com

Format: Pro Tools HD and analog 24 track in all three tracking rooms.

Basic Rate: Call for Rates

Services: Four State of the Art Rooms

FLORIDA

AUDIO-VISION

13885 W. Dixie Hwy.
North Miami, FL 33161

305-893-9191, 305-321-4565

Email: sales@audiovisionstudios.com

Web: audiovisionstudios.com

Format: Digital and Analog

Rates: Please Call in

BIG WALL STUDIOS

1925 NE 148 St.
North Miami, FL 33181

305-336-9130, 305-450-4746

Contact: John D. Thomas

Email: bigwallstudiosmiami@gmail.com

Web: bigwallstudios.com

Basic Rate: Call for info

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

762 N Belcher Rd.
Clearwater, FL 33765

727-754-6429, 813-545-8453

Contact: Corey Jackson

Email: booking@dirtybeatz.com

Web: dirtybeatz.com

Basic Rates: \$45/55hr

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/

Contact: Trevor Fletcher
Format: 16 and 24 tk analog, 48k digital, DAW's
Basic rate: Six full-service world-class studios from vintage Neve 8078 to SSL9096J to SSL Duality. Founded in 1958 this landmark facility has produced hundreds of gold & platinum albums in every genre. Rates tailored on a per project basis.

EVERMORE SOUND RECORDING STUDIOS
 1633 Acme St.
 Orlando, FL 32805
 407-218-5953
Web: evermoresound.com
Contact: Luke Beaulac
Format: see website for equipment list
Basic Rate: call or email for info

GASOLINE ALLEY RECORDING STUDIOS
 2202 Lake Bradford Rd.
 Tallahassee FL 32310
 850-575-4277
Email: info@gasolinealleystudios.com
Web: gasolinealleystudios.com
Contact: Jerry Gaskins
Format: see website for equipment list
Basic Rate: call or email for info

HEIGA STUDIOS
 168 SE 1st St. #500
 Miami, FL 33131
 786-212-1591
Email: info@heigastudios.com
Web: heigaudiovisual.com

PHAT PLANET RECORDING STUDIOS
 3473 Pkwy. Center Ct.
 Orlando, FL 32808
 407-295-7270, 800-667-4893
Email: info@phatplanetstudios.com
Web: phatplanetstudios.com
Contact: Ed Krout
Format: Pro Tools HD, analog 2-inch etc.
Basic Rate: \$75/hr. Studio A, \$65/hr. Studio B

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

Additional location:

Los Angeles
 323-848-4503

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
 937 11th Ave., S.
 Jacksonville, FL 32250
 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: staff@noisematch.com
Web: noisematchstudios.com
Basic Rates: \$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
Rates: call for rates

UNITY GAIN RECORDING STUDIO
 1953 Ricardo Ave.
 Fort Myers, FL 33901
 239-332-4246
Email: info@unitygain.com
Web: unitygain.com
Contact: Bart Iannucci
Format: Direct to Disk, Digital & Analog Tape, & MIDI
Basic Rate: call for rates

VELVET BASEMENT RECORDING STUDIO
 1954 N.E. 147th Terrace
 Miami, FL 33181
 786-252-2924
Email: info@velvetbasement.com
Web: velvetbasement.com
Format: see website for equipment list
Basic Rate: call for info

VIRTUAL PRODUCTIONS
 Islamorada, FL
 203-364-1642
Email: MichaelVDamon@gmail.com
Contact: Michael Damon
Format: Pro Tools
Basic Rate: Please 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 Street, Suite 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.

HUFF RECORDING STUDIOS
 P.O. Box 248
 Good Hope, GA 30641
 770-266-5266
Email: info@huffrecording.com
Web: davidwhuff.com/studio
Format: digital Pro Tools
Basic Rate: please call for info

LEDBELLY SOUND STUDIO
 500 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: curtis@patchwerk.com
Web: patchwerk.com

Contact: Curtis Daniel III
Format: SSL48-Channel Duality console, SSL J-9000 Console.
Basic Rate: call for rates

SILENT SOUND STUDIOS
 588 Trabet Ave., N.W.
 Atlanta, GA 30309
 404-350-9199
Email: tk@silentsoundstudios.com
Web: silentsoundstudios.com
Contact: Thom "TK" Kidd, Studio Owner
Format: (Pro Tools, digital/analog for example)
Rate: call for rate or list your rates

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

TREE SOUND STUDIOS
 4610 Peach Tree Industrial Blvd.
 Norcross, GA 30071
 770-242-8944
Email: info@treesoundstudios.com
Web: treesoundstudios.com
Rate: please call for info

HAWAII

CARAT RECORDING STUDIO
 P.O. Box 12746
 Lahaina, HI 96761
 808-214-6910
Email: Mail@Lo-Boy.com
Web: caratrecords.com
Contact: Abbey
Format: 24 track 2-inch analog tape machine. Pro Tools 2010 8.1 Hard drive recording, Lexicon, Soundcraft, JBL, Neumann, Ludwig, Korg
Basic Rate: \$49 per hour, 1st hour free w/ engineer. Call for special packages and



Adam Hawley "Just The Beginning", Greg Manning "Sugar and Spice", Alice In Chains "Dirt", Jackiem Joyner "Main Street Beat", Jane's Addiction "Nothing's Shocking", Tom Petty "Into the Great Wide Open / Full Moon Fever", Blondie "Parallel Lines / Auto American", Pat Benatar "In the Heat of the Night", Spinal Tap "This Is Spinal Tap", Exile "Kiss You All Over", The Crusaders "Royal Jam", The Knack "My Sharona", Madonna "True Blue", Luther Vandross "Power of Love", Bobby Brown "Don't Be Cruel", The City of Angels Sndtrk, Green Day "Nimrod", Earth Wind & Fire "Millennium / In The Name of Love / The Promise/Gratitude", Flaming Lips "The Soft Bulletin", Chris Isaak "Baja Sessions", Toy Matinee "Toy Matinee", Jody Watley "Jody Watley / Sanctuary", Ghostbusters Sndtrk, The Matrix Sndtrk, The Isley Brothers "Mission to Please", The Fixx "Shattered Room/Ink", Rocco Ventrella "Sweet Temptation / Another Time", Jeff Golub "Blues For You/The Vault", Smokey Robinson "Smoke Signals", The Jimi Hendrix Experience "Limited Edition Vinyl", E.T. The Extra-Terrestrial Sndtrk, Lionel Richie "Renaissance", Sisque "Unleash the Dragon", American Idol, REO Speedwagon "Wheels Are Turmin", Pulp Fiction Sndtrk, Al Jarreau "High Crime", Patti LaBelle "Gems", Chick Corea, "To The Stars", Nelson, Haggard, & Price "Last of the Breed", Mr. Big "What If", Department of Eagles "In Ear Park", Rick Braun & Richard Elliot "RnR", Threestyle "Get it", The Traveling Wilburys "Volumes 1 & 3", The Band "The Last Waltz", The Grateful Dead "American Beauty / Workingman's Dead", Jackson Browne "Runnin' On Empty", ELP "Brain Saled Surgery", Foreigner IV, The Beach Boys "Pet Sounds", Deep Purple "Machine Head", Earth Wind & Fire And Chicago "Live At The Greek", ELO "Zoom Tour Live", David Crosby "If Only I Could Remember My Name", Last of The Breed "Live In Concert", WaKaNa "SaxcessStory", George Harrison "The Concert for George"

futurediscsystems.com steve@futurediscsystems.com 213-361-0603

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: gholomalina@mac.com
Web: islandssoundstudios.com
Contact: Gaylord Kalani Holomalina
Format: digital and analog, unlimited tracks
Basic Rate: please call for info

IDAHO

OSMOSIS RECORDING
P.O. Box 790
Meridian, ID 83680
208-371-3509
Email: nathan@osmosisrecording.com
Web: osmosisrecording.com
Contact: Nathan
Basic Rate: \$35/hr

TONIC ROOM, THE
1509 Roberts St., Ste. 103
Boise, ID 83705
208-338-8433
Email: info@tonicroomstudios.com
Web: tonicroomstudios.com
Contact: Jason or Chris
Format: Pro Tools HD/Neve
Basic Rate: \$50/hr(8-12hrs) \$265/half day, \$65/hr(1hr)

ILLINOIS

CHICAGO RECORDING COMPANY
232 E. Ohio St.
Chicago, IL 60611
312-822-9333
Email: chrisshepard@chicagorecording.com
Web: chicagorecording.com
Contact: Chris Shepard
Format: Monster Pro Tools HD systems + every format since 1975
Basic Rate: Special "lockout" day rates, call for info

Additional location:

55 W. Wacker
Chicago IL 60601

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

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

GROOVEMASTER STUDIOS
1719 S. Clinton St.
Chicago, IL 60616
312-929-2811
Email: info@producerjohnnyk.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: please call for rates.

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: vippol@aol.com
Web: vippolito.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: pprec.com
Format: Digital/Analog
Basic Rates: please call

RAXTRAX
3126 N. Greenview
Chicago, IL 60657
773-871-6566
Email: info@raxtrax.com
Web: raxtrax.com
Format: 2 SSL control rooms, digital/analog
Basic Rates: please call for info

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 rates: \$65/hr

STUDIO VMR
1100 West Cernak
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 Rates: \$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 Graham
Basic Rate: please call for info

SWEETWATER PRODUCTIONS
5501 U.S. Hwy. 30 W.
Fort Wayne, IN 46818
800-222-4700 ext. 1801
Email: studio@sweetwater.com
Web: sweetwaterstudios.com
Format: Pro Tools HD3 (3 rooms), ADAT - 2-inch Tape
Basic Rate: \$85/hr. includes engineer

IOWA

CATAMOUNT RECORDING, INC.
5737 Westminster Dr.
Cedar Falls, IA 50613
319-268-1011
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

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: marignyrecoording@gmail.com
Web: marignyrecoordingstudio.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

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 IO, 96k, 24bit
Basic Rate: call for rates

NIGHTSKY STUDIOS
 3432 Rockefeller Ct.,
 Waldorf, MD 20602
 301-910-6163, 301-374-9450
Email: aurora4dth@aol.com
Web: nightskystudio.org
Contact: Ron
Format: Pro Tools HD
Basic Rate: call for current rates

OMEGA STUDIOS
 12712 Rock Creek Mill Rd., Ste. 14 A
 Rockville, MD 20852
 301-230-9100
Web: omegastudios.com
Format: Pro Tools HD and analog 24 track
 in all three tracking rooms.
Basic Rate: Call for rates
Services: Four State of the Art Rooms

ZAMPI PRODUCTIONS
 404 Ben Oaks Dr. W.
 Severna Park, MD 21146
 410-553-1293
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 meaz)
Format: DAW, specializing in broadcast
 quality productions for songwriters, lyricists
 and artists
Basic Rates: See website for rate

NORTHFIRE RECORDING
 15a Grove St.
 Amherst, MA 01002
 413-256-0404
Web: northfirerecording.com
Format: see website for equipment list
Basic Rate: \$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 Rates: 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.
Rates: call for rates

MICHIGAN

THE 45 FACTORY
 120 S. Telegraph Rd.
 Waterford, MI
 248-505-4278
Email: info@the45factory.com
Web: the45factory.com
Contact: Ryan McGuire
Format: see website for equipment list
Basic Rate: call or email for info

METRO 37 RECORDING STUDIO
 1948 Star Batt Dr.
 Rochester, MI 48309
 586-549-2879
Email: metro37studio@gmail.com
Web: metro37.com
Contact: Kevin Sharpe
Format: see website for equipment list
Basic Rate: please call for info

ROYALHOUSE RECORDING
 Detroit, MI
Email: RoyalHouseBooking@gmail.com
Web: 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

STUDIO A RECORDING, INC.
 5619 N. Beech Daly

Dearborn Heights, MI 48127-3927
 313-561-7489
Email: marilyn@studioarecording.com
Web: studioarecording.com
Contact: Marilyn Morgeson
Basic Rate: \$85/Hr

WATERFALL STUDIOS
 11389 S. Forrest Sideroad
 Dafter, 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.

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

Minneapolis, MN 55413
Email: joe@thehideawaympls.com
Web: thehideawaympls.com
Format: see website for equipment list
Basic Rate: email for rates

THE TERRARIUM
 607 Central Ave., S.E.
 Minneapolis, MN 55414
 612-338-5702
Email: jasonorris@mac.com
Web: the-terrarium.com
Contact: Jason Orris
Format: Pro Tools HD3
Basic Rate: call for rates

CUSTOM RECORDING STUDIOS
 4800 Drake Rd.
 Minneapolis, MN 55422
 763-521-2950
Email: jpreynolds1946@yahoo.com
Web: customrecordingstudios.com
Contact: Jim Reynolds
Format: Pro Tools HD3
Basic Rate: \$50/hr, call for additional rates

MISSISSIPPI

COWART RECORDING STUDIO
 3207 Chicot St.
 Pascagoula, MS 39581
 228-762-7205
Email: cowartstudio@cableone.net
Web: cowartrecordingstudio.com
Format: digital
Basic Rate: please call for info

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: tweedrec@aol.com
Web: tweedrecording.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

BEVEL STUDIO
 P.O. Box 2491
 Missoula, MT 59801
 406-327-0097
Email: info@bevelstudio.com
Web: bevelstudio.com
Format: digital
Basic Rate: please call for info

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

JERECO STUDIOS, INC.
 627 E. Peach St., Ste. E
 Bozeman, MT 59715
 406-586-5262
Email: jeremiah@jerecostudios.com
Web: jerecostudios.com
Contact: Jeremiah Slovrap
Format: digital
Basic Rate: call for rates

NEBRASKA

ANOTHER RECORDING COMPANY
 6720 Dodge St.
 Omaha, NE
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
 702-318-6001
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.

MIRAGE SOUND LAB
 15558 Linda Way
 Sparks, NV 89431
 775-358-7484
Email: tom@inspired-amateur.com
Web: inspired-amateur.com

JAGUAR RECORDING STUDIO
 Las Vegas, NV
 702-808-4400
Email: thad@jaguarstudio.com
Web: jaguarstudio.com
Contact: Thaddeus Corea
Format: Logic Pro
Basic Rate: Call for rates.

STUDIO AT THE PALMS
 4321 W. Flamingo Rd.
 Las Vegas, NV 89103
 702-944-3400, 877-326-7358

Email: zoe.thrall@palms.com
Web: studioatthepalms.com
Contact: Zoe Thrall
Format: digital and analog

STUDIO DMI
 7320 Smoke Ranch Rd. C,
 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
 319-445-1151
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Jimi

TONE FACTORY, THE
 5329 S. Cameron
 Las Vegas, NV 89120
 702-301-6964
Email: info@thetonefactory.com
Web: thetonefactory.com
Contact: Vinny

TRIMORDIAL STUDIO LAS VEGAS
 Audio Video Graphics Web
 Las Vegas, NV 89101-1819
 702-340-6748
Email: trimordial@thefaro.com
Web: trimordial.com
Contact: Roy Rendahl
Format: Digital Pro Tools, Ozone Mastering
Gear: MacBook Pro, JBL, Shure, Yamaha
Services: Location and studio recording, song mastering and music creation and production.

UNIVERSITY OF NEVADA, LAS VEGAS
 4505 S. Maryland Pkwy.
 Las Vegas, NV 89154
 702-895-3332
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: matt@ironmgmt.com

KALEIDOSCOPE SOUND
 514 Monastery Pl
 Union City, NJ 07087
 201-223-2868
Web: kaleidoscopesound.com

HANDS ON STUDIO
 470 Kipp St.
 Teaneck, NJ 07666
 201-446-5477
Email: madmike@madhands.com
Web: madhands.com
Contact: Mad Mike
Format: digital multi-track
Basic Rate: call for rates

PONDEROSA STUDIOS
 144 Warbasse Junction Rd.
 Lafayette, NJ 07848
 973-715-8124
Email: Info@PonderosaStudios.com
Web: ponderosastudios.com
Contact: Tom Askin

Format: see website for equipment list
Basic Rate: call or email for info

SOUND WARS STUDIOS
 47 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: jdgeist@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 Rates: 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
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 Rates: 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
212-414-0505, ext 118
Web: eusoniasstudios.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
Rates: Call for rates

GERMANO STUDIOS

676 Broadway, 3rd Fl.
New York, NY 10012
212-260-6001 Ext. 1
Email: tgermano@germanostudios.com
Web: germanostudios.com
Contact: Troy Germano
Format: SSL Duality SE 48 input analog with Total Recall
Basic Rate: please call for info

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: info.loungestudiosnyc@gmail.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 Rates: 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

MEDIA RECORDING STUDIOS

Long Island, NY
516-859-3797
Email: info@mediarecording.com
Web: mediarecording.com

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

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/](https://www.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](https://www.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 Rates: 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 Rates: 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 Rates: call for rates

THUMP RECORDING

295 Eckford St.
Brooklyn, NY 11222
Email: booking@thumprecording.com
Web: thumprecording.com
Format: see website for equipment list
Basic Rate: call or email for info



STRANGE WEATHER

New York, NY
347-422-6419
Email: booking@strangeweatherbrooklyn.com
Web: strangeweatherbrooklyn.com
Format: see website for equipment list
Basic Rate: call for info

NEW WARSAW STUDIO

Brooklyn, NY
718-662-8928
Email: riley@rileymcmahon.com
Web: newwarsawstudio.com

WATCHMEN STUDIOS

5996 Snyder Dr.
Lockport, NY 14094
716-439-6146
Email: watchmens@aol.com
Web: watchmenstudios.com, facebook.com/watchmenstudios
Format: Pro Tools L.E.
Rate: \$35/hr, \$280/8hr

NORTH CAROLINA

DAXWOOD PRODUCTION COMPANY

Fayetteville, NC
910-323-2550
Email: daxwood@aol.com
Web: daxwood.com
Format: Pro Tools
Basic Rate: call for rates

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: \$35/50hr, two-hour minimum

ECHO MOUNTAIN RECORDING

175 Patton Ave.
Ashville, 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 Rates: Studio A \$105.00 per hour, Block Rate (8 hours or more) \$95.00 per hour Studio B \$95.00 per hour, Block Rate (8 hours or more) \$85.00 per hour

CATALYST RECORDING

Charlotte, NC
704-526-8400
Email: rob@catalystrecording.com
Web: catalystrecording.com
Contact: Rob Tavaglione
Format: digital and 16 track analog
Rate: Tracking, Mac'ing & mixing at \$40/hr, mastering at \$25/song (6 or more)

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

Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$40/hr. 2 hr. min.

NORTH DAKOTA

RAPTOR STUDIOS

P.O. Box 1455
Fargo, ND 58105
Email: coates@barkingdogrecords.com
Web: barkingdogrecords.com
Contact: Mike Coates
Basic Rate: email for rates

WHISKYSAM RECORDING STUDIO

3314 Royal Cir.
Grand Forks, ND
701-741-4667
Email: whiskysam@hotmail.com
Web: whiskysam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

OHIO

FIREFLY STUDIOS

Toledo, OH
419-350-6454
Email: fireflystudios@firefly419.com
Web: firefly419.com
Rates: \$40/45hr

COMMERCIAL SOUND + IMAGE

6001 W. Creek Rd.
Independence, OH 44131
216-642-1000
Web: commercialrecording.com
Contact: George Gates
Format: digital
Basic Rate: please call for info

REFRAZE RECORDING STUDIOS

2727 Gaylord Ave.
Dayton, OH 45419
937-298-2727
Email: ron@refraze.com
Web: refraze.com
Contact: Ron Pease
Format: Digidesign Pro Tools/HD 2 Accel
Basic Rate: \$600/day incl. engineer

ULTRASUEDE STUDIO, INC.

2834 Spring Grove Ave.
Cincinnati, OH 45225
513-394-6427
Email: ultrasuedestudio@gmail.com
Web: ultrastudio.com
Contact: John Curley
Format: digital (Logic, Pro Tools, Digital Performer)
Basic Rate: \$75/hr. engineer included

OKLAHOMA

BENSON SOUND, INC.

5717 S.E. 74th St., Ste. F
Oklahoma City, OK 73135
405-610-7455
Email: info@bensonsound.com
Web: bensonsound.com
Format: digital
Basic Rate: please call for info

CASTLE ROW STUDIOS

2908 Epperly Dr.
Del City, OK 73115
405-429-4055
Email: info@castlerowstudios.com
Web: castlerowstudios.com
Rate: Call or email for rates

CORNERSTONE RECORDING CO.

1315 Locust Ln.
Edmond, OK 73013
405-848-8400
Email: info@cornerstonerecording.com
Web: cornerstonerecording.com
Contact: Ken Sarkey
Format: Digital and Analog
Basic Rate: please call for info

NATURA DIGITAL STUDIOS

14540 Happy Camp Rd.
Beggs, OK 74421
918-695-8992
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, large 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

NORTHSTAR RECORDING STUDIOS

13716 S.E. Ramona St.
Portland, OR 97236-4444
503-760-7777
Email: skyradio@frontier.com
Web: northstarsamples.com
Contact: Scott Hybl
Format: digital and analog
Basic Rate: please call for info

OPAL STUDIO

6219 S.E. Powell Blvd.
Portland, OR 97206
503-774-4310
Email: info@opal-studio.com
Web: opal-studio.com
Contact: Kevin Hahn
Format: digital and analog
Basic Rate: \$50/hr.

SPROUT CITY STUDIOS

Eugene, OR
541-687-0947
Email: giddy@sproutcity.com
Web: sproutcity.com
Format: digital
Basic Rate: please call for info

PENNSYLVANIA

APOCALYPSE THE APOCALYPSE

303 W. Market St.
Clearfield, PA 16830
225-266-1973
Email: fred@fredweaver.com
Web: apocalypseetheapocalypse.com
Contact: Fred Weaver
Rates: \$40 hr/\$400 Day

FORGE RECORDING

100 Mill Rd.
Oreland, PA 19075
215-885-7000 Fax 215-887-3501
Email: info@forgerecording.com
Web: forgerecording.com
Format: ProTools HD3 Accell, MacPro 2.8 quadcore, API 1608
Basic Rates: \$95/hr, \$400/1/2 day, \$800/day

GREEN VALLEY RECORDING

590 S. Frymire
Hughesville, PA 17737
570-584-2653
Email: greenvalleyrecording@windstream.net
Web: greenvalleyrecording.com
Contact: Richard or Alison Rupert
Format: Analog, Digital
Basic Rate: call for rat24

LIFELINE STUDIOS & MUSIC SERVICES

Coatesville, PA 19320
610-380-9729
Email: davekurtz@comcast.net
Web: lifeline-studios.com
Contact: Dave Kurtz
Format: 16 track analog
Basic Rate: call or email for rates

PINK 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
Web: repercuSSIONstudios.com
Basic Rate: \$40/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

SIGNAL SOUND

163 E. Cherry Rd.
Quakertown, PA 18951
215-536-4660
Email: pete@signalsound.com
Web: signalsound.com
Contact: Pete Davis
Format: 2-inch analog, 32 track ADAT, 32 track Pro Tools, 3 camera HD, Steadycam, Crane, 12x26 green screen
Basic Rate: from \$48/hr.

SILENT WING AUDIO RECORDING & MASTERING

P.O. Box 536
Bobtown, PA 15315-0536
724-839-7292
Email: silentwing@juno.com
Web: silentwingaudio.tk
Contact: Dan Festog, owner
Format: 8-track digital
Basic Rate: \$25/hr.

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

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: mail@machineswithmagnets.com
Web: machineswithmagnets.com
Format: see website for equipment list
Basic Rate: call for rates

STATIC PRODUCTIONS

North Kingstown, RI
401-267-8236
Email: record@staticproductions.com
Web: staticproductions.com
Contact: Peter LaGrasse
Rate: see website

SOUTH CAROLINA

CHARLESTON SOUND

2612 Larch Land, Ste. 108
Mt. Pleasant, SC 29466
843-216-5556
Web: charlestonssound.com

THE JAM ROOM

201 S. Prospect St.
Columbia, SC 29205
803-787-6908
Email: jamroomstudio@gmail.com
Web: jamroomstudio.com
Contact: Jay Matheson
Format: Pro Tools HDX
Basic Rate: please call for rates

STRAWBERRY SKYS RECORDING STUDIOS

1706 Platt Springs Rd.
West Columbia, SC 29169
803-794-9300
Email: info@strawberryskys.com
Web: strawberryskys.com
Contact: Gary Bolton
Format: Radar24 and Pro Tools
Basic Rate: call for pricing

SOUTH DAKOTA

CATHOUSE STUDIOS

1108 W. 12th St.
Sioux Falls, SD 57104
605-728-2145
Email: cathousemike@gmail.com
Web: cathousestudios.com
Format: Pro Tools 10
Basic Rate: email us for rates

TENNESSEE

ADDITION SOUND STUDIOS

506 E. Iris Drive
Nashville, TN 37204
615-953-6243
Email: additionstudios@me.com
Contact: Jonathan Cain or David Kalmusky
Format: Pro Tools HDX2 System
Web: additionsound.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: rolff@blackbirdstudio.com
Web: blackbirdstudio.com
Contact: John McBride, Studio Owner; Rolff Zwiep, 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
615-791-7578
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
Client list: Taylor Swift, Halestorm, Keith Urban, Hunter Hayes

EASTSIDE MANOR

615-878-2137
Los Angeles, CA
Contact: Aaron Dethrage, Studio Mgr.
Email: aaron@esmstudios.com
Web: eastsidemanor.com/
Format: Neve VR48 Legend

HOUSE OF DAVID STUDIO

1205 16th Ave. S
Nashville, TN
615-320-7323
Email: houseofdavidstudio@gmail.com
Web: houseofdavidstudio.com

JAY'S PLACE RECORDING STUDIO

1508 17th Ave. S
Nashville, TN 37212
615-479-7986
Email: jaysplacerecording@comcast.net
Web: facebook.com/
jaysplacerecordingstudio

THE RECORDING SPA

3405 Belmont Blvd.
Nashville, TN 37215
615-321-2212
Email: studio@zmgllc.com
Contact: Nathan Meckel
Basic Rate: call or email for info

EMERALD CITY PRODUCTIONS

Nashville, TN
Email: danny@emeraldcitypro.com
Web: emeraldcitypro.com
Contact: Danny Ozment
Format: see website for equipment list
Basic Rate: \$60/hr

HOUSE OF BLUES NASHVILLE

518 E. Iris Dr.
Nashville, TN 37204
615-777-9080
Email: info@houseofbluesstudios.com
Web: houseofbluesstudios.com
Format: Digital and analog
Basic Rates: Please call

JAMES LUGO'S VOCAL ASYLUM

Nashville, TN
615-540-9108
Email: james@jameslugo.com
Web: vocalasylum.com
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 studio located in the greater Nashville area. A sound stage facility, ManAlive is outfitted with the best of today's sound, video, and lighting systems. Offering capabilities to record industry-quality video and audio simultaneously, ManAlive Studios gives recording artists and advertising businesses the unique convenience to cut their production time in half. We are also outfitted with live streaming capabilities, TV production space and broadcast capability. Rent our facility space, video, audio, lighting, purchase a monthly subscription packages, or give us a call.

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
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: info@paragon-studios.com
Web: paragon-studios.com
Format: digital and analog
Basic Rates: 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
Contact: Daniel Dennis
Rate: call for rates

ROUND HILL MUSIC

1802 Grand Ave.
Nashville, TN 37212
615-292-5100
Web: quadstudiosnashville.com
Contact: Mark Greenwood
Format: Digital and analog
Basic Rates: 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 Larmon Dr.
Nashville, TN 37204
615-385-4007, 518-524-0832
Email: booking@rukkusroom.com
Web: rukkusroom.com
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
615-650-6124
Web: skywaystudiosnashville.com

SOUND EMPORIUM STUDIOS
3100 Belmont Blvd.
Nashville, TN 37212
615-383-1982
Email: info@soundemporiumstudios.com
Web: soundemporiumstudios.com
Rate: call or email for rates

SOUND KITCHEN STUDIOS
112 Seaboard Ln.
Franklin, TN 37067
615-370-5773
Email: iblonder@soundkitchen.com
Web: soundkitchen.com
Format: Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy
Basic Rates: Please call Ira Blonder, Managing Partner

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: ples@sunstudio.com
Web: sunstudio.com

TOP HAT RECORDING
2302 Rebel Rd.
Austin, TX 78704
512-779-8188
Knoxville, TN
Email: mary@tophatrecording.com
Web: tophatrecording.com

THE TRACKING ROOM
2 Music Circle E.
Nashville, TN 37203
615-242-8181
Email: booking@thetrackingroomstudio.com
Web: thetrackingroomstudio.com
Rates: email or call

UNOMASS STUDIO
Brentwood, TN
Web: unomassstudio.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
Rates: 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
512-829-1176
Web: cedarcreekrecording.com
Format: Pro Tools 10 HD Native, Yamaha NS-10, 1973 Custom 32 Input Neve

CRYSTAL CLEAR SOUND
4902 Don Dr.
Dallas, TX 75247
214-630-2957, 888-237-2679
Email: michael@crystalclearsound.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
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
888-316-1077
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
Rates: \$60/80hr

LUMINOUS SOUND
17120 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972-331-7040
Email: info@luminoussound.com
Web: luminoussound.com
Basic Rate: please call for info

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
Rates: call or email for rates

PLANET DALLAS
P.O. Box 110995
Carrollton, TX 75011
214-893-1130
Email: planetd@ix.netcom.com
Web: planetdallas.com
Contact: Rick Rooney
Format: please see website
Basic Rate: call for pricing

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
Rates: 1 hr/\$75, 4 hr/\$260

RED SKY STUDIO
1401 N. Dowell Rd.
Amarillo, TX 79124
806-335-0485
Email: redskyrecording@sbcglobal.net
Web: redskyrecording.com

SONIC RANCH
20200 Alameda
Tomillo, TX 79853
915-449-3717
Contact: Tony Ranchich
Email: tony@sonicranch.com
Web: sonicranch.com

SOUND ARTS RECORDING
8377 Westview Drive
Houston, TX 77055
713-464-4653
Email: brianbaker@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: producerboy@gmail.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
P.O. Box 1417
Corpus Christi, TX 78403
361-854-SING (7464)
Email: webinfo@trinitystudio.com
Web: trinitystudio.com
Contact: Jim Wilken
Format: digital, unlimited tracks
Basic Rate: \$30/hr.

226 RECORDINGS
226 W 19th St.
Houston, TX 77008
832-224-5943
Web: 226recordings.com

WINDY HILL STUDIO
Austin, TX
512-534-9299
Email: buck@windyhillstudioaustin.com
Web: windyhillstudioaustin.com
Format: see website for equipment info
Basic Rate: call or email for info

WIRE ROAD STUDIOS
901 W. 20th St.
Houston TX 77008
713-636-9772
Email: inquiries@wireroadstudios.com
Web: wireroadstudios.com
Contact: Bill Wade
Format: Digital / Pro Tools
Basic Rates: Studio A \$125/Hour; Studio B \$90/Hour; Studio D \$60/Hour

ZIG PRODUCTIONS
P.O. Box 120931
Arlington, TX 76012
615-889-7105, 214-444-9442
Email: billyherzig@hotmail.com
Web: zigproductions.com
Contact: Billy HerZIG
Format: Pro Tools
Basic Rate: Please call for rates

UTAH

FIRST TAKE RECORDING STUDIO
305 W. Daniel Dr.
Orem, UT 84057
801-477-7763

Email: info@firsttakestudio.com
Web: firsttakestudio.com
Contact: Daniel Thompson
Basic Rate: please call for rates

NOISEBOX STUDIOS
 2544 W. 500 S.
 Provo, UT 84601
 801-805-8217
Email: dave@noiseboxstudios.com
Web: noiseboxstudios.com
Contact: Dave Zimmerman
Basic Rate: \$75/hr

WOODSHAR STUDIO
 6033 1300 W.
 Taylorsville, UT 84123
 801-685-0874
Email: inquiries@woodshar.com
Web: woodshar.com
Contact: Shar or Doug Wood
Basic Rate: Please call for rates

VERMONT

GUILFORD SOUND
 561 Fitch Rd.
 Guilford, VT 05301
 802-254-4511
Email: info@guilfordsound.com
Web: guilfordsound.com
Contact: Cynthia Larsen
Format: Pro Tools + Analog
Rates: Please call Cindy for rates.

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 Wilmington, VT 05363
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Email: info@northerntrackstudio.com
Web: northerntrackstudio.com
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 Putney, VT 05346
 802-257-1555
Email: sdesign@svcable.net
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Contact: Billy Shaw
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Web: acousticchambers.com
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 track analog
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AUDIO LOGIC INC.
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 Seattle, WA 98125
 206-363-6505
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Web: audiologicinc.com
Contact: Jay Kenney
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 Seattle, WA 98121
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Basic Rate: please call for info

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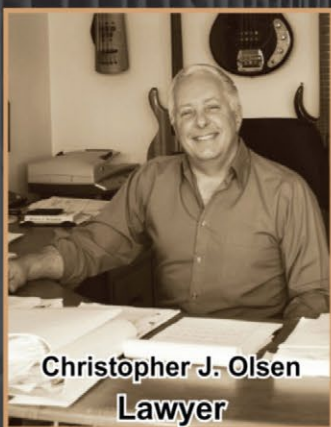
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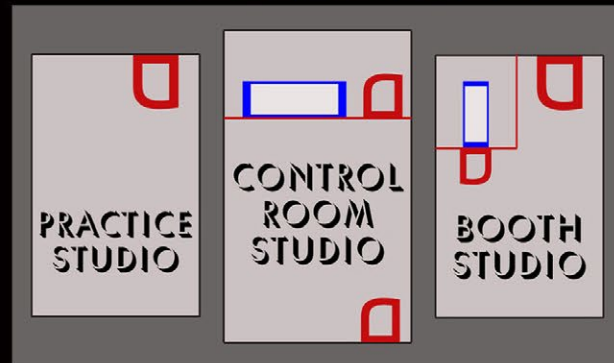
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How to Use Social Media Influencers to Attract the Perfect Audience

These days, social media is one of the most far-reaching and influential platforms available for a person to get their message across. In theory, it's an ideal way for us to communicate our ideas and promote our products and services. We don't need to pay for advertising, it's about as close to a personal conversation as we can have with people we don't know, and we can reach many people at once.

However, you may have noticed that there is a downside to the social media world. The problem is that everyone has a voice, and everyone is speaking at the same time. So you have countless voices all trying to communicate with each other, and essentially what you get is information overload.

As a result, people naturally filter out what's not perceived as important for them. If they don't immediately identify with the product or person in their news feed, they will move on without giving it second thought.

One of the best ways around this problem is to partner with a social media influencer to help you get your message across.

What is a social media influencer (SMI)?

Essentially it's a person or group with a relevant following who takes their opinion seriously. For example, if Joe the Guitarist is an SMI, and he says that the Seagull F6 is one of his favorite acoustic guitars, and you happen to be an acoustic guitar player, then you are naturally going to take his opinion seriously. If you happen to be in the market for a new acoustic guitar, the Seagull will likely be one you will consider buying.

That's the magic of working with an SMI. They help you get your point across by attaching a high value to it. By having them promote your products or services, you fix the problem of being just another self-tooting horn in a space where people are more interested in speaking than listening. By partnering up with an SMI, you are putting yourself in a position of being listened to and taken seriously; much more so than if you were to promote yourself on your own.

How to Use an SMI to Get Clients

To do this properly, there are a few ground rules you need to follow.

1. Get their attention. SMI's usually have people throwing stuff at them all day long, asking them to promote their ideas/products/services. There are two problems with this approach. The first problem is the same as the original issue - everyone is just another voice trying to promote himself in an overcrowded platform. The second problem is that most people don't consider how the SMI might benefit from promoting their product. We'll address the second problem in a moment.

The solution to the first issue is to set yourself apart. How can you catch the attention of the SMI in the 0.04 seconds that your message pops in front of him? Let him know that you appreciate his work. That means doing your research on him. The more detail you know about his achievements, the better.

For example, Joe the Guitarist has a large fan base of potential guitar students. You're looking to broaden your exposure to a wider client base. When writing to Joe, you could say, "Hey, Joe. I've been a long-time follower of your page/website/YouTube channel, and I'm really impressed by (quote something they did to show you actually consume their content. I like to quote several articles, videos, etc.) Your angle is quite unique, and I'd like to know more about how you (fill in the blank.) I've also noticed that much of your content is geared toward beginner or intermediate guitar players, and I think they'll benefit from my (list your product/service.)"

At this point, list what sets you apart from others in your category.

Show him what makes you worth being considered over others.

Now that you've got their attention, you can add in the second ground rule:

2. What's in it for them? Once you've got their attention and shown what things you have in common, you must come up with a fair compensation that benefits the two of you. Could you offer them something one of their followers could win? For example, if you're a teacher, could you offer them to allow one lucky follower to win several private music lessons? If you're selling a product, then you might want to consider a free giveaway. SMI's love to give away products and services of high value. Above all, most SMI's want to make money from their followers. The easiest way is to offer them compensation for promoting your product or service.

If you go the compensation route, there is a better way to get your SMI to promote you than the traditional sponsorship or ad. You want an Advertorial. This is a blend of advertising and editorial. Basically it's an ad written as an article, with the SMI talking about and recommending your product or service.

Another compensation route that can be considered further down the line is a joint venture or affiliate agreement. Assuming that you've been working successfully with your SMI and he trusts you, this route has tons of earning potential for the SMI. This agreement would allow you to only pay the SMI based on success, which means he would receive agreed-upon percentage for every person that buys your product/service through him.

Now here's another great secret. If you really want to make your presence known, approach several SMI's at the same time, and coordinate an unofficial "launch" of your service. This will create a major impact in the minds of your potential clients, because all of a sudden their favorite SMI's are talking

about you, and that gives you high status and credibility in their minds.

Using an SMI is one of the best ways to overcome the three major hurdles you will face when approaching potential clients: know, like, and trust. The SMI has already done the work for you, because your potential clients know him, like him, and trust what he has to say.

How to Find the Right SMI

The big SMI's have big followings, but the downside can be that they might not consider working with someone who doesn't have a big following, or someone that can't compensate them as much as they'd like. Therefore, you're better off looking for an SMI with a small to medium following. Smaller SMI's don't get many offers, and they dream of making money by being paid to promote products. Your offer might be an exciting prospect for them.

If you are looking to get your band gigs, offer your music-related services for functions, etc., you need to make sure that your SMI meets the two criteria we mentioned above: he has a following that could benefit from your offering, and he's open to a compensation plan that will make you both happy (which usually means he's not one of the bigger SMI's.)

The true value of an SMI lies in the fact that he's promoting your product, and you're not. Everyone assumes that when a person promotes themselves they will say they're the best. But when someone else promotes you, especially someone people know, like and trust, suddenly, people are listening.



“When someone else promotes you—especially someone people know, like, and trust—suddenly, people are listening.”

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