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Recording Process*

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PRODUCER CROSSTALK: Hill Kourkoutis

ARTIST PROFILE: Angel

The 2023 Recording Studio Survey

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BRIAN TARQUIN ■ **SUSANNA HOFFS** ■ **CITY AND COLOUR**

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Vol. 47 • April 2023 • \$3.95/\$4.95 Canada



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boygenius

In our exclusive interview, the indie pop/rock supergroup comprising Phoebe Bridgers, Lucy Dacus and Julien Baker reveal how at Shangri-La Studio they achieved the gorgeous tones heard on their new album, *The Record*.

By Brett Callwood

Photos by Matt Grubb



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By Rob Putnam

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MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by *Music Connection, Inc.*, 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of *Music Connection, Inc.*
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Royer Labs

royerlabs.com

25 Years of Modern Ribbon Mics: In 1996, Dave Royer, Rick Perrotta and John Jennings talked about starting a new pro audio company; then, in 1997 Dave Royer designed the first R-121 ribbon microphone in his garage in Fullerton, CA. Royer Labs opened in 1998, and the R-121 quickly became a sought after, award-winning staple of studios and live stages around the world. Before Royer, the only ribbon mics that existed were vintage models from the '40s and '50s, which were large, heavy and very fragile. The R-121 was the first ribbon mic that could handle high SPLs (sound pressure levels) and it was lightweight and compact.

Another major advantage Royer discovered was how well ribbons addressed problems with early digital recording systems. Tape systems sounded warm and more natural, while the new digital systems of that time sounded harsh and unforgiving by comparison. The warm, natural response of ribbon mics made engineers feel like they were working with tape again so much that in 2013 Royer Labs became one of the youngest companies ever to win a Technical Grammy, for bringing ribbon mics back and helping digital recording sound better.

Shortly after the R-121—whose high profile users have included Al Schmitt, Ross Hogarth, Joe Chiccarelli, Arturo Sandoval, Jeff Beck, Eddie Van Halen and others—Royer Labs released the SF-12 stereo ribbon mic, followed by the R-122, the world's first phantom powered ribbon mic.



R-10 "Hot Rod" 25th Anniversary Mic: To kick off its 25th anniversary celebration, Royer has released the R-10 Hot Rod ribbon mic, which is designed for both studio and live stage use. Their standard R-10 was based somewhat on the R-121 technology but at a lower price point. When paired with their dBooster plug-in—an inline signal booster with two gain settings—the R-10 was also ideal for quiet instruments and vocals. The limited edition "Hot Rod" is fitted with a custom transformer that gives 5dB hotter output and a punchier, more open sound, and comes with a 25th Anniversary trim package that makes it unique from the standard R-10. It features a lowered proximity effect that makes it a perfect choice for close miking instruments and singers. For more bite in the highs without multi-miking, the R-10 Hot Rod takes EQ beautifully. Dave Grohl has used an R-10 on his guitar amp for Foo Fighters gigs for years, appreciating its extreme durability and natural sound.

Quote from John Jennings, VP of Sales and Marketing: "Royer Labs is thrilled to be in our 25th year, and kicking it off with the R-10 Hot Rod is just fun. The innovative guys in our shop cooked this mic up and we love it, with its cool looking trim package and its different sonic personality. It expands on the R-10 in interesting ways, creating a unique flavor of R-10 with a beefier low end that we think recording engineers and FOH engineers will really like."

Contact Royer Labs, 818-847-0121



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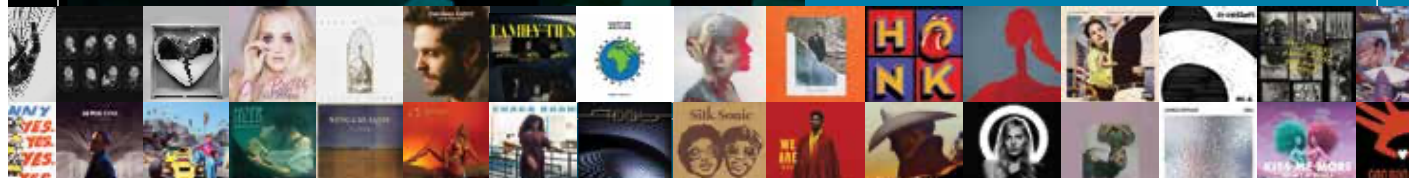
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Ariel Bardin

President of Technology
Warner Music Group

Ariel Bardin has joined **Warner Music Group** in the newly created post of **President of Technology**. As a key member of Executive Leadership Team, Bardin will oversee the company's technology and data teams as well as the development of systems, processes, and products to support the next phase of WMG's global growth. Bardin spent 16 years at Google and YouTube, where he built, launched, and led initiatives, including Google AdWords and Google Payments. For more info, contact summer.wilkie@wmg.com.



Aaron Harrison

Board of Directors
SoundExchange

SoundExchange adds Music Executive **Aaron Harrison** to **Board of Directors**. Harrison will lend business development expertise to SoundExchange as it focuses on strategic investments and partnerships that make it easier for creators to receive the royalties they are due. Harrison is a Senior Vice President of Business and Legal Affairs for Universal Music Group (UMG). In this role, he provides legal and business affairs support for UMG's digital strategy and deal negotiations to provide the company's repertoire of audio and audiovisual recordings to digital services. For more, contact jv@spinlab.net.



Allegra Willis Knerr

Executive Vice President
BMG

BMG has announced the promotion of **Allegra Willis Knerr** to **Executive Vice President, Global Synch Licensing**, serving as the lead senior executive managing its synch licensing teams around the world. Willis Knerr was previously appointed to head BMG's global synch licensing team as SVP, Global Synch Licensing, in early 2022. Willis Knerr is responsible for overseeing and supporting BMG's global synch licensing business, all licensing initiatives and policies, driving and optimizing the workflows and output of the synch licensing team in BMG's territories around the world. Contact steve.redmond@bmg.com for more.



Veronica Sanjines

General Manager
Arista Records

Arista Records has announced the appointment of **Veronica Sanjines** to **General Manager**. In her new role, Sanjines will oversee general operations for the label, utilizing her vast knowledge of the music industry, complimented by her strong discipline in both strategic marketing and artist relations. Under her purview, she will collaborate with the entire roster, including multi-platinum marquee artists such as Måneskin, JP Saxe, Tai Verdes, and Lola Brooke. Most recently, Sanjines served as Vice President, Marketing at Warner Records. Contact nadia.ali@aristarecordings.com.



Lydia Kanuga

VP, Media Relations
The Chamber Group

Lydia Kanuga has been promoted to **Vice President, Media Relations** at **The Chamber Group**. In her new position at The Chamber Group, Kanuga will be responsible for creating and executing publicity and public relations strategies for her client roster that currently includes Usher, the Estate of Michael Jackson, Mass Appeal, King Combs, Jozzy, Toni Braxton, and others. Kanuga first joined TCG in February 2022, as Director of Public Relations, following two years as Head of PR and Corporate Communications at 12Tone Music in New York. For more, contact chris@thechambergroup.com.



John Coletta

Senior Vice President & Managing Director
BMI

BMI promotes **John Coletta** to **Senior Vice President & Managing Director, International**. Coletta, a long-time BMI executive, will lead BMI's efforts to maximize the collection of global royalties on behalf of BMI's songwriters, composers and publishers and will work closely with the foreign performing rights societies to improve business practices and identify growth opportunities. Coletta will also work to modernize BMI's reciprocal agreements and oversee global copyright initiatives. For more, contact lfischer@bmi.com.



Patxi Monedero

Chief Technology Officer
Nugen Audio

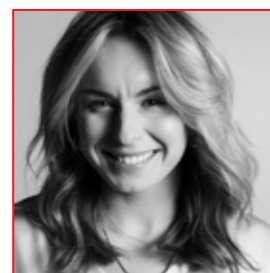
Nugen Audio has announced the promotion of **Patxi Monedero** as Chief Technology Officer (CTO). In his new executive-level position, Monedero will be tasked with overseeing the technological challenges of and product development for the company. Monedero will incorporate his knowledge and decade of experience with NUGEN into his new role as leader of the engineering department. A member of the Audio Engineering Society, Monedero graduated from The University of Leeds with a degree in Physics. Monedero most recently served as the company's Senior Software Engineer. For more, contact matt@nugenaudio.com.



Brooklynn Gould-Bradbury

Manager of Publicity and Communications
Red Street Records

Red Street Records has recently grown its team with the addition of **Brooklynn Gould-Bradbury** as **Manager of Publicity and Communications**. Gould-Bradbury joins Red Street Records from CMT, where she started on the music & talent team and most recently worked as an Associate Producer on the digital team. Red Street Records was first launched as a Christian label with a roster now including Jason Crabb, Cade Thompson, Consumed by Fire, and Iveth Luna. For more, contact kristie@thegreenroompr.com.



▶ AUDIO-TECHNICA ATH-M50XSTS

The **ATH-M50xSTS** and **ATH-M50xSTS-USB StreamSet™** are the world's first headsets for live-streaming content creators that use the ATH-M50x professional monitor headphones along with a 20 Series condenser microphone on a flexible boom. The well-known M50x's 45-mm large-aperture drivers provide clarity over an extended frequency range plus a deep, accurate bass. They come with two sets of ear pads: the regular M50x ear pads for quality audio and good isolation and also a pair of lightweight mesh and breathable leatherette ear pads for more casual uses.

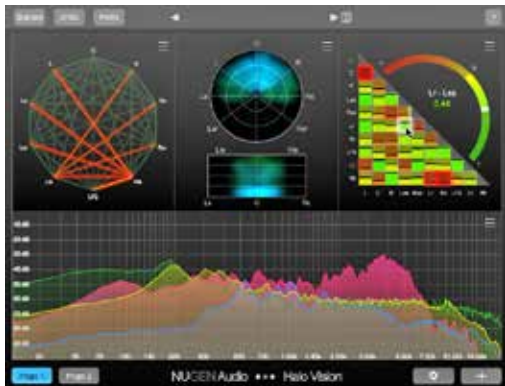
Both models have a directional, cardioid condenser capsule on the end of a fully adjustable boom arm. You get a studio-quality vocal sound but without background noise and, since the mic stays locked in position in front of your mouth, your vocal is always a constant level. Flipping the boom arm up out of the way mutes the mic. Flipping the boom arm up out of the way mutes the mic. Great idea!

Both headsets use a 2-meter (6.6-foot) permanently attached cable. The ATH-M50xSTS comes with 3.5-mm (1/8-inch) headphone cable, plus a 6.3-mm (1/4-inch) adapter as well as a XLR microphone output connector. For connection to PCs and Macs, the ATH-M50xSTS-USB's cable terminates with an USB-A connection and comes with a USB-A to USB-C adapter.

The ATH-M50xSTS-USB has an A/D converter with a sampling rate of up to 24-bit/96 kHz; you may feed the mic audio directly to the headphones if required through an adjustable volume control.

The ATH-M50xSTS sells for \$199 MSRP and the ATH-M50xSTS-USB sells for \$229 MSRP. With them you have the option of either all-analog headphones and a phantom-powered microphone system or all digital using a single USB connector. What a great idea and I want a pair!

audio-technica.com/en-us/ath-m50xsts



◀ NUGEN AUDIO HALO VISION

Halo Vision is a collection of customizable stereo audio analysis tools that also work up to 7.1.2 channels of audio for the AAX, VST3 and AU formats. Halo Vision provides audio professionals with a real-time picture of sonic details that may be hidden to the ear, yet still destructive to the finished sound.

One of the most important uses of Halo Vision is to view correlation—the phase relationship between all channels together or paired individually. Two-channel stereo is easily visualized, but the 7.1.2 channels used in surround, Atmos, Sony 360 and other immersive formats present a challenge! Halo Vision's Correlation Matrix shows the phase relationship between any two selected channels. A right triangle chart shows, at a glance, up to 10 channels on X and Y axes each with its own anti-correlation warning. The Correlation Web window shows (in red) up any pair of channels that become out of phase correlation.

Other tools useful to evaluate fleeting moments within an immersive audio mix easily missed, are Frequency Haze and Location Haze. Frequency Haze measures the frequency content across the surround panorama while Location Haze tracks its energy distribution. These two displays indicate hot spots or buildups not necessarily or immediately heard in the mix room.

Full spectrum FFT analysis can be a combined view of all channels together or divided into specified colored-coded groups. You can see whenever the LFE channel is masking the low frequencies of the deep male voiceover talent! Finally, the True Peak Meter provides a level measurement for each channel. Halo Vision can be customized, re-arranged and resized to suit any specific workflow, making it perfect for a broad spectrum of immersive sound projects.

Halo Vision sells for \$299 MSRP as a download from NUGEN Audio's website.

nugenaudio.com/halo-vision

▶ PIONEER DJ DDJ-FLX4 PERFORMANCE DJ CONTROLLER

The **Pioneer DJ DDJ-FLX4** is a two-channel controller in a compact size (19-inches W X 10.74-inches D X 2.3-inches H) that is light-weight and makes the perfect entry-level 'deck' for getting into mixing/DJing. It uses the DJ software rekordbox or Serato DJ Lite (free download and upgradable to DJ Pro) and connects to your PC/Mac laptop via an included USB-C cable. But it will also connect to an iPhone, iPad, or an Android phone or tablet so you can carry your entire rig in a backpack and just connect its audio output jacks to any stereo system at your party.

I liked that there is a built-in 1/4-inch TS microphone jack for connecting any mic for announcements, singing, or rapping over your beats. Plus both a headphone mini jack on the front and master audio L/R RCA jacks (from the built-in soundcard) are supplied on the back.

Since the Pioneer DJ DDJ-FLX4 is USB bus-powered from the included USB power supply, it was thoughtful to supply an extra USB-C jack on the back panel to power your laptop and/or Android device.

For music to mix, you can rely on millions of tracks from (subscription-based) streaming services such as Tidal, Beatport Streaming, BeatSource and SoundCloud Go+ platforms. I liked the feel of the eight performance pads under each platter, the auto-tempo and Smart Fader button features, and many other totally pro features included.

The Pioneer DJ DDJ-FLX4 Performance DJ Controller sells for \$299 MSRP. More about it at:

pioneerdj.com/en/product/controller/ddj-flx4



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◀ SOLID STATE LOGIC CONNEX ADVANCED USB MICROPHONE

Connex is a USB microphone/interface with four microphones aimed outward for recording people talking or performing surrounding it.

The default White mode uses the front facing mic only for person(s) speaking directly into it for a podcast or conference calls. The four microphones' outputs are automatically mixed, equalized, compressed and uniquely optimized for each of the other four modes possible.

The Green Group mode has all four mics mixed to a dual-mono output for people sitting around a conference table—it's optimized for speech. The Magenta mode changes the audio processing to accommodate quieter voices with all four mics working together to derive a stereo audio image around the front of the mic. The Blue mode is like Magenta, except the DSP changes to accommodate louder musical sound sources. Use this mode to record singing and playing musical instruments.

Lastly, there is an Immersive mode where all four microphones outputs are available as separate, discrete mono signals. Mounted on a mic stand in the center of a space, Connex becomes a four-channel immersive microphone.

Using Connex in a Pro Tools session as the playback engine, it worked great as an additional source for immersive productions (ATMOS, Sony 360 etc.) Connex will run at up to 96kHz and the mini-stereo headphone output jack has a good, loud output.

The SSL Connex Advanced USB Microphone comes with all necessary cables and a quick start manual, and sells for \$149.99 MSRP.

solidstatelogic.com/sslconnex

▶ MOJAVE AUDIO MA-D DYNAMIC MICROPHONE

Mojave Audio's first moving coil dynamic microphone is called the MA-D. It is a handheld model measuring 7.25 inches long with a cardioid polar pattern and good off-axis rejection. The MA-D's 8-ounce weight and balance feels good in my hand and it has a built-in pneumatic shock mount to reduce handling noise. It comes with an internal windscreens to minimize p-pop plosives and comes with a mic clip and zippered carrying/storage pouch.

The MA-D is excellent for live sound, broadcasters, voice-over work, and as an all-around utility mic in the recording studio. It is an excellent alternate choice over other well-known dynamics mics in its general price range. The MA-D has a full-range frequency response with a 30Hz to 15kHz specification and a max SPL of greater than 160dB.

My first use was for an electric guitar amp—a typical application for any dynamic microphone for sure! My results were excellent for a chunky rhythm guitar part and I liked that the MA-D mellowed out the sharp and edgy tone of this amp/guitar combination and kept the bottom end tight sounding.

For a voiceover, the Mojave MA-D had a forward sound with more low frequency warmth and high frequency "air" compared to a similar-priced dynamic mic I also had for review. I preferred the MA-D's sound to a more expensive active dynamic mic that required phantom power. They sounded very close to each other with the active mic requiring a little less mic gain. For all testing I used a 2UBES VTX WIFI Tube Pre-Amp.

The Mojave MA-D offers a smoother overall sound close to a condenser mic with a fat and warm tone. Another great tool from Mojave Audio, the MA-D sells for \$159 MAP.

mojaveaudio.com/ma-d



▼ DEAR REALITY EXOVERB REVERB PLUG-IN

EXOVERB is a new reverb plug-in from Dear Reality, part of the Sennheiser Group. EXOVERB focuses on our spatial distance perception or how we perceive sound in three-dimensional space(s). EXOVERB offers very exact control over the sound of the early reflections in relation to the longer reverberant field that builds up later in time. Early reflections convey the nature and character of the space—why one small room might sound drastically different from another small room of a similar size.

My first use in a Pro Tools mix was for a large (real) drum kit that I wanted to have each drum kit piece placed in its own ambience; be it a plate or room as if each drum was recorded in a different room!

The snare drum track and each of the four tom tracks got separate instances of EXOVERB on their own tracks. For an overall reverb, I used another instance of EXOVERB set up more conventionally as a send/return effect. With this arrangement I could have mostly short early reflections on the snare drum and then slightly different ERs on the toms.

I liked EXOVERB's triangle shaped GUI with its single point for parameter adjustment. You may use your mouse to grab and move the point either vertically or horizontally to mix from Dry to Wet on the vertical axis and then Early (reflections) Level and Late (Reverb) amount on the horizontal axis.

To get you started, there are 50 presets divided into four different categories: Ambiances, Rooms, Halls and Plates. With so many reverb plug-in choices out there, EXOVERB is different and I like it a lot.

For AAX/VST3/AU, it sells for \$99 MSRP and there is a free 14-day trial.

dear-reality.com/products/exoverb



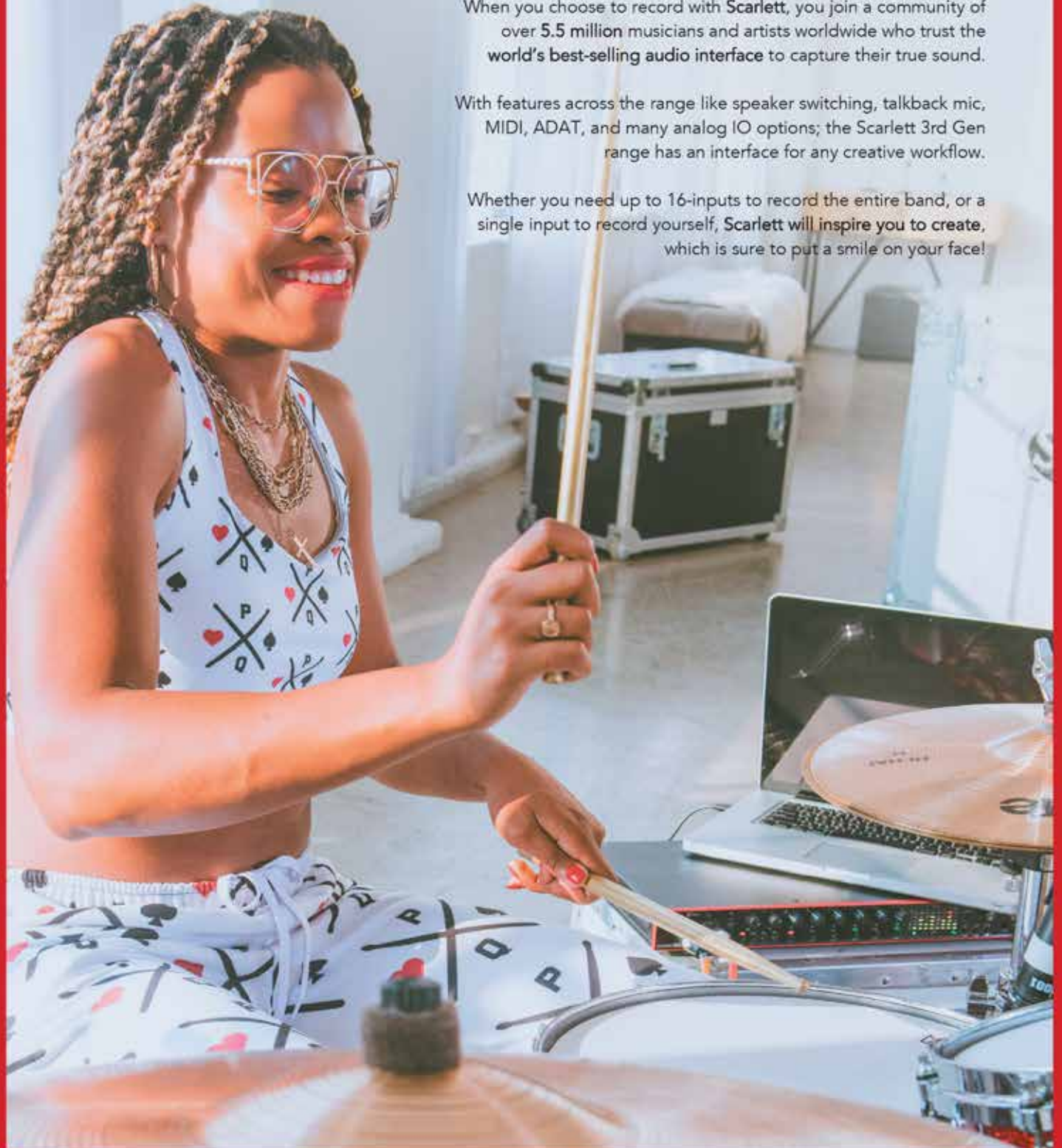
BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

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Sun This Week Newspapers

"...a life-affirming story of redemption and recovery"
The Arizona Republic

"...opioid addiction has a place in Pistoleros and at first it seems too risky of an addition, but it's hard to find a better spot to talk about the subject than this one."
Movie-Blogger

"...a powerful story of redemption and brotherly love with a completely unexpected ending."
ALLMOVIE



BOOK STORE

Personal Finance for Musicians

By Bobby Borg and Britt Hasteley

(paperback) \$29.00

Personal Finance For Musicians is a godsend for artists who are typically too busy creating their art to follow the decimal points on a recording contract. Borg and Hasteley cover a whole gamut of practical topics, such as side-hustles for



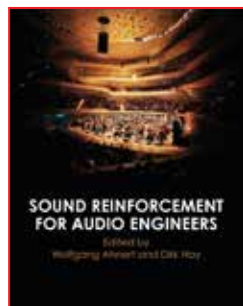
musicians, overcoming barriers to personal finance, eliminating debt, building credit, starting an emergency fund, basic savings and investments and much more. Borg's previous books are gems and this new one with finance expert Hasteley is another sparkler.

Sound Reinforcement for Audio Engineers

Edited By Dr. Wolfgang Ahnert and WSDG Director of Applied Science & Engineering, Dirk Noy

(paperback) \$64.95

This comprehensive handbook focuses on the intersection between room acoustics and electroacoustics. In addition to demonstrating the



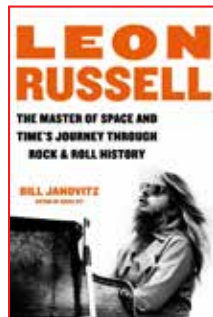
nuanced relationship between those practices, the handbook also provides an in-depth look at the role digital technology plays in a number of critical processes, including acoustic simulations, sound reinforcement, DSP and digital networking.

Leon Russell: The Master of Space and Time's Journey Through Rock & Roll History

By Bill Janovitz

(hardcover) \$31.00

Thoroughly researched, and bolstered with interviews with high-profile artists (including Elton John) as well as Russell's numerous lesser-known associates (including Gary Busey!),



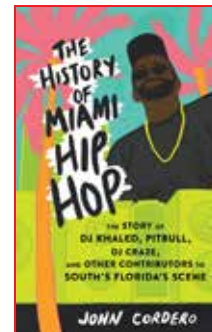
Janovitz explores this master musician's fascinating life and career, including his days as a member of legendary L.A. session cadre The Wrecking Crew, his formation of Joe Cocker's Mad Dog & Englishman tour, and years as a top-notch (but troubled) concert draw.

The History of Miami Hip-Hop

By John Cordero

(paperback) \$16.95

Author Cordero wrote for local indie publication *The Cipher*, and his new tribute book, *The History of Miami Hip-Hop*, chronicles the ups and downs of this legendary rag during its short



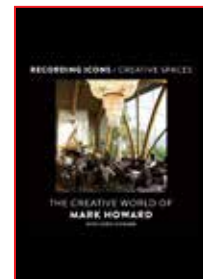
tenure covering '90s Miami and, in particular, the city's vibrant hip-hop scene, earning the title of hip-hop's "third coast." Artists DJ Khaled, Pitbull, DJ Craze and other contributors to South Florida's scene add sparkle to the proceedings, as do live and backstage snaps that vividly capture the era.

Recording Icons / Creative Spaces: The Creative World of Mark Howard

By Mark Howard with Chris Howard

(paperback) \$39.95

The book's text and photos document adventurous producer Mark Howard at work with a wide range of artists (Peter Gabriel, Bob Dylan, Neil Young, Tom Waits, Joni Mitchell, The Neville



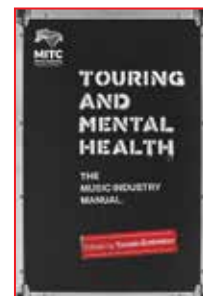
Brothers, Feist, Lykke Li, Brandon Flowers and more) in an equally wide range of unusual, non-recording studio locations, from an aged Oxnard, CA movie theater, to a New Orleans mansion, to a Maui "surf church" and beyond, spanning the globe.

Touring and Mental Health: The Music Industry Manual

Edited By Tamsin Embleton

(paperback) \$59.99

Co-edited by an ex-music business booker and tour manager-turned psychotherapist, this 624-pager shows how to reduce performance anxiety, what to do if someone nearby is feeling fearful before a flight. The book instructs you how to navigate band conflicts and how to repair relationships with loved ones if they've suffered



from the cycles of separation and reunion inherent in touring. It also teaches how to recognize early warning signs of eating disorders, various forms of addiction, and hearing health issues alongside strategies to improve vocal health, sleep, nutrition and sexual health.

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Island Destination for Superstars: Island Sound Studios was originally built as the personal state-of-the-facility for renowned Japanese artist and producer Tetsuya Komuro. The 10,000-square-foot two-story facility opened in 2003 as Avex Honolulu Studios, Hawaii's only commercial recording studio. Starting with Dr. Dre, it launched the premiere island destination for rap/hip-hop and pop superstars such as Kanye West, Jay-Z, Rihanna, Common, Beyoncé and regional greats like Henry Kapono, Kalapana and John Cruz. In 2013, Avex changed names to Island Sound Studios and it has continued to draw top artists like Mac Miller, John Legend, Empire of the Sun, Jake Shimabukuro and Eddie Vedder.

The Spicers: In 2022, Island Sound Studios was purchased by brothers Kyle and Bryan Spicer, who bring to the venture a collective 50 years of experience in the recording and film industries. For over 25 years, Kyle has been a recording artist, producer, and most recently was recording engineer for John Fogerty of CCR. Bryan has been an Executive Producer and Director for nearly 40 years, helping shows like *Magnum P.I.* and *Hawaii 5-0*. He has been supporting the film industry in Hawaii for over a decade, also owning Sight and Sound Productions and the Point Panic sound stages. Excited about the Island Sound Studios recording history, acoustic design, equipment, overall aesthetic and great potential, the Spicers have made major upgrades to pave the way for Island Sound Studios to once again be a top destination for superstars and indie artists. They have revamped the common areas, expanded the lounge, put in new floors and upgraded the computers, interfaces and analog machines.



The Two Studios: From Kanye West to Eminem, Studio A has produced some of the biggest albums in hip-hop. Designed by the Studio Bau:Ton team, the control room has the largest SSL 9000J console ever built, with 112 channels. The space is equipped with Genelec 1038A, 1031A, NS10 and TAD 5.1 house monitors with Pro Tools Ultimate. Located upstairs, Studio B features unparalleled acoustics, a large selection of preamps and outboard gear and a huge tracking room with four iso booths and sightlines that make it perfect for live band recording. It has a 96 channel SSL 9000J Console and 20 channels of vintage Neve preamps. Studer 827 24 track & 820 1/2" 2 track Analog recorders are available on request.

Aesthetics: Kyle Spicer says, "In addition to offering incredible privacy to artists, Island Sound Studios will bring out a side of your creativity like no other. Because we're located on the marina in Hawaii Kai, those working in the studios will have beautiful views of the ocean. Hiking is easy with Koko Head in our backyard, snorkeling at Hanauma Bay is just five minutes away, and we can even take you out surfing from our own boat dock. Beyond its history of recording sessions for legends and top-level equipment and amenities, we call it a hidden gem that defies all expectations of what a studio can be. Bryan and I are excited about the studio's future and continuing to provide the only world class private facility here on the Hawaiian Islands."

Contact Island Sound Studios, 808-200-1822

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TASCAM



▲ PETER DOELL OF 21ST CENTURY AUDIO

What do Sunset Sound, Capitol Studios, Universal Mastering and AfterMaster have in common? Engineer Peter Doell—who has mastered the recordings of artists ranging from Ray Charles to Marilyn Manson, from Joe Perry to Toto, from Nikkole to The Manhattan Transfer. Learn more about Doell and his new full-service mastering headquarters: 21stCenturyAudio.com.



▲ NETTIE FREED AT SPELLBOUND RECORDERS

Rock & Roll disc jockey/pioneer Alan Freed ushered in the birth of the genre. Granddaughter Nettie Freed is pictured at a tracking session at her newly opened Spellbound Recorders in Lebanon, TN.



▲ NAVARRO & MADERA

Friends of *MC*, Dan Navarro (Lowen & Navarro) worked with Jesse Lynn Madera at Plyrz Studios in Santa Clarita, CA. GRAMMY-winning producer Jim Scott engineered and mixed the forthcoming project, which boasts lead single "Unchained."



▲ SHENKAR & PERKINS

World-renowned violinist and vocalist L. Shenkar has been in the studio with some of L.A.'s finest musicians (Elton John, Peter Gabriel, Clapton, Springsteen), including recently with Stephen Perkins of Jane's Addiction (pictured).

PRODUCER PLAYBACK

"Once you learn how to make records and you've found artists that you work well with, the hardest part isn't making records... It's juggling the job with your personal life." - JOSH GUDWIN





▲ LAST GIRL OF THE RODEO

With photo credit to Ethan Luck (who also plays on the record), Anna Rose is pictured recording forthcoming album, *Last Girl Of The Rodeo*, at The Smoakstack in Nashville, TN. Photographed is Anna Rose, producer Paul Moak and engineer Zack Zinck.



▲ PRINCE OF THE BOMB SHELTER

Indie Alt Rock trio Prince Mirth are in production on their sophomore release for Fervor Records. Pictured (l-r): Mike Cassidy, Josiah Guthrie and Robbie Cohen at one of the label's Arizona studios, The Bomb Shelter in Sunnyslope, AZ.



▲ SQUILLANTE TAPS NUGEN FOR DOLBY ATMOS MIXES

Mixing and mastering engineer Nick "Squids" Squillante has been elevating his mixes with Dolby Atmos. After discovering NUGEN Audio's Halo Upmix plug-in, the software enhanced his workflow for his immersive mix for the motion picture *The Retaliators*, which he worked on from his private, Dolby Atmos studio.





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HILL KOURKOUTIS

Canadian writer, engineer and producer Hill Kourkoutis began to play Toronto clubs with various bands when she was only 13. By the time she'd turned 18, she was already a seasoned performer and it wasn't long until other musicians recruited her to write for them. Because she was young and lacked cash, she taught herself how to record and quickly became an in-demand producer and engineer. She's now worked with a number of artists such as Leela Gilday, Cassie Dasilva and Digging Roots. Early in 2022 she was the first woman to win a Juno Award for Recording Engineer of the Year.

When Kourkoutis writes, she likes to give both herself and the artist space to allow things to unfold and be realized organically. "It's the same with production," she explains. "You try to stay open to the process, be fluid and not scrutinize things at first. When I work with other artists, I like to get to know them so that when we start to write, there's already a chemistry established and we have an idea of what we want to say. My process is to get all of the ideas out before I judge them. Then there's a period where I can refine them afterwards. Once I feel that we've hit all of the marks emotionally, it feels like it flows, technically. There is a technical side to songwriting especially if you're writing for a specific genre. Once we begin to feel good about all of those things, that's when we know that a song is done."

In addition to her usual productions, Kourkoutis has been tapped to write music for various children's shows. "Like everything in my life, I feel like I came into that by accident," she observes. "Something popped up as a random proposal and I saw it as an opportunity to experience something new. There are so many amazing things that you can gain out of such experiences and they help me connect to people better. When the children's thing came along, I'd been missing the side of myself that I express through film and visuals—I have a degree in film studies and I used to direct music videos. My late friend Tim Thorney, who was a producer and songwriter, hooked me up with a few agencies that were looking for freelance writers. I found it incredibly freeing because as you grow older, you lose that naiveté; that sense of imagination. This brought me back to a place of being curious about everything and not overthinking."

In any creative endeavor, it's not unknown for artists to make things difficult for themselves unnecessarily; to self-handicap. For Kourkoutis, that's been one of her biggest challenges. "I take everything very seriously and I get in my head about a lot of things," she admits. "When you try to rationalize every facet of your life and wonder if you're doing the right things, that can hinder the journey. When I allowed myself to be clear on what I wanted to focus upon, that's when everything started to flow. I'm proud of the work I've done especially over the last few years. It's been a weird time in the industry."

Currently Kourkoutis is working with several artists including Cassie Dasilva and Leela Gilday on their forthcoming releases. Recently she produced *The Fool* for SATE, which earned them a Juno Award nomination for the song "Howler."

Contact - Instagram and Twitter @hillkourkoutis; hillkourkoutis.com
Joe D'Ambrosio Management, Inc., joe@jdmmanagement.com

THE 3 MOST IMPORTANT

... lessons she's learned as a musician and producer are:

- Take time to listen and build trust.
- Be open to the flow of how things can happen. Don't take yourself too seriously.
- Break the rules. There's a perception especially on the technical aspect that there's a certain way to do things to make them sound good. I've tried those things in many instances and they don't work.



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Ritch Esra

Co-Founder
Music Business Television

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Clients: Don Passman, Kenny Salcido, Amber Horsburgh, Alicen Schneider, John Kalodner, Howard Benson, Ari Herstand, Sas Metcalfe

BACKGROUND

Ritch Esra has been teaching students about the music industry for decades. As someone who once worked with Clive Davis, he's perfectly suited for the task. Despite formal instruction being his bread and butter, he's now reaching artists another way—over the internet. To do this, he co-founded Music Business Television with partner Eric Knight. Together, they're empowering artists by spreading insights from those in the know with a video series and podcast.

Knowledge Is Power (To Have a Career)

If you want to be an artist, you need to be far more educated about the world you're entering. In the past, there were all kinds of systems in place to support artists—label, tour support, management. Those systems don't exist anymore.

We live in a world where music is essentially free. The most valuable commodity is not size or power or money. It's the ability to get someone's attention. And if you don't have knowledge [of how to earn that], I don't think you can have a career as an artist.

The Perfect Partner

I met Eric [Knight] at an A&R panel. He comes from the recording side. He's been an artist, but he also has a strong penchant for business and understanding the industry. What makes him such a great partner is he has a strong interest in learning and really gets into what artists need to do. He's been the perfect complement to my skills, because he comes from the artist side and I come from the business side.

Building a Network

We want to become the CNN for the music industry, a news and information outlet for the music business. The business model will grow. We'll make income from advertising. We'll make income from courses and services, consultations, elements like that. But the idea is to build. There's no cost for anything right now.

Generate Attention or Perish

The most valuable commodity in this world is attention. And we can't buy it anymore. From the moment you open your eyes until they shut, how many times is a friend, parent, husband, wife, boyfriend, girlfriend, sister, brother, boss, text message, email, website, demanding your attention? And how many things do you give it to and for how long? You begin to see how



"You can have a career in music for life, but you have to become a student for life."

difficult it is to [bother people by saying]— "Check my song out. Check my album out. Come to my show."

Art Comes First

The fallacy among a lot of artists is, "If I had a manager, they would give me a career." Managers don't give artists careers. They manage a career that's already in place. A friend who's a publicist once said, "Do you know the purpose of publicity, Rich? It's to spread a story. There has to be a story to spread. I can't call up the L.A. Times and say, 'You've got to review this, because it's really good.'" That doesn't cut it anymore.

Important Stories

We're interested in artists who have a story to tell - this is what we've done, this is what's worked for us. Vulfpeck is a fascinating story. They went all the way to Madison Square Garden with no manager or label. That's a great story. And how they did that is really important.

The Art of the Interview

I prepare questions beforehand. I always like to think of the audience and the things they want to know from this particular person. For a publishing thing, we're going to orient it toward songwriters and songwriter signings. A lot of times, somebody will give an answer that's so interesting I'll follow up with questions that don't follow the format.

I like to use the word conversation rather than interview. When you look at people like Barbara Walters or Charlie Rose, they're masters at the art of conversation. There's an ebb and flow. There's a way you approach people in terms of getting the most out of them. The interviews that Zane Lowe does on Apple Music are fantastic. He has such a depth of knowledge of the people he's talking with.

Constant Content

We have, I think, 173 interviews that will go up, week-by-week. And we have 57 podcasts that we've done over the last two or three years that will go up as well. It's a lot of content. That was intentional, because I didn't want to come with two or three things and then [say], "See you next season."

If you're going to ask for someone's attention, you'd better continually engage every week. This gives us time to create new content. We have enough material for three years.

Don't Promote Until You're Ready

I've seen people be promoted beyond their capability. That's always a tragedy. "Oh, we love this act. When can we see them live?" "Oh, sorry. They don't perform." Or, "They don't have any other songs." I've heard those stories from top A&R people. It's like they got into the Ferrari and everybody hit the brakes. You've wasted a great opportunity when you've done that.

Less Faith, More Evidence

A&R was a faith-based business. Clive [Davis] had faith in his skills as an A&R person to say, "I believe in this artist and believe there is an audience for this act." That was A&R in those days. Now, A&R is much more, "What have you done? What are your streams? What's your live performance? Do you have engagement on social media?" Those kinds of things are really important.

Growing a Fan Base

Jason Flom tells how Greta Van Fleet never really had hit records. They never had massive streaming success. But they built their career through live shows, one after another. It's all about getting an audience and maintaining that. And different people do it in different ways.

The Latin Music Explosion

Streaming has opened up the world to a radical diversity of music. Latin music has been small until the last five years. And it's exploded throughout the world. Bad Bunny was the biggest artist of last year. He never sang a word in English. This isn't some niche artist. This is a mainstream artist who's selling out stadiums. We're seeing a world that is radically different. That's exciting to me. And that's what I want MUBUTV to reflect.

Surprise Insights

During my interview with Pete Ganbarg, what surprised me is that an artist whose music they love, who has no story, no social media, and no sales, they'll sign. That's not something you often hear.

Another thing that surprised me was when Rudy Sarzo said, "A lot of times, big stars will choose someone they trust, like and can rely on over the person who's more talented." He said, "I've seen where they picked the more talented person and they're a pain in the ass. When you're touring and living with this person every day for two or three months, that really matters." Talent isn't always the factor that's first and foremost.

OPPS

Amazon wants a TV Music Intern, Amazon Studios Music Team.

Applicant must be a current student seeking an undergraduate. "Amazon Studios is seeking bright, multitasking, dynamic and self-motivated interns to work hard, have fun and make history with us this summer." Amazon Studios Internship Program gives interns hands-on experience working with the studio behind award-winning shows such as *The Boys*, *The Summer I Turned Pretty*, *The Terminal List* and *The Marvelous Mrs. Maisel* and critically acclaimed films *Being The Ricardos*, *Borat 2*, *Catherine Called Birdy*, *One Night In Miami*, and many more. In addition to working closely with executives in the Culver City offices, interns have the opportunity to participate in guest speaker sessions, networking events and screenings. Apply at Salary.com.

Warner Music Group is seeking a Coordinator, Global Catalog.

The new coordinator has the opportunity to work alongside and learn from the strategists, marketers, and A&R directors responsible for some of the most critically acclaimed releases in recent years from beloved artists including Joni Mitchell, The Doors, Busta Rhymes, CSNY, Fleetwood Mac, The Replacements, Aretha Franklin, and more. This person will be part of a dynamic team re-imagining what it means to develop and market catalog albums in a streaming world, crafting releases that will introduce timeless hits and forgotten gems

to new generations of fans, and help protect and grow the legacies of iconic artists for the foreseeable future. "This position is a great platform for someone looking to get into the music industry to learn the foundational skills at the intersection of art and commerce, and to use those skills to grow inside the company." Apply at LinkedIn.

Sony Music Entertainment needs a Research Specialist.

Responsibilities will include: Scout new artists across all genres of music and streaming platforms; Identify and sign new artists in accordance with the current landscape of the music industry; Create and maintain relationships with managers, lawyers, artists, and other industry professionals to help build business opportunities; Track data and analyze growth of key artists; Work across departments to share key findings; Managers will partner with their teams and employees to establish work arrangements that meet the business, team, and individual needs. Apply Talent.com.

Universal Music Group wants Credit Specialists (Collections).

They are currently seeking a Credit & Collections Specialist who will play a key role in recommending new credit and extensions of credit through research and analysis of financial documents. The role manages a portfolio of accounts that may carry credit lines up to \$1M, practices, and procedures in a manner that will result in maximum sales, sound receivables and the



▲ CAMP BEDFORD TRAVELS TO JUPITER

Brooklyn folk-pop trio Camp Bedford have released new single "Jupiter," the second from forthcoming album *So Often & So Sweet*. The group, composed of Roxanne Quilty on guitar and vocals, Mariela Flor Olivo on lead rhythm guitar and vocals, and Tallen Gabriel on cello, describes itself as a "queer and femme-led band," and their friendship shines through in the music. Contact wells@tellyourfriendspr.com for more info.

prompt conversion of receivables into cash with a minimum of past due accounts. The position will use discretion as it relates to being in accordance with established policies. The role is also responsible for creating, managing, and maintaining relationships with not only the customers but also operating personnel within other UMG departments. Apply at Glassdoor.

LABELS-RELEASES SIGNINGS

Rising rapper ARDN signs to Capitol Records. The South African-born, Canada-bred artist has celebrated by releasing his debut single for the label, "Plain Jane." That will soon be followed by his new EP *The Bronze Age*. The autobiographical single sees ARDN

DIY Spotlight

BONNIE BLOOMGARDEN

Bonnie Bloomgarden, who leads Los Angeles-based psych rockers the Death Valley Girls, describes her band's sound as "space gospel with a hint of California doom boogie." While there's a lot going on in that sentence, it does capture the esoteric, danceable and eminently heavy vibe that they have going on.

The Death Valley Girls formed a decade ago, out of necessity. "Initially the mission was to be in a band or we could not live," says Bloomgarden.

A noble cause indeed. Over those 10 years, the band has toured extensively and put out some wonderful albums, not least 2018's *Darkness Rains* and 2020's *Breakthrough* EP. Bloomgarden says that

there have been many highlights.

"We get to tour, and make records, for a job," she says. "We are very lucky to get to do that. But, highlight-highlights are having Iggy Pop in our music video, getting to tour with Roky Erickson (and Larry [Schemel]), Primal Scream, L7, the Distillers, Daniel Johnston, being on Suicide Squeeze [their label], Peaches doing a remix of our songs, one time Jim Jarmusch read our band name, our hero Mitch Horowitz came to a show, and mainly making so many friends and family!"

Bloomgarden says that she has an old-school view of the concept of DIY from a musical standpoint. "I think it means not having a

manager or major label," she says. "I think it means figuring it out as you go along and treating everyone equally! In DIY music there is no hierarchy! We have a lot of stuff maybe most new bands don't have: a great label, great booking agents, a van. So, I don't know if we are even DIY technically, but we take each day as it comes, and work together to make it work, like any family!"

Like all DIY musicians, the pandemic lockdowns were rough on Bloomgarden, but she thinks things are heading in the right



direction again. "One thing I do notice is the young kids, and actually people of all ages that are experimenting with who they are, or who they want to be, finally getting to go out and be their true, new, or just for that day selves," she says.

Visit deathvalleygirls.bandcamp.com

lamenting the lack of originality in the scene today. Contact jennie.boddy@gmail.com for more info.

Italian death metal band Miscreance have signed to Season of the Mist. The band plans to reissue the 2022 release *Convergence* via the label, as well as a brand-new album. "We couldn't be happier to officially sign with SEASON OF MIST, one of the best labels in the game and clearly a big opportunity to let our sound blow out a lot of speakers around the world," said **Miscreance** in a statement. Contact katy@season-of-mist.com for more info.

London singer and producer Fran Lobo signs to Heavenly Recordings. The artist's first release for the label is the "All I Want" single. "It's a dystopian trip through the inner psyche," **Lobo** said in a statement. "It's a battle and a struggle. A lament and a prayer for a better inner and outer world. We venture through a twisted and dark terrain until we implode!" Contact jeremy.saunders@pias.com for more info.

PROPS

Congratulations to all of the 2023 Grammy winners.

The 65th Annual **Grammy Awards** was held at the Crypto Arena in Los Angeles on Feb. 5, with R&B star **Beyoncé** receiving nine nominations and winning four awards. **Lizzo** won Record of the Year for "About Damn Time," while **Harry Styles** picked up Album of the Year for *Harry's House*. Some seemed to be surprised that veteran artist **Bonnie Raitt** beat the likes of Beyoncé and **Taylor Swift** to "Single of the Year" with "Just Like That," though it was fully deserved. Visit grammy.com for the full list of winners and nominees.

BRETT CALLWOOD has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, about Detroit proto-punks, the MC5 and the Stooges. He's now the music editor at LA Weekly, and has regular bylines in the SF Weekly, Tucson Weekly and idobi Radio, as well as here in Music Connection. He can be reached at brettcallwood@gmail.com



KEY GLOCK OPENS THE DOOR TO 'GLOCKOMA 2'

Memphis rapper **Key Glock** recently released new single "Work," the first from forthcoming full-length release *Glockoma 2*. That will be the sequel to 2018's *Glockoma*, and five years later, a statement confirms that he's "keeping that same energy, returning to the no-nonsense lyricism that helped cement him as the hottest and coldest in his city." Contact bria.fisher@empi.re for more info.

The LEGAL Beat

BY GLENN LITWAK



There is an upcoming trial in a case concerning whether or not Ed Sheeran's "Thinking out Loud" hit song infringes on Marvin Gaye's "Let's Get it On" masterpiece. An issue has arisen about whether or not a six-minute YouTube clip of Sheeran at a 2014 concert in Zurich, Switzerland is relevant and should be admitted into evidence. In the video, Sheeran goes back and forth between the two songs.

Sheeran's attorneys argue that the video clip should not be allowed into evidence as it will confuse the jury. While some

would argue the clip is evidence of infringement, Sheeran's attorneys are contending that it only demonstrates that both songs include a common chord progression that is "freely available to all songwriters."

The case was filed in 2017 by the plaintiff, the heirs of Ed Townsend, who co-wrote "Let's Get it On." Plaintiff's attorney argues that the video is obviously relevant to the case: the main issue is whether or not "Thinking out Loud" is similar enough to "Let's Get it On" to constitute copyright infringement. The Marvin Gaye estate is not involved in this litigation, but many may recall that the estate sued Robin Thicke claiming his "Blurred Lines" song infringed on "Let's Get it On."

According to the plaintiff's attorney, Patrick Frank, "The video of the medley at issue provides helpful guidance to Highlight and/or illustrate those similarities and why they are significant... The medley, which defendants belatedly seek to exclude from admission at trial... is among the most important and critical

evidence in the case." In fact, the judge in the case has mentioned that the video clip might be helpful to the jury, stating they "may be impressed" by it. The plaintiff's lawyers argued that if the judge thought the video would not be proper for the jury to see, then the judge would not have mentioned that the jury might be interested in it.

It is common for a party to seek to exclude evidence in a trial and a judge's decision on such matters can have an important impact on the case. Although juries decide cases, judges decide what evidence comes in, often in pre-trial proceedings called motions in limine.

Sheeran's attorneys argue that the "Thinking out Loud" only shares "unprotectable and commonplace elements" that do not violate copyright law. Despite attempts by Sheeran's lawyers to have the judge decide the case in their favor without a trial, the judge has so far refused to do so, stating that it is a close case that should be decided by a jury.

Sheeran's lawyers contend that allowing the jury to see the video could have a "chilling effect" on the music biz and on medleys, which they argue are an "important, enduring aspect of live concerts."

But the plaintiff's lawyers argued that "Defendants have provided nothing beyond mere speculation that the inclusion of directly relevant evidence... would have any collateral impact on any aspect of the concert industry." Time will tell what impact this case may have on the music biz.

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 gtlaw59@gmail.com or visit glennlitwak.com.

Is YouTube Concert Clip 'Critical Evidence' in Ed Sheeran Copyright Case?

This article is a very brief overview of the subject matter 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...

I joined TAXI.

Looking back, I wish I'd joined years earlier. TAXI taught me how to create music that people in the industry actually *need*. Then they gave me 1,200 opportunities a year to *pitch* my music!



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I promised myself I'd quit my job as a college professor when my music income became larger than my teaching income. I reached that goal in less than five years because of TAXI.

My income keeps growing exponentially, and my music keeps getting better because it's my full time gig now! Here's the ironic part...

I live in Boise, Idaho, not Hollywood, yet my music is on TV nearly every day. My studio is in a glorified tool shed in my backyard, and my gear setup is so quaint other musicians ask, "Really? That's *it*!?" I've got a computer, monitors, a few mics, and a cheap little interface. No fancy outboard gear, no rack-mounted *anything*!

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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I'm getting *paid* for my music now instead of sitting on my couch *dreaming* about it. I'm my own boss, and some day my music will probably pay for my retirement, a vacation home on an exotic beach, and some umbrella drinks!



Don't wait until you've built a catalog...

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: January 2023

Label: The Flenser

Band Members: Dan Meyer, guitar, vocals; Leah B. Levinson, bass, vocals; Richard Chowenhill, guitar; Kern Haug, percussion

Type of Music: Ecstatic Black Metal

Management: N/A

Booking: N/A

Legal: N/A

Publicity: Stephanie Marlow, stephanie@another-side.net

Web: agriculturemusic.bandcamp.com

A&R: N/A

Los Angeles-based metal band Agriculture can count all the shows they've played on the four band members' fingers and toes. That makes it easy to remember their worst concert. "Our guitarist Richard [Chowenhill's] amp stopped working halfway through the second song," guitarist-vocalist Dan Meyer recalls of the gig. "It was the worst possible timing."

Even worse, Jonathan Tuite, founder of experimental-music label The Flenser, was in attendance, at Meyer's request. Agriculture's frontman wanted his band to join that label more than any other. Meyer was sure they blew their chances that night. But, ironically and remarkably, Tuite saw past Agriculture's technical difficulties at the show and signed them anyway. Needless to say, it was both a surprise and a dream come true for the quartet.

"It was the worst possible timing."

"Jonathan [has released] some of the more left-field, interesting metal that has come out in the last decade or so—Bosse-de-Nage, Botanist," Meyer says. "We felt like it was a natural fit for us."

What distinguishes Agriculture from other black-metal bands is their full embrace of joy. The emotion is so omnipresent in the band's material that Meyer devised a name for their sound: "ecstatic black metal."

The new band's idiosyncratic tunes caught the ear of Ignat Frege, drummer-vocalist for Wreck and Reference, which shares rehearsal space with Agriculture. Coincidentally, Wreck and Reference previously issued material through Flenser.

Frege told Tuite he'd be wise to sign Agriculture, Meyer said. So did Alex Kent, guitarist/vocalist for Flenser band Sprain, which had toured with the newcomers.

Tuite signed Agriculture to a deal involving only a reasonable amount of touring—not enough to burn them out. That recommendation, combined with a guarantee of artistic autonomy, brought joy to Meyer and company. "We wanted someone who knew what we were doing," Meyer says. "We didn't care as much about nitty-gritty stuff like royalties."

The Flenser deal includes two full-lengths, one of which the band completed before the signing. That, too, pleased Meyer, who has no idea what Agriculture's second record will sound like. "We don't want to have to go shopping again after this one," he added. — **Kurt Orzeck**



Date Signed: Oct. 21, 2022

Label: New West Records

Type of Music: Indie / Folk / Americana

Management: tony@keeledscales.com

Booking: josh@crossovertouring.com; kate@crossovertouring.com

Legal: Kent Wolfenberger

Publicity: Brady Brock / New West Records, bradybrock@newwestrecords.com

Web: estherrose.net

A&R: George Fontaine, Jr.

Esther Rose has always taken charge of her career. As part of the New Orleans indie scene, she recorded her debut album at Mashed Potato Studios on her own dime. That space is owned and operated by Sam Doores, a fellow Big Easy musician who plays guitars with Americana group The Deslondes. Rose has extensively toured with the likeminded act.

Once her introductory recording was complete, Rose uploaded the tracks to Bandcamp. It wasn't long before Father/Daughter Records expressed interest in her talents. Albums two and three were subsequently released under their banner. But back when Rose's initial platter was hitting eardrums, one of the first to purchase it was George Fontaine, Jr. of New West Records. Coincidentally, The Deslondes had already signed to the respected label. Spurred on by a spark of recognition, Rose emailed Fontaine to express thanks for the purchase, and the two began keeping in touch.

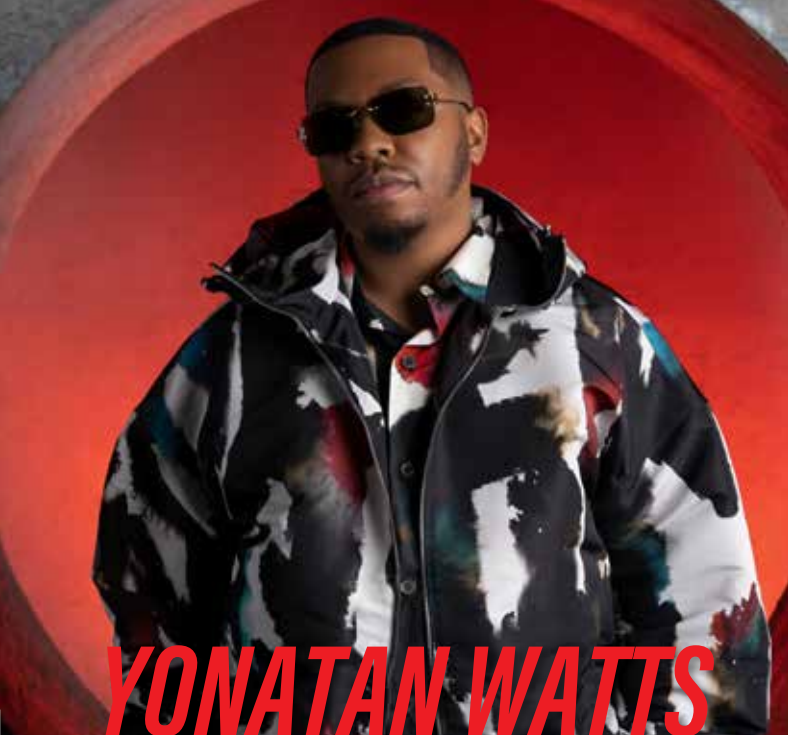
"I moved pretty slowly in the scheme of things."

"That was eight or nine years ago," reveals the sagacious songwriter. The pandemic affected everything in those intervening years. "So much in my life had changed," she muses. "My band had changed. My location had changed. And the music had changed." Thus, switching labels made sense.

Rose sent her new material to Fontaine. Before long, he and everyone else at the label had fallen in love with her song "Chet Baker." Rose likewise perceived the label to perfectly suit her needs.

Despite this confidence, Rose had her attorney review the contract before signing. "I moved pretty slowly, just thinking things over and making sure I was comfortable," she tells. When she broke the news to Father/Daughter, they were entirely supportive. As the singer puts it, "They're 100% artist-first people."

In the end, Rose was comfortable signing with New West because of their enthusiasm. She recommends anyone picking between labels to select the one that expresses the most excitement. As she puts it, "Find the people that are genuinely stoked to work with you." — **Andy Kaufmann**



Date Signed: January 2023
Publisher: Position Music / Champagne Therapy Music Group (CTMG)
Type of Music: R&B / Pop
Publicity: Deborah Radel @ DR Publication Relations / deborah@drpr.us
Web: positionmusic.com
A&R: Delmar Powell - Position Music

Date Signed: December 2022
Publisher: Sony Music Publishing
Type of Music: Various
Management: Anthony D'Annunzio & Austin Rosen - Electric Feel Entertainment
Publicity: Kristin Somin - The Oriel / krstin@theoriel.co
A&R: Katie Welle - Sony Music Publishing

Songwriter-producer Yonatan Watts has entered a new chapter, signing a global publishing deal in partnership with Position Music and Champagne Therapy Music Group (CTMG). With cuts for Arianna Grande, Black Eyed Peas, Machine Gun Kelly, The Weeknd, and many others, Watts was first inspired by his friends' Japanese manga and anime cartoons. Singing along to the theme songs, he says "the unorthodox music for cartoons would inspire me to find my voice."

A member of a vocal trio as a teen, and finishing Top 100 in *Canadian Idol* (with elimination just before the Top 30 duet rounds), Watts moved State-side for more experience after meeting a New York colleague of his production partner in Toronto. Taking up an offer to couch surf, he built his name in New York as an R&B/Pop engineer (working out of Platinum Sound Studios). Eight years later—and itching to get back into music production—he relocated to Los Angeles.

"They have a different catalog and caliber of people."

Meeting fellow Canadian Murda Beatz at a SOCAN (Society of Composers, Authors and Music Publishers of Canada) event, the two began sessions together. He was later asked to create some samples for Ariana Grande's project by a colleague of Tommy Brown's and, after a summer in a sketchy downtown apartment, delivered piles of options. Grande's record was cut, but none of Watts' work was included. Four months later, he learned that Grande had circled back and Positions was re-released as a deluxe edition—this time using Watts' tracks on "Main Thing."

Meeting Tommy Brown on multiple occasions, Brown asked Watts to reach out if he found a worthy team to join and, after connecting with Position Music's VP of A&R Delmar Powell through a fellow artist overseas, Watts presented the partnership with Brown. Watts says Position "felt more along the energy I like to surround myself with. They have a different catalog and caliber of people—small, but mighty—and amazing at sync."

Says Delmar of Watts, "Beyond work ethic, when he goes in the room and presses Play, it's a WOW. He keeps on proving himself and, as a publisher, that is the person that you look for." - **Andrea Beenham**

Miami-based, GRAMMY-winning songwriter XPLICIT (born Alexander Izquierdo, one of five members of The Monsters & Strangerz songwriting-production team) has written professionally since 2009, with credits including "Anyone" (Justin Bieber), "Beware" (Big Sean) and "Work From Home" (Fifth Harmony), and many others.

Recognizing that he could write about other people's experiences through his own lens, giving a different perspective to the situation, even adding a male perspective to a female story, XPLICIT says, "I could kind of become other people, and that was pretty dope." Emphasizing that the best music comes through collaboration, he adds that, "I always do what's best for the soul and only do what's best for the song. You give and take; that's the beauty of this."

Austin Rosen first wanted to sign XPLICIT while he worked at 300 Entertainment, and Anthony D'Annunzio worked on song deals with XPLICIT for years before making things official. When Katie Welle moved from recording over to publishing, she asked XPLICIT to join SONY once his existing deal expired.

"He's positioned to win across the genre spectrum."

In need of new management, XPLICIT says the choice was simple. Says D'Annunzio of XPLICIT, "There's very few people I work with who truly have no ego. That's why he's had such a great career and will continue to do so." XPLICIT selected Welle for publishing after seeing what she was doing for his peers, and how much she wanted him on the roster. Says Welle, "I've hoped to work with X my whole publishing career. [With] hits in country, pop, rap and R&B—he's positioned to win across the genre spectrum."

XPLICIT feels that he now has his team and says it's a powerful thing to have D'Annunzio walk in a room and say your name, adding that, "Katie, in a very short amount of time, has done more as a publisher than the last company I was signed to for 10 years."

Launching HIA Entertainment in 2012, XPLICIT also has a roster of Latin artists in development, including Totoy El Frio, Dekko, DEEIKEL, Fenix The Producer, Prospectt, and Joel Velazquez. Building momentum with Latin listeners, leveraging growth partnerships with Spotify and Apple, they will soon move into the English market. - **Andrea Beenham**



▲ SHERIDAN WINS TOP IAMA

Irish songwriter-producer-folk artist Ryan Sheridan won Best Male Artist and Overall Grand Prize at the 19th annual International Acoustic Music Awards (IAMA). More at: inacoustic.com/winners

▶ TYLER JOHNSON INFLUENCE

2023 Grammy-winning producer-songwriter Tyler Johnson (longtime Harry Styles collaborator) has sold his 2012-2020 publisher's catalog share to Influence Media Partners (excludes *Harry's House*).



▲ HIPGNOSIS INKS BEATCLUB

Creator platform Beatclub (utilized by Timbaland, Justin Timberlake, etc.) has licensed their music to Hipgnosis Song Management, with sync licensing as a major focus in the catalog agreement.

Godfrey-Cass Joins Primary Wave

Warner/Chappell Music U.K.'s previous Managing Director, Robin Godfrey-Cass, has joined Primary Wave Music to help expand their U.K. catalog. Making history as the youngest Managing Director appointed for a major, Godfrey-Cass was responsible for signing Eric Clapton, Michael Bolton, Howard Jones, Whitesnake, Bush, Radiohead, and others. In his capacity as Senior VP Europe, he coordinated Warner/Chappell's European acquisitions. The label was number one in publishing in the U.K. for 10 of the 11 years of his tenure as Managing Director.

Godfrey-Cass formed U.S./U.K. Crosstown Songs in 2004, selling it after five years, as well as launching Crosstown Nashville publishing with Dann Huff. In 2010, he co-founded Perfect Storm, which was later sold to Reservoir Publishing. After 18 years in the States, he returned to England to lead operations as Managing Director for Round Hill Carlin, and was part of the senior management team for Round Hill Music U.S.

ASCAP Composer Nominees

Heartfelt congratulations go out to The American Society of Composers, Authors and Publishers

(ASCAP) nominees for the 2023 ASCAP Screen Music Awards, who are competing in categories including: Film Score of the Year, Documentary Score of the Year, Television Score of the Year, Television Theme of the Year, and Video Game Score of the Year.

A unique program among U.S. performing rights organizations, the ASCAP Composers' Choice Awards gives composers the opportunity to recognize their peers, with a nominations committee of leaders in film, television, and gaming.

For details and excerpts of nominated music, visit: ascap.com/composerschoice

Performing Songwriter Workshop

Join Mary Gauthier this coming August (16-19) in Nashville for the Performing Songwriter "Finding Your Writer's Voice" workshop at the Scarritt Benett Center. Limited to 15 students, and open to all levels, sessions will help participants find their own unique style of storytelling that connects originally to their truth.

More at: performingsongwriter.com/mary-gauthier-august-2023

HYBE \$300M Bet

Wanting to build a "major" music label, HYBE America (led by CEO Scooter Braun) has acquired hip-hop specialty label, Quality Control (QC), for \$300 million (total cash and stock).

According to published investor filings, HYBE's entire global business for 2022 was three times smaller than Warner Music Group (WMG), with their main asset being K-pop band BTS (who is currently on hiatus). HYBE's \$1.05 billion acquisition of Braun's Ithaca Holdings in 2021 brought new artist groups into the fold (including the roster from Big Machine Label Group and SB projects), helping to diversify revenue streams for the company. Rumors are that BTS generated over \$680 million for HYBE in 2022 (50% of their total revenues).



▲ DURAN DURAN'S MOJO

Mojo Music & Media has acquired songwriter, publishing, artist royalty, and neighboring rights to the catalog of Duran Duran's Warren Cucurullo, with management/promotion of future works.

Cutting Edge Financing

With \$100 million in new financing from an investment group including Pinnacle Financial Partners, Cutting Edge Media Music (CEMM), which operates Lakeshore Records and a publishing division, has expressed an intention to support new film and TV composers and help them monetize their catalogs (Cutting Edge is said to have published and released the music for *Stranger Things*, *Hacksaw Ridge* and *Red*

Dead Redemption 2, etc.). Pinnacle's EVP of Music and Entertainment Andy Moats echoed the wish to "honor and support creative communities."

Cutting Edge has also formed a new strategic music venture with Village Roadshow Entertainment Group (VREG), to cover all VREG past and future publishing assets, soundtrack album releases, and supervision services (including assets for film and television).

Listening Room Retreats

Brett Perkins' Listening Room returns with upcoming programs in Idyllwild, CA (July 16-22 / Sept. 22-24 & 25-30), Copenhagen, Denmark (Sept. 2-8), Flagstaff, AZ (October 6-8), and Inisheer, Ireland (Oct. 22-28).

Founded on community building, the group holds space and supports the participation of each songwriter with focused attention and positive energy. Brett Perkins, along with partners and co-leaders (as specified for each workshop), along with invited guest writers add their experience and perspective. Co-writing groups dive in with daily themes and each evening brings a Listening Circle to hear about the day and receive constructive feedback.

Visit: listeningroomretreats.com

Wise New CEO & Licensing

Blackstone-owned SESAC Digital and Wise Music Australia have inked an exclusive digital licensing agreement to bring the Wise Catalog to Asian nations including Singapore, Vietnam, and India,

through online service providers in 20 countries. The deal extends to Thailand, Cambodia, Hong Kong, the Philippines, and Indonesia (but excludes Japan, China, and South Korea). There are also plans to reach Bangladesh, Bhutan, Brunei, Laos, Macau, Malaysia, Mongolia, Myanmar, Nepal, Sri Lanka, Taiwan, and East Timor. Administration of Wise Music's catalog will be provided by Mint Digital Services (a collaboration between SESAC US and SUIA in Switzerland).

West Coast Wine

West Coast Songwriters has partnered with Almost Famous Wine Lounge for a Spring Songwriter Showcase that will feature performers selected through an open submission process. The first event is set for May 25.

Applications are open to current WCS members (\$10) and the general public (\$20) and require the submission of three original songs, performed live. The series will be a livestreamed, quarterly event, and more to be announced. Selected performers will receive a WCS Showcase Performer Certificate, an annual membership for West Coast Songwriters, and surprise giveaways. More at: westcoast-songwriters.org

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreaajo.com



▲ BMI'S LATIN ICON

Heartfelt congratulations go out to singer-songwriter Ana Bárbara on her receipt of the BMI Icon Award at their 30th Annual Latin Awards, recognizing her distinct influence on the music industry.



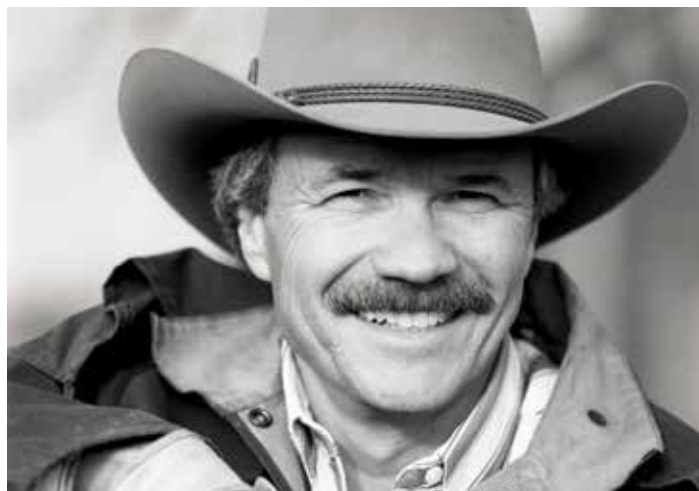
▲ AI FROM ISRAEL

Loren Israel (A&R for Jimmy Eat World, Plain White T's, Neon Trees, the Unlikely Candidates, etc.) has released a new book, *Want to Write the Best Lyrics of Your Life? OpenAI is the Secret Weapon You Need!*



▲ AIMP SCHOLARSHIP KICKOFF

2023's Linda Komorsky AIMP LA Scholarship applications close this month. The LA Scholarship Committee visited USC's Thornton School of Music. (L-R): Eric Polin, Garrett Johnson, Esq., Barbie Quinn, Jonathan Haskell, Todd Brabec and Jeff Brabec.



▲ SONY EXTENDS GATES

David Gates (of the '70s hitmaking soft-rock band Bread) extends global partnership with Sony Music Publishing. Gates' songwriting credits include *The Murmaids*, *The Monkees*, *Elvis Presley*, *Bobby Darin*, *Merle Haggard*, and more.

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SONGWRITER PROFILE

- ANDREA BEENHAM

David Porter

Legendary Purpose

Producer-singer-songwriter and A&R phenom David Porter's continuing impact on music cannot be overstated. With catalog sales beyond 400 million, over 1,700 songwriter-composer credits for artists including Aretha Franklin, James Brown, Otis Redding, Drake, ZZ Top, Bonnie Raitt, Wu-Tang Clan, and many others, as well as delivering a succession of Top 10 R&B hits with co-writer Isaac Hayes, his music has been sampled by the best in the business.

Growing up four doors from Earth Wind & Fire's Maurice White, the two first sang together at Rose Hill Baptist Church, forming a gospel group together at six years old. Receiving continuous accolades and encouragement from the congregation, Porter confesses that, "We thought we were good, but it was actually because we were young and cute doing it. It put a spark and desire in both of us and we pursued it passionately."

While in high school working at a grocery store across from Satellite Records, Porter crossed the street to ask the label about recording soul music. Their focus was on country music, but after multiple meetings with producer-engineer (Lincoln Wayne) "Chips" Moman, Porter began taking friends (including Booker T. Jones, William Bell and Andrew Love) to record. Satellite rebranded to Stax and they became a soul music label.

Selling insurance to make ends meet after college, Porter met meatpacker Isaac Hayes while pitching him a policy. Talk turned to music and they began writing, penning "B-A-B-Y" for Carla Thomas, Johnnie Taylor's "I Got To Love Somebody's Baby," and Lou Rawls' "Your Good Thing Is About to Come to An End." Things took off for the duo with Sam & Dave's "Hold On, I'm Coming" in 1964, followed by 1968's GRAMMY-winning "Soul Man."

A new generation of artists have found a way to connect with the public and get attention in their space, but finding a fresh way to communicate the language of music is what Porter considers key. "People don't care what you feel. They care about how you make them feel. All records are talking about the same thing. You have to find a way that resonates with a sense of uniqueness."

Porter says to get out of your own way when songwriting, and that, "if you know the purpose, you can lose yourself in that purpose, and not lose the authenticity and the credibility of what you're doing." Speaking on the drive behind Stax Records, he adds that, "The truth is we were into what we were doing in a quality way, trying to help everybody else become better at it themselves, and that was it. The magic of Stax Records was really that. There existed a profound commitment to something greater than just me."

"Study what has happened before. Respect what has happened before. Learn from what has happened before," advises Porter. "Use what has already proven to work, find what makes you unique and palatable to a larger audience, and then do it."

Artist development is where Porter finds his greatest joy. He loves the idea of his music being used to inspire others to create (Mariah Carey's "Dreamlover" and Will Smith's "Getting' Jiggy With It" both sample his music). His first solo project in 50 years, 2022's *Chapter 1: Back In The Day*, contains songs written over 35 years ago, with tracks showcasing new artists Brandon Wattz, Candise Marshall, and Marcus Scott.

Chapter 2: Real Feelings (due this Spring) features Keia Johnson, Kerry Washington, Chris Johnson and Brandon Wattz. "When someone else does a great job, I'm so happy they're happy," says Porter. "I want to be sure I'm doing something that better complements them."

Concludes Porter, "Inside of the music there is a church, there is a band of souls, an apparatus itself from others. That's what I wanted to be sure that was done then, but also in what we're doing now. I just want to do the best I can so the legacy would be meaningful to someone who has aspirations to be in this business."

Visit non-profit The Consortium MMT: theconsortiummmt.org



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HR3.5



PRO2A



PRO3



HR5

Top Left: HR3.5 in NRG Recording Studios (North Hollywood, CA)
Top Right: Pro2A in El Lugar de Su Presencia Studios (Bogata, Colombia) by Malvicino Design Group.
Bottom Left: Pro3 in a production suite. Bottom Right: HR5 in your project room.

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DROPS

On April 21, video game composer **Dren McDonald** will release his new instrumental album *Pterous*, characterized as a “unique listening experience of floating sounds that glide in and out of consciousness like clouds” that McDonald calls “guitar orchestra pieces.” McDonald, who is probably best known for his video game soundtracks for *Counter-Strike: Global Offensive*, *Gathering Sky* and *Ghost Recon Commander*, recorded all the guitar parts himself for this record, layering them over and over for the album’s orchestral effect. McDonald has also collaborated with artists such as **Nels Cline**, **Gordon Ramsay**, **The Residents** and game designer **John Romero**. For more information, contact Appearing Records at dren@drenmcdonald.com.



RYAN MACK

The global music company **Amuse** has premiered a new episode of their *Artist Stories* documentary series, this time featuring Irish pop songwriter **Ryan Mack**, who recently wrapped a U.K./EU tour with sold-out performances. *Artist Stories* is a short YouTube documentary series taking audiences behind the scenes of the Amuse record label’s burgeoning talent around the globe. Mack arrived on the scene with his remix of **Royal and the Serpent’s “Overwhelmed,”** which earned him both writing credits and over 110 million global streams. Last year, Mack released **“Only Human,”** which was featured on BBC Radio 1’s “Best New Pop” and put Mack on an episode of **Travis Mills’** program on Apple Music. Contact Brendan Bourke at brendan@thesyn.com for more information.

Now, fans of the popular Emmy-winning televised musical competition series *The Voice* have the chance to see country megastar **Reba McEntire** on the NBC show this season. McEntire, a multi-media entertainment mogul and Country Music Hall of Fame inductee, is serving as Mega Mentor on Season 23, which premiered March 6. The country star joins coaches **Chance the Rapper**, **Kelly Clarkson**, **Niall Horan** and **Blake Shelton** to mentor the remaining artists who have made it through the Battle Rounds and prepare for the Knockouts beginning April 17. McEntire served as Battle Advisor to Team Blake during the show’s first season. McEntire’s career has encompassed music, television, film and theater, and has



DAFT PUNK

had 35 No. 1 singles and more than 58 million albums sold across the globe. She also has a record for most Top 10 hits among female artists. For further details, contact Kristie Sloan at kristie@thegreenroompr.com.

To learn more about the how to get paid for your film/tv song placements, check out Episode #16 of the *Let’s Talk* podcast, by **Plectrum Advisers**. It features **Kim Roberts Hedgpeth**, Exec. Director of the **Film Musicians Secondary Markets Fund**, a 501(c)(6) not-for-profit organization established to track, collect and distribute residual payments for the re-use of theatrical and television motion pictures in “supplemental” markets as defined by the Film and Television Agreements between the studios and the American Federation of Musicians. During the past five years, collections by the Fund have averaged \$81 Million annually. See the podcast video on YouTube.



KIM ROBERTS HEDGPETH

A 2024 world premiere is set for the new musical *Gatsby*, which will debut at the **American Repertory Theater**. The much-anticipated musical stage adaptation of *The Great Gatsby*, **F. Scott Fitzgerald’s** great American novel, *Gatsby* will be directed by Tony Award winner **Rachel Chavkin** and

choreographed by Tony Award winner **Sonya Tayeh**. The production will feature music by **Florence Welch**, the Grammy Award-nominated singer and star of **Florence + the Machine**, and the Oscar- and Grammy-nominated **Thomas Bartlett**, with lyrics by Welch and book by Pulitzer Prize winner **Martyna Majok**. Contact Rick Miramontez at [rick@omdkc.com](mailto:ricken@omdkc.com).

World renowned Parisian dance/electronic duo **Daft Punk** announced the end of their musical partnership in 2021 with an 8-minute video

titled **“Epilogue.”** Now, two years later, they’ve announced the release of an expanded anniversary edition of their last album, **Random Access Memories 10th Anniversary Edition**, which will drop May 12. The album, originally released in 2013, was considered the band’s most accessible and acclaimed work, earning multiple Grammy wins, producing global hits like **“Get Lucky”** and **“Instant Crush,”** and featuring collabo-

rations with the likes of **Pharrell Williams**, **Nile Rodgers**, **Giorgio Moroder**, **Todd Edwards** and **Paul Williams**. The release will also include a look at the creative process behind the album with 35 minutes of unreleased music. Contact maria.malta@sonymusic.com.

Rock and Roll Hall of Fame inductee and Grammy-winning artist **Ozzy Osbourne** partnered with **PlayStation** to create a vignette recently released on Osbourne's online platforms. Featuring music from his Grammy-winning 2022 release, *Patient Number 9*, the video features the artist of **Black Sabbath** fame testing out the new PlayStation VR2 while bantering with wife **Sharon Osbourne**. The advertisement follows a 2023 Super Bowl commercial for Workday featuring Osbourne, as well as recent Grammy wins for *Patient Number 9*, which earned the Prince of Darkness his first-ever win in the Best Rock Album category. Contact Marcee Rondan at marcee@sropr.com for more details.

OPPS

April 3 is the regular deadline, with a late deadline of May 8, for submissions to the **2023 Albuquerque Film and Music Experience**. This event "brings together award-winning and up-and-coming filmmakers and musicians to showcase and celebrate film and music, and provide a platform for education, collaboration, discovery and the sharing of stories." Read the guidelines and submit your work at filmfreeway.com/AFMxnm.



The **2023 London Music Video Festival**, an international film festival for music video makers and enthusiasts, is accepting submissions for this year's event, which will take place July 1. June 1 is the late deadline. Learn more at lmvf-streaming.azurewebsites.net/Artist.

If you'd like to submit your work to the **Raindance Film Festival**, the deadline is May 8. This annual event, which will take place this fall in London, features categories including narrative feature, documentary feature, music documentary feature, narrative short, documentary short, animation short and queer. Visit raindance.org/festival/submit/films.

PROPS

Internationally acclaimed Mongolian rock band **The Hu** are known for their self-branded genre of "hunnu rock," a combo of Western modern rock/metal and Mongolian throat singing using traditional Mongolian instruments. They've reached new highs with 329 million combined streams and 290 million video views, two Top 5 Mainstream Rock-charting singles, multiple sold-out headlining global tours and festival ap-

pearances, and now, they've released a three-part mini-docuseries on their career, directed and co-produced by **Michael Lombardi**.

The first episode, "**Citizens of The World**," ends with the announcement of the band being named **UNESCO's "Artist for Peace"** recipients for 2022, with the next two episodes covering the band's journey to UNESCO's Paris Headquarters where they receive the honor, followed by a performance at **Casino de Paris**. All three episodes are available via **Better Noise Music's** YouTube channel. Contact Mitch Schneider at mshneider@sropr.com.

The American Society of Composers, Authors and Publishers (ASCAP) has released the nominees for its annual **ASCAP Composers' Choice Awards** honoring the musicians behind the past year's film, television and video game scores. Winners will be announced as part of the **2023 ASCAP Screen Music Awards** the week of May 15. This year's award categories include: Film Score of the Year, Documentary Score of the Year, Television Score of the Year, Television Theme of the Year and Video Game Score of the Year. For a complete list of nominees, visit ascap.com/composerschoice and contact Kelly MacGaunn at kelly@bobbimarcuspr.com.

CBS and **CMT** have announced multi-platinum entertainer **Kane Brown** will return as co-host of the **2023 CMT Music Awards**, alongside **Kelsea Ballerini**, for Austin's first major televised awards airing live from Moody Center on April 2nd. Brown will also perform with wife **Katelyn Brown** for the broadcast world premiere of their multi-week No. 1 hit single, "**Thank God.**" The two are only the second married couple in country music history to reach No. 1 on both Billboard and Aircheck charts. Following the awards ceremony, Brown makes his acting debut on the new drama **Fire Country**, premiering on April 7 via CBS Television Network and available to stream live and on demand on Paramount+. For further details, contact Ali Marszalkowski (for CMT) at ali.marszalkowski@paramount.com or Jennifer Vessio (for Kane Brown) at jennifer.g.vessio@gmail.com.

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

OUT TAKE



Julian Scherle

Composer

Web: julianscherle.com

Contact: Yefan Zhang, assistant@whitebearpr.com

Most Recent: *Missing, Luden*

The film that first drew composer Julian Scherle to his line of work was the 1997 sci-fi *The Fifth Element*, specifically its synthy orchestral score. Though mesmerized by the music, Scherle never gave film scoring serious consideration—believing it to be an area of music in which "everything had been said and done"—until he began experimenting with sound design. Many of his film scores since have been highly experimental in nature, including the recent Will Merrick and Nick Johnson-directed mystery/thriller *Missing*. For that, Scherle wrote his own code, explored machine-learning, and distorted sounds after studying the psychological effects compressed music can have on listeners.

"One of the first conversations the director and I had was about what technology means in terms of how it changes communication from human to human. What is lost, what is distorted?" Scherle says. "From there, I found a study on audio compression and how it's perceived by regular people listening to music. The common finding was that compressed audio files are more anxiety-provoking than real instruments, and I wanted to see what the emotional effect would be if I compressed files over and over." The result was *Missing's* techy, unnerving score, with Scherle's experimentation with A.I. to resynthesize audio material.

"A.I. is a huge topic right now in so many different areas of life, and there's a question of how you can incorporate that in the creative process and not be fearful of being replaced by it," Scherle says. "I learned a lot about machine-learning and how to incorporate that into my work. It's evolving so quickly, and there are so many new ways to implement it."

With so much possibility now in the music composition world thanks to technology, Scherle says there is still a very human element in eliciting an emotional response through music, and developing your voice as a composer. "When I listen to something, I ask myself, 'Do I have a reaction to this? Does my gut say this music means something?' I think that's where your personality and your unique voice comes in."

▶ SHAKIRA SETS THE RECORDS

The Guinness World Records confirmed that multi-GRAMMY Award-winning Shakira has broken 14 Guinness World Records. Her collaboration with Argentinian DJ and Producer Bizarrap on "Music Sessions Vol. 53" makes them title holders for the: most streamed Latin track on Spotify in 24 hours (14,393,324), fastest Latin track to reach 100 million views on YouTube (2 days and approximately 22 hours) and others.



▲ CRS LUNCHEON

Big Machine Label Group showcased its dynamic talent during annual Country Radio Seminar Luncheon. Brantley Gilbert, Justin Moore, Chris Janson, Riley Green, Danielle Bradbery, Conner Smith, Shane Profitt and Mackenzie Carpenter performed for a crowd of radio programmers and industry professionals.



◀ JONAS BROTHERS ON BROADWAY

Jonas Brothers kicked off a limited five-night Broadway run with a special first show at the Marquis Theatre in New York. The band delivered nostalgic performances of some of their oldest tunes to a sold-out crowd, while also debuting tracks from their highly anticipated new album *The Album* out in May.



▲ HARRIS INSTITUTE ALUMNAE

Harris Institute alumnae Alyssa Ayaka Ichinose's dream when she came from Japan to Harris' Toronto campus was to arrange music for Disney films and records. She has achieved her dream and more, having worked on prominent albums for SuperM (pictured 2x platinum), Tomorrow x Together, Monsta X, Trendz and more.

Tidbits From Our Tattered Past



▲ LORDS OF EUROVISION

Lord Of the Lost will bring a party of glam rock and metal fusion to the Eurovision Song Contest 2023 in May, when they will represent Germany in Liverpool U.K. with the title track of their debut album, *Blood & Glitter*.



◀ MADDIE & TAE

Mercury Nashville duo Maddie & Tae were surprised with a plaque commemorating their No. 1 hit song "Die From A Broken Heart" achieving Triple Platinum certification by the RIAA, surpassing sales of 3 million units. Maddie & Tae are currently headlining their All Song No Static Tour.

▶ KENTUCKY BLUE

Singer-songwriter and Kentucky native Brit Taylor has received an honor by the Kentucky House of Representatives before making her Grand Ole Opry debut. Representative John Banton applauded "the phenomenal young performer for her many outstanding accomplishments" on the "auspicious occasion of the release of her sophomore album *Kentucky Blue*." Governor Andy Beshear also congratulated Taylor.



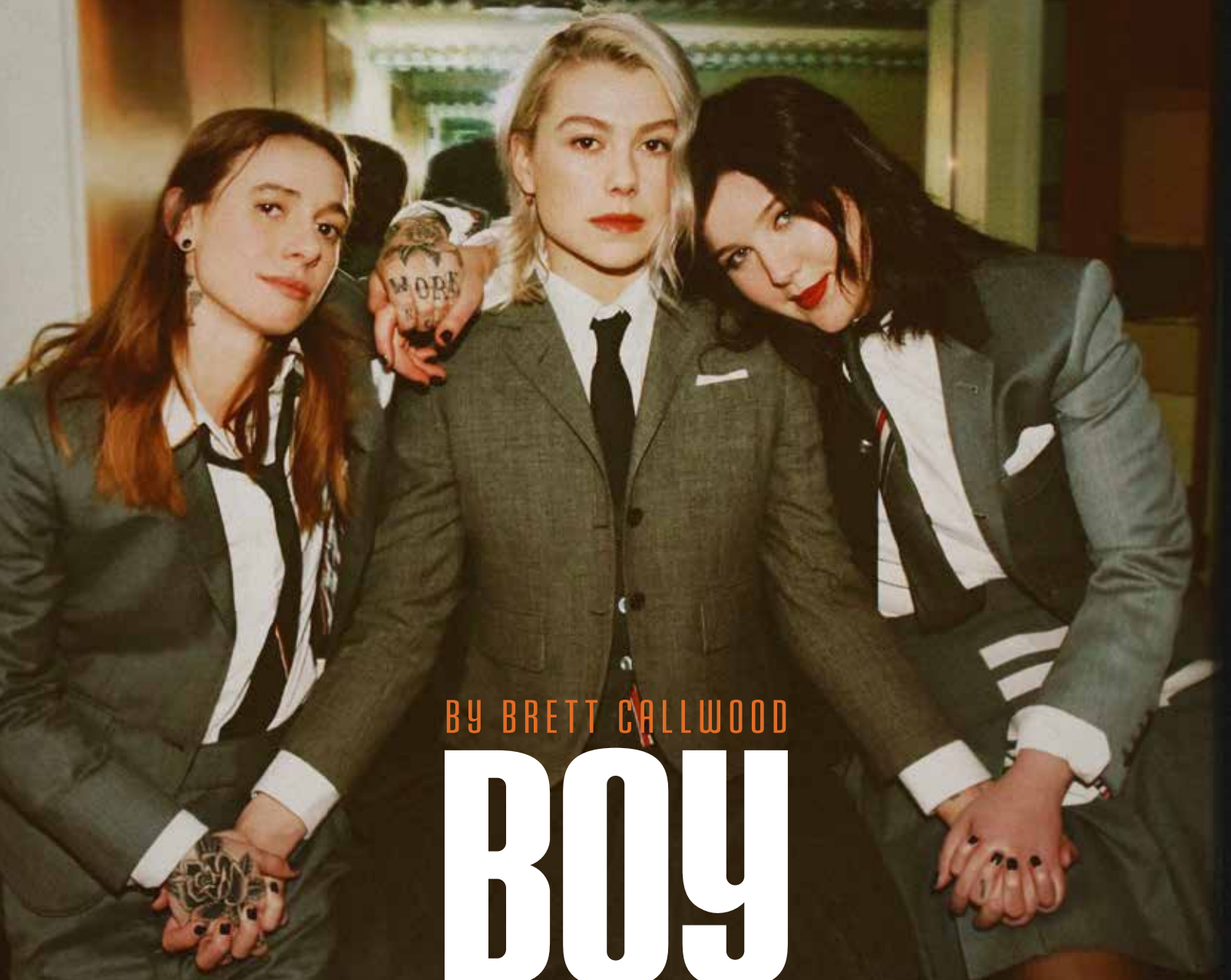
2010-Bruno Mars-#12

In our Q&A with the newly minted pop-star, Mars had this to say about his vocal technique: "I make love to that microphone," he revealed. "I really want to make sure that the emotion comes across." In the feature article "Our Favorite Signings of 2010," we spotlighted new acts Andy Grammer and Black Veil Brides, both of whom would go on to vibrant careers and *Music Connection* cover stories.



2013-Lorde-#12

Though seemingly an "overnight sensation," the New Zealand artist revealed all kinds of steps to her road to success. According to this rising star, hard work was definitely key: "I had a year's worth of singing lessons," she stated, "which was so valuable and incredible, it was so awesome." Elsewhere in the issue you'll find interviews with feature-film composer Steve Jablonsky and singer-songwriter Mozella.



BY BRETT CALLWOOD

BOY GENIUS

"SUPERGROUP" is an overused term, and it usually applies to epic, classic rock beasts such as Asia. That said, when you bring together the talent and gorgeous tones of indie pop-rock singers and songwriters Phoebe Bridgers, Lucy Dacus and Julien Baker, and the sum of the parts is as effective as it is with boygenius, the trope does seem oddly appropriate.

The group released its debut, self-titled EP back in the fall of 2018 and it's taken until now to release a full-length album. They're all super-busy solo artists and, of course, COVID didn't help. But it's certainly been worth the wait. The album is as introspective, devastatingly honest and effortlessly cool as the EP teased, and the harmonies raise goosebumps for days. *Music Connection* discussed all of that and more with the three artists...

PHOTOS BY MATT GRUBB

Music Connection: Starting with the background of the group, how did the three of you meet? How familiar were you all with each other's work before meeting?

Phoebe Bridgers: We all met because we toured with Julien Baker. Lucy and I opened for Julien on the same album cycle. Julien was like, "You guys would love each other," and then we decided to all tour together. The first time that we were in the same space is the first day that we were a band.

MC: You're all obviously successful individually—how did the notion of coming together first get raised?

Julien Baker: To elaborate on Phoebe's answer, originally we thought that we would do one track and a cover of something fun, and put out a 45. Just do a limited run for the tour, and then we ended up gelling with each other's songwriting in a really special and immediate way. We wrote some songs and had an EP, and we were all of a sudden in a band. That's the first day we were a band, and we didn't know it.

MC: The EP came out in 2018, followed by an album of demos in 2020—how did you look back on those tracks when you went away from boygenius? Was it about a moment in time?

PB: I look back on those tracks with a lot of pride. I think how limited we all were at that time, and making space and time for that project, what we created, it's one of the first magical, greater than the sum of its parts, sort of things that happened to me. It feels like there's this entity in this band that has been ever present, from the beginning. I'm most proud of this album, and I continue to be the most proud of the next thing that we make. Like, at band practice I'll be like, 'Well this is the sickest thing we've ever done, this is the coolest thing ever.'

MC: Were you happy with how the EP was received by fans and critics?

PB: I think so. Because nobody was expecting it, people were pleasantly surprised. I thought it was great to give people an unexpected treat. I think there was a pretense-less reception, and that felt really good. I feel like that's happening again, because we never made it clear that we would make more music. So, I think people are excited about it.

MC: Why was now the time to get back together and record *The Record*?

PB: I think COVID really cleared the slate for all of us. When that happened, when our palette was cleared, it was like, 'What I need is my friends.' I just think that would have been our first choice thing to do, each individually, if you'd asked. As the first one who said anything, it felt good to have that received with excitement.

MC: Where was it recorded? When? Who with?

JB: We recorded it at Shangri-La in Malibu, California. We recorded it with Catherine Marks, and then another of our friends, Sarah Tudzin, did additional engineering. We're all fans of Catherine's work with Manchester Orchestra. My friends who had worked with her told me great things about her. I feel so proud getting to say who played on this record. Barbara Gruska played drums. Melina Duterte played keys and contributed. It's so neat to be able to pull in all our friends as players. Anna Butters on bass.

MC: How did you approach your vocal blends when recording? Do the harmonies come naturally? How much work goes into that, particularly when you're used to working solo?

Lucy Dacus: Yeah, we don't have to change our voices to sing together. I think it's just part of why this felt like an obvious thing to do, is that it was naturally nice.

MC: I think we are historically difficult to mix. There aren't a lot of bands with three people—of course there are a lot. But I think it's hard to mix three lead vocalists. It's not just harmony singing, and it takes a different shape per song. I think when we're all singing together, it's like a different member of the band. But yeah, it's easy to sing together. I think it's just, it was cool how hard it was, it's validating. It's actually kinda hard to recreate what happens with us in the room. And I think we succeeded.

“When we felt there
was momentum around
something, we'd all convene
and affirm the things that
felt right and scrap the
things that felt wrong.”

JB: You know what? It is really difficult to recreate what happens when we're all singing together directly. But it was also so, I feel like it was a massive lesson in extra-lingual musical communication, to have to learn how to mix... Like Phoebe, you having the attention to detail to how our voices are mixed, as three, or as one person with the other. Us being interchangeable, and that being a dynamic to play with. It was fun and taught me a lot. I think I learned a lot from you both, in a musical sensibility. That was a gift.

MC: Can you pick one song from the album and take me through the songwriting process? Do you write them individually or bounce them around between you? (I read in the press bio that it works both ways, depending on the song)...

LD: Sure. Like we said, some songs we write separately, but for ones that we write together, someone will be like, 'I have this idea,' and often one of us will be like, 'it's kinda stupid,' Or pretend that it'll be on the record but hedging on it's dumb. Then the other two will be like, 'No, this is awesome.' Most of the time. Maybe not 100 percent but 95 percent.

PB: It keeps my belief strong that y'all are telling me the truth all of the time because of the times that I show something and you're like, 'Huh?' We have honesty with each other and it's not an insult because I know you believe in my songwriting as good and great and pure.

LD: I think it's just that we share taste, and so our hit rate for each other is really high. When we miss, it's not a big deal. Or, sometimes we'll have an idea that is good but not right, and

taking the time and not being satisfied until we get the thing that we're most proud of, and not settling for something that functions, I think is a priority that we all have. Phoebe will, say, bring an idea and say 'I don't know what to do next,' and then we'll all separately learn the chords, play it by ourselves, play in the same room, and we did a couple of writing trips together for this record. We'd have the opportunity to say, 'Come here for a second, and hear this.' When we felt there was momentum around something, we'd all convene and affirm the things that felt right and scrap the things that felt wrong. Redirect until we got to a destination that felt good.

MC: Is there a growth in sound, style, lyrics since the EP?

PB: I think the core thing about our friendship has been there since day one. It felt like our lives are hard, but our closeness has been easy to cultivate because we all want it. But yeah, that first day was so easy. I have a lot of social anxiety, like everybody else. Also, a lot of anxiety around creating, especially with new people. Julien and I were talking about how bad we are in writing sessions. Like, meeting someone for the first time and trying to record something meaningful. So just like, the most high-pressure environment to be dissipated in the first second of sitting together. Obviously, we've gotten closer and had our lives together now. But I think it's the same in a lot of ways, from the first day.

JB: I might even say it was nice that when we deliberately carved out time to spend with each other in a mode devoted to writing and cultivating ideas, to learn more about Lucy and Phoebe's process and ultimate desires—the songwriting vernacular they speak in. Because then it's that much easier to be like, to receive and say to someone, I see the vision and I care about it as much as you. To have no chain of preciousness. I feel very precious with the things I write and where they are getting finished-wise. Getting to be around each others' work in infancy still remains informative to me as a writer.

MC: Are there any overriding themes/concepts to the album?

LD: I feel like the theme is us. I feel like we're representing ourselves pretty well. A pretty recent version of who we are, even though we recorded it a year ago and started thinking about writing it even before then, I feel like we're showing people the latest version of who we are and what we're thinking about. A lot of the songs are about each other, so letting people in on that relationship a little bit. And then there's repeated imagery. Like there's the ocean—we spent a lot of time at the ocean together, so it felt kinda rife with symbolism or just the actual setting. There's fire and drowning and cars. A bunch of cars.

JB: Lots of motifs, man.

MC: I read that the song "Leonard Cohen" came from a roadtrip listening to Iron & Wine's "Trapeze Swinger"—can you elaborate on that experience?

PB: I do this thing where I insist that people connect deeply and immediately with all my favorite things. I think they'd both heard that song before, but I was like, 'Not in the right way!' So, I put it on in the car, and it was like, 'I need you to listen to this right now.'

LD: Julien and I both separately noticed that

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Phoebe got back on the highway in the wrong direction, and that song is 10 minutes long. It's a highway that doesn't have that many exits. So, we were just listening and knowing that it was super-important to Phoebe for us to take this in, and once it was finished we reacted about how awesome it was and then we were like, 'By the way, you're gonna need to turn around.' So that added an hour to our drive, which was a really fun hour of the drive, so it's kind of like, I'm glad that she fucked up because it led to more opportunities to get to know each other.

MC: Why call the record *The Record*?

LD: We were thinking about these already existing record titles that we thought it would be funny to use, like *The White Album* or *In Rainbows*. But we ended up settling on *The Record* because people have long been asking for it, like 'Where's the record?' But also, that's what it is. It's a record of our friendship. And it's sort of like a time capsule, reporting from the field, of what it's like to be with each other. It's recordings of music, but it's also recordings of this time in our lives together.

MC: Are there organizational issues that need to be ironed out among the performers and their teams when solo artists come together like this? How complicated is that? Any advice about how to do that smoothly?

PB: It definitely flows less naturally. I think that our friendship is so close and easy that having to commodify it, especially when we commodify a lot of ourselves, is complex and the hardest part of the band is the organization, I think. It just isn't as fun as the rest of it, which is so fun.

MC: What gear do you each use, both in the studio and on stage?

JB: We used an EL251 vocal mic.

PB: When I'm asked about gear, it's a pop quiz. When I'm recording, I have really instinctual preferences for mic use and gear but I don't remember the name of everything so I could be like, 'that one over that one' but my brain does not remember any of that shit. But there is a Gibson J-45 from the early 60's which was signed Glen Campbell and owned by Tony Berg that I use on my record. It's very old and it's just the most beautiful dead-sounding acoustic guitar ever and I don't ever want to record with anything else. That was a gift to us from Tony to let us use it during the recording session, but we were all so terrified to pick it up. If it breaks, my records just stop being made. On the flip, there is my baritone, a rubber bridge baritone made by Old Style in L.A., and also my Danelectro baritone that I love. The reverb tank at Shangri-La is amazing.

JB: I will say this about the gear—I imagined that Shangri-La would have all these different amps and we would double-mic everything. We just brought in a Fender Double Twin and mic'ed it. There was an entire room of guitars that we didn't even know about until the last week of recording, and we didn't use any of it except for the 12-string electric. But a lot of the mixing and the assembling of what we recorded was just like, I don't want to overuse this analogy, but not trying to photoshop an apple into an orange. Barb uses this old Italian music school practice snare that has a unique and esoteric tone for the song "True Blue." So that is a fact about the process that relates to even the title being a record of a time in our lives, with the resources

available. Part of recording was leaning into the experience of using the tools at your disposal. Trusting the sound, being experimental.

LD: I used the Glen Campbell guitar like everybody. I tend to use Fender Telecasters because they're versatile. Hologram pedals. We also used those pocket pianos, the Critter & Guitari ones with the wood buttons. Those are super useful. We used a bunch of Yamaha shitty kids keyboards. Melina had a bunch, Sarah Tudzin had a bunch. Though they are machines, you'd think they'd all sound pretty similar to each other, but they all have their unique sound between models that also are a little bit broken. So, the broken-ness of each of them would sometimes bring a fresh thing to the equation. I also think it's surprising that we all used the same vocal mic, because we don't have the same vocal tones.

PB: Mostly I was on that mic, but some of the stuff that went back and retracted was on a U48 from the late '50s/early '60s. There's also the Cooper Timecube, that is heavily featured on everything that I make because it's fucking amazing.

MC: What's next, both for boygenius and for you all individually?

PB: We're going to be touring. We have a bunch of non-music videos and photo shoots that all take creativity and effort, that we're excited to share. But yeah, this year we all blocked off as a boygenius year. Not everything is announced, but we'll be around.

boygenius' The Record debuted on March 31. Go to xboygeniusx.com for more information. Contact Chloe Walsh, chloe@theoriel.co

QUICK FACTS

- Their self-titled debut EP was re-recorded at Sound City Studios in Los Angeles, and released in October 2018.
- The three musicians have all spoken out against the industry's habit of pitting female musicians against each other. Before forming boygenius, the trio would be compared with each other, despite having noticeably different solo styles.
- The band's name comes from the idea that men are often told from birth that their every thought is genius. They wanted to channel that energy.
- Sometimes, they write their name as xboygeniusx, a reference to the straight-edge hardcore punk scene that Baker used to be involved with.
- The debut EP was released via Mator Records, but the new album *The Record* is out through Interscope.



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THE RECORDING PROCESS

By Frank Demilt

The recording process is arguably the most important step in accelerating your music career. The listener decides within the first bar if they want to continue listening. A song with great sound quality can make the listener continue listening, even if they're unfamiliar with the artist, whereas bad sound quality can turn the listener off before the song begins. The following article, excerpted from producer-engineer Frank Demilt's recent book, *The Blueprint: A Bible for Becoming a Successful Performing Artist in the Digital Age*, will set you on the right path.

Create Your Session

The first step in recording is to create your recording session. Each DAW has a set of pre-made templates for different recording styles. These pre-made templates are constructed by the makers of each DAW and equipped with the necessary tracks and routing for a seamless recording. Creating your own recording template is also an option, but this can be complicated. The issue is the intricacy that goes into creating your own session. You will need "audio tracks" to record each of your vocal takes, "auxiliary tracks" used for controlling multiple tracks at one time, "efx tracks" for your desired vocal efx, and a "master track" to control the overall volume of your session. Ensuring these tracks are set up properly can be difficult, but creating your own session can be beneficial.

Set Your Input Volume

The second step is to set your input volume on your interface so that your audio is not distorting. If the track is at a good level, the meter will be green; if the track is at a slightly high level the meter will be yellow; and if the track is too high, the meter will be red. While visual cues are good, use your ears, they are your best friends in this process.

Set The Volume of the Beat

Lastly, before recording, set the volume of the beat you're using. **DO NOT TURN YOUR VOCALS UP SO YOU CAN HEAR THEM OVER THE BEAT WHEN THE BEAT IS AT 0 DB!** This will cause your vocals to distort immediately and will make it impossible to create the proper blend when mixing. A rule of thumb I learned in one of my first internships is turn the beat down to -10db. Using this level mark will create more headroom in your recording, allowing for a better sound quality during the mixing process.

Check Your Vocal Distance

Now think about the distance of the microphone from your mouth, as this will relate to the perceived

character of the recording. Being close to the microphone produces a tight, warm, breathy, detailed recording. However, this positioning will also enunciate all the sounds of the mouth and create greater vocal pops and sibilance. On the other hand, standing about 10 to 16 inches from the microphone when recording will produce a more natural, open, and less "in your face" vocal, and it is less likely to suffer from excessive sibilance and more natural room sounds to your recording, which are not always desired. This distance will allow for the least amount of natural room sound, less emphasis on mouth sounds, and create a more even recording. Most people don't realize how important this step is. Microphone type, combined with position, is 80% of your vocal sound.

Record Voice with efx or Dry?

The last step of the pre-production process is deciding if you want to record with efx on your voice, or if you want to record "dry." If you record with efx, you have a myriad of plug-in options that allow for digital audio manipulation. If you use plug-ins on your recording track, you will hear a difference in your voice according to what plug-ins you add.

Once the pre-production process is complete, the first vocal you're going to record is the lead vocal. You want this vocal to be clear, strong, have feeling and be believable. This is the baseline for the rest of your vocal takes. If you're mumbling, the audience won't be able to sing along. If your lead lacks feeling, or believability, you won't keep your listeners' attention. Your lead vocal is the most important part of your song. A good lead can propel a song to great heights. A bad lead can make a song crash and burn.

Stacks and backing tracks are used to emphasize certain words and phrases throughout the song. For singers using this technique, these will not be in the same tone but rather a harmony note. Generally, for the hook there will be at least two stacks of the lead vocal panned hard left and right to create a surrounding effect, giving the impression of a wider vocal. Not every song needs this technique; you will have to make this decision depending on the style of the song.

Vocal Harmonies

Whether you are a rapper, a singer, or somewhere in between, harmonies and background vocals are an essential part of the song. These vocals emphasize and support your lead, giving the listener different vocal tones that change their listening experience throughout



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THE MUSIC CONNECTION RECORD

ONE OF THE FEW GUARANTEES in business is that it will always be fluid; conditions change regularly, often in unexpected ways and usually without warning. But forewarned is forearmed. With some insights into the ways that the recording studio business has continued to evolve, nimble studio owners and managers can be proactive with respect to those changes and continued success can be safeguarded. With this in mind, *Music Connection* surveyed a cross-section of American studios about some business basics to gain a general impression of the state of the trade.

Compared to 2022, is your amount of business this year:

Up?..... **47.37%**
Down? **14.03%**
About the Same?..... **38.60%**

What percentage of your business is comprised of the following clientele?

Major Labels **25.5%**
Independent Projects
(artist/producer)..... **56.5%**
Indie Labels..... **18%**

"Happily, we're doing more scoring again, which COVID definitely put a dent in over the last two-and-a-half years. We also see longer recording/album projects and a lot of music video/performance dates. We are thriving. Welcome 2023!"

- Candace Stewart

*EastWest Studios,
Los Angeles*

What percentage of your production work (TV, film, games, pub demos, VO) is comprised of:

Publisher demos? **34.2%**
Film/television soundtracks?..... **29.8%**
Game soundtracks?..... **11%**
Voiceover work?..... **25%**

What are the percentages of the type of work done at your studio with respect to:

Full Service (whole project)? **67%**
Specialty (mixing, mastering, etc.)? **25%**
Other (fixing, tape transfer, etc.)? **8%**

"The last year has been interesting as we've seen an uptick in full-album projects as well as more songwriter's camps. We've also embraced immersive audio and have been getting some catalog work from labels."

- Zoe Thrall

The Hideout, Las Vegas

RECORDING STUDIO SURVEY 2023



BY ROB PUTNAM

To what extent have COVID protocols affected your business this year versus 2022?

A little? 35.09%
A lot? 3.51%
Not at all? 61.40%

Compared to 2022, are your other studio uses (photo shoots, videos, parties, workshops, etc.):

Up? 35.09%
Down? 5.26%
About the same? 59.65%

"CRC has had a great last year with our music department seeing an increase in full-album mixing projects and orchestral tracking sessions focusing on genres including rock, pop, jazz and classical. We've also seen more bookings for promotional/project release events and film shoots. It's great to see larger groups of people gathering or working together again."

- Sarah Hamilton
Chicago Recording Company,
Chicago

Compared to 2022, are your rates:

Up? 40.35%
Down? 1.75%
About the same? 57.90%

Compared to 2022, are recording budgets this year:

Up? 26.32%
Down? 12.28%
About the same? 61.40%

ADMITTEDLY, we're still relatively early into 2023, but thus far the signs are encouraging. In summary, COVID protocols seem to have had little effect on business, rates charged are largely stable or have increased moderately—in almost no cases was it down—and overall business is up or about the same at an incidence of 85%. Seems like a reasonably healthy snapshot of the studio biz, particularly after the unprecedented challenges of the past few years. Incidentally, with word-of-mouth being such a robust source of new business at 70%, clearly it pays to keep your current clients happy... not that there's ever been much doubt about that. •

Genres of music recorded:

Pop 16.36%
Rock (all forms) 34.55%
Singer-songwriter 7.27%
EDM, DJ 1.82%
Country 3.64%
Urban (Hip-Hop, Rap, R&B) 20.00%
Latin 1.82%
Jazz/blues 3.64%
World 1.82%
Other 9.09%



Audient EVO SP8

At first glance, Audient's EVO SP8 looks very much like Audient's recently released EVO 16, but they are two very different devices. The Audient EVO SP8 is the latest addition to Audient's range of smart preamps utilizing the same digitally controlled preamps as found on the EVO 16. The EVO 16 is an eight-channel Audio Interface while the EVO SP8 is an eight channel ADAT enabled channel expander purpose built to complement Audient's EVO16 or any other audio interface equipped with at least one ADAT input and/or multiple ADAT inputs and outputs. As you might expect, the Audient EVO SP8 is designed to work seamlessly with Audient's EVO 16, so the rest of this review will focus on using the two devices together.

When combined, the EVO SP8 and EVO 16 create what Audient calls an EVO expanded system giving you a powerful, flexible, cost-effective and expandable way to record. The EVO SP8 is constructed of an all-metal chassis and is designed for continuous professional use. Accessory rack ears for the EVO SP8 are available for \$20. Out of the box, you get the EVO SP8, a quick-start guide and a barcode to download the full manual. Once you register your EVO SP8, you also get access to Audient ARC website, which has a wide variety of downloadable bonus software you can take advantage of when you register your EVO SP8.

The smartgain and motion UI features on the EVO SP8 work the same as found on the EVO 16. This means you can select channels individually or all eight (or 16 or 24 channels if you're using two EVO SP8's) at the same time and then let Audient's smartgain algorithm do the rest of the work to set your gain levels.

The EVO SP8 features a multi-control wheel and full color high-resolution Motion UI screen as is found on the EVO 16. The first two inputs on the SP8 are located on the front of the device and can accept guitar or other quarter-inch devices, as well as line or microphone level inputs. There is a switchable JFET circuit available on the first two channels for tracking guitar and bass directly. On the back of the SP8

there are six mic line combo jack inputs and eight selectable analog or digital quarter-inch TRS outputs. Also, on the back of the SP8 there is a USC C input, but that's only there to update the SP8's firmware.

To connect your Audient SP8 to your EVO 16 you will need two ADAT Toslink cables to connect the EVO 16 and EVO SP8's respective ADAT outputs to inputs. Once connected bi-directionally, (ADAT out on the EVO SP8 to ADAT in on the EVO 16 and then ADAT out on the EVO 16 to ADAT in on the SP8) both devices will be synced as one device, meaning the smartgain function will be transparent across

"When combined, the EVO SP8 and EVO 16 create what Audient calls an EVO expanded system giving you a powerful, flexible, cost-effective and expandable way to record."

both the EVO SP8 and EVO 16, which gives you the ability to set levels for up to 24 channels at one time. Note the EVO SP8's firmware must be updated to be the latest version to correctly interface with the EVO 16.

Both the EVO 16 and EVO SP8 have two sets of ADAT IO, which enables you to sync eight channels up to 48K or four channels at 96K. The EVO SP8 can be used as an external clock or slaved to the EVO 16's internal clock (the external clock rate needs to match sample rate on both devices). Note there is an auto option on the EVO SP8 that identifies and sets the clock source automatically. It is important to make sure your clock source is correctly terminated. Depending on how many devices you have connected, you may want to use the

word clock connection on both devices via a 75-Ohm BNC cable.

While other audio interfaces equipped with ADAT expansion ports offer you an expanded channel count, only the EVO SP8 makes use of Audient's smartgain algorithm. The key point here is that using Audient's EVO 16 and EVO SP8 together you can set all 16 (or 24 inputs) directly from the EVO 16 desktop app. Combining the EVO 16 and EVO SP8 together creates an expanded system where both units essentially function as a single interface.

Note: you can select analog or digital outputs for all the EVO SP8's eight line outputs on the back of the device to connect with your out-board gear or effect processors and then route them back into the EVO SP8 or directly onto your DAW. The EVO SP8's ability to set either analog or digital line outputs is as far as I know an industry first. The EVO SP8 can also be used as a standalone eight-channel line mixer.

Once properly connected, the EVO SP8's smartgain feature allows you to select individual or multiple channels from each device. As mentioned above, EVO SP8 gives you the possibility to dial in up to 24 channels in a few seconds using Audient's Smartgain algorithm. If you are recording a live band with a fully mic'ed-up drum kit, guitar amps, and multiple vocal mics, the EVO expanded system will save you a significant amount of time by allowing you quickly and essentially automatically correctly set levels for all your tracks.

Recording with the EVO SP8 is straightforward. The preamps on both the EVO SP8 and EVO 16 can handle up to 60 dB gain range, which should be fine for using most microphones. Using the EVO 16 desktop app, you can set input levels, turn on phantom power, manually or automatically set your input gain levels, adjust monitor levels, create cue mixes and, in general, effectively manage all aspects of your sessions.

The Audient EVO SP8 is available now for \$499 MAP.

Find out more at evo.audio/products/mic-preamps/evo-sp8/overview/

IK Multimedia TONEX Pedal

Designed and built in Italy, the TONEX Pedal is the latest addition to IK Multimedia's TONEX ecosystem. IK Multimedia takes a system wide approach to their products, offering software, guitar and audio recording interfaces, speakers, software and more that are all designed to work with and enhance each other's capabilities in an ever-expanding ecosystem of professional-grade products. That said, the TONEX pedal can be used stand alone as a self-contained stomp box, as a pedal board amplifier, as a desktop guitar amplifier or as a high-quality USB audio recording interface. The TONEX pedal is designed to seamlessly integrate with IK Multimedia's TONEX Desktop App, ToneNET, as well as IK Multimedia's Amplitude 5 premium virtual guitar amp simulator, which works as a standalone desktop app or as a VST or AAX Plugin.

The top of the TONEX pedal has a scrollable Model control, an

easy-to-read LCD display, a scrollable preset knob, parameter control knob, and a full tone stack, as well as gain and master volume controls. Pushing the parameter button brings up a second set of controls that include reverb, compression and more. Combined with the top set of controls, the TONEX pedal gives you a comprehensive palette of tone-shaping controls as would be found on most professional grade guitar amplifiers. The three footswitches on the TONEX pedal select a bank of three presets and can be scrolled up and down to the available banks by simultaneously pressing two footswitches simultaneously. The back of the TONEX pedal has a mono guitar input, stereo left and right outputs, a headphone jack, MIDI In and Out, an external control jack, a USB 2.0 Jack and a 9-volt barrel power jack.

All the TONEX pedal's control parameters can be accessed via a set of menus accessible by depressing the top left Model button. Available menu parameters include global input and trim controls, Interface, MIDI channel assignment, and other essential control parameters. The TONEX pedal case is made of rolled steel. The TONEX pedal has clearly been designed to successfully function as a rugged,

road worthy stomp box as well as a "hands on" virtual desktop guitar amplifier and audio interface. All the controls on the TONEX pedal are logically laid out and easy to access.

The TONEX pedal is designed to integrate with IK Multimedia's TONEX app and ToneNET, a collaborative platform for users to upload and share custom created amplifier and stomp box models. The TONEX desktop app has three main windows, a player page that allows you to audition from literally hundreds of factory and user submitted profiles, the profiling window that gives you access to TONEX's profiling algorithm and a librarian page that syncs

library (there is a free version of the TONEX software available to get you started). You get the full TONEX Max version with the purchase of the TONEX pedal, giving you access to a huge and constantly growing library of available factory and user submitted amplifier and stomp box profiles to work with. You can filter the styles and categories of effects from the TONEX desktop app or via Amplitude 5.

This brings us to the other core feature of the TONEX ecosystem, the ability to create custom-profiled models of your own amplifiers and stomp boxes via the TONEX profiling utility. Profiling technology has been available for a number of years, notably on the Kemper line of profiling amplifiers. IK Multimedia brings a similar professional grade technology to the TONEX ecosystem by incorporating their proprietary AI machine modeling capture



with the TONEX pedal. Using TONEX's librarian window, you can drag and replace existing amp and stomp box profiles onto one of the preset banks on the TONEX pedal, making the TONEX pedal a portable library of amp and stomp box models you can take with you to recording sessions, rehearsals, or live gigs.

The TONEX software has controls to allow you to turn on and off Amp, Cab Compression Reverb and the ability to select and save from a large library of available Amp and Cab options. You can also incorporate the TONEX pedal into Amplitude 5 by dragging and dropping the respective icon from the palette of available amps and effects pedals onto Amplitude 5's signal chain.

There are four different tiers of the TONEX software available from the IK Multimedia website, which gives access to the TONEX tone

technology in the TONEX software. The key point here is that the TONEX profiling technology gives you the ability to professionally profile your amps and effect pedals at a highly attractive price point.

In order to take full advantage of TONEX profiling capability, you will need to use a professional grade reamplication device, such as IK Multimedia's Capture, which connects to your studio recording interface and allows you to profile or reamp your amplifiers or pedals directly through the TONEX desktop app. The TONEX software features an easy-to-follow set of steps to walk you through the profiling process. How long that process will take and how accurate the sample of your equipment will be dependent on the processing power of your computer and the quality of your audio interface.

The TONEX Pedal is available now for MAP \$399. Find out more at: ikmultimedia.com/products/tonexpedal

Sweetwater offers a TONEX Pedal and Capture Bundle for \$649, which will give you everything you need to take full advantage of the TONEX pedal's full tone shaping and profiling capturing capability. Find out more at: sweetwater.com/store/detail/ToneXBun-ik-multimedia-tonex-pedal-and-capture-bundle

Brian Tarquin

Shredding for U.S. Vets and Victims

Multi-Emmy-winning producer, engineer and musician Brian Tarquin has loved the guitar ever since he discovered it as a child. He felt equally passionate about audio gear when he happened upon his father's reel-to-reel tape recorder around the same time. Throughout the mid-1980s Tarquin worked at a number of New York audio facilities, including jingle houses and the famed Electric Lady Studios. These days he creates largely in Jungle Room Studios, his audio abode in Saugerties, NY. Beyond his prolific solo career, he has worked with artists including Steve Morse, Billy Sheehan and Carl Verheyen. More recently he's been active with albums to benefit veterans and victims of mass shootings, such as the 2017 Las Vegas tragedy.

His latest veterans benefit record, *Brothers In Arms*, is slated to drop in early 2023. It features exclusive tracks inspired by soldiers. Proceeds will go to the Fisher House Foundation, which provides housing to hospitalized veterans' families. Iconic players such as Joe Satriani, Vinnie Moore and Ron "Bumblefoot" Thal all contributed to the album, as did several others. "I've always had a soft spot for veterans," Tarquin says. "My father served in World War Two and I was in ROTC (Reserve Officers' Training Corps) in college. I remember seeing the Vietnam veterans returning and how sad that was; how they weren't treated right. There were few services then to help vets. There wasn't the outreach that there is today.

"For *Brothers In Arms*, I recruited as many people as I could," he continues. "It was an honor to work with Joe Satriani and his 'Speed of Sound' was the first single. The way I usually create songs is to get the topic and then write it with the person I foresee to play on it [in mind]. For 'Speed of Sound,' I envisioned Joe playing it. For 'Luxor,' I saw Bumblefoot. Sometimes I write something for one person, but it works for someone else. You have to be flexible."

Tarquin lived in Florida at the time of the Pulse nightclub mass shooting, and it pulled him in a slightly different direction. "I wanted to raise awareness about gun violence and how it's getting worse," he explains. "With everything that's going on, things come and go so quickly, and people tend to forget what just happened; they become desensitized. For the Orlando record [2017's *Orlando In Heaven*], I was fortunate to work with [jazz guitarist] Larry Coryell before he passed away. He understood everything and was probably one

of the greatest artists I've worked with."

Any record with more than a three- or four-piece band can become complicated quickly. Add an overseas orchestra and the complications can spike exponentially. When Tarquin enlisted the help of the Budapest Symphony Orchestra, he wasn't surprised when challenges began to surface. "That was hard, because it was all done remotely and I had to get everything done on the first pass," he recalls. "That was the first time I'd recorded anything long



"It's always nice to see the whole community come together for this type of project. It seems that there's so much division among people today. But with these [projects], everyone was on the same page right away."

distance. I had to get the charts ready and, not being there, I had to be sure that everything was correct. I sent them a Pro Tools session, they recorded all of their parts and sent it back. There were 60 or 70 tracks with all of the different instruments: first- and second-string violins, cellos and so forth. You move one little thing and your whole song could be off."

Despite his many years in the business, Tarquin was still able to draw new and interesting insights from working on benefit and tribute albums. "Camaraderie and cooperation between musicians is the most important thing," he observes. "It's always nice to see the whole community come together for this type of project. It seems that there's so much division among people today. But with these, everyone was on the same page right away."

Like many artist-built studios, Tarquin's started as a tiny toon shed designed to

meet his own needs. Gradually it evolved into the pro-level Jungle Room Studios that it is today. It began when he was living in a studio apartment in Hollywood that once housed the Doors' frontman Jim Morrison. "I had a four-track cassette recorder then and a QuadraVerb," he recalls. "Then I got a better mixer and a reel-to-reel player. I moved to the Valley and added more outboard gear. I kept building over the years, and when I bought a house in Woodland Hills I really began to expand. In the early days of digital, people were dumping much of their analog gear, so I was able to grab pieces. It's now a 26-foot mobile studio. The trailer was built in Orange County specifically for recording."

A career track that he's found lucrative is scoring for film and TV. Indeed, Tarquin's work in this area has earned him three Emmy Awards. But he didn't develop that arm of his business from his studio in Saugerties. He admits that would have been a challenge. "If you're just starting out, L.A. would be the place to go," he asserts. "Back in the late '80s and early '90s, no one cared about scoring. Working in a jingle house was one of my earlier jobs, I got turned on to scoring through that and learned a lot of lessons there. It was like on-the-job training. Several of the scores I got into were because [shows] were playing my albums—I had a successful smooth jazz career. It all grew from that."

Among the biggest obstacles he faced early in his career was navigating the sometimes treacherous waters of the music business. "When I was coming up, there were so many people who didn't tell me how it really worked," he laments. "For instance, 'What is ASCAP, BMI or SESAC and why should I care which one I join?'" Over the years he became adept at negotiating those waters and shared his knowledge in his 2014 book *The Insider's Guide to Music Licensing*. He's also published others on home recording and his *Guitar Encyclopedia*.

Contact bhpmusic@gmail.com
Visit briantarquin.com

bhpmusic.com,
connect.fisherhouse.org/campaign/BROTHERS-IN-ARMS

Watch the official video for "Speed of Sound" featuring Joe Satriani from *Brothers In Arms*:

youtu.be/ZdkUu_zJcIQ



If you saw the trailer for the upcoming Casablanca Records biopic, you may have missed them, because they weren't there. Nevertheless, Angel, the prog-pop-hard rock act, were on top of the world along with labelmates KISS, Donna Summer, Parliament, and the Village People. And then (for various reasons from mismanagement, lack of promotion, the critics stigma of being connected to Casablanca Records and KISS, or just being too ahead of their time) in a poof of a flashpot from their thrilling stage show, they were gone. Just when we thought we were doomed in the doldrums of a rock & roll wasteland, Angel is back! Guitarist Punky Meadows and singer Frank DiMino have teamed up with their biggest fan, Danny Farrow, have rounded out the band with some great young talent, and are back on the road to redemption. They have a new album out on Cleopatra Records on April 21, a documentary in the works with Deko Entertainment, and are appearing on a stage near you, including the legendary Whisky a Go Go on April 28.

Music Connection: It seems congratulations are in order, your new album *Once Upon a Time* (release date: April 21 on Cleopatra Records & Tapes) was No. 1 on Amazon's CD & Vinyl Pre-orders list, and was also on their top Movers & Shakers list, which tracks their biggest "gainers" of the past 24 hours.

Punky Meadows: When *Risen* [their previous album] came out it did the same thing. It would be nice if we can get it into the 100 because that would be a game changer for us. It would help get bigger shows, too.

Frank DiMino: At this point it's a whole different world from when we first started. To have a great response to what we are doing is a great feeling.

MC: *Once Upon a Time...* is the second release since 2019's *Risen*, the long awaited "reunion" album. There must've been a lot of pressure to rise (pun intended) to the occasion and deliver a new album that lives up to the classic catalog. But how do you do you do it again?

DiMino: A lot of the original Angel albums are different sounding, so I think the key here was to write songs that we felt good about, and hopefully the fans would go along with us. There were times back in the day where there was pressure to "do the same thing you did the last album." But we were always moving forward musically and developing with each other musically. We never stayed in one kind of pocket.

Meadows: I'm really proud of this album. I

never want to give people the same record over and over again. What I like about this album is that it's deep. It has everything that Angel fans expect: The epic songs, like "The Torch," and power pop songs, like "It's Alright." It's got the hard rock & roll, but also songs like "Blood of My Blood [Bone of my Bone]," which is more of a soul kind of song. It's very sophisticated and I wasn't even sure if Angel could do that kind of song, but Frank did such an amazing job on it; as he did with "Let it Rain," a song that when I first wrote it, I imagined Elton John singing, because it's a beautiful ballad. But when I heard Frank's vocal it was so good it brought a tear to my eye.

MC: Danny, you were an Angel fanatic and now a bandmate, you are in a unique position to collaborate with the band but also know what a "good" Angel song "should" sound like from a fan's perspective.

Danny Farrow: You nailed it. When we work together it's easier for me as a fan to step out of the box and say, "What would I want to hear if Angel came back and I wasn't a part of it." Song like "Turn the Record Over" or "It's Alright," I would write some of the choruses and say "wow, that really hits the Angel sound!" Then I would call Frank and Punky and work it out with them. When I came up with "The Torch" [opening track on new album] I was like "there's not too many songs like 'The Tower,' you know those epic songs from those first two albums. One thing I wanted to bring back was the dueling solos between the keyboards and guitars.

MC: Punky, you mention Frank's impressive vocals. His voice is spectacular, especially when compared to other legacy bands whose singers can't deliver without backing tracks these days. And your guitar playing is on fire, your tone makes me feel stoned! How did you guys get better than ever?

Meadows: I hope that you put that in print! That's really cool, that's a compliment because it's saying that my guitar playing is taking you somewhere else, which is cool. I like to let the solos breathe more. It's what you do with the notes that is more impactful, more of a statement. I'm an emotional player, it's all about feeling and soul. And I still love playing. Every night, it's like sitting down with an old friend.

DiMino: Thank you. When I started teaching, I was doing all those exercises I used to do when I was taking lessons very young.

Hopefully, it helped and I think it kept me going for as long as I am now. I guess it's technique.

MC: The Casablanca Records biopic is coming out soon. You were there for all that '70s excess. What do you want to share about Neil Bogart and those wild nights and crazy days?

DiMino: The Village people used to rehearse, working on dance routines, at the same place as us. Donna Summer's band, Smoke, used to rehearse with us at this overdubbing studio that Casablanca owned. We were originally going to sign with Capitol, but we decided against that. Our manager David Joseph from the Toby Organization asked, "What about Neil Bogart's new label? We brought our self-produced first album down to Neil's office and he called everyone in and had someone roll up a big fat joint. A whole lot of food would come later, but first he put on the album, lit up the joint, and we sat there and listened to the whole album. Everyone was smoking this big fatty and when it was over everyone was quiet, and Neil said, "Now that's what I want to hear!" And that's why we ended up signing with him. He was generous. He gave us what we wanted. He gave us recognition and told us that we had a great album.

Meadows: It's true, Neil would always light up a joint, and he had a big bowl of cocaine out there too. It was just like that show *Vinyl* on HBO. He loved it, and then we would have after parties after we would record something. He started off with nothing and became the Golden Boy of Hollywood. We were into him for a 1.5 million because he would give us tour support or whatever we needed. And the last conversation I had with him he said, "I'm going to write this off, and you guys are going to win the war." Then a couple months later he wound up getting fired for misappropriation of funds or something weird like that. After that happened, Casablanca fell apart. We were still under contract so we couldn't record with anybody else or get another record deal, and that's kind of what broke Angel up, actually. We ended up splitting up because we couldn't do anything under the name Angel.

The devil's in the details! For much, much more of our interview with Angel check out musicconnection.com.

Contact Billy James, Glass Onyon PR,
glassonyonpr@gmail.com;
visit.angelbandofficial.com

Thanks to Ken Sharp for some additional info.

City and Colour

The Love Still Held Me Near

Still Records/Dine Alone Records

Producers: Dallas Green and Matt Kelly

Despite their proximity, Canada and America are dissimilar countries. For example, Dallas Green is a celebrity up north but not here. The Alexisonfire guitarist deserves a brighter stateside spotlight. With *City and Colour*, he expresses a softer, more melancholy perspective than with that post-hardcore group. There's hope tempering the sadness buried within each track, which makes the listening experience cathartic rather than dispiriting. - **Andy Kaufmann**



Jonny Tarr

The Rules

Pacific Records

Producer: Jonny Tarr

Tarr is a singer-songwriter-saxophonist & multi-instrumentalist originally from Wales, living now in San Diego. He marries personal and social conscious lyrics with elements of jazz, house, pop and soul music. Imagine Sting or Fela Kuti blended with Jamiroquai or Sly Stone. Highlights include highly textured and tautly syncopated tracks like "Bodyslammed," "Paradise in Your Eyes" and "Hidden Bottles." "Gonna Be There for You" has an infectious urgency and the jazzy overtones of "Love Language" recall Level 42. - **Eric Harabadian**



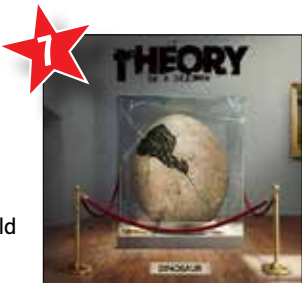
Theory of a Deadman

Dinosaur

Roadrunner Records

Producer: Martin Terefe

Canadian pop-rockers TOAD kick off *Dinosaur* in style with the album's title track. A pro-environment, end-of-the-world party missile, it escapes the dogmatic moralizing that plagued their previous effort. Relationship-themed burners "Medusa (Stone)" and "Sick" are equal parts catchy and high-octane. Best of all is "Two of Us (Stuck)," a devilishly clever twist on soul classic "Just the Two of Us." The second half loses some steam, yet none of the 10 tracks qualify as duds. - **Andy Kaufmann**



Susanna Hoffs

The Deep End

Baroque Folk

Producer: Peter Asher

Albums of cover songs are double-edged swords. While they shine fresh light on timeworn classics, there's an inherent cap on the artistic statements they make. Consider this collection from Bangles front woman Susanna Hoffs. Unique takes on a diverse passel of artists including Ed Sheeran, Squeeze and Brandy Clark are bright and fun, yet these versions will never replace their originals. That said, few could have imagined Leland Sklar, Russ Kunkel and Ledisi on a gender-flipping version of "Under My Thumb." - **Andy Kaufmann**



Matt Hillyer

Glorieta

State Fair Records

Producer: John Pedigo

Matt Hillyer honed his craft as a guitarist and vocalist with veteran honky-tonkers Eleven Hundred Springs. With over 20 years experience, Hillyer emerges with this impressive solo debut. The prodigious tunesmith delivers a sterling collection packed with plenty of traditional countrified firepower. But it also harbors a few surprises, as well. The title track and "Stolen Kisses" recall elements of the Southwest, Dwight Yoakam and Roy Orbison. "Ordinary Man" and "Diablo Motel" run the gamut from The Beatles to Chris Isaak. It's an inspired release. - **Eric Harabadian**



Marc Broussard

S.O.S. 4: Blues for Your Soul

Keeping the Blues Alive Records

Producers: Joe Bonamassa and Josh Smith

Jettisoning the soul, funk, rock, pop and R&B sides of his repertoire, Marc Broussard spotlights the blues with this electrifying addition to his charitable recording series. Eleven covers plus one original explore the genre's multicolored dimensions. From the old-school romance of "Cuttin' In" to the experimental cacophony of "Empire State Express," the style's enduring qualities are on full display. Each track is cooked to perfection and served on a silver platter with all the fixins. - **Andy Kaufmann**



Sound Cipher

All That Syncs Must Diverge

Royal Potato Family

Producer: Randall Dunn

Primus drummer Tim Alexander, sax enigma Skerik, and bassist-synthesizer sound spelunker Timm Mason are the creative forces behind this aural voyage. The results are as bombastic, cryptic, and mesmerizing as fans of each individual artist's previous works expect. An undulating instrumental freakout, *Sound Cipher* was built for adventuresome audiophiles. Think '70s German electronic fused with a dozen other genres. Those who fetishize novelty should add this one to their collections. - **Andy Kaufmann**



Peter Case

Doctor Moan

Sunset Blvd. Records

Producer: Peter Case

Case was on the ground floor of original power-pop and punk movements, with The Plimsouls and The Nerves. But the chameleonic troubadour has always evolved stylistically. With this solo endeavor he makes a bit of a departure and ventures into cinematic and moody piano-centric music. Case is a master storyteller as he mightily spins tales of desperation ("Have You Ever Been in Trouble"), devotion ("Eyes of Love") and nostalgia ("That Gang of Mine") in colorful and vivid detail. He also blows a mean harmonica! - **Eric Harabadian**



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

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Briana Piedra

Contact: brianapiedra@gmail.com
Web: brianapiedra.com
Seeking: Label, Mgmt, Booking, Film/TV
Style: Pop/R&B

With artful production supporting her sensuous high-pitched voice, these tracks by Portland-based artist Briana Piedra nail the moody, chill-pop genre perfectly. "In My Head" already sounds like a hit to us as Piedra's aching voice goes into a chest register. The sonic sophistication continues with "It Was Always YOU," where the consistently expert production adds a metallic shimmer and big bass tones as Piedra proclaims "I'm doing better without you." Her song "CRAVE" has a subtle island/summer/beach vibe, with distant guitar tones. All in all, this is an artist whose voice and material are a tight match. Fans of artists such as Ariana Grande and Summer Walker will find plenty to like here.

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

SCORE: 8.0



Rayne Kristine

Contact: firesidepoet@hotmail.com
Web: raynekristine.bandcamp.com
Seeking: Label, Film/TV, Distribution
Style: Ambient/New Age

We listened to three of Rayne Kristine's themes, and this sonic triad are all of a piece, with subtle accents to distinguish each one. Perhaps appropriate for a meditation app for ponderous thinkers, "Reawaken," "The Fade Curtains..." and "Fernweh" are calming, ambient floatation devices that are loaded up with heavenly synth sounds that are by turns heroic, melancholy, and transporting. "Reawaken" ends with a beautiful resolution in flute, while "...Faded Curtains..." and "Fernweh" both go full-throttle on their male computer choirs, especially on the latter, which sounds the most dramatic of the artist's instrumental themes. All in all, it's solid enough stuff, though a bit familiar and generic.

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

SCORE: 7.0



Into The Soup

Contact: artisthead13@gmail.com
Web: rosemillmusic.bandcamp.com
Seeking: Film/TV Placement
Style: Surf Rock

This is an impeccably realized rendition of your granddaddy's surf rock—clean, classic, tuneful, and well executed. Film/TV folks looking to nail a beachy, early '60s vibe should check this out. While we aren't hearing the likes of surf classics "Pipeline" or "Penetration," this project has whipped up a catchy, credible, beach music vibe. "Tube Rider" has all the trad elements of the form. We appreciate the excellent lyrical guitar that spearheads the 12/8 shuffle-rocking stroll "Sea Breeze Serenade." Finally, "Run Sammy Run," with its speedy drum-work and walking bassline, makes it an ideal soundtrack theme for a jeopardy-filled chase sequence. Film/TV music supes should have a sip of this beachy broth.

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

SCORE: 7.6



Mia Muze

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

Artist Mia Muze is on to something unique here, with a quirky sonic profile that, with some fine-tuning, could appeal to fans of Wet Leg, Fiona Apple, and Suzanne Vega. "Round and Round (and)" caught our ears right away with its jazzy, lounge-y elements, complete with vibraphone meshed with harsh, sawtooth synths. A combo of retro and modern that piques the imagination. And the vocals are a menu of layered, fix'd lyrics that keep you listening closely. If only the recording were better mixed... "Break-down" showcases some fast guitar noodling, with vocals that are doubled and tripled. Best mixed of her tunes is the moody, ghostly "Shed Some Light." We urge this artist to keep working to fine-tune her intricate sonic vision.

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

SCORE: 7.4



The Future Machine

Contact: frederick7474@yahoo.com
Web: linktr.ee.thefuturemachine
Seeking: Label, Mgmt, Film/TV/Games
Style: Modern Rock/Metal

Alternately poetic, philosophical and blistering, The Future Machine delivers a thinking man's style of rock/metal. "Fragments," a song about losing one's previous self, rides a heavy-metal guitar riff into a catchy chorus, and then suddenly upshifts to a screamo breakdown along with drums that ram it into overdrive with viking intensity. (We suggest a remix with the vocals a bit louder.) "Dream-catcher" contains a prettier, softer side of the singer's voice, while of course making room for a screamo spree. Though the song is powered by a hard-driving energy and prominent, pummeling drums, we are least impressed by "Serenity"; the song is not as heavy as the previous songs and is not as catchy, either.

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

SCORE: 8.0



LV Mayhem

Contact: info@mbumusic.com
Web: Spotify
Seeking: Label, Booking, Film/TV, Distribution
Style: Hip-Hop/Rap

"Ain't no love in my city... That's why I moved to the 'burb... to move from the curb..." These lines are from the open and honest LV Mayhem, who raps, sings and growls on "Burb," sounding like Trippie Redd without an emo phase. "Solid" is a duet with Ezri, trading off melodic verses about relationships and musical aspirations. "Zoo Keeper" employs a looped 'Humble'-by-Kendrick heavy piano bassline and nearly no other production elements besides 808 hi-hats. "I don't let rats in my circle... I'm a shark." What we think is most interesting about Mayhem's delivery is that he raps off and around the beat. While interesting, it results in a loss of momentum, especially with such sparse production.

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

SCORE: 7.4

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.



AO Dre

Contact: thefinaldre@gmail.com

Web: aodreo.com

Seeking: Film/TV, Label, Booking

Style: Alternative Hip-Hop

Fill your cup with Dirty Sprite and Syrup for these tracks from Texas-based AO Dre. With Halloween music inspiring the spooky instrumental (like Travis Scott's "Goosebumps"), Dre mumble-raps his verses on "Everytime," and nicely finesses his vocal delivery by varying his performance. Dre demonstrates his sense of humor and wordplay in "Ride w Me," contending he is "Ballin'... taking over the world like Josef Stalin." "Cold as Ice," was most interesting, instrumentally speaking, reminiscent of Pet Shop Boys with big synths and digitized drums. While we love that AO Dre is laidback, refreshingly unaggressive, we do wish for more of a pulse in the production and technicality in the vocals.

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

SCORE: 7.6



Reva K

Contact: revakmusicteam@gmail.com

Web: therevaluation.com

Seeking: Label, Film/TV Placement

Style: Pop/Rock

We give Reva K an 8 for her voice, mainly due to its bright, sunny, almost adolescent (shall we say "cute?") quality. Even when she's relating downcast lyrics, as she does in "Loch Ness Monster," her natural spirit of resilience shines through. That inherent optimism permeates "State of Mind" and "Come Clean," as well. On each of her clean, uncutted, well mixed recordings she is supported by a cadre of Nashville cats whose professional feel and assured touch is always intended to support, never to upstage, the singer. We suggest Reva K and her team approach the Radio Disney folks to see if she is a good fit for their listenership. It seems to us that this artist has the qualities that are a good fit for the Magic Kingdom.

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

SCORE: 7.2



Nicholas Johnson

Contact: alex@inmusicwetrust.com

Web: nicholasjohnsonmusic.com

Seeking: Booking, Film/TV

Style: Indie Rock/Americana

From its reverb-laced production to its palm-muted guitar, sublimely soggy drum tone, warm organ breezes, soaring guitar fills, and especially his rustic lead vocals (backed up effectively by a harmonic female singer), Nicholas Johnson achieves the ideal sound for his material, whose novelistic lyrics often explore the underbelly of our everyday world. "Middle of Nowhere, Ohio" is a perfect example of his art. On the moody, downtempo "New Vampire," he give his pedal-steel player plenty of room to whine, and he does it effectively. The organ player excels again on "The Damned and the Lonely," where all the strengths of this project are on display. All that's lacking right now is a drop-dead killer tune that's catchy as a cold.

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

SCORE: 8.2



Holzkopfkindler

Contact: holzkopfkindler

Web: linktr.ee/holzkopfkindler

Seeking: Promotion

Style: Electro

Berlin/LA.-based duo Holzkopfkindler deliver a nervous, twitchy brand of electro that's ideal for listeners with short attention spans. "Bentlie" is composed of multiple sections and grooves. It's an alluring amalgamation of bits that never sticks with one idea for long. In fact, it seems like two songs at once. Intriguing, yes. But satisfying and frustrating, definitely not. We detect some Kraftwerk in the DNA of "The Beat Gogo" with its propulsive electro snippets, but again the jarring edits make you gun-shy of what's going to happen next. Ultimately, with "Blaue Augen zum Ozean," the duo hit their mark on a moody, dreamy—and ultimately accessible and satisfying—track that maintains a sensuous, mysterious flow.

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

SCORE: 7.2



Author

Contact: zach@zzurn.com

Web: facebook.com/weareauthor

Seeking: Label, Booking, Film/TV, Mgmt

Style: Indie Rock, Alt-Rock, Experimental Rock

Based in Minneapolis, MN, the band Author generates an alternative sound that could very well appeal to fans of Twenty-One Pilots and Cage The Elephant. Author does have a comfort zone they like to dwell in, however, and it's a shadowy place with a density of effects, deep-toned drum beats, and falsetto vocals in the verses. While the songs we heard are similar in mood, pacing and profile, it is "On An On" that is our pick for being the most alluring track of the bunch. We are especially taken with the track's cool drum groove, unusual syncopation, mixed time-sigs, and breathtaking guitar solo. Still and all, the songs we hear at this time are album cuts, not singles likely to break through.

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

SCORE: 7.4



Stacy Antone

Contact: stacy.antone@gmail.com

Web: stacyantone.com

Seeking: Booking, Label

Style: Americana

Here's twangy, classic country by Stacy Antone, whose rangey voice is ideal for her original material. She even accents it effortlessly with that authentic "yodel" inflection. On "Always The Outsider" Antone sings about "small town games" while her pedal steel player imbues it with tasty tones. The laidback, romantic "Planetary Heartache" has a waltz feel to it, and a wonderfully lilting melody. Our favorite song of the bunch is "Heartbroken Tomorrow" whose brisk, rockin' beat is a winner and allows Antone's voice to really climb the scale. And the guitar solo finale is drop-dead dazzling till the fade out. Antone is really singing the hell out of this one. No question this artist and her band would rock the house wherever they play.

- Production 9
- Lyrics 8
- Music 8
- Vocals 9
- Musicianship 10

SCORE: 8.8

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

The Redwood Bar Los Angeles, CA

Web: pinkmotelband.com

Contact: aniathomasmusic@gmail.com

Players: Shay Hayashi, drums; Ben Kernion, bass; Kristi Magdalene, vocals, keyboards; Ania Thomas, guitar

Material: Pink Motel is a hard-hitting punk band from Los Angeles. The music gives off a very strong Sex Pistols vibe that makes you want to dance and thrash about with careless abandonment. Hints of The Adverts, The Clash and Generation X come through, as well, the music hitting you square in the face.

Musicianship: The musicianship is good. Excellent bass duties by Kernion keep things alive and interesting and fill the room with low-end frequencies; and together with Hayashi, the rhythm section thunders through the club. Exciting and juicy guitar riffs, fills and solos by Thomas are melodic and to-the-point. Hayashi is spot-on at the drumkit and doesn't miss a beat. Magdalene has a strong voice and it comes in handy as she belts out lyrics with fierce passion and desire.

Performance: Pink Motel is fun to watch. Magdalene is a natural frontwoman with no boundaries on stage. She dances, thrashes, twirls and twirls her way into your heart, then sets it afire, Johnny Rotten-style.



Hernion, Thomas and Hayashi are a great backdrop for the singer as they lay down the groove and let Magdalene do her thing.

Summary: Pink Motel is entertaining. The music is loud and hard, but focused, and each tune tells an interesting story. Tracks like "Book of Dreams" and "New York" take you on a journey outside of your comfort

zone and make you wish you were living it. "These Are The Reasons I've Gone Insane" is a bit eerie and has a "Munsters" feel to it. These songs are dynamic and lively and don't leave you feeling stale. There's some room for improvement, but this band is young and passionate and that will take them a long way. - **Pierce Brochetti**



LiveStream Boulder, CO

Contact: beatrice@empktr.com

Web: rebecca-folsom.com

Players: Rebecca Folsom, vocals, guitar; Mark Oblinger, vocals, acoustic guitar; Weissenborn lap steel guitar, Oud viol de gamba; Robert Johnson, vocals; Eric Moon, piano, Wurlitzer b3, accordion; Sandra Wong, fiddle, Nyckelharpa; Eric Thorin, electric and upright bass; Christian Teele, drums, percussion. Nick Forster, Steve Szymanski, Carli Zug, Mireille Bakhos, Raqaya Alfaris, guest artists

Material: Debuting her latest release, *Sanctuary*, Rebecca Folsom shared a collection of songs

penned with fellow activists and advocates for social change. The songs speak to those on the fringes who are dealing with mental health issues, racial and gender discrimination, gun violence and incarceration, to name a few.

Musically, Folsom straddles between folk and gospel and gets her inspiration from actual interviews and conversations with those who have experienced these issues, as well as from her own life experience. Together, they form the songs' narratives.

"Sanctuary," the title cut, with its inviting piano intro, thematically evens out the human playing field: *One world we are brothers and sisters/one world it's really rather small/one world ours to care for/one world together/a*

sanctuary for all. "Rise Up," a gospel-inspired song, is a call-to-action to our collective humanity: Rise up in my power of glory/rise even higher/gonna fly so high/ gonna shine my light/gonna rise.

Musicianship: Folsom's voice is the musical equivalent of water cascading through a mountain. While her warm, rich alto sound is the meaty part of her voice, her upper range is equally powerful. She has assembled a group of musicians who complement her while bringing in sounds from instruments not often heard in our current pop music culture.

Performance: Seemingly comfortable in her own skin, Folsom conveys her commitment to the issues with sincerity and authenticity. She more than adequately gives the backstory for each song, which in the case of these selections, is instrumental in their creation. When performing "Rise Up," Folsom invites the heads of various non-profits to take the stage and join in song, a very meaningful moment in the set. Though her work more than addresses the challenges central to their stories, it would have been intriguing to hear her version of a timeless classic in the genre.

Summary: When a singer's unique sound and heart come together, that's the moment they hit the sweet spot. Rebecca Folsom achieves that with her song content and powers of expression. Adding to this weighty collection, hearing her spin on one of the classic socially conscious gems would have been a welcome addition.

- **Ellen Woloshin**

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The Hotel Café Hollywood, CA

Web: marinarocks.com
Contact: marinarocks2@yahoo.com
Players: Marina Rocks, vocals, guitar

Material: Marina Rocks is an acoustic act reminiscent of Joni Mitchell, Carly Simon or Carole King. Personal lyrics are set to original and creative guitar play that takes you on a wild journey through the mind of a great musician. The music was hard and heavy, at times, and beautifully soft at others. It was a great 45-minute rollercoaster of a ride.

Musicianship: This artist is a seasoned veteran and the music benefited greatly because of it. The material is well written and diverse. Even the cover tunes are unique takes on the originals. The music stayed within the boundaries of the genre as Rocks crooned each song's story from the heart with an excellent voice. She adds another dimension to her music with exceptional guitar work that not only captivated, but fascinated; and that alone was gold.

Performance: Marina Rocks has strong stage presence and she presents herself in a humble and modest light, which enhances her persona. She lets her vocals and fancy fingerwork do the talking. This performer acknowledges the



they were long-time friends she hadn't seen in years, and that was enough, as this night's audience absorbed all of her energy.

Summary: Marina Rocks captivates and charms her audience. Tunes like "Willie Hole," "If I Needed You" and "Dumin' Down" get the blood

everyone's soul. "Comeback Kid," "Baby Steps" and "Three Wishes" tugs at your heart strings and makes you think about life and how lucky we all really are. But don't let the slow songs fool you. This girl's got rock & roll coursing through her veins. Check out her latest release, *Austin to Houston*, out now. - **Pierce Brochetti**



The Knitting Factory North Hollywood, CA

Web: thelittlewomenmusical.com
Contact: dustinfitharris@gmail.com
Players: Jenna Lea Rosen, vocals; Sophie Pollono, vocals; Chris Mann, vocals; Terron Brooks, vocals; Ali Ewoldt, vocals; Barbara Carlton Heart, vocals; Payson Lewis, vocals; Kim Huber, vocals; Kayla Stone, vocals; Jater Webb, vocals; Miyuki Miyagi, vocals; Devon Davidson, vocals; Dan Redfeld, piano-composer; Valerie Perri, narration

Material: *Little Women, The Musical* is just that: A stunningly produced and performed musical based on the classic novel by Louisa May Alcott. The music is typical of musicals, as *The Sound of Music* comes to mind. The vocals are the focal point as the operatic voicings transformed the Knitting Factory into a Broadway stage fit for musical lovers of all ages.

Musicianship: The tunes are beautifully sung, with superb voicings. They were

accompanied by a beautiful piano played by Redfeld, who, by the way composed the music. The piano, together with the vocals, made an exceptional combination as each of the singers took turns belting out the tunes, and each one better than the next. It was very difficult to say who was the best singer, but Rosen and Pollono stood out as superb. Sultry, passionate and fervent, this group of enthusiastic singers made the whole stage come alive.

Performance: Exceptional. The music was so alive that it took all aspects of the performance and transported it to another level. Doesn't seem that a group of people just standing on stage in front of a mic could bring the crowd to its feet, but it did. Ewoldt showed great vibrato and Heart was funny in her delivery. Mann had great chemistry with Rosen. Huber stood strong with "Between Earth and Sky." Brooks had everyone on a rollercoaster ride as Webb, Lewis, Miyagi, Davidson and Stone were passionate in their deliveries. Pollono was exceptional on "A Captive Heart" and Rosen put the finishing touches in an outstanding finish.

Summary: *Little Women, The Musical* is a must-see. A great family or date night that will leave you feeling invigorated, refreshed and restored. Beautifully narrated by Perri, the music is fantastic and, coupled with exceptional musicianship and beautiful voices, it's a win/win for everyone. Kudos to Mr. Brian Purcell and 4 Times Entertainment for the production credits on this one; it's sure to be a hit. - **Pierce Brochetti**

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Web: 25thstreetrecording.com

ALIEN PRODUCTIONS STUDIOS

4100 Wayside Ln., Ste. 120
Carmichael, CA 95608
916-483-9988
Email: alienproductions1@gmail.com
Web: jknorthrup.com
Contact: Jeff Northrup
Format: digital recording, mixing, mastering and music production
Basic Rate: \$40/hr., \$300/8hr. block

BLUE SEVEN AUDIO

Central Fremont
Fremont, CA 94538
650-766-7212

Email: csc@bluesevenaudio.com

Web: facebook.com/bluesevenaudio
Contact: Chris
Format: Pro Tools HD3
Basic Rate: call for rates

DIFFERENT FUR STUDIOS

3470 19th St.
San Francisco, CA 94110
415-628-4060
Email: differentfurinfo@gmail.com
Web: differentfurstudios.com
Format: SSL 4048e, Protocols 10, Studer A87
Basic Rate: please contact for rates

THE DOCK STUDIO

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

THE GRILL RECORDING STUDIO

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

GULCH ALLEY STUDIO

1407 Bush St.
San Francisco, CA 94109
415-226-9935
Email: gulchalley@gmail.com
Web: gulchalley.com

HYDE STREET STUDIOS

245 Hyde St.
San Francisco, CA 94102
415-441-8954
Email: info@hydastreet.com
Web: hydastreet.com
Format: digital and analog, 24 tracks
Basic Rate: call for info

LAUGHING TIGER

1101 E. Francisco Blvd, Suite A
San Rafael, CA 94901
415-485-5765
Email: ari@laughingtiger.com
Web: laughingtiger.com

LIGHTRAIL STUDIOS

672 Toland Place
San Francisco, CA 94124
415-964-0264
Email: info@LightRailStudios.com
Web: lightrailstudios.com

MIDDLERIDGE STUDIOS

V6 Ranch
Parkfield, CA 93451
805-610-8471
Email: middleridgestudio@gmail.com
Web: middleridgestudio.com

PYRAMIND STUDIOS

859 Bryant St.
San Francisco, CA 94103
415-896-9800 x 226
Contact: Greg Gordon, Nick Romero
Email: info@pyramid.com
Web: pyramid.com

PRAIRIE SUN

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

SAN FRANCISCO SOUNDWORKS

415-503-1110
Email: booking@sfsoundworks.com
Web: sfsoundworks.com

SKYLINE STUDIOS

5427 Telegraph Ave., Suite M
Oakland, CA 94609
510-984-2484
Email: info@skylinestudios.com
Web: skylinestudios.com

SKYWALKER SOUND

P.O. Box 3000
San Rafael, CA 94912 510-984-2484
Email: info@skysound.com
Web: skysound.com
Contact: Leslie Ann Jones

STUDIO 132

Oakland, CA 94611
415-601-5-77
Email: info@studio132.com

Website: studio132.com

Contact: BZ Lewis
Basic Rate: \$100 per hour, project budgets as well
Info: ProTools HDX, Dolby Atmos 71.4, Emmy Award winner

TARPAN STUDIOS

1925 E. Francisco Blvd. Suite L
San Rafael, CA 94901
415-485-1999
Contact: Narada Michael Walden
Email: kimrea@tarpanstudios.com
Web: tarpanstudios.com

WORKING TITLE RECORDING STUDIOS

863 Woodside Way
San Mateo, CA 94401
415-819-5465
Email: forrest@workingtitlerecordingstudios.com
Web: workingtitlerecordingstudios.com

CALIFORNIA / SOUTHERN

17TH STREET

1001 W. 17th St.
Costa Mesa, CA 92627
949-680-6568
Email: 17thstreetrecords@gmail.com
Web: 17thstreetrecordingstudio.com

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: \$75-100/hr (includes assistant or engineer)
Gear: API 3224 Console, Protocols Ultimate HDX, Studer A827, Protocols HD3, (4) Neve 1066, (4) Focusrite, (2) Telefunken VTZ, (2) Maag ProQ4, (2) Maag EQ4, (2) UREI 1176, (2) LA3A, (4) SPL Transient Designers, Generic 103s, Yamaha NS10s, Lexicon, Yamaha, DBX, Drawmer, Mics: Neumann U-67, (2) U-87s (2) K-84s, (2) AKG 414s, (2) Coles 4038s, Royer R121, AEA N22, Shure, Sennheiser.
Special Services: Pro Tools and analog recording. Superb sound design, Yamaha C7 grand piano, Hammond organ w/ Leslie, Rhodes. Great drums too.
Clients: Weezer, Daniel Caesar, Muse, Kesha, LP, The Neighbourhood, Solange, Vintage Trouble, The Beach Boys, SZA, K-Flay, Andre 3000, Chris and Rich Robinson, George Clinton, Incubus, No Doubt, Fiona Apple, Nelly Furtado, Hooobastank, Bryan Ferry, Jack's Mannequin, Jim Carrey, Steve Martin, Weird Al Yankovic, Ben Harper, Tom Freund, Andrew McMahon In The Wilderness, Kali Uchis, Betty White, Tom Freund, Ben Harper, Billy Joe Shaver, Sly Stone.
Comments: Right off 3rd Street Promenade and the ocean. 26 hotels in walking distance. "Top 10 US Studios Under \$100/hr." Performing Songwriter Magazine. "One of LA's 17 Temples of Sound", Hollywood Reporter

AAA JIMMY HUNTER'S CAZADOR RECORDING OF HOLLYWOOD, CA

A top producer's private facility ready to serve you!
Great live drum room with a world class in-house drummer /ProTools HD6 (fat rig) / Neumann mic/ 5000 song experience since 1986
Los Angeles, CA 90048
323-655-0615
Email: jimmy@jimmyhunter.com
Web: jimmyhunter.com
Original Music Web: jimbojamz.com
Contact: Jimmy Hunter, owner/producer/ engineer/ drummer/vocalist/vocal coach
Format: State of the Art Pro Tools 10 HD6
Basic Rate: Call for a free consultation
Clients: Many song with all of these: 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 Rowcay, Carol Casey, Kozz Kosinski.
Also multi song collaborations with Nick Turner and Glen Aliano.

AB AUDIO VISUAL

Huntington Beach, CA 92615
714-962-8911
Email: abaudio01@me.com, Erik.ABaudio@gmail.com
Web: abaudio.com
Contact: Arlan Boll, Erik Lapporte

ABET MUSIC

411 E. Huntington Dr., Ste. 170-372
Arcadia, CA 91006
626-303-4114
Email: info@abetpublishing.com
Web: abetmusic.com
Contact: Aeron Nersoya
Format: digital and analog, 96 tracks
Basic Rate: \$355/hr.

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/Analog hybrid, Pro Tools
Basic Rate: call for rates

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.

ALLIED POST
1158 26th St., #272
Santa Monica, CA 90404
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
323-465-4000
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@gmail.com
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 Ultimate
Basic Rate: call for rates

ATRIUM MUSIC
P.O. Box 2627
Pasadena, CA 91102
626-529-3066
Email: info@atriummusic.com
Web: atriummusic.com
Contact: Josh Young, Darian Cowgill
Format: digital HD, video-online/offline/audio/mixing/mastering 5.1
Basic Rate: call for info

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

BG2 STUDIOS @ BEAT GARAGE
6860 Farmdale Ave
Los Angeles, CA 91605
818-358-0099
Email: scott@beatgarage.com
Web: beatgarage.com
Contact: Michael Barsimanto
Services: Experienced, professional engineers. Live recording and overdubs.
Music Video Production. Podcasting. Equipment list available on website.
Studio Rates: Starting at \$30/hr. Available by appointment only.
Contact for more information.

Additional location:
5517 Cleon Ave.
North Hollywood, CA 91601

BALBOA RECORDING STUDIO
3129 Verdugo Rd.
Los Angeles, CA
Email: danny@balboarecordingstudio.com
Web: balboarecordingstudio.com

BANG ZOOM STUDIOS
1100 North Hollywood Way
Burbank, CA 91505
818-295-3939
Web: bangzoomstudios.com

Additional Locations:

4720 W. Magnolia Blvd.
Burbank, CA 91505
1150 W. Olive Ave.
Burbank, CA 91506

BARBER'S BASEMENT RECORDING SERVICES, THE
5717 North Figueroa Street
Highland Park, CA 90042
213-446-1423
Email: ed@barbersbasement.com
Web: barbersbasement.com
Contact: Ed Donnelly, Lead Engineer
Format: Pro Tools HD
Basic Rate: Please email for hourly, daily or flat rate projects

BASS KING MUSIC
13012 Haas Ave
Gardena, CA 90249
323-309-5145
Contact: Rudy Campbell, Charles Weathersby
Email: basskingmusic@gmail.com
Web: basskingmusicproductions.com
Format: Pro Tools
Clients: Christmas in Compton, Gordon (Levert) Lisa Fisher, Ava Cherry, Marques Houston, Mc Elht, Shock G of Digital Underground, Roscoe, Kurupt, Mr.Tan
Basic Rate: please call or send an email
Services: record production, producing, film, and production deals. We accept unsolicited materials. See website for demo submission for information.

BERNIE BECKER RECORDING & MASTERING
Pasadena, CA
626-782-5703
Email: hello@beckermastering.com
Web: beckermastering.com
Contact: Ryann Fretschel
Format: digital, analog, Atmos
Basic Rate: call for info

BIG CITY RECORDING STUDIOS
17021 Chatsworth St.
Granada Hills, CA 91344
818-366-0995
Email: paul@bigcityrecording.com
Web: facebook.com/BigCityRecording
Contact: Paul
Format: Digital with analog processing
Basic Rate: call for info

BIG SCARY TREE
North Burbank Adjacent
213-680-8733
Web: bigscarytree.com
Format: digital and analog, 64 tracks
Basic Rate: please call for info

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: \$75/hr.

BIG SWEDE STUDIOS
46225 Verba Santa Dr #21
Palm Desert, CA 92260
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

BLACKGOLD STUDIO
6723 Greenleaf Ave Ste. A
Whittier, CA 90606
Email: hello@blackgold.studio
Web: blackgold.studio
Contact: Mike Altier
Format: 2 Rooms. Fully stocked live rooms and mixing rooms for all recording and mixing needs
Basic Rate: Monthly and Daily Rates available: Monthly Rates range from 180-500 a month.

BLUE RECORDER WEST
1709 Wilcox Ave.
Hollywood, CA 90028
424-259-3519
Email: theblueroomwest@gmail.com
Web: bluerecorders.com/west
Basic Rate: \$160/hr/\$1500/day room rate only (engineer not included)

BLUE RHODE STUDIOS
10626 Magnolia Blvd.
North Hollywood, CA 91601
323-842-0269
Email: studiobluel2@gmail.com
Contact: Andrew De Lucia
Format: Pro Tools HD, Logic
*Email or call for free tour/consultation

THE BLUE ROOM RECORDING WEST
1709 Wilcox Ave.
Hollywood, CA 90028
424-259-3519
Email: theblueroomwest@gmail.com
Web: bluerecorders.com/west

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

BOLEN SOUND PRODUCTIONS
4026 Tilden Ave
Culver City, CA 90232
310-594-6507
Email: bolensoundproductions@gmail.com
Web: bolensoundproductions.com
Contact: Brian Bolen
Format: Pro Tools
Basic Rate: \$75 per hour; including engineer.

BOMB SHELTER REHEARSAL
7580 Garden Grove Blvd.
Westminster, CA 92683
714-240-7345
Email: britt@bombshelterrehearsal.com
Web: bombshelterrehearsal.com
Contact: Britt-Marie Trace, Owner/Manager
Format: Pro Tools
Basic Rate: For detailed rate info, see website

BREWERY RECORDING STUDIO
1330 W 12th Street
Los Angeles, CA
844-717-BREW
Email: booking@breweryrecording.com
Web: breweryrecording.com

CAPITOL RECORDING STUDIOS
1750 N. Vine St.
Los Angeles, CA 90028
323-871-5001
Email: booking@capitolstudios.com
Web: capitolstudios.com
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@chalicecording.com
Web: chalicecording.com
Format: digital and analog
Basic Rate: please call for info

CLEAR LAKE RECORDING STUDIOS
10520 Burbank Blvd.
N. Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com
Contact: Reut Feldman - General Manager, Eric Milos - Owner.

Rates: Call for a personalized quote. For more affordable rates ask about recording in Studio B
Format: Full band tracking with Pro Tools HDX or 24 Track Studer A827. Newly installed PMC 91.4 Dolby Atmos system.
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, 3 Pultec EQP-1A, 2 Pultec MEQ-5, 3 UREI 1176, LA2A, Distressors, Tube Tech, Manley Labs.
Comments: With our impeccably tuned control room, large tracking room, first class facilities, and industry leading staff, we are the high end LA studio for the masses.

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

THE COMPOUND STUDIO
2698 Juniper Ave. #17
Signal Hill, CA 90755
Email: compoundstudio@gmail.com
Web: thecompoundstudio.com

COMP-NY
Glendale, CA 91201
323-989-1176
Email: info@companyhq.com
Web: behussey.com
Contact: Be Hussey
Format: Analog/Digital, Pro Tools Hd (24 in/32out). Large Format Neotek recording console. 2" analog. 1/4" analog.
Basic Rate: Contact for day rate

CONWAY RECORDING STUDIOS
5100 Melrose Ave.
Hollywood, CA 90038
323-463-2175
Email: Stacey@conwayrecording.com

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

COSTA MESA STUDIOS
711 W. 17th St., Ste. D
Costa Mesa, CA 92627
949-515-9942
Email: CMstudiosoffice@icloud.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
818-925-6871
Email: davesroombooking@gmail.com
Web: facebook.com/DavesRoomRecordingStudio

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

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

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

DEPARTMENT OF RECORDING AND POWER
323-677-5111
Email: jason@departmentofrecordingandpower.com
Web: departmentofrecordingandpower.com

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

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

THE DOGHOUSE STUDIO
Dolorosa St.
Woodland Hills, CA 91367
818-929-2795
Contact: Rodger Carter
Email: doghousstudioa@gmail.com
Web: thedoghousstudio.com

DRAGONFLY CREEK RECORDING STUDIO
Malibu, CA 90265
310-753-2067
Email: chaspol@captionmusic.net
Web: dragonflycreekrecording.com
Contact: Charley Pollard
Format: Pro Tools HDX with 32 channels of analog I/O, Logic Pro
Basic Rate: Call for rates
Services: Studio is located on a private ranch and offers accommodations for bands/artists
Clients: Colddplay, Lady Gaga, 5sos, Bebe Rexha, Gordon Goodwin, and Neil Young.

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

EARTHSTAR CREATION CENTER
505 Rose Ave
Venice, CA 90291
310-581-1505

Email: info@earthstarvenice.com
Web: earthstarvenice.com
Contact: John X Volaitis
Format: see website for equipment list
Basic Rate: call or email for info

EASTWEST RECORDING STUDIOS
 6000 W. Sunset Blvd.
 Hollywood, CA 90028
 323-957-6969 Fax 323-957-6966
Email: candace@eastweststudio.com
Web: eastweststudio.com
Contact: Candace Stewart
Format: Analog and Digital
Rates: Call for Daily Rate or Block Bookings

Gear: 80 Chnl Neve 8078, 40 Chnl Neve Custom 8028, 40 Chnl Trident "A" Range, 64 Chnl SSL G +, Fairchild 670, Bricasti, EMI REDD 47 mic pre, GT VPre Tube mic pre, Urie 1176LN, Teletronix LA-2A, Avalon AD2044, Pultec EQP-1A3, Lexicon 960L, AMS RMX16, GML 8200, AKG C12's, Neumann U67's, Neumann U47's, Neumann M50's, Telefunken ELA-M 251's, Sony C55p's, Coles 4038's, Royer R-121's. MKH-800's, AEA-440
Services: Orchestra tracking, band tracking, mixing, live performances, events in famous vintage studios. Private Lounges and Outside Deck
Clients: Frank Sinatra, Justin Timberlake, John Legend, Frank Ocean, Ariana Grande, Lady Gaga, John Mayer, The Beach Boys, The Mamas & the Papas, The Foo Fighters, The Red Hot Chili Peppers, Elton John, Demi Lovato, Justin Bieber, Shania Twain, Keith Urban, Weezer, Sum41, The Goo Goo Dolls, Blink-182, Third Eye Blind, Animal Collective, Jim James, Dawes, Madonna, Rihanna, Nas, Common, Miguel, Michael Buble, Metallica, Slayer, Faith Hill, U2, Fiona Apple, Akon, Bruce Springsteen, Dwight Yoakam, Rage Against the Machine, Jason Mraz, Ella Fitzgerald, Johnny Cash, Jimmy Cliff, Jerry Lee Lewis, Garbage, Muse, Iggy Pop, Bob Dylan, Whitney Houston, The Rolling Stones, Stone Temple Pilots, Foster The People, M83, Tina Turner, Stephen Stills and Neil Young.

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

EL CERRITO STUDIO
 P.O. Box 625

El Cerrito, CA 94530
 510-776-3623
Email: elcerritorecords@gmail.com
Web: elcerritorecords.com

ELEVATED AUDIO
 14677 Aetna St.
 Van Nuys, CA 91411
 818-909-9029
Email: elevatedaudio@gmail.com
Web: elevatedaudio.com
Contact: Fran
Format: Digital, Analog, or both
Basic Rate: call for info, no walk-ins

ENCORE STUDIOS
 721 S. Glenwood Pl.
 Burbank, CA 91506
 323-4654-4000
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

THE EVERGREEN STAGE
 4403 West Magnolia Blvd,
 Burbank, CA 91505
 818-860-7880
Email: amy@evergreenstudiosla.com
Web: theevergreenstage.com

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

FAB FACTORY STUDIOS
 7240 Fulton Ave
 North Hollywood, CA 91605
 818-356-6092
Email: info@fabfactorystudios.com

Web: fabfactorystudios.com
Rate: please call for info

FEVER RECORDING STUDIOS
 Inspired. Creative. Perfectly Private.
 5739 Tujunga Ave. N. Hollywood, CA 91601
 818-762-0707
Email: contact@clearlakerecording.com
Web: feverrecording.com

Contact: Reut Feldman - General Manager, D Papapostolou - On-Site Manager, Eric Milos - Owner.
Rates: Please call to discuss a personalized quote.
Format: Full featured and private boutique recording experience. Studio 1 features two private lounges, private parking, and runner services.
Gear: Newly installed 48 ch SSL Duality Delta Pro Station w/ custom Neve summing, Augspurger Mains with dual 18" Subs, large selection of high end outboard and microphones. Full backline including, Yamaha G5 Grand Piano, Montineri Custom Drum set, amps, and guitars.
Comments: Fever Recording Studios offer an unparalleled recording experience in a boutique and private environment. Our expertly trained staff, impeccable service, and modern lux decor make Fever a truly 5-star destination.

FITTING ROOM STUDIO
 Canoga Park, CA
 310-717-4739
Email: fittingroomstudio@yahoo.com
Web: fittingroomstudio.com
Format: Pro Tools HDX
Basic Rate: call for info

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: info@glenwoodstudios.com
Web: glenwoodstudios.com
Contact: Kit Rebhun
Format: digital and analog
Basic Rate: call for info

GOLD-DIGGERS
 5632 Santa Monica Blvd,
 Los Angeles, CA 90038
 323-546-0300
Email: studioinfo@gold-diggers.com
Web: gold-diggers.com/pages/record

GOLD STREET
 Burbank, CA 91504
 818-567-1911
Email: avpost@goldstreet.net
Web: goldstreetmusic.com
Contact: Eric Michael
Format: digital, 128 tracks
Basic Rate: \$1000/Song.

GOLDEN IMPALA RECORDING STUDIO
 3311 Beverly Blvd
 Los Angeles, CA 90004
 310-595-4578
Email: info@goldenimpala@gmail.com
Web: goldenimpala.com
Basic Rate: call for rates

THE GREENE ROOM RECORDING STUDIO
 Van Nuys, CA
 818-781-1144
Web: greeneroom.com

GREEN STREET STUDIOS
 Sherman Oaks, CA
 818-533-1143
Email: RobKingGSS@aol.com
Web: greenstreetstudios.com

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

GROOVE MASTERS
 Santa Monica, CA
 310-393-3836
Email: contact@groovemastersstudio.com

Mix Dolby Atmos in Style



Clear Lake
 RECORDING STUDIOS 818-762-0707

The High-End Alternative to Over-Priced LA Studios

GROOVWORKS STUDIO

5536 Atlantic Ave.
Long Beach, CA 90805
310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com

Contact: Rodney
Services: music rehearsal, audio recording, podcast and video shoots
*Does not accept unsolicited material

HARBOR STUDIOS

2000 Pacific Coast Hwy
Malibu, CA 90265
Attn: Zach
Email: zach@harbormusic.com
Web: harbormusic.com

HARDSHIP RECORDS

Van Nuys, CA 91405
818-780-7845
Email: HJ@hughjamesmusic.com
Web: hughjamesmusic.com/studio
Contact: Hugh James

Format: Pro tools in studio and online services
Basic Rate: variable rates: per hour per project
Format: Specializing in Grand Piano Recordings & Song Production

HELL'S HALF ACRE

Frazier Park, CA
Email: steve@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
Email: faryal@hensonrecording.com
Web: hensonrecording.com

Contact: Faryal Russell
Format: SSL SL 6072E/G, 4072G+, 6056/G, 9090, Augspurger, 8 Neve
Basic Rate: call for info

HIT SINGLE RECORDING SERVICES

1935 C. Friendship Dr.
El Cajon, CA 92020
619-258-1080
Web: hitsinglerecording.com

Contact: Randy Fuele
Format: digital and analog
Basic Rate: please call for info

HUMAN ELEMENT

(Post Studios)
453 S. Spring St.
Los Angeles, CA 90013
213-232-1193
Email: info@humanelement.tv
Web: humanelement.tv

Contact: Call or email for information

IGLOO MUSIC STUDIOS

228 West Palm Ave.
Burbank, CA 91502
818-558-7733
Email: studio@igloomusic.com
Web: igloomusic.com

Contact: Gustavo
Basic Rate: call or email for info

Additional location:

931 W. Olive Ave
Burbank, CA 91506

INFINITESPIN RECORDS

Sherman Oaks, CA
818-384-1451
Email: info@infinitespinrecords.com
Web: infinitespinrecords.com
Contact: Matt Linesch

Studio: Pro Tools 12HDX, 40 channel 1972 API, 16 channel Neve, 24 track Studer A827, array of outboard

gear, upright piano, Hammond B3 & Leslie, Fender Rhodes, assortment of vintage amps and guitars, lounge, kitchen, private gated parking
Basic Rate: \$85/hour (3 hour minimum), lock outs available (contact for pricing)

JRLDRUMS

Internet Drum Sessions
818-903-3690
Email: johnlewis@jrltdrums.com
Web: jrltdrums.com
Contact: John Lewis

Format: digital
Basic Rate: call for rates

Additional location:

Phoenix, AZ
480-374-3786

JUST FOR THE RECORD

8763 Lankershim Blvd.
Sun Valley, CA 91352
747-292-1151
Email: mackenzie@justforthecord.com
Contact: Mackenzie Coats, Studio Manager
Web: justforthecord.com/studio

Basic Rate: call or email for info

KONSCIOUS STUDIOS

1655 9th St.
Santa Monica, CA 90404
424-382-9155
Email: booking@konsciousstudios.com
Web: konsciousstudios.com

Contact: Dan or Ric
Basic Rate: call or email 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: lagunasoundstudio.com

Format: Logic Pro X, Pro Tools 11

LAFX RECORDING SERVICES

P.O. Box 827
North Hollywood, CA 91603
818-769-5239
Email: lafx@aol.com
Web: lafx.com

Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info

LARRABEE SOUND STUDIOS

4162 Lankershim Blvd.
North Hollywood, CA 91602
818-753-0717, Fax 818-753-8046
Email: info@larrabee studios.com
Web: larrabee studios.com

Contact: Amy Burr, Studio Manager
Format: digital and analog
Basic Rate: call for info

LITTLE BIG ROOM STUDIOS

2912 W. Burbank Blvd.
Burbank, CA 91505
818-846-2991
Email: brad@littlebigroom.com
Web: littlebigroom.com

MAD MUSE STUDIOS

1015 E. 14th Street
Los Angeles, CA 90021
323-685-2054
Contact: Zulma Tercero, Studio Manager
Web: madmusestudios.com

Format: Solid State Logic 8064G
Basic Rate: call for info

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: marcesistoaudio@gmail.com
Web: marcesistoaudio.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@marcgrauestudios.com
Web: marcgrauestudios.com

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

MARTINSOUND RECORDING STUDIOS

1151 W. Valley Blvd.
Alhambra, CA 91803
626-281-3555
Email: dblessinger@martinsound.com
Web: martinsound.com

Contact: Dan Blessinger
Format: digital and analog, 32 tracks
Basic Rate: please call for info

MAR VISTA RECORDING STUDIO

Mar Vista, CA
310-467-0889
Email: remmusic@verizon.net
Web: jerrymanfredi.com
Contact: Jerry

Basic Rate: Please call for information

MASTER GROOVE STUDIOS / RADD SOUND

Northridge, CA
Nashville, TN
818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: mastergroovestudios.com

Contact: David Morse
Format: digital, unlimited tracks
Basic Rate: please call for rates

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

MEGA SOUND STUDIOS

2789 E. Main Street
Ventura, CA
805-667-8100
Web: megasoundstudios.com

MELROSE MUSIC STUDIOS

(Formosa Film Lot)
1041 North Formosa Avenue
West Hollywood, CA 90046
818-216-5409, 323-333-8946
Email: MelroseRecordingStudios@gmail.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.

MIX CITY MUSIC

19410 Killifan St.
Porter Ranch, CA 91326
818-464-5844
Email: Matt@MixCityMusic.com
Web: MixCityMusic.com

FB & IG: @MixCityMusicLA
Contact: Matt Pakucko
Format: Pro Tools HDX, Logic X, 40 input custom analog console, 18' ceiling live tracking room, 3 iso rooms. Yamaha acoustic piano. Gold/Platinum credits.
Basic Rate: Starting at \$55/hr., \$600/day, engineer incl. Project rates negotiable

Services: Producing, mixing, songwriting, vocal recording. Editing, pitch-correction. ADR for film/TV.

MIX RECORDING STUDIO

539 S. Rampart Blvd.
Los Angeles, CA 90057
323-218-7475
Email: info@mixrecordingstudio.com
Web: mixrecordingstudio.com

Basic Rate: Fixed rate for session with an engineer \$54/hr. without engineer \$42/hr. and different engineers available for 30/35hr

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 1014
Hollywood, CA 91356
866-246-8846
Email: mail@majorlabelmusic.com
Web: majorlabelmusic.com

Contact: Col. Darryl Harrelson
Format: digital/analog, Pro Tools HD2 Accel
Basic Rate: \$45/hr. or flat rate per song/project

MOUNTAIN DOG MUSICWORKS

485 Ventura Ave., Ste. E3
Oak View, CA 93022
805-901-1984
Web: mountaingdogmusic.com
Contact: Tim Frantz

Format: digital
Basic Rate: please call for info

NIGHTBIRD RECORDING STUDIOS

At Sunset Marquis Hotel
1200 Alta Loma Road
West Hollywood, CA 90069
310-657-8405
Email: manager@nightbirdstudios.com
Web: nightbirdstudios.com

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

NOYZR MUSIC

Kellie Curtis
2110 Cross Street
La Canada, CA 91011
323-481-8188
Email: contact@noyzzmusic.com

NRG RECORDING SERVICES
1128 Wedding St.
North Hollywood, CA 91601
818-760-7841
Email: ayex@nrgrecording.com
Web: nrgrecording.com

Format: digital and analog
Basic Rate: Call for details

OC RECORDING COMPANY, THE

3100 W. Warner Ave Suite 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com

Contact: Asaf Fulks (Producer/Engineer)
Format: Analog/Digital/Pro Tools, SSL, Neve, Neumann, Avalon, Manley, API
Styles: All Music Genres/Post Production
Services: Recording, Mixing, Mastering, Music Production, Photo/Video, Graphics Remote Services via Source Connect/Skype
Basic Rate: Please call, email or visit site

PACIFICA STUDIOS

2620 La Cienega Ave.
Los Angeles, CA 90034
310-559-9777
Contact: Glenn
Format: Pro Tools
Basic Rate: please call



Inspired. Creative.
Perfectly Private.



North Hollywood, CA • www.clearlakefever.com
818-762-0707 • contact@clearlakerecording.com

PALM SPRINGS RECORDING
333 N. Palm Canyon Drive
Palm Springs, CA 92262
323-333-8946
Contact: Leanne McNeil
Web: palmspringsrecordingstudios.com
Email: palmspringsrecordingstudios@gmail.com

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

PARSONICS STUDIO
1500 Farren Road
Santa Barbara, CA 93117
805.272.0159
Email: studio@parsonics.com
Contact: Noah Bruskin
Web: Parsonics.com
Format: Neve 32 channel analog console/Pro Tools/Apogee 48 channel
Basic Rate: Call or email for rates
Comments: Owned and operated by Grammy award-winner Alan Parsons

PATTERN RECORDING STUDIO
47235 W. Jefferson Blvd
Los Angeles, CA 90016
323-389-7759
Contact: Cole Bingham (Studio Manager)
Email: PatternRecordingStudio@gmail.com
Web: PatternRecordingStudio.com
Format: ProTools, Logic, Ableton, Analog Tape
Clients: The War Toys, Loser Company, Trinidad James, Dream Panther, The Tens, Record Year, Chris Green, Litty Kitter, Chef Mendeff.
Basic Rate: Please call or email
Services: Music Production Packages, Recording, Mixing & Mastering, Production, Remote Recording, and Rehearsal Studio. Accepts unsolicited materials. See website for more information.

PAWN SHOP STUDIO
14819 Oxnard St.
Van Nuys, CA 91405
818-798-3400
Email: Pawnshopstudio@gmail.com
Web: pawnshopstudio.com
Format: API mic pres, Lynx Aurora Converters
Basic Rate: call (or list your rates here)

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

PERFECT SOUND STUDIOS
Los Angeles, CA
323-459-8708, 323-318-0515
Email: info@perfectsoundstudios.com
Web: perfectsoundstudios.com

THE PIE STUDIOS
Pasadena, CA
669-228-4818
Email: info@thepiestudios.com
Web: thepiestudios.com

PLASTIC DOG RECORDING
3815 Grand View Blvd.
Los Angeles, CA 90066
310-796-1526
Email: colin@plasticdogrecording.com
Web: plasticdogrecording.com

PEN STATION STUDIOS
1809 Olympic Blvd.
Santa Monica, CA 90404
424-238-8900
Email: info@penstation.la
Web: penstation.la
Contact: Kat Neis - Studio Manager
Main Format: ProTools, UAD, Waves, Fab Filter, Sound Toys, Eventide
Description: Located at the site of former legendary studios Flyte Tyme and Windmark Recording, Pen Station Studios is a full-service recording facility located within walking distance of UMG's Santa Monica headquarters. The studio features 3 tracking rooms plus 2 production suites and a newly outfitted ATMOS room equipped with Neve and SSL consoles along with a great selection of outboard gear, microphones, and monitors.

PLATINUM STUDIO
815 Moraga Drive, Suite 207
Los Angeles, CA 90049
310-807-8100
Email: info@platinumstudios.com
Web: facebook.com/PlatinumStudios
Basic Rate: please call for info

PRIME RIB PRODUCTIONS
Los Angeles, CA
213-447-9658
Email: phil@primeribproductions.com
Web: primeribproductions.com

PRIVATE ISLAND TRAX
1862 S. Cochran Ave.
Los Angeles, CA 90019
323-856-8729
Email: info@privateislandaudio.net
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: \$60 per hour Digital Recording / \$75 an hour Analog Mastering

PYRAM-AXIS PRODUCTIONS
Redondo Beach, CA 90278
310-869-8650
Email: music@pyramaxis.com
Web: pyramaxis.com
Contact: Jim D.
Format: ProTools HD, Logic Pro
Services: Production, Mixing, Mastering, Global Distribution, Remote Online
Basic Rate: Project Rates - Call for details.

RAINMAN STUDIOS, INC.
Van Nuys, CA
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, Sony Music, Epic Records
Basic Rate: please call for info

READY MIX MUSIC
5633 Lankershim Blvd.
North Hollywood, CA 91601
818-386-2195
Email: studio@readymixmusic.com
Web: readymixmusic.com
Contact: Paul or Sarah
Format: Pro Tools & analog tape, vintage keys & gear.
Basic Rate: Call for info

RECORD PLANT
1032 N. Sycamore Ave.
Hollywood, CA 90038
323-993-9300
Email: booking@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: connect@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

ROBERT IRVING PRODUCTIONS, INC.
Woodland Hills, CA 91367
818-384-7464
Email: rirving@pacbell.net
Web: robertirving.com
Contact: Robert
Format: Digital Performer or Logic, Pro Tools
Basic Rate: Flexible
Notes: 3 great live rooms, Yamaha DC-7 Grand Piano, vintage mic collection

Additional location:
Anacortes, WA

ROOM RECORDING STUDIOS, THE
4550 Melrose Ave Los Angeles, CA 90029
310-895-8553
Email: booking@theroomstudios.us
Web: roomstudios.us
Contact: Mauricio Garza
Basic Rate: Call for quotes
Services: 8 different studios, 4 Locations Full recording, Mixing and Mastering Services, Studios and Engineers available 24/7.

RPD STUDIOS
1842 Burselon 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.

TOTAL ACCESS
612 Meyer Lane, #12
Redondo Beach, CA 90278
424-271-5070
Email: steveornest@gmail.com
Web: tarecording.com

SANTA BARBARA SOUND DESIGN
33 W. Haley St.
Santa Barbara, CA 93101 805-965-3404
Email: dom@tekstr.com
Web: santabarbarasound.com
Contact: Dom Camardella
Format: digital and analog, 192 tracks
Basic Rate: please call for info

THE SÉANCE ROOM
Sherman Oaks, CA
818-915-1616
Email: bret@seanceroom.com
Web: seanceroom.com

SEAHORSE SOUND STUDIOS
1336 S. Grand Ave.
Los Angeles, CA 90015
909-210-2317
Email: seahorssoundstudios@yahoo.com
Web: seahorssoundstudios.com
Contact: Samur
Format: analog and digital, 24 tracks
Basic Rate: call for rates

SIGNATURE SOUND
5040 Ruffner St.
San Diego, CA 92111
858-268-0134
Email: info@signaturesound.com
Web: signaturesound.com
Basic Rate: call for info

SILENT ZOO STUDIOS
736 Salem St.
Glendale, CA 91203
818-484-5222
Email: contact@silentzoo studios.com
Web: silentzoo studios.com
Contact: Holden or Patrick
Format: Pro Tools Ultimate, Logic Pro, Ableton Live
Rate: Call for details

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 EQPIA (2), Neve, MicPre/EQs, API (15), EMT, Apogee, GML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290, Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, PanScan, Ampex ATR, BASE and more.
Services: Studio is located in a secluded private environment with living accommodations for bands/artists on property.
Clients: Beyoncé, Rae Sremmurd, Malik Yusef, Tamar Braxton, Donny Osmond, Safaree, Master P, Travis Kribs, Young Thug, Flo Rida, Julian Lennon, Glasses Malone w/ Kendrick Lamar, Kevin Flournoy, Celina Graves, Eric Bellinger, Gucci Mane, YFN Lucci, Barachi feat. O.T. Genasis, Leaf McLane, Icona Pop, Pras (The Fugees), VMA awards, Art Dixie, Derek Dixie, Mindi Abair, Booker T. Jones, Vintage Trouble, Casey Veggies, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Fink, G.O. 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, WC, 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, Anja Nissen, Drea Dominique, Mila J, Common Kings, Parenthood, Private Practice, Iron Man 2, FIFA World Cup, Space Jam soundtrack.
Comments: Facility features a large high ceiling tracking room and excellent mix room built/owned by a 30-year veteran of the recording industry.

SKYBOX STUDIO, The
1818 Oak St. #68
Los Angeles, CA 90015
213-926-5241
Email: theskyboxstudio@gmail.com
Website: theskyboxstudio.com
Rates: 4 & 8 Hour Day Rates Available
Music Connection Promo: 4hr w/Engineer \$250*
*First Time Customers Only

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

SONIKWIRE STUDIOS
Irvine, CA
949-851-9340
Email: alex@sonikwire.com
Web: sonikwire.com
Contact: Alex Bush
Format: digital, 48 tracks
Basic Rate: call for info

SONORA RECORDERS
Palmdale, CA
213-841-0712
Email: richardbarronmusic@gmail.com
Web: sonorarecorders.com
Contact: Richard
Basic Rate: call for information
Format: mixing, mastering & production

SOTTO VOCE STUDIO
North Hollywood, CA 91606
818-694-3052

Web: sottovocestudio.com
Format: digital, unlimited tracks, albums/film/TV
Basic Rate: Hourly starting at \$75, and per-project.

SOUND CITY STUDIOS
15456 Cabrio Road
Van Nuys, CA 91406
818-304-0573
Web: soundcity.la

SOUND FACTORY
6357 Selma Ave
Los Angeles, CA 90028
323-467-6001
Email: info@soundfactoryhollywood.com
Web: soundfactoryhollywood.com

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

STAGG STREET STUDIO
15147 Stagg St.
Van Nuys, CA 91405-1001
818-371-1562 call / text
Email: studio@staggstreetstudio.com
Web: staggstreetstudio.com
Format: Pro Tools 2018
Basic Rate: please call for info

STEPPINGOUT PERFORMING ARTS & RECORDING STUDIO
14545 Valley View Ave., Ste R
Santa Fe Springs, CA 90670
562-929-1050
Email: info@steppingoutstudio.com
Web: steppingoutstudio.com
Contact: Steve Smith
Format: digital
Basic Rate: please call for info

STEAKHOUSE STUDIO
818-485-2620
Email: kelle@linearmangement.com
Web: steakhousestudio.com
Contact: Kelle Musgrave Glanzbergh
Basic Rate: please call for info

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, Logic Pro
Studio is now a tri-studio complex offering Studios A, B and C

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: Tom Weir
Format: digital (256 tracks) analog (24 track 2-inch)
Basic Rate: \$100-150/hr.

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 Ultimate
Basic Rate: call for rates

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

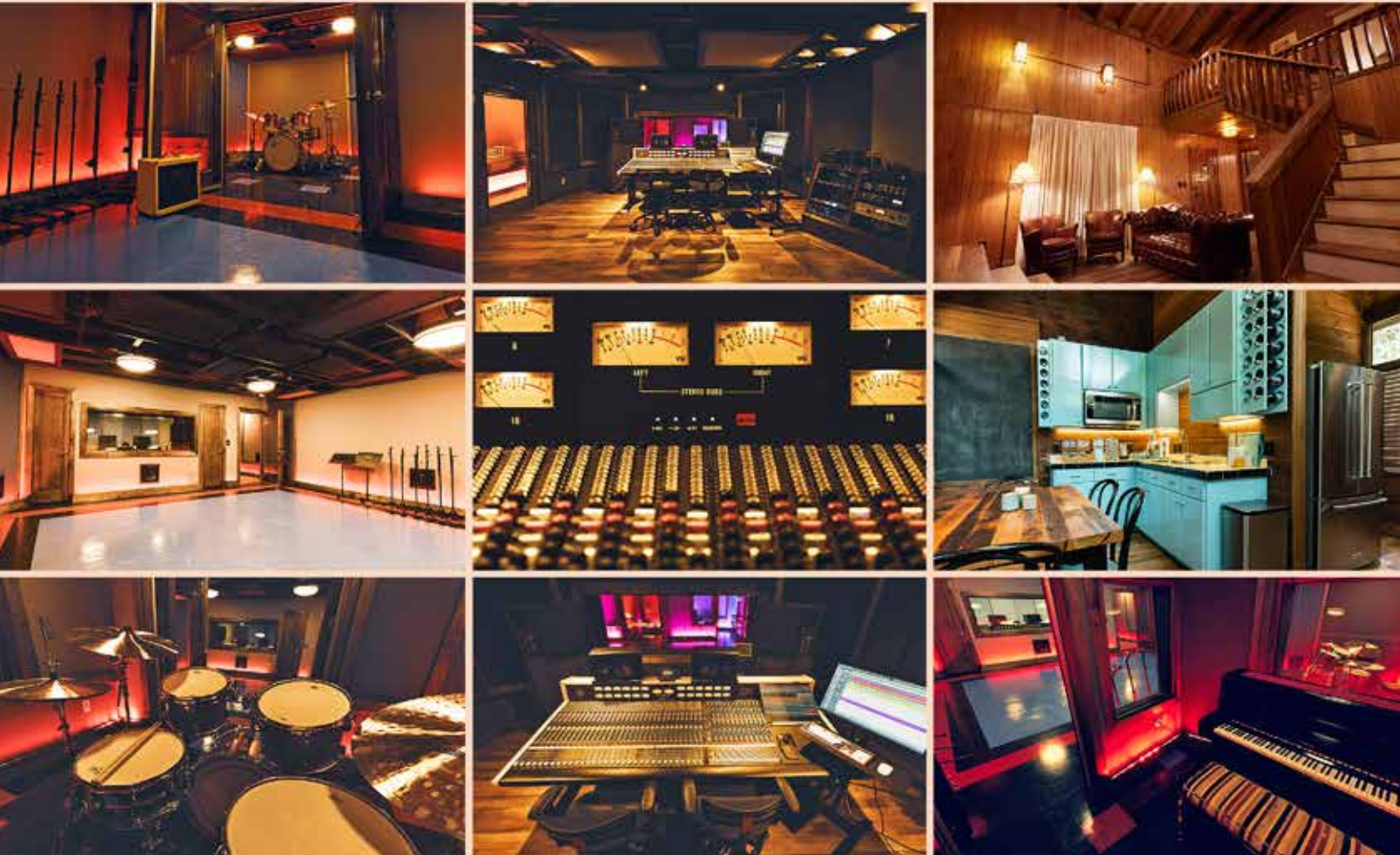
SUNSET SOUND
6650 Sunset Blvd.
Hollywood, CA 90028
323-469-1186
Email: traffic@sunsetstudio.com
Web: sunsetstudio.com
Contact: Phil MacConnell
Format: 24 track analog & Pro Tools
Basic Rate: call for rates

TALENTED PRODUCTIONS
2010 S. Crescent Heights Blvd.
Los Angeles, CA 90034
818-284-3943
Email: mike@parlett.com
Web: talentedproductions.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

SPELLBOUND Recorders

Located on 5 acres of tranquil tree-lined property
just 45 minutes from Nashville in Lebanon



We offer an immersive creative experience with a world class recording facility
and an exclusive, luxury rustic cabin for extended stays and lodging.

Featuring our all-analog Trident 80C console restored by Mike Rhodes of SkinnyFish Audio.
Architectural design by Steven Durr.

Onsite main house features a large, common living room space featuring
a performance & gathering area catered to the working creative.



within the realm, but outside of the box

(615)-617-9419 • contact@spellboundrecorders.com

TIMEART STUDIO

Studio City, CA
818-980-2840
Email: info@timeart.us

Web: TimeArt.us
Format: Digital, ProTools 2021.3, Logic 10.6.1, John Hardy Stereo Mic Pre, Pro Mics.

TOMCAT ON THE PROWL PRODUCTIONS

Productions, Mixing, Recording, Restoration
Canoga Park, CA
818-943-6059

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

TOMSONICS RECORDING STUDIO

Monterey Park, CA
626-633-2736, 323-721-0511
Email: tommanasian@gmail.com

Equipment: 1 inch 16 trk analog recording, Tascam 16 22 x 22 Recording room, 22x15 control room, dbx compressors, gates orban Parasound, eq, reverb, dbx mastering processor, Yamaha spx 90 2 trk Mastering tape deck.
Services: Full band live recording. A comfortable place to create good music. Experienced in all Styles of music

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: 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, 7i 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
323-465-4000

Email: info@paramountrecording.com
Web: paramountrecording.com/track-record-south/
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS

P.O. Box 561
La Mesa, CA 91944
619-697-7827

Email: info@trackstarstudios.com
Web: trackstarstudios.com
Contact: Josquin des Pres
Basic Rate: Call for rates

TREE HAUS RECORDING

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

TRINITY SOUND COMPANY

751 S. Weir Canyon Rd., Suite 157-535
Anaheim Hills, CA 92808
714-881-5211

Email: info@trinitysoundcompany.com
Web: trinitysoundcompany.com/our-work/recording
Basic Rate: Please call for info

TRU-ONE RECORDS AND REHEARSALS

Buena Park, CA
562-773-5877
Email: truonerecords@aol.com

Web: truonerecords.com
Contact: Robert Trujillo
Format: Presonus
Basic Rate: Currently Not Open To The Public

ULTRIM STUDIOS

12028 Vose St,
North Hollywood, CA 91605
(909) 327-1084

Email: ultrium@ultriumstudios.com
Web: ultriumstudios.com

UNCLE STUDIOS

6028 Kester Ave.
Van Nuys, CA
818-989-5614

Email: unclesca27@gmail.com
Web: unclesstudios.com

Format: digital, 24 at a time 126 playback

Basic Rate: \$50/hr

UNION RECORDING STUDIO

7051 Santa Monica Blvd,
Los Angeles, CA 90038
323-615-3575

Email: info@unionrecstudios.com
Web: unionrecstudios.com
Rates: \$23/hr/\$87/\$199

VALENTINE RECORDING STUDIO

5330 Laurel Canyon Blvd,
North Hollywood, CA 91607
818-308-6609

Email: valentinererecording@gmail.com
Web: valentinererecordingstudios.com

VENETO WEST

PO Box 6363
Pine Mountain Club, CA 93222
310-591-4440, 310-200-9010

Email: rcm@venetowest.com,
Liz@lizredwing.com
Web: venetowest.com
Contact: Liz Redwing, Ronan Chris Murphy
Basic Rate: call for info

VILLAGE (RECORDER), THE

1616 Butler Ave.
Los Angeles, CA 90048
310-478-8227

Email: info@villagestudios.com
Web: villagestudios.com
Format: Digital and Analog
Basic Rate: Call or email for information.
Gear: Pro Tools HDX in all rooms. Studio A - Vintage Neve 8048 Console, Studio B and D - Neve 88R Consoles, Studio F - Avid S6 Control Surface and ATMOS speaker array and Studio Z - Neve Genesys Black Console. Compressors include 1176's, LA-2A's, Neve and SSL Stereo Compressors as well as Fairchild 670. Vintage mics including ELAM 251, C-800, U47s, U67s, C12 and C24 as well as a large selection of standard mics as well.
Clients: Fleetwood Mac, Rolling Stones, Heart, Coldplay, U2, Keshia, Snoop Dogg, Pink Floyd, Usher, Lady Gaga, Cage The Elephant, The 1975, John Mayer, Taylor Swift, Harry Styles, Elton John, Miguel, P!nk, Sara Bareilles, Shawn Mendes, Lil' Wayne, Steve Lacy, Media: NPR, KCRW, KCSN, On Second Thought with Trevor Noah, Getting Curious with Jonathan Van Ness. Films: A Star is Born, Crazy Heart, Toy Story, Cars, Oh Brother Where Art Thou?, The Bodyguard, Mulan (live action), Encanto.
Services: Recording, Mixing (Stereo & 5.1), ATMOS, Analog Archival/Tape Transfers, Technical Repair Services, ISDN/Source Connect Remote Sessions, Live to Air/Web Sessions, Live Showcases/ Performances.
Comments: The Village has produced landmark songs and soundtracks of every generation for the last five decades.

VIROUISE

1631 N Placentia Ave
Ste K
Anaheim, CA
714-322-3600

WALL OF SOUND STUDIOS

225 Carswell Ave
Holly Hill, FL
949-285-1774

Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com
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:

2092 S. Highland Ave.
Las Vegas, NV

WESTLAKE RECORDING STUDIOS

Studios A & B
8447 Beverly Blvd.
Los Angeles, CA 90048
323-851-9800

Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Eric Rennaker, Sydney Jones or Steve Burdick
Basic Rate: Please call or email for rates.

WESTLAKE RECORDING STUDIOS

Studios C, D, E and "The Barn"
Production Rooms 1 & 2
7265 Santa Monica Blvd.
West Hollywood, CA 90046
323-951-9900

Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Eric Rennaker, Sydney Jones or Steve Burdick
Basic Rate: Please call or email for rates.

WOMB RECORDING STUDIO, THE

Lake Balboa, CA 91406
818-414-6369
Email: haddadddrum@yahoo.com
Web: davehaddad.com

Contact: Dave
Format: digital and Analog, more than 64 tracks
Basic Rate: please call for info

WOODSHED RECORDING

Email: info@woodshedrecording.com
Web: woodshedrecording.com
Contact: Richard Gibbs
Clients: U2, Barbra Streisand, Coldplay, Chance the Rapper, Lady Gaga, Shawn Mendes

Format: Hybrid ocean view resort/residential recording

Basic Rate: contact us by email

WOODSOUND STUDIOS

120 Front St.
Covina, CA 91723
626-956-7455

Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com

COLORADO

1116 STUDIOS LLC

Colorado Springs, CO 80905
323-989-1176
Email: MisterG@1116Studios.com
Web: 1116Studios.com

Contact: John "Mister G" Office Manager
Format: Digital, Pro Tools Hd (24 in/32out), Video sync
Basic Rate: \$45/hr. for tracking; \$200/track for mixing; \$60/track for mastering

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, Jason Livermore, Andrew Berlin, Chris Beeble, Jonathan Luginbill
Format: Analog/Digital Pro Tools 2021 HDX
Basic Rates: Starting at \$40/hr, \$450/day, Mastering \$150/track

CCM RECORDING STUDIOS

4214 E. Colfax Ave.
Denver, CO 80220
720-941-6088

Email: info@ccmstudios.com
Web: ccmstudios.com
Contact: Darren Skanson
Format: digital
Basic Rate: please call for info

COLORADO SOUND STUDIOS

3100 W. 71st Ave
Westminster, CO 80030
303-430-8811

Email: colosnd@coloradosound.com
Web: coloradosound.com
Contact: Jess Lambert, Studio Office Manager
Format: Pro Tools 12 HDX
Also Remote Recording, Mastering Services, Media Labs Education, and Music Video Production

DERRYBERRY RECORDING STUDIO

7380 Devinney Ct.
Arvada, CO 80005
303-456-8216

Email: info@derryberrysrecordingstudio.com
Web: facebook.com/derryberrys
Contact: Mark Derryberry, producer/engineer
Format: Pro Tools HD
Basic Rate: call for rates

ROCKY MOUNTAIN RECORDERS

1250 W. Cedar Ave.
Denver, CO 80223
303-777-3648

Email: frontdesk@rockyrecorders.com
Web: rockyrecorders.com
Contact: Rachel Converse
Basic Rate: please call for info

STEALTHTRAXX.ONLINE

Greater Roaring Fork Valley, CO
Email: info@stealthtraxx.online
970.319.0252

Contact: Ralph Pitt
Rates: Please Call for Quote
Web: StealthTraxx.online
Services: Remote Recording, Absentee Mixing (send in your raw tracks), Remote Audio for Video, Studio Availability

CONNECTICUT

CARRIAGE HOUSE STUDIOS

119 Westhill Rd.
Stamford, CT 06902
203-358-0065

Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Contact: John Montagnese
Format: digital and analog
Basic Rate: please call for info

FIREHOUSE 12

45 Crown St.
New Haven, CT 06510
203-785-0468

Email: info@firehouse12.com
Web: firehouse12.com
Format: see website for studio equipment
Basic Rate: call for information

FRESH TRACKS STUDIO

65 Deer Hill Ave
Danbury, CT
971-344-1115

Email: jon@freshtracksstudio.com
Web: katiepain.com,
facebook.com/freshtracksstudio
Contact: Jon Lindahl
Format: HD
Basic Rate: call for rates

An aerial photograph of Miami, Florida, showing a mix of high-rise buildings, a large body of water, and a sandy beach with waves in the foreground. The sky is clear and bright.

Raleigh

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Follow us on instagram @raleighmusicstudios

POWER STATION NEW ENGLAND

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

SAGESOUND STUDIOS

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

STUDIO UNICORN

36 Sanford Town Rd.
Redding, CT 06896-2411
203-938-0069
Email: paul@studiounicorn.net
Web: studiounicorn.net
Contact: Paul Avgerinos, Multi-Grammy winning Producer & Engineer
Format: Pro Tools Ultimate
Basic Rate: \$150 / Hr.

TARQUIN STUDIOS

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

TROD NOSSEL

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

DELAWARE

JAMLAND STUDIO

2326 Empire Dr.
Wilmington, DE 19810
302-475-0204
Email: music@jamlandstudio.com
Web: jamlandstudio.com
Format: see website for equipment
Basic Rate: call for information

KEN-DEL STUDIOS

1500 First State Blvd.
Wilmington, DE 19804-3596
301-999-1111
Email: info@ken-del.com
Web: ken-del.com

OCCUPY STUDIO

170 East Main Street
Newark, DE 19711
302-223-4441
Email: Record@OccupyStudio.com
Web: occupystudio.com

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 location:

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

LION AND FOX RECORDING STUDIOS

9517 Baltimore Ave
College Park, MD 20740
301-982-4431
Email: mail@lionfox.com
Web: lionfox.com
Contact: Jim Fox
Format: 32 track I/O, 96k, 24bit
Basic Rate: \$75/hour

LISTEN VISION RECORDING STUDIOS

2622 Georgia Ave. N.W.
Washington, D.C. 20001
202-332-8494
Web: listenvision.com
Contact: Jeremy Beaver
Format: Pro Tools, digital, 124 tracks
Basic Rate: call for rates

FLORIDA

AUDIO-VISION

13885 W. Dixie Hwy.
North Miami, FL 33161
305-893-9191
Web: audiovisionstudios.com
Format: Digital and Analog
Basic Rate: Please Call in

BAY EIGHT RECORDING STUDIOS

N.M.B Commerce Center
15421 W Dixie Hwy #8
North Miami Beach, FL 33162
305-705-2405
Email: hello@bayeight.com
Web: bayeight.com

BRICKKS HOUSE OF BEATZ

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

CLEAR TRACK STUDIOS

814 Franklin St.
Clearwater, FL 33756
727-449-8888, 866-963-3108
Email: info@cleartrackstudios.com
Web: cleartrackstudios.com
Contact: Marina
Format: see website for equipment list
Basic Rate: call for info

CRESCENT MOON

Miami, FL 33155
305-663-8924
Email: josem@crecentmoon.com
Web: crescentmoon.com
Format: Audio/Video Suites, ISDN, Digital/Analog
Basic Rate: Call for rates

CRITERIA RECORDING STUDIOS

1755 N.E. 149 St.
Miami, FL 33181
305-947-5611
Contact: Trevor Fletcher
Email: Tlfletcher@criteriastudios.com
Web: facebook.com/CriteriaStudios
Formats: 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.

DOGMANIC PRODUCTIONS & RECORDING STUDIOS

1731-B SW 7th Ave.
Pompano Beach, FL 33060
954-675-0870
Email: info@DogManicRS.com
Web: dogmanicrs.com

EMERALD CITY PRODUCTIONS

Walt Disney World's Backyard
Winter Garden, FL 34787
407-279-1956
Email: danny@emeraldcitypro.com
Web: emeraldcitypro.com
Contact: Danny Ozment
Format: Podcast production only
Basic Rate: call for rates

EVERMORE SOUND RECORDING STUDIOS

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

GASOLINE ALLEY RECORDING STUDIOS

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

GRANDBAY RECORDING

2811 North 34th Street
Tampa, FL 33614
813-418-2346
Email: studiotime@grandbaystudios.com
Web: grandbayrecordingstudios.com

HEIGA STUDIOS

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

PHAT PLANET RECORDING STUDIOS

3473 Parkway Center Ct.
Orlando, FL 32808
407-295-7270
Email: info@phatplanetstudios.com
Web: phatplanetstudios.com
Contact: Ed Krout
Format: Pro Tools HD, Analog 2-inch etc.
Basic Rate: \$110/hr. Studio A, \$70/hr. Studio B

LALA MANSION

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

LILY PAD RECORDING

226 King Street, Suite 150
Cocoa, FL 32922
321-305-6085
Email: mark@lilypadrecording.com
Web: lilypadrecording.com
Basic Rate: \$35/hr/\$50 (2hr min)

LOG CABIN STUDIO

Tallahassee, FL
850-567-5554
Email: kris@logcabinmusic.com
Contact: Kris Kolp
Format: facebook
Basic Rate: call or email for info

MIAMI BEACH RECORDING STUDIOS

14889 NE 20th Ave.
North Miami, FL 33181
305-956-3939
Email: Pablo@mbrs.us
Web: studio.mbrs.us

MYPLATINUM SOUND

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

NOISEMATCH STUDIOS

4306 NW 2nd Ave.
Miami, FL 33127
786-334-5382
Email: info@noisematch.com
Web: noisematchstudios.com
Basic Rate: \$135/hr/\$1500(12 hrs), 1/2 day/\$780

RALEIGH MUSIC STUDIOS MIAMI

1260 NW 29th Street
Miami, Florida 33142
(908) 463-8641
Email: info@raleighmusicstudios.com
Web: raleighmusicstudios.com
Contact: Eli Colazzo
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SONIC RECORDING

Cape Coral
Fort Meyers, FL
239-898-1339
Email: bo@sonicrecording.net
Web: sonicrecording.net
Contact: Bo Davis
Basic Rate: \$75/hr

STYLE-CITY MUSIC, INC

2101 Starkey Rd D15
Largo, FL 33771
727-520-2336
Email: stylecitymusic@yahoo.com
Web: stylecitymusic.com
Contact: Steven "Q" 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, also provide Video Wall Rental for live events
Basic Rate: 6' x 10' Video Wall Rental Plus Two Cameras \$2,500 /Day

TWENTY-FIRST CENTURY STUDIOS

1736-2 Landon Ave.
Jacksonville, FL 32207
904-346-3452
Email: 21centurystudios@gmail.com
Web: twentyfirstcenturystudios.com
facebook.com/21stCenturyStudios
Basic Rate: call for rates

UNITY GAIN RECORDING STUDIO

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

VELVET BASEMENT RECORDING STUDIO

1958 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

GEORGIA

11th STREET STUDIOS

699 11th Street, NW
Atlanta, GA 30318
404-249-8511
Email: info@11thstreetstudios.com
Web: 11thstreetstudios.com

5 STAR PRODUCTIONS

582 Tabert Ave NW
Atlanta, GA 30309
470-355-1407
Email: bookings@5starproductions.net
Web: 5starproductionstudio.com

THE BLUE ROOM RECORDING

500 Bishop St., Ste. 7
Atlanta, GA 30318
678-249-0729
Email: theblueroommusic@gmail.com
Web: theblueroomrecording.com

BRAVO OCEAN STUDIOS

1040 Boulevard SE Suite 1 & K

Atlanta, GA. 30312
404-747-5257
Email: contact@bravoceanstudios.com
Web: bravoceanstudios.com

GROOVE TUNES STUDIOS

340 Rossiter Ridge
Alpharetta, GA 30022
770-842-5511
Email: eatunison@bellsouth.net
Web: groovetunes.com
Contact: Eric Tunison
Format: Pro Tools HD/3 v. 8.0
Basic Rate: \$75/hr.

LEDBELLY SOUND STUDIO

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

LOUDHOUSE STUDIOS

2115 Liddell Dr. NE
Atlanta, GA 30324
404-963-7374
Email: info@loudhousestudios.com
Web: loudhousestudios.com

MAW SOUND RECORDING STUDIOS

P.O. Box 45
Hiawasee, GA 30546
727-535-4560, 800-535-4560
Email: mawsound@juno.com
Web: mawsound.com
Format: digital and analog, Sonar recording
Basic Rate: call for info

PARHELION RECORDING STUDIOS

684 Antone St. S.E., Ste. 110
Atlanta, GA 30318
678-949-9119
Email: mail@parhelionrecordingstudios.com
Web: parhelionrecordingstudios.com
Format: see website for equipment list
Basic Rate: \$100/\$75/hr

PATCHWERK

1094 Hemphill Ave., N.
Atlanta, GA 30318-5431
404-874-9880
Email: pwr@patchwerk.com
Web: patchwerk.com
Contact: Curtis Daniel III
Format: SSL48-Channel Duality console, SSL J-9000
Basic Rate: call for rates

TREE SOUND STUDIOS

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

TWEED RECORDING

140 East Washington St.
Athens, GA 30601
706-204-9144
Email: info@tweedrecording.com
Web: tweedrecording.com
Contact: Andrew Ratcliffe
Format: digital Pro Tools
Basic Rate: please call for info

HAWAII

ISLAND SOUND STUDIOS

377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-200-1822
Email: aloha@islandsoundstudios.com
Contact: Kyle Spicer
Website: islandsoundstudios.com
Format: 2 SSL9000J, Digital/Analog

IDAHO

AUDIO LAB RECORDING

3638 Osage St.
Garden City, ID 83714
208-344-9551
Email: Steve@audiolab.org, Pat@audiolab.org
Web: audiolab.org

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: \$55/hr(8-12hrs), \$65/hr(1hr), \$550 Daily rate

ILLINOIS

CHICAGO RECORDING COMPANY

232 E. Ohio St.
Chicago, IL 60611
312-822-9333
Email: sarah@chicagoRecording.com
Web: chicagoRecording.com
Contact: Sarah Hamilton, Music Studio Manager
Format: Monster Pro Tools HD systems + every format since 1975
Basic Rate: Special "lockout" day rates, call for info

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Additional locations:

55 W. Wacker
Chicago IL 60601

205 Michigan Ave.
Studio 205A
Chicago, IL 60601

CLASSICK STUDIOS
2950 W. Chicago Ave.
Chicago, IL 60622
773-217-0513
Email: Book@classickstudios.com
Web: classickstudios.com
Basic Rate: \$45/75 Hr (3hr min)

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

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

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

HANDWRITTEN RECORDING
1346 W. Belmont
Chicago, IL 60657
773-472-7132
Email: Rick@handwrittenrecording.com
Web: handwrittenrecording.com
Format: digital and analog
Basic Rate: \$395 day (10hr) / \$45/hr

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

PRESSURE POINT RECORDING STUDIOS
2239 S. Michigan Ave.
Chicago, IL 60616
312-842-8099
Email: wolfdog@pprecs.com
Web: pprecs.com
Format: Digital/Analog
Basic Rate: please call

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

STONECUTTER RECORDING STUDIO
1719 S. Clinton, Floor Zero
Chicago, IL 60616
312-698-9977
Email: info@stonecutterstudios.com
Web: stonecutterstudios.com

STUDIO 11
345 N. Loomis St.
Chicago, IL 60607
312-372-4460
Email: studio11chicago@gmail.com
Web: studio11chicago.com
Basic Rate: \$65/hr

STUDIO VMR
5818 S. Archer Rd.
Summit, IL 60501
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

ZONE RECORDING
931 W. Wilson Ave.
Chicago, IL
312-953-3346, 312-664-5353
Email: tonezonerecording@sbcglobal.net
Web: tonezonerecording.net
Format: SSL 4000G, Monitors: Genelec, Tannoy,
Yamaha, AKG 240, Sennheiser

TREE HOUSE RECORDS
4808 W. Wrightwood Ave.
Chicago, IL 60639
847-302-6105
Contact: Matt Geiser
Email: mg@treehouserecordschicago.com

Web: treehouserecordschicago.com
Basic Rate: \$40/hr

UPTOWN RECORDING
4656 N. Clifton Ave.
Chicago, IL 60640
773-271-5119
Email: info@uptownrecording.com
Web: uptownrecording.com
Contact: Matt Denny
Format: see website for equipment list
Basic Rate: \$75/hr

INDIANA

AIRE BORN STUDIOS
4700 Northwest Plaza W. Dr.
Zionsville, IN 46077
317-876-1556
Web: aireborn.com
Contact: Mike Wilson
Format: see website for equipment list
Basic Rate: call or email for info

AZMYTH RECORDING
5130 Brouses Ave.
Indianapolis, IN
317-281-3670
Email: info@azmythrecording.com
Web: azmythrecording.com
Format: Pro Tools HD2/HD3
Basic Rate: \$70/hr (2hr min)

LODGE STUDIOS, THE
3550 Roosevelt Ave.
Indianapolis, IN 46218
317-568-0000
Email: info@thelodgestudios.com
Web: thelodgestudios.com
Contact: Michael Graham
Basic Rate: please call for info

SWEETWATER STUDIOS
5501 US Highway 30 West
Fort Wayne, IN 46818
800-386-6434
Email: studio@sweetwater.com
Web: sweetwaterstudios.com
Contact: Julie Doust
Services: Experienced, professional engineers. Dolby
ATMOS certified mixing. Recording, Mastering. Music
production. Session Musicians. Multimedia content.
Large recording space. Equipment list on website.
Basic Rate: Contact for a custom quote.

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.
2120 Rittenhouse St., Suite C
Des Moines, IA 50309
515-243-2125
Email: sales-studio@triadav.com
Web: triadav.com
Basic Rate: please call for info

KANSAS

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 HDX, 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: Call for info

THE LODGE
231 6th Ave.
Dayton, KY 41074
513-476-9115
Web: thelodgky.com

TNT PRODUCTIONS
6303 Fern Valley Pass
Louisville, KY 40228
502-964-9616
Email: barry@tntrecording.com

Web: tntrecording.com
Format: digital Pro Tools HD
Basic Rate: please call for info

LOUISIANA

DOCKSIDE STUDIO
4755 Woodlawn Rd.
Maurice, LA 70555
337-893-7880
Email: docksidestudio@gmail.com
Web: facebook.com/Dockside-Studio
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: esplanadestudios@gmail.com
Web: esplanadestudios.com

MARIGNY RECORDING STUDIOS
535 Marigny St.
New Orleans, LA 70117
504-475-4535
Email: info@marignystudios.com
Web: marignystudios.com
Contact: Rick Nelson
Format: see website for equipment list
Basic Rate: call or email for info

STUDIO IN THE COUNTRY
21443 Hwy. 436
P.O. Box 490
Bogalusa, LA 70429
985-735-8224
Email: jay@studiointhecountry.com
Web: studiointhecountry.com
Contact: Jay Wesley
Format: Studer 2-inch 24-track, Pro Tools HD 32 i/i,
Neve 8068 analog mixing board (32 ch.)
Basic Rate: \$750/day including engineer

MAINE

BAKED BEANS RECORDING
75 Weston Farm Rd.
Harrison, ME 04040
207-615-1717, 207-583-4312
Email: beans@megalink.net
Web: bakedbeansrecording.com
Contact: Alan Bean
Format: Pro Tools Ultimate
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

CLEAN CUTS MUSIC
2901 Chestnut Ave.
Baltimore, MD 21211
410-467-4231
Email: daveb@cleancuts.com
Web: cleancuts.com
Basic Rate: please call for info

Additional location:

4100 Wisconsin Ave., N.W.
Washington, D.C. 20016
202-237-8884
Email: tetiana@cleancuts.com

HIT AND RUN RECORDING
18704 Muncester Rd.
Rockville, MD 20855
301-948-6715
Email: info@hitandruncording.com
Web: hitandruncording.com
Format: Main DAW Cubase, 2nd DAWs Digital
Performer, Pro Tools LE
Basic Rate: call for rates

NIGHTSKY STUDIOS
3432 Rockefeller Ct.,
Waldorf, MD 20602
301-910-6163, 301-374-9450
Email: aurora4dth@aol.com
Web: facebook.com/nightskystudios
Contact: Ron

Format: Pro Tools HD
Basic Rate: call for current rates

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

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

BRISTOL RECORDING AND VOICE STUDIOS
238 Huntington Ave
Boston, MA 02115
617-247-8689
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Jason
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

INFINITE RECORDING STUDIOS
236 Ash Street.
Reading, MA 01867
617-286-6821
Web: infiniterecording.com
Format: Pro Tools, Logic, Reason, Ableton
Basic Rate: variable

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

MUSICMEZ STUDIO
Greater Boston Area
617-529-1922
Email: mez@musicmez.com
Web: musicmez.com
Contact: Steven Mesropian (aka mez)
Format: DAW, specializing in broadcast quality
productions for songwriters, lyricists and artists
Basic Rate: See website for rate

NORTHFIRE RECORDING
15a Grove St.
Amherst, MA 01002
413-256-0404
Email: northfirerecordingstudio@gmail.com
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
North Cambridge, MA
617-623-3500
Web: qdivisionstudios.com
Basic Rate: Call for rates

THE RECORD COMPANY
960 Massachusetts Ave.
Boston, MA 02118
617-765-0155
Email: booking@therecordco.org
Web: therecordco.org,
facebook.com/therecordco

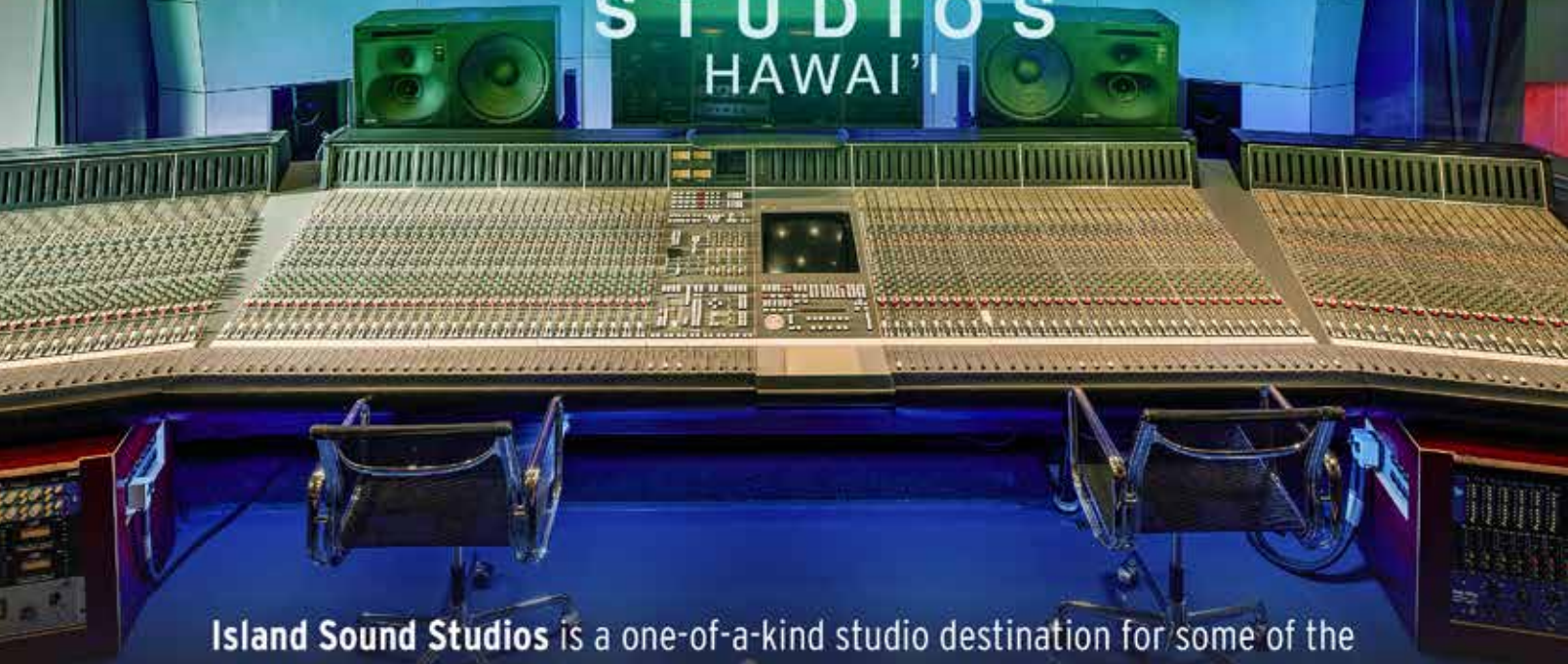
SUREFIRE CREATIVE STUDIOS
Lowell, MA 01852
978-441-0975
Email: SurefireCreativeStudios@gmail.com
Web: surefirecreativestudios.com
Comments: Surefire Creative Studios is an award
winning audio and visual production company based
outside of Boston, Massachusetts. Surefire provides
its family of clients with a number of services such
as music composition, video production, soundstage
rental, recording studio rental, audio engineering, and
brand consultation.
Basic Rate: call for rates

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Web: masterpiecesoundstudios.com**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: royalhousestudios.com
Contact: Roger Goodman
Format: see website for equipment list
Basic Rate: see web for info**RUSTBELT STUDIOS**118 E. 7th Street
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
248-439-0499
Web: soundscapestudio.com
Format: see website for equipment list
Basic Rate: \$65/hr**WATERFALL STUDIOS**11389 S. Forrest Sideroad
Dafter, MI 49724
313-570-6780
Email: waterfall@waterfallrecordings.com
Web: waterfallrecordings.com
Contact: Kenneth Sutton
Format: digital
Basic Rate: please call for info**MINNESOTA****A44 STUDIOS**Minneapolis, MN
855-851-2440
Contact: Steve Kahn Studio Manager
Email: a440steve@gmail.com
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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.**CUSTOM RECORDING STUDIOS**4800 Drake Rd.
Minneapolis, MN 55422
763-921-2950
Email: jpreynolds1946@yahoo.com
Web: customrecordingstudios.com
Contact: Jim Reynolds
Format: 24 track Hi-8 Digital Tape.
Basic Rate: \$50/hr, call for additional rates**THE HIDEAWAY**77 13th Ave., N.E.
Minneapolis, MN 55413
Email: joe@thehideawaympls.com
Web: thehideawaympls.com
Format: see website for equipment list
Basic Rate: email for rates**PACHYDERM STUDIOS**Cannon Falls, MN 55009
507-263-4438
Email: info@pachyderm-studios.com
Web: pachyderm-studios.com**SKYLAND STUDIOS**7452 236th Street E
Lakeville, MN
Web: skylandstudiocom**TAYLOR SOUND AND VIDEO**Saint Louis Park
8000 Powell Rd., #100
Saint Louis Park, MN 55343
612-208-2864
Email: info@taylor-sound.com
Web: taylor-sound.com**THE TERRARIUM**607 Central Ave., S.E.
Minneapolis, MN 55414
612-338-5702
Email: jasonorris@mac.com
Web: the-terrarium.com
Contact: Jason Orris
Format: Pro Tools HD3
Basic Rate: call for rates**MISSISSIPPI****MALACO STUDIOS**3023 W. Northside Drive
Jackson, MS 39213
601-982-4522, 800-272-7936
Email: malaco@malaco.com
Web: malaco.com/studios
Format: Studer Analog, Protocols HD, Nuendo, Source Connect Voice Over**MISSOURI****ENDEAVOR STUDIO**211 South College St
Arcadia, MO
573-944-4440
Email: greggill45@gmail.com
Web: facebook.com/endeavorstudioAV, endeavorav.com**GFM RECORDING STUDIO**1118 W. Main Street
Blue Springs, MO
816-598-8810
Email: staff@gfmmodernrecording.com
Web: gfmmodernrecording.com/gfmmodern**MANSION SOUND RECORDING STUDIO**189 Expressway Lane
Branson, MO 65616
417-337-7851
Email: info@MansionSound.com
Web: mansionsound.com**PHAT BUDDHA PRODUCTIONS**1901 Locust St.
St. Louis, MO 63103
314-231-3930
Email: booking@phatbuddhaproductions.com
Web: phatbuddhaproductions.com
Format: digital Pro Tools HD2
Basic Rate: please call for info**MONTANA****JERECO STUDIOS, INC.**627 E. Peach St., Ste. E
Bozeman, MT 59715
406-586-526
Email: jeremiah@jerecostudios.com
Web: jerecostudios.com
Contact: Jeremiah
Format: digital
Basic Rate: call for rates**NEBRASKA****ANOTHER RECORDING COMPANY**6720 Dodge St.
Omaha, NE
402-613-1369
Email: info@anotherrecordingcompany.com
Web: anotherrecordingcompany.com**JOEAUDIO PRODUCTIONS**10850 John Galt Blvd.
Omaha, NE 68137
866-JOE-AUDIO / 402-341-9153
Contact: Joe Wolf
Web: joeaudioproductions.com
Format: Digital
Services: ProTools, ISDN, SourceConnect**MAKE BELIEVE STUDIOS**825 S. 20th St.
Omaha, NE 68108
402-972-6387
Email: your_friends@makebelievestudio.com
Web: makebelievestudio.com**RAINBOW RECORDING STUDIO**2322 S. 64th Ave.
Omaha, NE 68106
402-554-0123
Email: audioguru@rainbowmusicmah.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**NEVADA****D. I. STUDIO LLC**2810 S. Maryland Pkwy, Ste C
Las Vegas, Nevada. 89109
702-792-3302
Email: digitalinsightrecording@gmail.com
Web: direcordingstudios.com
Contact: Tiger Stylz
Format: ProTools HDX
Basic Rate: Private Studio/Call for Rates**THE HIDEOUT RECORDING STUDIO**14 Sunset Way
Henderson, NV 89014
702-445-7705, 702-318-6001
Web: hideoutlv.com
Format: Analog and Digital
Basic Rate: Hourly and Block, call for quotes**IMIRAGE 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: thaddeuscorea.com
Contact: Thaddeus Corea
Format: Logic Pro
Basic Rate: Call for rates.**STUDIO DMI**6839 Ponderosa Way Suite 100
Las Vegas, NV 89118
702-860-6180
Contact: music@studiodmi.com
Email: Service@studiodmi.com
Web: studiodmi.com**TONE FACTORY, THE**5329 S. Cameron
Las Vegas, NV 89120
702-301-6964
Email: info@thetonefactory.com
Web: thetonefactory.com, vinniestald.com
Contact: Vinnie Castaldo**TRIMORDIAL STUDIO LAS VEGAS**Audio Graphics Web
Las Vegas, NV 89104
Email: trimordial@thefaro.com
Web: trimordial.com
Contact: Roy Rendahl
Format: Digital Pro Tools, Ozone Mastering
Gear: MacBook Pro, JBL, Shure, Rode, AKG, Yamaha
Services: Studio recording, song mastering, and music creation & 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: cedarhousesound@gmail.com
Web: cedarhousesound.com
Contact: Gerry Putnam
Format: Pro Tools Ultimate, Pyramix, SADI E and 2nd analog
Basic Rate: please call or email for info**MOJO MUSIC STUDIO**P.O. Box 536
Franconia, NH
603-348-5249
Email: mojomusicstudio@gmail.com
Web: mojorecordingstudio.com
Contact: Tony or Joe
Format: Pro Tools 10
Basic Rate: call for rates**NEW JERSEY****GDPONDERROSA STUDIOS**14 Warbasse Junction Rd.
Lafayette, NJ 07848
973-879-3199
Email: gdpnderrosa@gmail.com
Web: ponderrosastudios.com, facebook.com/PonderRosaStudios
Format: see website for equipment list
Basic Rate: call or email for info**KALEIDOSCOPE SOUND**514 Monastery Pl
Union City, NJ 07087
201-223-2868
Email: info@kaleidoscopesound.com
Web: kaleidoscopesound.com**LAKEHOUSE RECORDING STUDIOS**619 Lake Avenue
Asbury Park, NJ. 07712
732-455-5669
Email: booking@lakehousesecordingstudios.com
Web: lakehousesecordingstudios.com**SOUND ON SOUND STUDIOS**1 Greenwood Avenue
Suite 210
Montclair, NJ 07042
212-944-5770
Email: info@soundsoundstudios.com
Web: soundsoundstudios.com**STUDIO TO STAGE PRODUCTIONS**170 U.S. 9
Englishtown, NJ 07726
732-617-6530
Email: info@stosp.net
Web: studiotostageproductions.com/recording-studio**WATER MUSIC RECORDERS**2000 West Street
Union City, NJ 07087
201-420-7848**Email:** rob@watermusic.net
Web: watermusic.net**NEW MEXICO****JOHN WAGNER RECORDING STUDIOS, INC.**8601 Lomas NE,
Albuquerque, NM 87112
505-296-2766, 505-296-2919
Email: info@johnwagnerstudios.com
Web: johnwagnerstudios.com**SANTA FE STUDIOS**1 Santa Fe Studios Rd
Santa Fe, NM 87508
505-954-2400
Email: contact@santafestudios.com
Web: santafestudios.com**STEPBRIDGE STUDIOS**528 Jose St.
Santa Fe, NM 87501
505-988-7051
Email: stepbridge@gmail.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**NEW YORK****825 RECORDS, INC. (STUDIO & PRODUCTION COMPANY)**8225 5th Avenue
Suite 335
Brooklyn, NY 11209
347-240-5417
Email: mattyamendola@825records.com
Web: 825records.com
Contact: Matt Amendola
Format: Semi-private project studio
Services: Mixing & full service production**BATTERY STUDIOS**321 W 44th Street
Suite 1001
New York, NY 10036
212-833-7373
Email: donna.kloepfer@batterystudios.com
Web: batterystudios.com**BEHIND THE CURTAINS MEDIA**234 6th St. Ste. #5
Brooklyn, NY 11215
347-699-4429
Contact: Michael Abiuso
Email: mike@behindthecurtainsmedia.com
Web: mikeabiuso.com, behindthecurtainsmedia.com
Basic Rate: Call or email for rate**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**CORNER STORE STUDIO**32 E. 23rd Street
New York, NY
201-693-3413
Contact: Abe Silver
Email: hello@cornerstoreny.com
Website: cornerstoreny.com
Format: Sony MXP 3036 Console, Apollo X16 A/D Converters, Analog Outboard Gear
Services: Recording, Mixing, Podcasts, Voice Over, Production, Audio Post
Basic Rate: Contact Us**CUTTING ROOM RECORDING STUDIOS, THE**14 E. 4th St., Ste. 602
New York, NY 10012
212-260-0905
Email: bookings@thecuttingroom.com
Web: thecuttingroom.com
Format: Pro Tools HDX system and SSL Duality Console
Basic Rate: call for rates**DOWNTOWN MUSIC STUDIOS**Soho neighborhood
212-461-1889
Email: contact@downtownmusicstudios.com
Web: downtownmusicstudios.com**DUBWAY STUDIOS**14 East 4th St. Suite 602
New York, NY 10012
212-352-3070
Email: info@dubway.com
Web: dubwaymusic.com
Contact: Al Houghton
Format: Pro Tools, full-service, music, live band tracking, mixing.
Basic Rate: please call for info

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New York, NY 10002
phone 636 476 5004
Contact: Marc Urselli
Email: info@eaststidesound.nyc
Web: eaststidesound.nyc

ELECTRIC KINGDOM STUDIOS
6 Richard Terrace
Hartsdale, NY 10530
800-933-1305
Email: info@electrickingdom.com
Web: electrickingdom.com

ELECTRIC LADY
52 W. 8th St.
New York, NY 10011
212-677-4700
Email: lee.foster@electricladystudios.com
Web: electricladystudios.com
Format: digital and analog
Basic Rate: please call

ENGINE ROOM AUDIO
42 Broadway, 22nd Fl.
New York, NY 10004
212-625-3467
Email: info@engineroomaudio.com
Web: engineroomaudio.com
Format: Tracking, Mixing, Mastering and Manufacturing
Basic Rate: Contact us for details

EUSONIA STUDIOS
1133 Broadway, Suite 919
New York, NY 10010
212-260-7295
Web: eusoniastudios.com
Contact: Steve Dalmer
Format: see website for equipment list
Basic Rate: call for info

FLUX STUDIOS
154 E. 2nd St., Ste. #4A
New York, NY 10009
917-512-3489
Email: info@fluxstudios.net
Web: fluxstudios.net
Format: Vintage Heart, Modern Mind
Basic Rate: Call for rates

FUNKADELIC STUJIOS
209 West 40th St.
5th Floor
New York, NY 10018
212-696-2513
Email: funkadelicstudios@gmail.com
Web: funkadelicstudios.com

GERMANO STUDIOS
676 Broadway, 3rd Fl.
New York, NY 10012
917-685-395
Email: troy@thehitfactory.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 Lumms
Email: info@grandstreetrecording.com
Web: grandstreetrecording.com

THE ICE PLANT
Long Island City, NY
Email: booking@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.

INVITE ONLY STUDIO
207 West 25th St
New York, NY 10001
917-327-3710
Email: info@inviteonlystudio.com
Web: inviteonlystudio.com
Services: Slate Media technology Raven Z3C, SSL Duality 48 channel, Delta, ProTools, Logic Pro, FL Studio 12, Ableton 10, Ableton 9

LOUNGE STUDIOS
315 W 39th St.
New York, NY
212-268-8522
Contact: Walter Randall
Email: frontend@louggestudiosnyc.com
Web: loungestudiosnyc.com

MARS MAGIC SHOP, THE
68 Jay St.
Brooklyn, NY 11201
212-226-7035
Email: mars@gmagicshopny.com
Web: magicshopny.com
Format: Analog and Digital
Basic Rate: Call for information

METROSONIC RECORDING
143 Rebling St., 3rd Fl.

Brooklyn, NY 11211
718-782-1872
Email: manager@metrosonic.net
Web: metrosonic.net
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

NEW WARSAW STUDIO
Brooklyn, NY
718-662-8928
Email: riley@rileymcmahon.com
Web: newwarlawstudio.com

PENTHOUSE STUDIOS
723 7th Ave, PH
New York, NY 10019
212-869-0320
Web: penthousestudiosnyc.com/contact
Email: bookings@penthousestudiosnyc.com

POWDERHOUSE STUDIOS
33 S. Broadway
Yonkers, NY 10701
914-310-1499
Email: info@powerhousestudios.com
Web: powerhousestudios.com

PYRAMID RECORDING
12 E. 32nd St., 3rd Fl
New York, NY 10016
212-686-8687
Contact: Todd Hemleb, Founder
Email: pyramidrec@gmail.com
Web: facebook.com/pyramidrecordingnyc

QUAD STUDIOS
723 7th Ave., 10th Fl.
New York, NY 10019
212-730-1035
Email: tino@quadnyc.com
Web: Quadnyc.com
Format: Analog /digital
Basic Rate: Call for info

ROUND HILL MUSIC
650 Fifth Ave., Suite 1420
New York, NY 10019
212-380-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

SABELLA STUDIOS
49 Oakdale Road
Roslyn Heights, NY 11557
516-484-0882
Email: sabbellastudios@gmail.com
Web: sabbellastudios.com
Basic Rate: \$75 per hr/min 2 hrs, \$350 Half Day, \$650 Full Day

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

SKILLMAN MUSIC
65 Skillman Ave
Williamsburg, NYC 11211
917-818-0679
Email: booking@skillmanmusic.com
Web: skillmanmusic.com
Basic Rate: please call 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

STRANGE WEATHER RECORDING STUDIO
Brooklyn, NY
917-426-4028
Email: lyse@vspanpeltmanagement.com
Web: strangeweatherbrooklyn.com

STUDIO G BROOKLYN
44 Dobbins St.
New York, NY 11222
347-281-1226

Contact: Tony Maimone
Email: booking@studiogbrooklyn.com
Web: studiogbrooklyn.com/studio

THRESHOLD RECORDING STUDIOS
440 W. 41st St.
New York, NY 10036
212-244-1871
Email: thresholdstudiosnyc@gmail.com
Web: thresholdstudios.com
Contact: James Walsh
Format: Analog/Digital
Services: Music Producers, Artist Development, Recording Studios
Basic Rate: call for rates

VALHALLA STUDIOS NEW YORK
89 Letchworth Street
Auburn, NY 13021
315-255-0370
Email: contact@valhallastudiosny.com
Web: valhallastudiosny.com

VINEGAR HILL SOUND
46 Bridge St.
Brooklyn, NY 11201
917-668-4208
Web: vinegarhillsound.com
Email: info@vinegarhillsound.com
Basic Rate: \$1500/day, \$750/1/2 day

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

NORTH CAROLINA

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

DEEP RIVER SOUND STUDIO
6173 Deep River Rd.
Sanford, NC 27330
919-718-0076
Email: deepriverstudios@gmail.com
Web: deepriverstudios.com

DWARF STAR STUDIOS
No Greensboro St.
Carrboro, NC 27510
919-928-6961
Email: info@dwarfstarstudios.com
Web: dwarfstarstudios.com

EARTHTONE RECORDING
8-d Wendy Ct.
Greensboro, NC 27409
336-210-7107
Email: earthtonesrecording@gmail.com
Web: earthtonesrecording.com
Contact: Benly Johnson
Basic Rate: \$50hr, two-hour minimum, \$325 per day

ECHO MOUNTAIN RECORDING
14 N. French Broad Ave.
Asheville, NC 28801
828-232-4314
Email: info@echomountain.net
Web: echomountain.net
Format: Digital/Analog
Basic Rate: please call for more info

GAT3 PRODUCTIONS
655 Presley Rd., Suite E
Charlotte, NC 28217
704-525-5552
Email: info@gat3.com
Web: gat3.com
Contact: Susan Tabor

MANIFOLD RECORDING
P.O. Box 1239
Pittsboro, NC 27312
919-444-2350
Email: bookings@manifoldrecording.com
Web: manifoldrecording.com
Format: Analog and digital Synthesizers

RADHAUS STUDIOS
12 Old Charlotte Highway, Suite 10
Asheville, NC 28815
828-484-4408
Email: studio@radhaus.us
Web: rad.haus
Contact: Rebekkah Hilgraves
Format: MOBILE VIDEO AND AUDIO RECORDING --
Video: record up to 9 cameras at up to 4K resolution; stream up to 8 cameras; Audio: digital and analog, flexible formats. Also building a 4,600 square foot studio complex.
Basic Rate: varies based on requirements.

RUBBER ROOM STUDIO
508 Estes Dr Ext
Chapel Hill, NC 27516

919-929-7209
Email: jerrybrownchapelhill@gmail.com
Web: rubberroomstudio.com

SALOON STUDIOS LIVE
313 Old West Road
West Jefferson, NC 28964
Contact: Laura Jones
336-877-2374
Email: info@saloonstudioslive.com
Web: saloonstudioslive.com/recording-studio

SON SET BEACH PRODUCTIONS
Concord, NC 28027
505-228-8131
Email: sonsetbeach@comcast.net
Web: sonsetbeach.com
Contact: Bob Reynolds
Format: analog and digital
Basic Rate: Call for rates

SOUND TEMPLE RECORDING
Asheville, NC
828-633-2149
Email: Robert@soundtemplestudios.com
Web: soundtemplestudios.com
Format: Pro Tools 12.5

TEQUILA SUNRISE MUSIC
112 Ann St.
Gaston, NC 27832
800-537-1417, 252-537-0317
Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$45/hr. 2 hr. min.

STUDIO WARMWOOD
Asheville, NC
860-230-1176
Contact: Dave Kaminsky
Email: studiowarmwood@gmail.com
Web: studiowarmwood.com

NORTH DAKOTA

WHISKYSAM RECORDING STUDIO
3314 Royal Cir.
Grand Forks, ND 58201
701-741-4667
Email: whiskysam@hotmail.com
Web: whiskysam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

OHIO

BAD RACKET RECORDING STUDIOS
2220 Superior Avenue
Cleveland, OH
216-309-2882
Email: play@badracket.com
Web: badracket.com

LAVA ROOM RECORDING
6001 West Creek Road
Independence, OH. 44131
216-334-1172
Email: info@lavaroomrecording.com
Web: lavaroomrecording.com

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, \$65/hr

STAR SOUND STUDIOS
10200 Royalton Road
Ste. 3
North Royalton, OH
216-374-8458
Email: starstoundstudioscleveland@gmail.com
Web: starstoundstudios.com

SUPERIOR SOUND CLEVELAND
2230 Superior Ave E Floor
Cleveland, OH.
2160577-4223
Web: superiorsoundcleveland.com

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
405-265-6793
Email: info@castlerowstudios.com
Web: castlerowstudios.com
Basic Rate: Call or email for rates

CORNERSTONE RECORDING CO.
1315 Locust Ln.
Edmond, OK 73013

405-848-8400
 Email: info@cornerstonerecording.com
 Web: cornerstonerecording.com
 Contact: Ken Sarkey
 Format: Digital and Analog
 Basic Rate: please call for info

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 56
 Corbett, OR 97019
 503-695-3420
 Email: billyo@bigredstudio.com
 Web: bigredstudio.com
 Contact: Billy Oskay
 Format: 2-inch analog, vintage Trident Console, Pro Tools HD2
 Basic Rate: Please call for rates

FALCON RECORDING STUDIOS
 15A S.E. 15th Ave.
 Portland, OR 97214
 503-236-3856
 Email: falconstudios@comcast.net
 Web: falconrecordingstudios.com
 Contact: Dennis Carter
 Format: digital Pro Tools
 Basic Rate: please call for info

JACKPOT! RECORDING STUDIO
 2420 S.E. 50th
 Portland, OR 97206
 503-239-5389
 Email: info@jackpotrecording.com
 Web: jackpotrecording.com
 Contact: Larry Crane
 Format: see website for equipment list
 Basic Rate: \$50/hr

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

SPROUT CITY STUDIOS
 Eugene, OR 97402
 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: apocalypseaapocalypse.com
 Contact: Fred Weaver
 Basic Rate: \$40 hr/\$400 Day

CAMBRIDGE SOUND STUDIOS
 2003 West Moyamensing Ave.
 Philadelphia, PA 19145
 215-465-7500
 Email: jscambridge@verizon.net
 Web: cambridgesoundstudios.com

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

GREEN VALLEY RECORDING
 590 S. Frymire
 Hughesville, PA 17737
 570-584-2653
 Email: greenvalleyrecording@windstream.net
 Web: greenvalleyrecording.com
 Contact: Richard or Alison Rupert
 Format: Multitrack Digital, Analog (2 track only)
 Basic Rate: \$30/hr

MINER STREET BOOKING
 129 Krams Ave.
 Philadelphia, PA 19127
 Contact: Brian McTear
 Email: minerstreetbooking@gmail.com
 Web: minerstreet.com

REPERCUSSION STUDIOS
 2424 Coral St.
 Philadelphia, PA 19125
 257-307-6648
 Contact: Andrew Ha, Founder
 Email: repercuSSIONstudios@gmail.com
 Web: repercuSSIONstudios.com
 Basic Rate: \$40/\$70/hr

RIGHT COAST RECORDING
 Columbia, PA
 717-681-9801
 Email: studio@rightcoastrecording.com
 Web: rightcoastrecording.com
 Format: 2-inch 16 + 24 track analog, 48 track 192k digital performer, automated Neotek elite console
 Basic Rate: call for rates

SINE STUDIOS
 127 S. 22nd St., 2nd Fl.
 Philadelphia, PA 19102
 484-883-4343
 Email: matt@sinestudios.com
 Web: sinestudios.com
 Basic Rate: \$100 min. (2 hr blocks)

SPICE HOUSE SOUND
 1514 E. Wilt St.
 Philadelphia, PA 19125
 203-644-2129
 Email: booking@spicehousesound.com
 Web: spicehousesound.com
 Basic Rate: \$80/hr/\$320/half day/\$600 daily

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
 412-420-9239
 Contact: Bob McCutcheon, Owner
 Email: bob@thevaultrecording.com

Web: thevaultrecording.com
Format: SSL AWS 948, ProTools II HD Native

RHODE ISLAND

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

SOUTH CAROLINA

CHARLESTON SOUND
 2612 Larch Land, Ste. 107
 Mt. Pleasant, SC 29466
 843-216-5556
 Email: Info@charlestonsound
 Web: charlestonsound.com

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

MISSION CONTROL STUDIOS
 14363 Ocean Drive, Unit 13
 Pawleys Island, SC 29585
 509-220-1216
 Email: karl@mission-control-studios.com
 Web: mission-control-studios.com
 Contact: Karl Bingle
 Format: Analog, digital and hybrid recording, mixing, mastering and music production.
 Basic Rate: \$60/75/hr, block and corp to corp rates available. All major credit cards accepted.

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

TRUPHONIC RECORDING
 816B St. Andrews Blvd.
 Charleston, SC 29407
 843-619-7700
 Contact: Elliott Elsey
 Email: Elliott@truphonic.com
 Web: truphonic.com

SOUTH DAKOTA

ALL POETIC AUDIO
 Scotland, SD
 605-660-6741
 Email: all.poetic.audio@gmail.com
 Web: allpoeticaudio.com

THE RIVERSIDE STUDIOS
 605-215-6594
 Email: adam@riverside.studio
 Web: riverside.studio

TENNESSEE

4U RECORDING
 400 Union Avenue
 Memphis, TN 38103
 901-779-2044
 Email: info@4urecording.com
 Web: 4urecording.com

Additional location:

1376 Chattahoochee Ave. NW
 Atlanta, GA 30318
 470-541-2445

ADDITION SOUND STUDIOS
 506 E. Iris Drive
 Nashville, TN 37204
 615-953-6243
 Email: info@additionsound.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
 Basic Rate: Contact for Rates

BLACKBIRD STUDIO
 2806 Azalea Pl.
 Nashville, TN 37204
 615-467-4487, 615-487-2509
 Email: info@blackbirdstudio.com
 Web: blackbirdstudio.com
 Contact: John McBride, Studio Owner;
 Rolf Zwiap, Studio Mgr.
 Format: Digital/analog
 Basic Rate: please call

CASTLE RECORDING STUDIOS
 1393 Old Hillsboro Rd.
 Franklin, TN 37069
 615-791-0810
 Email: booking@castlerecordingstudios.com
 Web: castlerecordingstudios.com
 Format: digital and analog
 Basic Rate: please call

CAVE STUDIOS, THE
 5853 Davis Hollow Rd.
 Franklin, TN 37064
 615-790-7578
 Email: thecaverecordingstudios@gmail.com
 Web: thecavestudios.net
 Contact: Andrew Hooker
 Format: Pro Tools HD3
 Basic Rate: call for rates

DARK HORSE RECORDING
 2465 Old Charlotte Pike
 Franklin, TN 37064
 615-791-5030
 Email: info@darkhorserecording.com
 Web: darkhorserecording.com
 Clients: Taylor Swift, Halestorm, Keith Urban, Hunter Hayes

EAST IRIS STUDIO
 518 E. Iris Dr.
 Nashville, TN 37204
 615-777-9090
 Email: info@eastirisstudios.com
 Web: eastirisstudios.com

EASTSIDE MANOR
 615-512-4059
 Nashville, TN
 Contact: Aaron Dethrage, Studio Mgr.
 Email: hello@esmstudios.com
 Web: eastsidemanor.com
 Format: Neve VR48 Legend

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 North Hollywood
 Close to all
 Freeways
 www.soundcheckstudiosnoho.com
 Studios range from drum rooms to huge band rooms
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 - private-full bathroom
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 bathroom amenities and newly modified A/C units with a
 bi-polar ionization process that kills all airborne pathogens
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FUNHOUSE STUDIOS
802 18th Avenue South
Nashville, TN 37203
615-242-7949
Email: funhousestudios@yahoo.com
Web: facebook.com/FunhouseStudios
Basic Rates: \$40/50/hr, 3 hr block, \$350/450/day, 12 hr day

THE GROVE
At Hope Church
8500 Walnut Grove Road
Memphis, TN 38018
901-755-7721
Email: thegrove@hopechurchmemphis.com
Web: hopepres.com/recording-studio

HOUSE OF DAVID STUDIO
1205 16th Ave. S
Nashville, TN 37212
615-320-7323
Email: houseofdavidstudio@gmail.com
Web: houseofdavidnashville.com

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

HILLTOP STUDIO
902 Due West Ave.
Nashville, TN 37115
615-865-5272, FAX 865-85553
Email: studio@hilltopstudio.com
Web: hilltopstudio.com

IN CITE STUDIOS
320 Billingsly Ct.
Franklin, TN 37067
615-553-3240
Email: info@incite.com
Web: incite.com

LAYMAN DRUG COMPANY
1128 3rd Ave., S
Nashville, TN
615-750-2228
Email: studio@laymandrugcompany.com
Web: laymandrugcompany.com

JAMES LUGO'S VOCAL ASYLUM
Nashville, TN
615-540-9108
Email: james@jameslugo.com
Web: jameslugomusic.com/about
Contact: James Lugo
Format: digital and analog
Basic Rate: call for rates

MADE IN MEMPHIS
400 Union Ave.
Memphis, TN 38103
901-779-2031
Email: info@mimemcorp.com
Web: mimemcorp.com/studio,
facebook.com/MadeinMemphisEnt

MASTER GROOVE STUDIOS / RADD SOUND
Northridge, CA
Nashville, TN
818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: mastergroovestudios.com
Contact: David Morse
Format: digital, unlimited tracks
Basic Rate: please call for rates

NASHVILLE TRAX RECORDING STUDIOS
2817 W. End Ave., Suites 126-259
Nashville, TN 37203
615-319-8616
Email: nashtrax@bellsouth.net
Web: nashvilletraxrecordingstudio.com
Basic Rate: call for rates

OCEAN WAY NASHVILLE
1200 17th Ave., S.
Nashville, TN 37212
615-320-3900
Email: pmcmakin@oceanwaynashville.com
Web: oceanwaynashville.com
Format: digital and analog
Basic Rate: please call

OMNISOUND STUDIOS
1806 Division St.
Nashville, TN 37203
615-482-1511
Web: omnisoundstudios.com
Format: Pro Tools HD/24 TK analog
Basic Rate: call for rates

PALETTE MUSIC
2491 N. Mt. Juliet Rd., #1934
Mount Juliet, TN 37121
615-681-4061
Contact: Jeff Silverman
Web: palletemusic.net
Basic Rate: Call for info

PARAGON STUDIOS
320 Billingsly Ct.
Nashville, TN 37067
615-778-9083, 818-538-6492 Los Angeles location
Email: info@paragon-studios.com
Web: paragon-studios.com

Format: digital and analog
Basic Rate: please call

PARLOR PRODUCTIONS
1317 16th Ave., South
Nashville, TN 37212
615-385-4466
Email: studio@parlorproductions.com
Web: parlorproductions.com

PEARL SNAP STUDIOS
1109 Woodland St.
Box #60064
Nashville, TN 37206
615-434-5807
Web: pearlsnapstudios.com

PRIME CUT STUDIO
Nashville, TN
615-582-7307
Web: primecutstudio.com
Basic Rate: call for rates

THE RECORD SHOP RECORDING STUDIO
2480 Moore Way
La Vergne, TN 37086
248-207-4975
Email: info@therecordshopnashville.com
Web: therecordshopnashville.com
Contact: Sean Giovanni

ROUND HILL MUSIC
818 18th Ave. S Suite 940
Nashville, TN 37203
615-695-7705
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

Additional locations:

New York
212-380-0080

London
+44 (0) 207-734 3251

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 Larmor Dr.
Nashville, TN 37204
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Web: skywaystudios.tv

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Web: soundemporiumstudios.com
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Nashville, TN 37207
Web: southseastudios.com

SOUND KITCHEN STUDIOS
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Franklin, TN 37067
615-370-5773 x 225
Email: iblonder@soundkitchen.com
Web: soundkitchen.com
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& API Legacy
Basic Rate: Please call Ira Blonder, Managing Partner

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Email: stationwest@gmail.com
Web: stationwest.com

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Web: starstruckstudios.com
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Basic Rate: call

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vance@sputniksound.com
Web: sputniksound.com

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Basic Rate: call for pricing

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Web: OutlawMusic.Studio
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Basic Rate: Please contact us

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Web: guilfordsound.com
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Basic Rate: call for rates

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Web: bearcreekstudio.com
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Seattle, WA 98103
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Web: electrokitty.com
Contact: Garrett
Format: Digital and Analog
Basic Rate: call for more info

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20021 Ballinger Way, NE, #A
Shoreline, WA 98155
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Email: info@londonbridgestudio.com
Web: londonbridgestudio.com
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24-track 2" Analog tape deck, Protools HD3
Basic Rate: please call for rates

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Seattle, WA 98155
206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Contact: Ken Fordyce
Format: 24 track digital-analog
Basic Rate: Please call for rates

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Web: orbitaudiorecords.com
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216 Longvue Acres Rd.
Wheeling, WV 26003
304-277-2771
Web: jamiepeckproductions.com
Contact: Jamie Peck
Format: digital Pro Tools HD
Basic Rate: please call for info

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703-628-3015
Email: chris@rhlaudio.com
Web: rhlaudio.com
Contact: Chris Murphy
Basic Rate: please call for info

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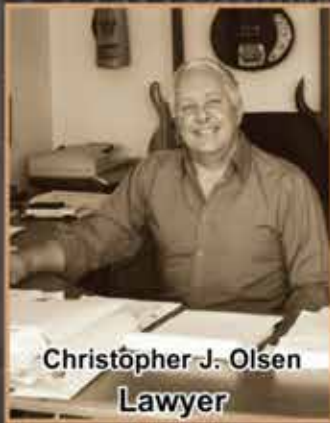
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The Mysterious Art of the Fade Out

Why do some songs fade out at the end? How does that choice affect the meaning of a song? And who came up with the idea, anyway? Jim Anderson—multi-Grammy winner and 2022 nominee for Immersive Audio album (Jane Ira Bloom's *Picturing the Invisible: Focus 1*)—has answers.

Parts of the following interview are excerpted from *Music, Lyrics, and Life: A Field Guide for the Advancing Songwriter*, available everywhere, including: | Bookshop | Books Are Magic | Amazon | Bandcamp (signed copies)

The popular expression, "You never get a second chance to make a first impression," has a less-celebrated corollary: You don't get a second chance to make a last impression, either. A major songwriting challenge is how to construct those first and last impressions in order to bookend the musical universe writers have created.

Unlike artists who work in other forms (novels, paintings, etc.), songwriters have a tool that takes advantage of the audio medium: the fade out. Part technological, and part metaphorical, the fade out can imply continuity—the song goes on forever—as easily as loss—the song goes on forever without you. One reason a fade is so expressive is because it reintroduces us to the universal language of silence—fade outs remind us that, as in life, silence always gets the last word.

There's just one problem: At the moment of this writing, fades are very out of fashion. I teach songwriting at several universities, and when a student of mine uses one, they get applause from classmates for the audacity. Fades are retro. They're vintage. They're even cinematic, which is actually true: the term "fade" is borrowed from film, which originated around the same time as recorded music. The gradual deprivation of sound in a fade out parallels the deprivation of sight when a scene "fades to black."

In order to better understand why writers and producers choose to fade, I spoke with Jim Anderson, producer and sound engineer; former president of the Audio Engineering Society; multi-Grammy Award-winner; and nominee (along with partner Ulrike Schwartz) for this year's Grammy for Immersive Audio Album, Jane Ira Bloom's *Picturing the Invisible: Focus 1*.

What causes someone to decide on a fade?
I think sometimes the song kind of tells you what it wants to do at the end. Sometimes it's

an artistic choice, and sometimes you really don't have an ending, or you just want to vamp and let it go. Years ago, I observed [bassist] Jaco Pastorius recording the *Word of Mouth* album at [New York City recording studio] Power Station. It was Jack DeJohnette [drums], Herbie Hancock [keys], Toots Thielemans [harmonica], and a room full of brass players and all that kind of thing. And I heard Jaco say to the engineer, "What we're going to do is, when we get to the end of the chart, they're going to vamp and I'm going to leave the room. And one of two things is going to happen: We're going to run out of tape; or the whole

candle on their music stand and leave the stage. Eventually, all that was left were two violinists sitting there, and [Esterházy] got the hint.

Kind of the opposite of how a bar will turn the house lights on at the end of the night. Yeah, you know—lights on, and out come the vacuum cleaners, and it's time to go.

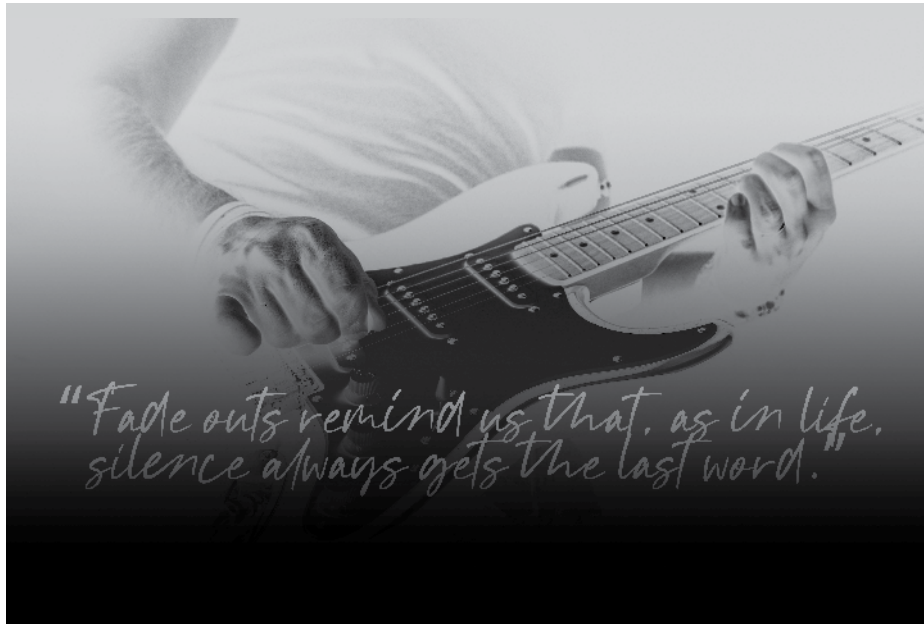
Outros can be dangerous, because they can serve as clearhouses for all the extra ideas that didn't make it into a tight, well-constructed song: wanky solos, excessive drum fills, vocal histrionics, endless space jams that linger like guests who aren't getting the hint that the party's over. In order to make a

great last impression, I recommend a few possibilities:

1. Keep it. Whatever your music is getting people to do is something they want to keep doing. Dancing, running, chilling, sexing—you know. Don't kill the vibe. Be the vibe. Extend the vibe. (But do a radio edit, too.)

2. Cut it. Many pop songs over the past decade end at the very last note of the final chorus. In short: Once you've said what you wanted to say, stop saying it.

3. Fade it. Let your songs admit to their own impermanence and slip from the listener's grasp.



thing will just fall apart, and that'll be my fade." It's another bow in the quiver.

To what degree did fades come from the limitations of the studio—the wax rolls, tape reels, and such?

Well, popular music was always being dictated by the medium or by the technology. So, if you had a cylinder or a 78, you were always limited to two and a half, three minutes. If the song went on beyond that, you had to fade. Then they developed the slightly ultrafine groove—Edison came up with this—so you could get about four minutes on a cylinder. But when the 45 came out, you were still kind of locked into something in the neighborhood of two and a half to three minutes. And so on.

Are there fades that predate technology?

The first one that I'm aware of, and it's fairly famous, is the *Haydn Symphony No. 45* ["Farewell," 1772]. Basically, the story was that Haydn and his musicians were held longer than anticipated [at patron Prince Nikolaus Esterházy's Hungarian summer palace], and they wanted to go home and be with their families. So, Haydn wrote an extra movement after the piece: Every musician played their part, and when they were done, they'd blow out the

Which one gives the listener the best last impression?

This is a question that instinct and practice will answer. When we're really lucky, we don't make the decision—the song does. Some songs want to use traditional forms the way water fills a bucket. Others break the forms into the shapes they need to finish themselves. In those moments, it's not entirely clear who's doing the writing, who's in the room, who's pushing the pen or finishing the melodic phrases without your conscious assistance.

These are magical moments that keep songwriters coming back over and over, and that sense of runaway songwriting never fully leaves the finished product. You can hear it in there, forever.

MIKE ERRICO is a recording artist, author, and songwriting professor at Yale, the New School, and NYU's Clive Davis Institute of Recorded Music. His new book, *Music, Lyrics, and Life: A Field Guide for the Advancing Songwriter*, is available now.

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