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EXEC PROFILE

Anthony Martini

(Gravel Road)

Don Was

NEW TOYS

PSP Wobbler

PG. 10



Mz Neon • Ghost Hounds

Vicki Peterson & John Cowsill

New Music Critiques

Vol. 49 • April 2025 • \$3.95/\$4.95 Canada





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Don Was

A conversation with musician and producer Don Was, the "hardest working man in showbiz."

By Gary Graff

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Musical and Psychological Development

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Compiled by Robin Rose

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**Plenty of room for
“Let’s do one more take.”**



ThunderBay 4

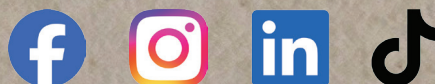
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From Upgrading Macs to Seamless Solutions: Founded in 1988 by 14-year-old tech wunderkind (and still company CEO) Larry O'Connor, Other World Computing (OWC) launched in a rural barn (as opposed to a Silicon Valley garage) as a better way to upgrade early model Mac computers with an eye towards longer lifespans and sustainability. When the ecosystem of Apple products began to make them less friendly to upgrades, the company began to serve their faithful customers in other ways—with lines of professional-grade SSDs, docks, RAIDs (Redundant Array of Independent Disks), and memory cards. The OWC homepage invites customers to “experience the OWC difference with built-to-last tech crafted by people who use it.”

Recording Studio Creative Flow: Focusing on prosumers using home and commercial studios, OWC's marketing copy reads: “From blazing fast SSDs to high-capacity RAID solutions and reliable Thunderbolt docks, we keep your studio running seamlessly with no bottlenecks, just pure creative flow.” Jon Hoeg, Director of Marketing Communications, says, “Two elements set OWC apart from its competitors. First, it just works. Our products are tested to the max and when you plug in one of our docks, it will show up and work with all your monitors and peripherals seamlessly. Also, our RAID solutions have a large software back end called SoftRAID, which makes it easy to set up what would otherwise be a complicated technological process. Having that broad range of products, as well as software backing, streamlines everything for the user.” Music Producer/Engineer Adrian “AP” Porter, Addiction Studios in Nashville, TN, and countless others trust OWC solutions to drive their live shows and recording studios.

Envoy Pro Elektron: One of OWC's most essential flagship products is the Envoy Pro Elektron, which the company bills as, “the fastest, toughest mini USB-C SSD in the galaxy.” Fitting in the palm of the user's hand, this



crushproof, dustproof, and waterproof drive pushes the bandwidth of the USB-C interface to the max for easy editing and saving. It's up to twice as fast as other portable SSDs, with advanced NVMe technology that delivers superior performance with built-in OWC reliability. The Envoy Pro Elektron is the perfect recording studio companion, and whether in studio or on the road, this pocket-sized package delivers incredible durability and fast and consistent read/write speeds.

Thunderbolt 5 Hub: Built atop the ubiquitous USB-C connector, Thunderbolt is the most versatile all-in-one data port available, combining reliable data transfer speeds, incredible support for high-resolution displays, and pass-through charging. OWC's latest innovation is the Thunderbolt 5 Hub, which offers the perfect compact connectivity solution to solve the big problem of not having enough Thunderbolt 5 ports. It allows users to turn a single cable connection from their machine into three Thunderbolt 5 ports and one USB-A port. With up to 80Gb/s of bi-directional data speed (up to 2x faster than Thunderbolt 4 and USB4) and up to 120Gb/s for higher display bandwidth needs, users will experience a redefined productivity.

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Travis Strain

West Coast Sales
Group One Limited

Group One Limited, the U.S. distributor for a number of leading pro audio and lighting industry manufacturers, announced that it has appointed **Travis Strain** to the newly-created post of **West Coast Sales** for the DiGiCo, Fourier Audio, KLANG, MC2, Sound Devices, and XTA brands. News of the hire comes from Matt Larson, Group One Vice President, Professional Audio Products, to whom Strain directly reports. "I consider it a privilege to join a sales and support team that I've personally known first-hand to be the best in the business," Strain said. For more info, contact traviss@g1limited.com.



Valerie Cordero

Executive Director
W.O. Smith Music School

W.O. Smith Music School announced the appointment of **Valerie Cordero, Ph.D.** as its new **Executive Director**. With an extensive background in nonprofit leadership, fundraising, and community engagement, Dr. Cordero brings a deep commitment to music and youth development to the role. Dr. Cordero moved to Nashville in 2012 and, since that time, has fostered connections within local schools, arts organizations, and the music industry. She joins W.O. Smith after 15 years at Families for Depression Awareness (FFDA), where she served most recently as Co-Executive Director. For more, contact ebie@ebmediapr.com.



Brian Dackowski

*Vice President/Head of Pop/Rock/
Digital Marketing*
Capitol Records

Capitol Records has named **Brian "Busy" Dackowski Executive Vice President/Head of Pop/Rock Digital Marketing** at the label. In his new role Dackowski will oversee the creation and execution of digital marketing strategies across the label's pop and rock releases. "Busy is one of the best music marketers in the world," said Tom March, Chairman and CEO of Capitol Music Group. "Having him lead our digital marketing team is going to be a gamechanger for all the artists on our roster." For more, contact jv@spinlab.net.



Taylor Vaughn

Vice President
Big Feat PR

Big Feat PR has named **Taylor Vaughn as Vice President**. In her new role, Vaughn will be heading up the West Coast office and working across their extensive roster of entertainment clients. Vaughn joins Big Feat after nearly 16 years within the music and entertainment industry. Throughout that time she has worked with all kinds of artists—from new artists releasing their first song, to legendary icons with decades of history within industry to bring their passion and artistry to the world. For more information, contact taylor@bigfeatpr.com.



John Ozier

President, Nashville Chapter
Association of Independent Music Publishers

The **Nashville Chapter of the Association of Independent Music Publishers (AIMP)** has elected its officers for 2025-2026, selecting **John Ozier (EVP, Creative, Reservoir Media Management)** as **Chapter President**. Ozier will take over for Ree Guyer (Wrensong Music), who will be stepping down from her position but remain on the Board. The Chapter has also elected Courtney Crist (Eclipse Music Group) as Vice President, Janine Ebach (Ebach Entertainment) as Secretary, and Kari Barnhart (Studio Bank) as Treasurer. "I am honored to be back on the AIMP Nashville leadership team," said Ozier. For more, contact ashley@jaybirdcom.com.



Brad Strouse

Managing Partner
EastCoast Entertainment

EastCoast Entertainment (ECE) announced the appointment of **Brad Strouse** as an official **managing partner**. This milestone coincides with Strouse's ninth anniversary at ECE, marking nearly a decade of dedication, innovation, and leadership at the agency. Strouse began his career in Nashville, where he honed his skills in artist booking, touring, and live event production. Since joining ECE in 2016 as a general booking agent and rising to a Location Managing Director of their Richmond and D.C. offices, Strouse has become an integral part of the company's success. For more, contact amylypskymedia@gmail.com.



Mark Posgay

VP of Global Sales
Eastern Acoustic Works

Eastern Acoustic Works (EAW) announced the hire of **Mark Posgay as Vice President of Global Sales**. In this newly created role, Posgay will assume the management of EAW's global sales channel. He will be responsible for leading and scaling global sales teams, building strategic partnerships, and ensuring the organization's sales operations are aligned for growth. "Under Mark's leadership, we look forward to growing and strengthening our sales partner network and maintaining healthy and predictable sales performance, the fuel for our business," says T.J. Smith, president of Eastern Acoustic Works. For more, contact nicoler@dpgagan.com.



Katie Fagan

President
Mom+Pop Music

Mom+Pop Music announced **Katie Fagan as President** of Mom+Pop Nashville. In her new role, Fagan will oversee the continuing development of the M+P roster and the growth of the company's identity. She will also expand M+P's global footprint, searching for talent worldwide. "I am thrilled to join Goldie and Thad at Mom+Pop Music and expand their well-known reputation for artistic integrity and artist development in Nashville," Fagan said. "Their vision for Mom+Pop aligns perfectly with my thinking, and it is an honor to learn even more from her as we develop a presence here." For more, contact ellyn@e2pr.biz.





◀ THE SHEERAN LOOPER +

POP PHENOM ED SHEERAN has sold more than 150 million records worldwide, making him one of the world's best-selling artists. Performing solo and looping is a hallmark of his live concert appearances. The Sheeran Looper + is his compact and powerful portable dual-track looper pedal. Looper + features Sheeran's ergonomics, rugged die-cast aluminum pedals, and a 1.8" color screen with RGB LED loop status ring for performance navigation. Sheeran says, "We wanted to give people all my looping tools. The technology we developed over the past decade has helped me share my craft with people all over the world."

Designed by Ed and his production team, the Looper + utilizes custom DSP that offers 44.1 kHz-32-bit recording. Looping Functions include Record, Overdub, Play, Stop, Undo/Redo, Clear Track, Clear All, Reverse, 1/2 Speed,

Fade In/Out, Solo, and Mute, with a max of two looper tracks. Max loop length is one and a half hours, offering "unlimited layers." Each loop can have a max overdub time of 30 minutes, and you can store up to 128 loops and have over three hours of music. You need to be precise with the footswitches, as it is designed for live performance, and you don't want dead air in your loops. The Looper + feels very sturdy and solid to the touch and you can be using it within minutes of unboxing.

Looper + has four different looper modes. Single Mode: One track with "limitless layers;" Multi Mode: Two tracks with a global loop length for building tracks; Sync Mode: Two tracks with different lengths that automatically stay in sync with each other; and Song Mode: Two tracks with the same or different lengths that function as independent song sections (ex. verse, chorus, etc.).

Looper + features a mono combo XLR + 1/4-inch input to connect a dynamic microphone for vocals, a stereo pair of 1/4" inputs for connecting a guitar or keyboard, a stereo pair of 1/4" outputs, a 1/8" MIDI input (with included 5-pin adaptor) for external MIDI sync and control, 1/4" external single or dual footswitch input, and a USB port for transferring loops and MIDI sync to a Mac/PC.

Looper + has a six-hour battery life from four AA batteries or can be powered from a standard 9V 500mA pedalboard power supply or the USB port on a Mac or PC. It's a great pedal for those who want to enter the world of looping and a professional product with a lot of power and features. \$299

sheeranloopers.com

▶ PSP WOBBLER-ALAN PARSONS PLUGIN PROJECT

FONDLY DUBBED "THE DARK SIDE OF THE WOBBLER," PSP Wobbler faithfully recreates the sound of Alan Parsons' secret weapon, the Frequency Translator—an analog, handmade, experimental device built in the '70s by Keith Adkins. PSP Wobbler is a modulation effect plugin, inspired by and developed in collaboration with the legendary recording engineer, producer, and musician Alan Parsons. This unique modulation effect was famously used on "Time" from Pink Floyd's *The Dark Side of the Moon*.

PSP Wobbler uses frequency shifting to create non-harmonic phase differences that form a unique "wobble" with elements of phasing, flanging, and a rotating speaker feel. The Wobbler plugin goes beyond the original Frequency Translator's capabilities, adding controllable Drive, Aging, Drift, and Spread, as well as tempo sync, a pair of EQ filters to control the effect's frequency range.

If I could use one word, I would call Wobbler "funky." I love movement in a mix. Wobbler adds movement to a mix that is both inspirational and musical. The modulation can be unlike any other device and adds a great swing to any sound. It can create subtle or drastic effects and has 108 presets that contain familiar sounds like Flanger, Phaser, and Tremolo, as well as unique sounds. Subcategories include preset selections for popular instruments and vocals.

PSPaudioware co-founder Antoni Ozynski states, "This project is deeply personal for me. My father left my mother and me when I was just two years old. Then, in the late '70s (when I was four), my stepfather came into our lives, bringing with him a vinyl turntable and a collection of albums. One of them was *The Dark Side of the Moon*. From the moment I first heard it, I was mesmerized. I started listening to the album almost every day—it quickly became my favorite. The immersive sound effects—clocks, coins, helicopters, engines—completely captivated me. The atmosphere was dark and mysterious, and I absolutely loved it. In fact, before (co-founder) Mateusz Wozniak came up with the idea to start PSP, Alan was the only sound engineer I truly recognized and admired."

Ozynski and Wozniak founded PSPaudioware in 2000 and they operate in Warsaw, Poland. Known for their analog compressor emulator plugin, PSP VintageWarmer2, and their Reverb emulations, they have a comprehensive line of 50 plugins.

PSP Wobbler is supported on MacOS 10.15 and higher, and PCs running Windows 7 and above. VST, VST3, AU, and AAX plug-in versions are available. Visit their website for free 30-day trial versions for MacOS and Windows. \$99

pspaudioware.com





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▶ FOCAL LENSYS PROFESSIONAL CLOSED-BACK HEADPHONES

THE FOCAL PROFESSIONAL HEADPHONE line expands to three models with the new closed-back Lensys Professional headphone that, "delivers an accurate, linear response while providing incredible comfort and isolation." Crafted in their French workshop that dates back to 1974, the new addition is a high-resolution tool for music production. The closed-back design, detailed ergonomics, and exclusive aluminum/magnesium drivers make Lensys Pro a true premium set of headphones. They join the Clear Mg Professional (\$1,499) and Listen Professional (\$299) in the Focal Professional headphones collection.

The Lensys Pro Headphones are clearly a very high-end product. With a 5Hz-22kHz frequency response, the low end is firm, tight, accurate, and not hyped or overdone. The treble is smooth and sweet. When comparing them to other premium headphones, they seem to be midrange forward. This bore some examination and, ultimately, the Lensys have a flatter and more accurate midrange, while most other headphones have the traditional midrange scoop, leaving the bass and treble seemingly more prominent. This combination makes them great for detail work on your mix. Extremely comfortable, light, and well-made, this is a premium product.

Focal engineers chose a 1-5/8" (40mm) aluminum/magnesium electrodynamic driver with an 'M'-shaped dome, promising precise sound reproduction. Aluminum is used to increase the driver's rigidity and greatly reduce distortion, while magnesium ensures excellent damping. The 'M'-shaped dome achieves exceptional rigidity creating a linear frequency response and improved sound dispersion. The drivers are angled toward the ears within the earcups to enhance stereo imaging, and the drivers deliver excellent low-end extension.

The Lensys Pro are strikingly designed and exude quality. They come with two cables—a traditional 10' coiled type and a 4' straight cable—although I think that most people will find the straight cable to be too short. A standard miniplug connection makes this easily remedied. They incorporate an aluminum headband covered with a breathable fabric and memory foam earpads that are very comfortable and easily replaceable. The earpads offer a high degree of environmental isolation and the Lensys Pro are lightweight at 10.8oz (306g). The hard-shell carrying case ensures the headphones are well-protected.

Lensys Pro are incredible for wherever music is made and are a high-precision tool for audio professionals. They are highly accurate and prioritize detail while maintaining a high degree of comfort and isolation. Truly a product for "golden ears" at this price point, they do not disappoint. \$699

focal.com



▼ NATIVE INSTRUMENTS CLAIRE: AVANT PIANO PLUGIN

NATIVE INSTRUMENTS DESCRIBES their new piano virtual instrument Claire: Avant as an "avant-garde instrument, developed in collaboration with Galaxy Instruments, [which] transforms the sounds of a 10-foot Fazioli concert grand piano into a canvas for experimental soundscapes, featuring unconventional techniques that bring out the raw textures and hidden harmonics of the instrument. A piano like no other, Claire: Avant is a bold reimagination of the piano, capturing the character of a 10-foot Fazioli F308 concert grand, one of the world's most revered and sonically rich pianos. Known for its exceptional craftsmanship, extended resonance, and powerful low end, the Fazioli F308 delivers a depth and clarity that few instruments can match. Recorded with the lid off, Claire: Avant unveils the intricate resonances, overtones, and percussive textures often lost in traditional sampling. From metallic hits to delicate droplets, deep basses to high-grit tones, it invites artists to explore new sonic territories with scraped, struck, plucked, and dampened articulations."

The next evolution of their sampling capture of the Fazioli Grand Piano Claire, Claire: Avant is not designed to be a standard capture of a Grand Piano. Optimum for film scores or any music where a different piano sound is desired, many of the timbres available would fall into the category of prepared piano. Claire: Avant is designed to be expressive and unconventional. Claire: Avant introduces nine distinct articulations and preparations, including: brushed textures, Flageolet harmonics, damped una corda, soft, rubber and metal mallets, muted strings, wooden and ivory plucks. All these unique articulations are very malleable, which multiple mic variables and tonal combinations of textures that make Claire: Avant an enormously powerful and deeply variable sonic palette.

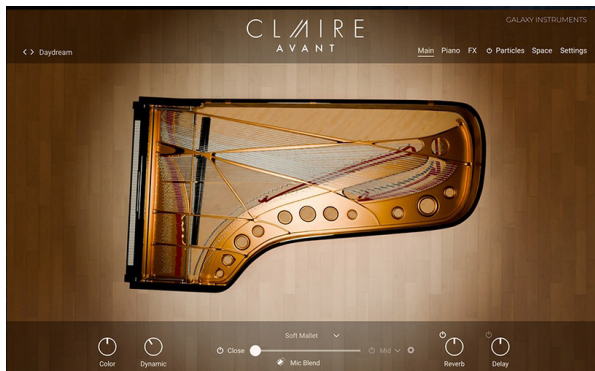
Claire: Avant features the NI's Particles engine, enabling each note to evolve with dynamic harmonic textures that change over time. The Particles Engine aims to inject dynamic and organic elements into your music by triggering and processing additional samples, or "particles," in response to your keyboard inputs. Combined with 40 custom presets for Kontakt's Pattern Tool, the instrument creates organic sequences and randomized textures.

Native Instruments is one of the top leading companies in sampling. The innovation and depth of Claire: Avant is remarkable and not something that can be explored in one day. Featuring 122 presets, the sonics are top notch and unusual sounds are in every patch. The presets sound incredible and can be further edited substantially. This is an instrument that will continue to provide textures and inspiration for those inclined to explore it. Claire: Avant works both as a standalone application or as a plugin within Kontakt 8 and requires the very latest version of Kontakt 8.2.

Claire: Avant \$99; Special Bundle Offer: Claire: Avant and the Claire grand piano \$199

native-instruments.com

MICHAEL STERN, C.A.S., is a Music Engineer based in Los Angeles. He has recorded and mixed 260 film scores including *Iron Man 2*, *Sex And The City 1 and 2*, *The Notebook*, and *Borat Subsequent Moviefilm*. He has also worked with artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, Rob Morrow. He can be reached at newtoys@musicconnection.com



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BOOK STORE

London Calling, New York New York

By Peter Silverton

(paperback) \$20

English journalist Peter Silverton sadly died in 2023. It's a great tribute to the man, therefore, that he left us with this fascinating look at two songs about two cities—The Clash's "London Calling" and Frank Sinatra's "New York New York"—that were cut within weeks of each other. Silverton examines the impact that the two classics had on their respective namesakes while digging deep into the societal reflections in the lyrics. What may have been a coincidence of timing turned into an essential read.

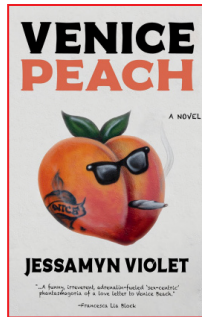


Venice Peach

By Jessamyn Violet

(paperback) \$22

Movie Club drummer and super-talented writer Violet has a gift for seeing the magic in her home haunt of Venice, CA and realizing it through fantastical tales. "When I first stepped foot in Venice Beach, I felt the greatest gravitational pull to a place that I had ever felt in my life," Violet says, and that comes through in her work. *Venice Peach* is her sophomore novel, and it's a wild journey into a world of robot presidents, where "art meets lust." Just read it.



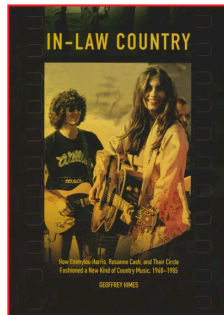
In-Law Country:

How Emmylou Harris, Rosanne Cash, and Their Circle Fashioned a New Kind of Country Music, 1968-1985

By Geoffrey Himes

(hardcover) \$45.95

In-Law Country sees award-winning music journalist Himes explore "the musical community that grew up around Harris, Cash, and their collaborators and friends. Between 1968 and 1985, that close-knit musical community took country traditions that had gone out of style on country radio and rock and folk innovations that had never been accepted by the country music format and made them into hits." Solid research and invaluable insight from people in the know results in a page-turner for fans of country—hardcore or casual.



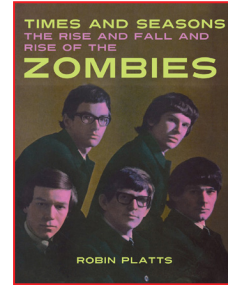
Times and Seasons:

The Rise and Fall and Rise of The Zombies

By Robin Platts

(paperback) \$29.99

Influential English rockers The Zombies first strode into the charts on both sides of the Atlantic back in 1964 and had a string of hits with beloved tunes "She's Not There," "Tell Her No," and the eternal "Time of the Season." They would influence numerous scenes, from the '60s hippies to the Paisley Underground and, later still, psychedelic garage rock. Platts' about-damned-time biography is an exhaustive examination of what made the band tick back in the day, and their 21st century revival.



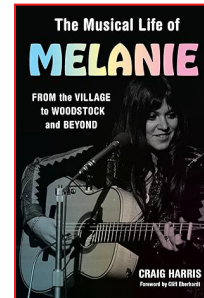
The Musical Life of Melanie:

From the Village to Woodstock and Beyond

By Craig Harris

(hardcover) \$34

Folk artist Melanie was just 22 years old when she performed at Woodstock, and her set at the legendary festival put her name into the music-loving public's consciousness from that point on. Author Harris covers Melanie's career with impressive depth. "At a time when female artists were pressured to be subservient, Melanie was encouraged to put down her guitar, give up writing songs, and stick to saccharine pop tunes," they say. "However, she remained true to herself."

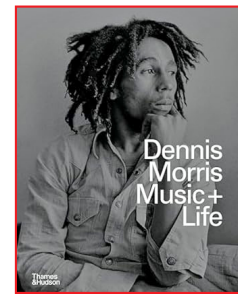


Music + Life

By Dennis Morris

(hardcover) \$60

Music + Life is a frankly stunning retrospective of the work of British photographer Dennis Morris. The gorgeous hardcover volume is jam-packed with historically significant photos. It's not all music—the "life" element produces some tremendous results. But here at *MC*, we're naturally more interested in the music, and those photos are magnificent. The likes of Bob Marley, the Sex Pistols, Grace Jones, Patti Smith, and the Stone Roses have all been snapped by the talented Morris, and it's a treat to see so much of his work in one book.



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NRG Recording Studios

nrgrecording.com

L.A. Mainstay For Over Three Decades: Since launching his career in the late '80s, veteran mixer, engineer, and producer Jay Baumgardner has worked with rock greats Papa Roach, Hoobastank, Bush, Ugly Kid Joe, and countless others—but one of his most indelible memories was making coffee for Ray Charles in his kitchen when the legendary artist was recording at Baumgardner's popular home studio in the days before NRG Studios moved to its current location in North Hollywood. Revered as one of L.A.'s premiere recording studios since 1991, the facility has grown over the past three decades from one state-of-the-art studio to three, with Baumgardner eventually buying the building. Yet the warm, homey aesthetic that evolved from the original environment has been a core part of Baumgardner's vision from the beginning.

Legendary Clientele: Shortly after launching, NRG cemented its place in pop/rock history by hosting the sessions for Hootie & The Blowfish's 20-million selling *Cracked Rear View*. Though playfully downplaying its success due to good parking, NRG has long been a hub for indie greats and superstar artists alike—including Linkin Park, Evanescence, Korn, Limp Bizkit, and Beyonce, including sessions for her multiple GRAMMY-winning *Cowboy Carter*. At one point in the early 2000s, Baumgardner heard 10 songs in a row on KROQ that were recorded at his studio. Two decades on, NRG is still a thriving hub under new studio manager, veteran tech and engineer Kyle Hoffmann.

Studio Specs: Studio A is a 5,000 square foot facility with a 30x40 ft. live tracking room with cement walls and birch wood paneling, three iso booths, a producer's lounge (which doubles as a fourth iso booth), concert grand piano, and a custom built 64-input Never 8068. Studio B is also a 30x40 ft. tracking room with a Moroccan motif, hand distressed walnut flooring, and spacious 25 ft. ceilings. The live room has two iso booths, two amp closets, a producer's lounge, Yamaha C-7 concert piano, and a 64-input Never 8078. Designed for mixing, Studio C is an architecturally styled Gothic Revival with a 20x27 ft. control room and private 8x10 ft. lounge/iso booth. It has a custom 24 channel Neve BCM-10 MK II with 1073 and 1084 mic pres and Oceanway Audio HR 3.5 main monitors. Clients love the kitchen attached to Studio A and the stocked bar in Studio B.

Muso.AI: In 2017, Baumgardner teamed up with entrepreneur and former Blue Shield CTO Aaron Kaufman and producer, engineer, and former NRG cohort Kyran de Keijzer to launch Muso.AI—a base catalog which collects and merges data from various sources using machine learning models which enrich the raw, unindexed data to indexed and catalogued data points. It's a starting point for music industry pros to search for, edit, and manage their legacy metadata. The premium service (Muso.AI Pro) allows users to turn their credits into daily stats and historical trends, track streams, playlists, charts, and more. Currently, Muso.AI has nearly 300,000 registered users, which include publishers, labels, and studios.



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▲ **BOBBY RUSH AND KENNY WAYNE SHEPHERD DROP NEW SINGLE "HEY BABY"**

Icons Bobby Rush and Kenny Wayne Shepherd dropped their new gritty electric guitar and harmonica-driven single "Hey Baby," from their forthcoming special collection of new blues songs titled *Young Fashioned Ways*. Written and recorded by the two artists together, the album is out now. Additionally, Rush and Shepherd will embark on an upcoming 24-city U.S. tour starting in April.



▲ **INTRODUCING HELLBENDER VINYL: PITTSBURGH'S NEW ARTIST-RUN VINYL PRESSING PLANT LEADING THE INDUSTRY**

Hellbender Vinyl is a new artist-run vinyl plant that manufactures the highest quality 7", 10", and 12" vinyl records available today. In addition to vinyl pressing, Hellbender also hosts an event series that brings together Pittsburgh's independent community through live shows, album listening parties, art exhibits, podcasts, and film screenings.



▲ **THE RECORDING CLUB IN SANTA MONICA REDEFINES STUDIO MEMBERSHIP AND SETS THE TONE FOR EXCELLENCE**

Greg Spero and Quincy Jones III at The Recording Club in Santa Monica, the first luxury Music Studio Membership Club. TRC opened in November 2024.



▲ **PAT BOONE RELEASES MULTI-ARTIST ANTHEM "ONE - VOICES FOR TANZANIA"**

Entertainment icon and philanthropist Pat Boone is set to release his latest musical anthem, "ONE - Voices for Tanzania," a powerful song written to unite the world in a shared mission of hope and humanitarian aid, in March. Proceeds from the project will help fund clean water initiatives, as well as provide food resources, health services, and education for the people of Tanzania.

PRODUCER PLAYBACK

"If you're doing something just because you think it's hot at the moment, I don't think that works. What translates is the passion podcasters have for what they're talking about." - CODI FISCHER





▲ THE WIZARD OF VINYL IS IN KANSAS

Chad Kassem has been on a 40-year mission to save listeners from bad sound. Through the work of his company, Acoustic Sounds, Kassem has turned the rural town of Salina, KS into the world leader of high-quality vinyl, growing a one-man operation in a two-bedroom apartment into a "mini-empire" that employs 114 people and releases 80+ titles a year.



▲ LUNCHBOX SHARES NEW MUSIC VIDEO "EVOLVER," THE TITLE TRACK FROM THEIR 'LOST ALBUM' FROM 2002

Lunchbox's legendary lost album *Evolver* is lost no more. Marrying refined songcraft to the serendipitous magic hidden in half-broken reel-to-reel tape decks and vintage synthesizers, *Evolver* plants its pop flag on the terrain of magic and mystery and fills a crucial hole in the band's discography.



▲ A LAU SIGNS WORLDWIDE PUBLISHING DEAL WITH POSITION MUSIC

Adrian "A" Lau is on track to become one of New York City's most influential executive producers. His notable releases include "Butterfly Ku" by Ice Spice, "June 22nd" and "Bla Bla (feat. Fivio Foreign)" by Lil Tjay, and "Let's Do It (feat. NLE Choppa and Dee Play4Keeps)" by DD Osama. In addition to his production prowess, Lau owns and operates Off Record Studio, one of Manhattan's premier hip-hop studios and creative hubs.



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Producer and mix engineer Rob Chiarelli began his career in orchestral percussion, playing with the Boston Youth Symphony before moving on to jazz in high school. Following graduation from the University of Miami School of Music, he hit the road with players including Mike Mangini of Dream Theater and Tim Mitchell, who has produced for Shakira. This early tour taught Chiarelli many things, not the least of which was that he didn't love the road—this realization played a pivotal role in his shift to engineering. He's since gone on to win five GRAMMYS. Artists he's worked with include LeAnn Rimes, Kirk Franklin, and Janet Jackson. Now, his output is about 80 percent mixing and 20 percent production.

"I love mixing," he says of his chosen craft. "A mixer is certainly a mixer, but with all the tools that are available, there are certain things we can do that maybe kiss the production. There's an element of mixing that's accepted now that has some production sensibilities."

Last year, Chiarelli mixed DOE's GRAMMY-winning gospel album *Heart of a Human*. That came about through his history with gospel artist Jonathan McReynolds. "[McReynolds] began work with DOE a few years ago and I was part of the team," he says. "He invited me to mix the record and Ron Hill at the label [RCA Inspiration] also wanted me on it. Those guys are like family."

"When I mix, I try to serve the song," Chiarelli says of his approach to each project. "I strive to draw everything I can from my music knowledge and make a song as good as it can be. I follow my instincts. In my youth, it was a struggle to know what wasn't working. But over the course of my career, I've met so many writers and producers and usually, I'll put up a song and it sort of falls into place, largely because the artistry is already at a high level. Occasionally I'll get ideas, chop things up, and flip them around. Often, they're accepted but not always. It's become collaborative."

The challenge that he found most instructive was the importance of being flexible. "When it comes time to try new ideas, always be open-minded," he says. "Often, people make a suggestion, and it's rejected out of hand. Rather than fighting, just do it. Maybe it'll inspire another idea."

Chiarelli launched his company Final Mix Software in 2013. Insights he'd gained over the span of his career informed the function of the company's various plugins, notably its flagship product Parallel Vocals. As the name suggests, the plugin enables parallel compression for various vocals. "I found that there were certain things that usually worked," he says of the company's founding. "If you have a lead vocal, for example, there's a certain compression ratio that's usually best. We get people where they need to go without having to turn thirty knobs."

Chiarelli has several significant projects in his queue. He mixes almost exclusively from his home studio and admires a handful of eminent engineers including Bob Clearmountain, Manny Marroquin (they're longtime friends), and Serban Ghenea. "What I like about all of them," he explains, "is that they have a unique approach that I don't have. We begin by copying what others do and then try to bring our own thing to the table. That's where the value is."

THE 3 MOST IMPORTANT

... lessons he's learned as a producer, engineer and musician are:

- Pursue excellence.
- Try to give a piece of yourself to every project. Clients can tell when you do and the music benefits from it.
- Serve the song at all times. As an engineer, my face doesn't go on the album cover. I'm just one in a series of people that it takes to make a hit.

Visit finalmix.com, Instagram @chiarelli_rob



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Anthony Martini

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Gravel Road

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Web: gravelrd.co

Email: ant@gravelrd.co

Clients: Lakeview, Willie Jones, Compton Cowboys, Travis Bolt, Justbrandon

BACKGROUND

Anthony Martini first prospered as a singer and songwriter for hardcore band E-Town Concrete, but that was just the beginning. He later worked in management and helped bring to life Jingle Punks (which provides music for film, TV, and video games), launched the world's first virtual rapper, and held the position of CEO at Royalty Exchange, among other accomplishments. His most recent project is Gravel Road, a label, management, and publishing outfit with a focus on country music.

Going Country

I had a label [Commission Music] that was hip-hop-based and had success with artists like Lil Dicky and Tyga. Then, I sold my label and started dabbling in other things, just trying to be disruptive in my own way. But over the last year and a half, I realized that what I really enjoy doing is finding and developing talent. I started to figure out ways to get back into dealing with artists directly. I decided it was time to start a new venture. Country had been exciting to me, just as a fan.

Rebel Yell

For Gravel Road, I want to focus on country. We just partnered with a rock and metal label to expand the tentacles a bit into the heavy music side of things. But it's a separate brand. What excited me about doing something in country was the opportunity to blaze our own path. For me to get excited, I usually look for something a little quirky, maybe a little weird, maybe a bit rebellious. That's the brand we're building and the types of artists I'm focused on.

Lightning Bolt

When I first stumbled upon Travis Bolt, he had maybe 1,000 followers on Instagram and nothing really on TikTok. His songs didn't have many streams. But he had this song, "Never Tried Cocaine." The title grabbed me. His voice hit me immediately. The song hit me immediately. I hounded him for months to take a call or meeting. And I eventually signed him.

Since December, he's gone from nothing on TikTok to 100,000 and something followers. His song's streaming almost 100,000 times a day. Now we've got him on C2C [Country to Country] and he's getting festival gigs. He opened for Paul Cauthen at the Ryman.

An Artistic View

Being a former artist and songwriter gives me a different perspective on the business side. I've been in every situation that any artist I'm dealing



"I usually look for something a little quirky, maybe a little weird, maybe a bit rebellious."

with will be in. So I can speak from actual experience, rather than someone who may have learned about it from school or a book.

Stats Are Secondary

I look at the creative side first. Is it making me feel something? Do they have an interesting perspective? And then if there's data to back that up, that's great. But I'm not really driven by that. The first thing that always strikes me is a line or melody. And if it makes me feel something, I'll dive deeper and see what else is there. But it always starts with the song.

Getting Social

The best way to contact me is through social media because then I can dig into the links or socials. But any artist that wants to reach out, send a message. If there's a specific song I should check out, let me know.

Indie Treatment, Major Muscle

The label side of things does all your traditional label services. It's sort of a hybrid between an indie and a major because we have the resources. If it makes sense to do a full-on radio campaign, we could do that. It's good to have that flexibility to take something all the way. But you also get the care of an indie and a smaller team that's going to be more hands-on and cater to your needs as an artist.

For management, it's traditional management services. And then publishing, it's a similar idea.

The A.I. Era

[A.I. rapper] FN Meka was three, almost four, years ago. At that time, A.I. was such a triggering word. It made people scared. Now, everything's A.I. This is not going anywhere and it's only going to take over unless we figure out ways to harness it and set some guidelines. Like any technology, in the wrong hands or being used in

the wrong way, it could be really harmful. But using it as a tool could make a lot of mundane tasks easier.

It's similar to filters or plug-ins or when Auto-tune came out. People were like, "Oh, my God. No one needs to know how to sing anymore." It hasn't replaced singers. It has given access to people that didn't have great voices to express themselves. A.I.'s going to follow a similar path. No one's truly getting replaced. I don't think you can replace human creativity. A computer can come up with a great song, but it's still going to lack that spark of human soul. That's where you'll always be able to tell the difference.

Punk It Up

[Jingle Punks] was one of the companies I was an advisor for and helped to get off the ground. It was a niche alley of the business that no one was really focused on, but there was a huge need. At the time, if you were a music supervisor and wanted to find music for whatever you were scoring, you needed to have a pile of CDs. It was a very arcane process. Jingle Punks was solving that by being an online database where you could search based on tags, not even necessarily music-related terms or genres. You could search based on a mood

or vibe. It made it easy for music supervisors to find the things they were looking for and share it with their teams via a link.

A Royal Job

Royalty Exchange is a platform where any person can invest in music royalties. You've seen all the catalog deals that happen for A-list artists. This is a way to give access to everybody. Even if you're not a superstar, if you have songs that are earning money, this is a way to leverage that. I really learned the ins and outs of catalog valuation and what some of these private firms are willing to pay. I saw all the different types of deals, so that was fun from a learning standpoint.

But ultimately, I felt like a finance bro. It's music and we were doing some interesting shit, but really, it's a bunch of spreadsheets, valuations, and Zoom calls with corporate finance guys. That's where I started to realize I enjoy being involved on the ground floor with artists and developing talent. It was fun, but ultimately not the lane I wanted to focus on.

Be Original and Authentic

You need your own identity and something unique. The fact you have a shitty voice might be what makes you cool. Look at someone like Bob Dylan. He didn't have a great voice, but it's unique and you know it when you hear it. He leaned into his strengths, which were lyrics and poetry. Embrace your flaws, then find your strength and double down on that.

Stay true to yourself from a creative standpoint. That's the one thing that, no matter what, must come across—authenticity. If you're following a trend or doing something because you think this is what people or labels want, it's probably not going to work out. It's better to be totally different, even if it's not the cool thing at that moment. At least it's going to be authentic, and people can sense that.

OPPS

Sony Music Entertainment needs a Senior Account Manager

This role is responsible for the coordination, management, and execution of merchandising projects across multiple high profile clients. Responsibilities are wide ranging and ever changing, this includes facilitation and oversight of the design, manufacture, sale, and fulfillment of products, as well as the coordination of merchandise for artist tours, retail sales, events, pop-ups, and ecommerce opportunities. Receive specific Key Performance Indicators for each managed account, tasked with meeting and exceeding expectations to foster account growth and profitability. Apply at LinkedIn.

Warner Media is looking for Summer 2025 Interns

Warner has multiple music internships available. By applying, you will be considered for all internship opportunities within this area. These internships are located in the L.A. area. The selected interns will be expected to join them in the office on a regular cadence based on the intern manager's in-office schedule. Roles include: Warner Bros. Music Library Intern; Warner Bros. Pictures Music Intern; Warner Bros. Television Music Intern; WaterTower Music Intern. Apply at LinkedIn.

Warner Music Group needs an Executive Assistant, A&R

Job responsibilities include handling all administrative aspects of work for a Senior A&R executive, as well as more detailed project

management and independent projects on various levels. Requires a committed, flexible, proactive, organized, and independent person who is willing to engage in typical administrative/ clerical duties as well as more complex project work related to all aspects of the record-making process. Apply at LinkedIn.

Paramount needs a Senior Administrator, Music Clearance

This role lives within the Licensing team and Creative Music Strategy and focuses primarily on vendor payments for CBS, Cable Brands, and Streaming Services. Responsibilities include ensuring artists, labels, publishers, and other rights holders are paid for the use of their music within content on Paramount's brands. Building upon the integral work of their team, you'll manage the full lifecycle of music license payment operations. Apply at Indeed.

Creative Artists Agency wants a Music Department Assistant

Future assistants will provide administrative support to an agent in the music department. The ideal candidate should be motivated, interested in the concert booking space, quick-thinking and open to working in an environment where they are capable of performing administrative tasks in a fast-paced environment. Apply at LinkedIn.

United Talent Agency wants Graduates for the Music Agent Training Program

UTA's music department is in



▲ DAVIE FEELS THE POWER

R&B and soul singer-songwriter Davie is set to release his highly anticipated new single, "Power," an electrifying anthem that champions freedom, self-expression, and the courage to stand up for what's right. For more info, contact mercedesr@pressjunkiepr.com.

search of recent graduates to join their Music Agent Training Program in January 2025. UTA Music is home to a diverse roster of some of the world's premier musical talent, from emerging acts to superstars. UTA Music works globally, driving client careers through recording deals, touring, performances, licensing, and brand partnerships. The program is the industry's best known and most desirable early career development opportunity. They look for curious, innovative, and hard-working candidates with impeccable interpersonal and communication skills to join the

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Allied Universal wants Coachella Event Staff

Allied Universal Event Services is seeking Event Staff to work the world's largest outdoor music festivals in the Coachella Valley. This position is responsible for welcoming guests, access control, and providing superior customer service. Apply at ZipRecruiter.

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DIY Spotlight

LORRAINE LEWIS

BACK IN THE HAIR METAL heyday of the '80s, Lorraine Lewis led powerhouse project Femme Fatale, finding herself scoring international hits and popping up on MTV. Times may have changed, but she hasn't.

"I am originally from Albuquerque, NM, and I loved to sing," Lewis says. "I would play my mom's Stella guitar and write silly songs and perform whenever we had guests over. I put a band together called Babe Ruthless [which] eventually became Femme Fatale, but I left Albuquerque with the keyboard player to move to Los Angeles."

Femme Fatale's '88 self-titled debut album and "Waiting for

the Big One" are genre classics. Sadly, the wheels fell off after the first tour. In 2019, Lewis joined fellow '80s band Vixen.

"I brought my A-game to the band, and I know I elevated the brand," Lewis says. "It was a good run for me, and I'm forever honored and grateful for the opportunity to front that band. But it's time to get back to being me with Femme Fatale."

For Lewis, DIY means taking care of business. "I'm the girl who will never stop. I love my tribe on Instagram, and the socials are really important to me... I've been in the music biz for decades. I have no plans to stop. I recently went public with

my OnlyFans (onlyfans.com/lorrainelewisrocks), and I'm having the best time. People can come talk to me about rock 'n' roll, the music business, or ask for a sexy photo."

Lewis recently cut David Bowie's "Heroes" with former Foreigner frontman Lou Gramm. "I can't wait for people to hear it," she says. "That's coming later this year. I have a new all-male lineup of Femme Fatale and can't wait to share our first single, which is currently being mixed! I have a single coming out with Leather Leone next quarter. In addition to rock 'n' roll, I also work in TV as



a senior casting director. We're working on a huge dating show for a major streamer."

She truly never stops. For more information, visit lorrainelewisrocks.co

Photo Credit: Andre Tedim

PROPS

Pacific Records Artists Garnered Six San Diego Music Awards Nominations

While Pacific Records releases records targeting global music audiences in a diverse array of genres, the independent label has always proudly focused on creating a platform for San Diego-based artists and reaching San Diego music lovers. That's why the imprint is excited that five of their artists received nominations in six distinct categories from the 34th San Diego Music Awards, which will take place on April 29 at Humphreys Concerts by the Bay. For more information, visit pacificrecords.com.

THE BIZ

Ascap Posts Record-Breaking Revenue For 2024

ASCAP, the only US PRO founded and governed by songwriters, composers, and music publishers, and the only one that operates on a not-for-profit basis, announced that it delivered another year of record-breaking revenues and royalty distributions in 2024 to its

music creator members. ASCAP delivered \$1.835 billion in revenue in the 2024 calendar year, an increase of \$98 million, or 5.7 percent over 2023 with \$1.696 billion available for royalty distributions, up by \$104 million, or 6.5 percent. Visit ascap.com for more info.

SESAC Performing Rights and New Music USA Announce Additional Three Year Commitment to Reel Change
SESAC Performing Rights and New Music USA announced continued funding for Reel Change: The Fund for Diversity in Film Scoring. For more info, contact jsmith@sesac.com.

BRETT CALLWOOD, MC's senior editor, 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, and was previously the music editor at LA Weekly and, before that, the Detroit Metro Times. A multiple award-winning writer, he's also a columnist at the Village Voice. He can be reached at brettc@musicconnection.com.



▲ RHIANNON GIDDENS AND JUSTIN ROBINSON MARCH ON

Rhiannon Giddens will reunite with former Carolina Chocolate Drops bandmate Justin Robinson on a new single "Marching Jaybird." The instrumental track, with Giddens and Robinson both on banjo, finds the duo revisiting a recording by influential guitarist and singer Etta Baker, one of their musical heroes and a key inspiration for making this new album. For more info, contact tperry@shorefire.com.

The LEGAL Beat

BY GLENN LITWAK



PAUL MCCARTNEY IS concerned Artificial Intelligence (A.I.) could steal from artists if the U.K. government approves changes to its copyright law. A new proposal would permit A.I. developers to use creators' content on the internet to assist in developing A.I. models unless the holder of the rights "opts out." For instance, an A.I. developer could not use a songwriter's song if the songwriter notifies the A.I. service providers that they do not give permission for A.I. companies to use the songwriter's music.

As some opponents of the proposed bill have claimed, the "opt

out" provision is not reasonable since it is not possible for a rights holder to notify thousands of A.I. companies to inform them that they do not give permission to use their creative content.

Another question that arises is, how would individual creators monitor all the A.I. service providers to see if their creative content is being used by A.I. companies without their permission?

Some critics have proposed a different model that would not allow A.I. companies to use creative content unless the creator "opts in" by giving permission to use it.

McCartney warns that a "Wild West" atmosphere could occur if artists' copyrights are not protected. But McCartney did say about A.I.: "I think it is great and can do lots of great things. But it shouldn't rip creative people off. There's no sense in that."

In an interview with the BBC, McCartney brought up how in 2023 he and Ringo Starr used A.I. to obtain the vocals from an incomplete demo by John Lennon

to create a new song called "Now and Then." The song was well received and was nominated for two GRAMMY awards.

Elton John and Simon Cowell (*The X Factor*) asked the government to rethink radically changing U.K. copyright law. They are fearful that new artists will not be successful if the Government adopts revisions to copyright law that reduce copyright protection. John said proposals to revise U.K. copyright law to reduce protection "would devastate our creative community," which would "help powerful foreign technology companies make profits."

John further stated that it would "destroy the U.K.'s leadership" as a superpower in our culture and "give it all away. For nothing."

Cowell said the issue of A.I. management was "potentially one of the biggest moments and decisions of our time." Cowell warned that the ability of artists and behind-the-scenes workers to make a living risked "being wiped out" if A.I. was not regulated and

managed properly.

Cowell further stated, "The thought that anyone would believe they have the right to blindly give this country's creative ideas away—for nothing—is just wrong. I passionately care about people's personal creativity—and A.I. shouldn't be able to steal the talent of those humans who created the magic in the first place."

Only time will tell what changes the U.K. will institute regarding the regulation of A.I.

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.

Paul McCartney Opposes Proposal to Change UK Copyright Law on A.I.

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

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Date Signed: December 2024
Label: Long Branch Records
Type of Music: Pop-Punk/Alt-Rock
Booking: Atonal Agency
Publicity: Atom Splitter PR, amy@atomsplitterpr.com
Web: airdrawndaggerband.com

Through perseverance and hard work, electro-emo pop trio Air Drawn Dagger are starting a new chapter. Vocalist Maisie Manterfield and guitarist Lewis Budden began writing songs at the back of a cake shop in England around 10 years ago. A few members came and went until they found drummer Ross Dore to complete the group. Air Drawn Dagger's name is an homage to *Macbeth* and signifies "characterization of an emotional outburst." Over the years, the trio have released music independently and embarked on extensive national tours and numerous festivals. The band got a sampling of signing to a label when they released their EP *Songs to Fight the Gods to* with Silent Cult in 2023.

"We've been independent for such a long time," Maisie confessed. "That's another reason why we decided that a label was a good fit for us now. We have done our thing for a while, and it was just nice to have somebody else's brains in the room to help us out. We felt like we'd stretched our knowledge as far as we could go, and it was time for somebody who could kind of just help us move into the next stage of things."

"We felt like we'd stretched our knowledge as far as we could go."

The U.K. band decided not to stay too long with Silent Cult, opting to shop around for other deals. That hunt led them to a new deal with Long Branch Records, the imprint of SPV Schallplatten, Produktion & Vertrieb GmbH. "We reached out to a few different labels, and were just looking for the right fit, which for us was somebody who was going to add on to what we were already doing. Not necessarily taking the jobs off our plate, because we've always been a very self-sufficient band," Maisie says. "We just wanted somebody who was going to come in and be able to do the things that we couldn't do, rather than being like, oh, we'll take all of this and do this now. And Long Branch was exactly that."

"We got on really well—both Manuel [Schönfeld] and Maik [Krause] are both great. They're both always pushing, always kind of guiding us in the right direction," Maisie says. There is no stopping the trio as they've actively been releasing new music with Long Branch Records. Since their signing in December, they've released two bombastic singles: "Castle" and "Apparitions (featuring Tobi Duncan)." All this has been gearing up for the release of their debut album, *A Guide for Apparitions*, out in April. — **Jacqueline Naranjo**



Date Signed: February 2025
Label: Empire Records
Type of Music: Dance
Management, A&R: Thomas Goodin, allaboutthatmusic@yahoo.com
Publicity: Edna Sims - ESP Public Relations, esppr@mac.com
Web: kendraerika.com

Dance artist Kendra Erika started singing and performing at a very young age, initially in community and school theater. "I was trained classically at the age of eight, due to being tone deaf in my very early childhood," Erika says. "The writing and playing aspects commenced when I was in my mid-teens, when I was given the opportunity to play at top local restaurants and bars primarily doing American songbook and jazz standards. I was simultaneously getting into the studio with different producers, writers, and engineers in the South Florida area to do more pop and dance material. It became serious around college time, and then even more serious after I graduated."

Erika describes her sound as having classic vocal elements and a developmental dance/house edge.

"Evolutionary speaking, my voice and my sound has cultivated more depth as I've grown and matured."

"Evolutionary speaking, my voice and my sound has cultivated more depth as I've grown and matured, plus the classical training has really been integral in ensuring that foundation to pull from," she says.

It's been working; Erika has already had five *Billboard* top 10 dance hits, and "Self Control" topped the chart in 2019. The artist found herself signed to Empire Records this year, with a deal that is a true collaboration.

"My team approached me, Edna Sims (ESP Public Relations), Janie Jennings (Industry Works), and Thomas Goodin (manager and vice president of A&R for Oyster Shell Music) with the distribution deal and partnership with Empire, and my independent label signed and joined forces with them."

To celebrate the deal with Empire, Erika has released the "Dance in the Fire" single, destined to be a dancefloor fave as we enter the spring months.

"Dance in the Fire" was written and recorded only two months ago in L.A.," she says. "Shortly after the fires, I wanted to utilize that studio time I had and that afro-house inspired track to vehicle a driven message for those affected, and even those who paid witness to the events. GRAMMY-nominated producer Luigie 'LUGO' Gonzalez, 2024 GRAMMY winner Will Gittens and myself put our heads together to write this one."

It's a solid way to kick off this chapter of her career with Empire Records, and there's certain to be more to come. "More music, more projects, and more for the senses—stay tuned," Erika says. We most certainly will. — **Brett Callwood**



Date Signed: January 2025

Label: Quartz Hill

Band Members: Joe Hanson, Chris Ray

Type of Music: Modern Country

Management: Ash Bowers, Brown Sellers Brown Management

Booking: 1271 Entertainment

A&R: Ash Bowers

Legal: Cheshire Rigler, Keller Turner Andrews & Ghanem

Publicity: Anthony Priwer, anthony@brownsellersbrown.com

Web: 2lanesummer.com

It has been said that the Lord works in mysterious ways. That certainly seems to be the case for singer-songwriters Joe Hanson and Chris Ray. Both men grew up in church, performing praise music for their respective congregations. Hanson, a native of Illinois, and Ray, who hails from Mississippi, both relocated to Nashville to play open mic nights and hone their writing craft. But everything came together for the duo when they met in a Music Row writing room in 2022.

"We started writing songs together and clicked musically and creatively," says Hanson. "It was pretty natural. Nothing felt forced and it was something very special."

The duo began posting covers online through their social media accounts and as fans started commenting favorably and coming on

"We started writing songs together and clicked musically and creatively."

board, Hanson and Ray decided it was time to up the ante and shift their alliance into a professional partnership. Hence, the duo 2 Lane Summer (2LS) was born.

Around this time, the duo met their eventual manager, Ash Bowers, who, in taking them under his wing, provided guidance within the music industry and introduced them to the label.

"[Quartz Hill] felt like family to Joe and I," says Ray. "They welcomed us with open arms and it's been amazing ever since. We knew their track record from some of the other artists they were working with, so we knew we were in great hands."

2LS has been enjoying initial high-volume-streaming success off their latest single "Eyes That Ain't Yours (Wedding Version)," which dropped in early January. The body-affirming, everyday love song was co-written by Hanson and Ray, along with Dustin James and John Marlin.

2LS' faith is expressed through new single, "God Made You." With their upcoming EP *The Love Songs* dropping March 28, and a series of tour dates in the works, it's nothing but full speed ahead for this industrious duo. - **Eric Harabadian**



Date Signed: January 2025

Label: Steamhammer/SPV

Band Members: Raiden, vocals, guitar; Ariyuki, lead guitar; Bori, bass; Jimmy, drums

Type of Music: Metal

Booking: jetjaguarmetal@gmail.com

Publicity: Atom Splitter PR, press@atomsplitterpr.com

Web: linktr.ee/jetjaguarmusic

Jet Jaguar's journey toward securing a label deal was a determined and strategic one. One of Mexico's hottest contemporary metal acts, Jet Jaguar has recently been signed to Hanover-based imprint Steamhammer/SPV. "Luckily, Olly [Hahn] liked our music and wrote back," they say, and from there, things began to move quickly.

The band's journey began in 2014 in Cancún, Mexico with a blend of original songs and covers of their early influences. Over time, however, it was clear that they were carving their own path in the metal world. Their big break came in 2017 when they won the prestigious Wacken Metal Battle competition. "That's when things started getting serious," they recount, as it marked a turning point that saw them shift their priorities toward extensive touring across Europe and Latin America. "Making music a serious pursuit requires big sacrifices," they say, and it's evident

"Making music a serious pursuit requires big sacrifices."

that they practice what they preach as "drummer Jimmy dropped out of medical school, and our bass player Bori left his business administration studies" in order to fully commit to the music.

Their new album, *Severance*, is set to release this fall, promising to push boundaries and explore new sonic horizons. "We knew we wanted—and in a way needed—a gloomier, heavier sound," they explain, reflecting on the emotional challenges they faced during the pandemic. The album's thematic content is equally bold, tracks like "Severance" reflect the band's struggles and growth, while "Fool's Paradise" examines modern society, tackling issues like fake news, radicalization, and the addictive nature of social media. "From the first riff to the final master, [Severance] took about two and a half years;" nothing is more admirable than their dedication to the final product. "We wanted to take our time to ensure the best possible outcome, following our philosophy of creating albums where you don't feel the need to skip any songs."

Jet Jaguar's commitment to their craft is evident not only in the music they produce, but in their attitude towards performance, "For us, it's like exchanging energy with the crowd." It's more than just a show to Jet Jaguar—it's a connection that transcends the stage. - **Ruby Risch**



▲ VIRGIN'S NICKY JAM

Virgin Music Group signs Latin pioneer Nicky Jam to global publishing and will manage his YouTube catalog and selected works across digital platforms. With over five billion streams and over 10 billion views on YouTube, the *Billboard*, Latin GRAMMY, Premio Lo Nuestro Award-winner has new music slated for release.

▶ SMP INKS VALO

Sony Music Publishing Germany signs songwriter-artist Ville Valo to global publishing in an agreement covering the full HIM catalog and future Valo works. Having sold over 10 million records worldwide, Valo has over 500 million streams, 11 gold and platinum certifications, and is one of the world's most influential metal rockers.



▲ SECRETLY CANADIAN'S BRANDON

Signing to Secretly Canadian with debut EP *Blush* in 2024, Brandon releases debut full-length album *Before You Go* with soul and R&B-infused alt-pop guitar next month, written over the last six years as a chronicle to his 20s. Blending timeless feel with alternative pop sound, Brandon aims to be a staple, lifetime artist.

SESAC Oscar Accolades

SESAC wishes to extend heartfelt congratulations to Ariana Grande on securing her first Oscar nomination for her performance as Glinda in *Wicked*. Sincerest congratulations as well to Oscar-nominated SESAC composer Laura Karpman for her score on *American Fiction* last year.

AIMP Leadership & Events

The Association of Independent Music Publishers (AIMP) has elected new leadership across the country, with a unanimous vote by the Executive Committee for Frank Handy (Peermusic) as the National Chair for 2025-2026 (as well as his role as President of the Los Angeles Chapter). Each Chapter's President will work with Handy and the Vice-President to steer AIMP Chapters toward their joint goal of educating and informing the music publishing committee about current industry trends and practices. Elections were also held for each of the Los Angeles, Nashville, and New York Chapters to re-elect their Boards. Full details at aimp.org.

AIMP joins the California Copyright Conference (CCC) in presenting the seventh annual Music Industry Toolbox (MIT) this month. Geared towards publishers, labels, libraries/producers, managers, attorneys, and artists, the event brings great value to all in the music industry. Providing the latest



▲ HARBOURVIEW SCOOPS T-PAIN

Six times GRAMMY-winning T-Pain sold his catalog and some masters to HarbourView Equity Partners. His hits include "Buy U a Drank (Shawty Snappin')," "Bartender (feat. Akon)," "I'm N Luv (Wit a Stripper) (feat. Mike Jones)," Flo Rida's "Low," with collabs including Lil Wayne, Chris Brown, Ne-Yo, Pitbull, Snoop Dogg, Lily Allen, etc.

information on music management software and essential services, the MIT provides top-notch networking opportunities between industry tech, service leaders, and music industry professionals. More at bit.ly/3Ff9Vik.

Ongoing MLC Webinars

As a nonprofit designated by the U.S. Copyright Office, the Mechanical Licensing Collective (MLC) administers blanket mechanical licenses to eligible streaming and download services, collects royalties due, and then pays them to songwriters, composers, lyricists, and publishers. In addition to their administrative role, the MLC provides a publicly accessible database and a portal to submit and maintain musical works data. They also offer education through ongoing meetups and online webinars to support self-administered songwriters, publishers, and administrators in understanding and protecting their royalty rights. Find ongoing webinar details and registration at: themlc.com/upcoming-webinars-schedule.

Exceleration for Mack

Exceleration Music has purchased Mack Avenue Music Group (including Rendezvous Music, Artistry Music, MaxJazz, Brother Mister Productions, and Strata-East Records) in a deal that includes Mack Avenue's 26-year-old catalog. Mack Avenue will be absorbed by Exceleration's Candid Records, with the intention of building the ultimate independent jazz label.

Mack Avenue's founder, Gretchen Carhartt Valade (granddaughter of workwear brand Carhartt's founder), was considered a pivotal champion of the Detroit jazz scene. She passed in 2022 at the age of 97.

Warner's Cutting Edge

Warner Bros. Discovery (WBD) and Cutting Edge Group join forces to blend a massive catalog of music for film and television. The catalog is estimated to be made up of more than 400,000 pieces of work in a collection built over almost a century as part of a deal that includes popular theme songs, music from *Game of Thrones*, *Shawshank Redemption*, multiple comic-book films, and more. WBD will retain "creative and operational control of the music rights," while ultimately maximizing distribution and revenue potential. While official numbers were not disclosed, purchase finalization involved multiple co-investors.

ASCAP Stands Up

The U.S. Copyright Office has issued a Notice of Inquiry (NOI) seeking public comments on the effectiveness of Performing Rights Organizations (PROs). The deadline to share your voice is April 11. Lobbyists and licensees are leveraging this NOI to pay creators less for their work by undermining the licensing system. Speak up for your royalty rights by sharing how the current performing rights licensing system benefits creators and their work at: voterveice.net/ascapnyc/campaigns/121641/respond.

Indian Music Rights

With Bollywood writers often forced to wait months or years for payment (once projects are released), and a system set up in favor of producers over composers, writers, and lyricists, the latter have traditionally never received credit for their works. The Music Composers Association of India (MCAI) and the Screenwriters Association (SWA) have formalized a memorandum of understanding to ensure fair credits for composers, writers, and lyricists and listing them as 'equal co-authors' in song creation and 'primary artists' for the purpose of song credits. The new initiative also requires separate contracts with producers for each. The SWA represents screenwriters from multiple languages and consists of about 8,000 regular and 57,000 fellow members.

SongWriterCamps Sync MasterCamp

Experienced producers are invited to be mentored by the best music supervisors in the country to write and produce for current and active sync briefs as part of SongWriterCamps' Sync MasterCamp. With participating mentors actively looking for songs to place in their projects, attendees will be given an opportunity to create music to pitch for placement in television, movies, trailers, and advertising. Alumni have expanded their catalogs, grown their network, and secured major placements including *Batwoman*, *Sex Lives of College Girls*, *Riverdale*, *Kung Fu*, and *Maggie*. Full details at: songwritercamps.com/sync-mastercamp, or email info@songwritercamps.com.

Create Acquires Pack

Los Angeles' Create Music Group (CMG) has acquired the catalog

of New York and New Orleans' based Pack Records (Pack), expanding on their existing publishing joint venture. With the new agreement, artists on Pack's roster will gain proprietary technology, global distribution, marketing, and monetization tools to help increase opportunities. Poised between internet virality and gaming culture, Pack's roster includes Aldn's "I Can't Believe I Let You Get Away," Ezekiel's "Help Yourself," Internet Girl's "Pull Up," Godord's "Downtown," the Connie-produced "Dove In!" by Jejeel, and "Stupid" by Lexa Gates. Plus global campaigns, including Adidas, Netflix, Sonos, Lipton, Hulu, Paramount+, and more.

CMG's latest move follows 2024's almost \$200 million investment round and acquiring U.K. publishers Ostereo (Manchester) and Enhanced (London). Founded in 2015, CMG now has over 400 employees globally and placed second on the Inc. 5,000 Fastest Growth Companies in America in 2020.

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



▲ ATLANTIC GETS ABOU

Abou "Bu" Thiam brings BuVision (2018) label to join Atlantic Music Group. The BuVision roster (including Akon, T-Pain, Jeremih, Lady Gaga, Rihanna, Kanye West, Jay-Z, and Chris Brown) will now be marketed/released under Atlantic. With expert support to foster potential, BuVision brings 4Batz and Sailorr in 2025.



▲ BMI Congratulates Boone

BMI wishes to extend huge congratulations to Benson Boone for winning the International Federation of the Phonographic Industry (IFPI)'s 2024 Global Single Award for his hit "Beautiful Things" as the best-selling global single of the year across all digital formats—including remixes and alternative versions.



▲ STEWART COVERS DYLAN

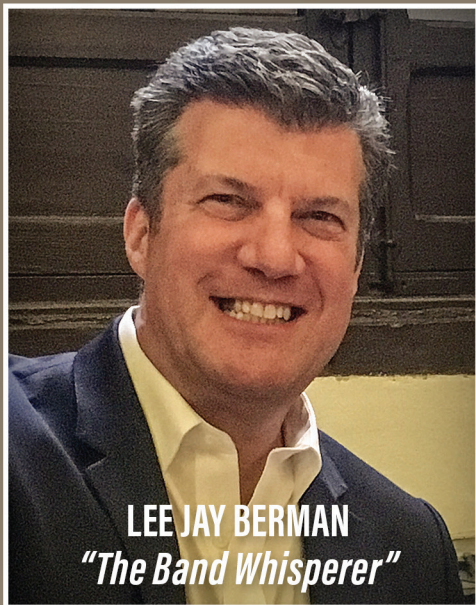
Paying homage to the music he first sang in folk clubs in his early teens, Dave Stewart releases his 14-track cover album of Bob Dylan music, *Dave Does Dylan*. A lifelong fan, Stewart and Dylan first connected in 1985, have performed together internationally, and remain friends. Full details at bit.ly/4h8z2AK.



▲ SNOOP STEPS OUT

Snoop Dogg joins blockchain-powered tune.fm, releasing single, "Spaceship Party." With instant micro-payments for every second streamed (using Web3 crypto JAM, on HBAR), the asset has liquidity on Bitrue and MEXC and provides a multi-revenue model (NFTs, music, virtual experiences, merchandise, ticketing).

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Emel

Political Prose

"Music was, from the start, a way to speak up to help people believe in themselves and their power. It's the most extraordinary human form we have to love each other, to love ourselves, to connect with the most beautiful parts of being human." - Emel

With lyrics first slipped to her by poet Amine al-Ghozzi at a music festival, Emel (born Emel Mathlouthi) first performed the folk-hymnal "Kelmti Horra" (translated to "My Word is Free" in English) at Place de la Bastille in Paris as part of an African uprising in 2007. "From that performance, things weren't the same," she says. "It traveled, spoke to people, helped people believe in their opinions and that they deserve freedom, to speak their truth and be heard." Initially banned by the Tunisian government for being too powerful of a message, she returned to sing in support of Arab Spring protests in 2011, going on to perform "Kelmti Horra" as part of 2016's Nobel Peace Prize Ceremony in Norway. Touring 25 countries, holding underground performances in Iraq, (illegal) all-women shows in Iran (see "No Land's Song," bit.ly/4ipAIH6), and performing in East Jerusalem and the West Bank in 2024, Emel received 2019's Khalil Gibran Spirit of Humanity "Special Recognition Award" for her work.

Raised the youngest of three, listening to classical, jazz, and contemporary pop, Emel was blessed to be nurtured by free thinkers. Her father was a philosophical inspiration, her French teacher in elementary school a crucial influence, exposing her to poetry and the stage at eight years old. "That's what started my passion for thinking. I learned the songs for school by heart, she used to call me [to] help her teach, made me feel special, and supported my talent. I remember it to this day." Songwriting by 10, Emel was tapping into her strong vocals by 15.

First pivoting to metal/rock to rebel as a teenager, Emel became inspired by the contrasting depth and simplicity of Bob Dylan and Joan Baez, and soon left metal behind. "When I encountered Bob Dylan and John Baez music, I met my soul. I left the band, learned guitar, and started performing covers. That's how I got into protest music."

Despite having a good fan following, opportunities in Tunisia outside the classical vein were very limited, and she moved to Paris as part La Cité Internationale des Art's residence program in 2008. Carving her own way has brought freedom and strength to push musical and artistic boundaries. "Being in Tunisia taught me how to be a free artist because I didn't have to bend to any kind of industry," says Emel.

Proud to be raising an independent daughter, Emel broke away from her label, recognizing her music was being promoted as cliché. "I've always fought against exoticizing Arab artists," she says. "I grew up with Vivaldi, Dostoyevsky, [and] English literature. There were no limits, so I couldn't understand why my music was called traditional, as if we are only bearers of tradition?" Recognizing the validation of her choices by one man's approval, she felt incredibly hypocritical. "We're still seeing guys and girls just hire guys. I can't run with it anymore," she adds. "I don't want to sound like an asshole, but once you see it, you can't unsee it. It's been normal[jized] for far too long."

With six releases since Kelmti Horra's debut, her latest project, *MRA* ("woman" in Arabic), is a self-produced, all-women collaboration of international creatives. "It wasn't easy to do, and that comforted me in why I was trying to do it," shares Emel. "The harder it got, the more stubborn I got. I didn't want to cheat any moment."



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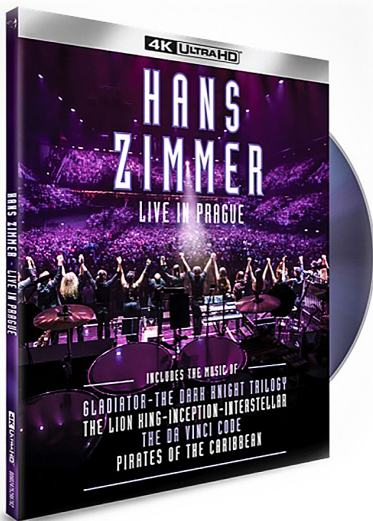


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DROPS

GRAMMY-winning singer, songwriter, and producer **Richard Marx** has launched a new podcast and YouTube series, *Stories to Tell*, featuring intimate, cocktail-fueled conversations filmed at his home-bar with guests including **Kenny G**, **Katie Couric**, **Chelsea Peretti**, and **Rick Springfield**. Rock icon **Paul Stanley** of **KISS** was featured on the debut episode, where he discussed life after the band, his "QTR," or "quality time remaining" philosophy, and a near-stroke experience. Marx, who was discovered by **Lionel Richie** at 18, became one of the few artists to score a No. 1 single in four different decades, with his 1989 ballad "Right Here Waiting," earning a second wave of popularity after appearing in *Beetlejuice Beetlejuice*, surpassing 540 million Spotify streams. Contact Moya Crowley at mcrowley@shorefire.com for more information.



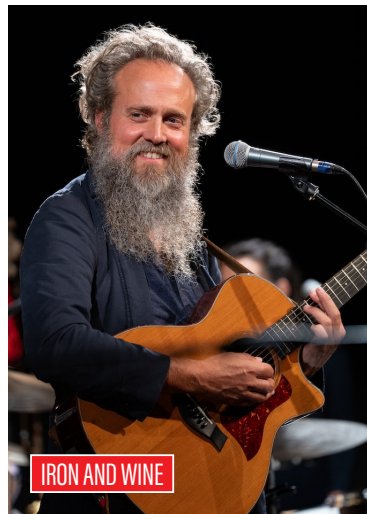
Academy Award-winning composer **Hans Zimmer's Live in Prague** will be released in 4K UHD for the first time on July 18 via Mercury Studios. Previously available on DVD, Blu-ray, 2CD, and 4LP since 2017, the new edition offers fans a visually enhanced experience. Filmed on May 7, 2016 in Prague during Zimmer's successful European tour, the concert featured themes from *Gladiator*, *Interstellar*, *The Da Vinci Code*, *Pirates of the Caribbean*, and more. He performed alongside a 72-piece ensemble, including guitarist **Johnny Marr**, with a light show and state-of-the-art sound. Zimmer, whose career spans decades, collaborated with renowned directors and composed scores for some of the biggest films and TV series in history. For further details, contact Carol Kaye at carol@kayosproductions.com.

Scarlet Moon has released *YIIK: Electric Soul Archives*, a special music collection celebrating the December 2024 DLC update for the post-modern role-playing game, *YIIK*. The album features an original battle theme by **SuperSweep's Ayako Saso**, incorporating melodies from *YIIK* composer and developer **Andrew Allanson**. Saso, known for her work with Japanese multinational video game publisher



Namco in the 1980s and 1990s, contributed to franchises like *Ridge Racer*, *TEKKEN*, *F-Zero*, *Street Fighter*, and *Mega Man*. Allanson composed an original track inspired by themes of loss and grief, while **Scarlet Moon's** extended family of game composers—**coda**, **Jamphibious** and **Frank Van 't Ende**—offered unique interpretations of Saso's theme, ranging from electronic funk to a string waltz. Contact Jayson Napolitano at jayson@scarletmoonpromotions.com for further details.

Iron & Wine has launched a new TV series, *Shaped by Sound*, celebrating North Carolina's musical legacy. Produced by PBS North Carolina, the series highlights the state's impact on genres like indie rock, R&B, jazz, bluegrass, and hip-hop, with the premiere episode featuring exclusive performances and interviews with I&W's **Sam Beam** about his songwriting process. A longer-form video podcast accompanies each episode, and the season includes appearances by GRAMMY-nominated jazz vocalist **Nnenna Freelon**, hip-hop artist **Reuben Vincent**, folk musician **Alice Gerrard**, and indie rockers **Superchunk**. *Shaped by Sound* is available on pbsnc.org, the PBS app and YouTube. For more information, contact Anna DeNelsky at adenelsky@shorefire.com.



Magnolia Pictures acquired the North American rights to *One to One: John & Yoko*,

a documentary by Oscar-winning filmmaker **Kevin Macdonald** that will open exclusively on IMAX on April 11 before expanding to theaters and streaming on HBO and Max in late 2025. The film offers a revealing look into the lives of the romantic and creative partners **John Lennon** and **Yoko Ono** through the lens of the 18 months they spent in Greenwich Village in the early '70s. With remastered audio overseen by their son, **Sean Ono Lennon**, the film features never-before-seen material and restored footage from Lennon's only full-length, post-Beatles concert. It premiered at the Venice and Telluride Film Festivals and was later featured at Sundance. For more information, contact Daniel Gill at daniel@forcefieldpr.com.

Killer Queen, the longest-established worldwide Queen tribute band, returned in March to perform at M Resort Spa Casino. Under lead singer **Patrick Myers** as iconic frontman **Freddie Mercury**, the U.K.-based group formed in '93 and quickly became known and recognized for their faithful recreation of Queen's sound. They won the "Worldwide Best Tribute Band" award in '99, scored a hit in 2001 when they recreated Queen's harmonies for "The Real Life" with **Fatboy Slim**, and performed at sold-out arenas as the original artists did before them. Contact Chandra Stepanovich for further details at chandra@dandelionpr.com.

OPPS

April 17 is the regular submission deadline (with a late deadline of May 17) to submit your work for the **Albuquerque Film + Music Experience**. The five-day annual film and music festival in New Mexico takes place in the last week of September. For guidelines and more information, see afmxnm.com/submit-film.

Registration is open for the **Pacific Northwest Film Scoring Program's Summer Intensive**, a two-week seminar led by two-time Emmy Award-winning composer and arranger **Hummie Mann** on the art, craft, and business of music for film and other media. The seminar

information, visit diocancerfund.org or contact Sharon Weisz at w3pr@yahoo.com.

Revered Japanese composer and singer **Yumi Matsutoya**, whose early accomplishments include having her music featured as the theme songs of the film *Kiki's Delivery Service*, is paving a new frontier in music using artificial intelligence. For her 40th album, Matsutoya collaborated with **Dreamtonics**—the creators of the advanced A.I.-powered vocal synthesis software Synthesizer V—to merge her present-day vocals with her own from decades past. Through her new songs and this technology, known as the “**Chrono Recording System**,”



is set for July 28- Aug. 8. Learn more at pnwfilmmusic.com/summer.

The **London Music Video Awards** is an international festival spotlighting creativity within the music video industry from around the world. Music artists from nominated videos have the chance to perform their work live at the event, which is slated this year for June 14. Learn more at londonmva.com.

PROPS

This year's **Rock for Ronnie Concert in the Park** fundraiser, benefiting the Ronnie James Dio Stand Up and Shout Cancer Fund, is set for May 18 in Los Angeles' Griffith Park. In addition to live rock music raising money for a good cause, the event will feature silent and live auctions, a raffle, food and merchandise sales, artist meet and greets, and more—all to support the Dio Cancer Fund in celebration of **Ronnie James Dio**, the late singer who passed away of gastric cancer in 2010. Actor and heavy metal singer **Sebastian Bach** and his band are headlining this year's fundraiser, while entrepreneur, author, and producer **Ahmet Zappa** is slated to host. **Dio Disciples**, **Jason Charles Miller**, **Kill Devil Hill**, and the **All-Stars Band** are also in the performance lineup. For



Matsutoya explores the concept of time, honors Japan's history of incorporating innovative technology in music, and delivers a new and cutting-edge musical experience to listeners. For further details, contact Emily Frances at emily@rockpaperscissors.biz.

Noble Fury Podcast, a new podcast based out of Nashville, has launched. From the reasons behind rising home prices to attacks on free speech, podcast hosts Jeff and Scott talk current events and politics, technology, law, film, music, sports, culture, and more, aiming to explore the topics, people, and ideas that define our lives with open minds and in a conversational style. Find episodes on YouTube and visit noblefury.com to join their mailing list and keep up with the latest from Noble Fury. For more information, contact Scott McKinlay at mckinlayscott@yahoo.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



Jay Wadley
Composer

Web: jaywadley.com
Most recent: *Heart Eyes*

UNLIKE MOST, Jay Wadley's first foray as a novice composer for film and television was with a major network—a friend helped him land a gig contributing orchestral music for the first season of Fox's *Lie to Me*. It was a trial by fire, and today Wadley is an award-winning composer and music producer who recently scored the 2024 historical drama series *Franklin*, which showcases his vast knowledge and talent in classical music, and the Josh Ruben-directed *Heart Eyes*—a film equal in horror, comedy, and romance.

Marrying those genres through music presented a fun challenge for Wadley, who says, “We tried to treat the different genres with equal weight and attention to detail. The humor of it all comes from the juxtaposition of those genres. There will be a really romantic moment that then gets interrupted by the killer. We focused on being true to those distinct parts of the film, living fully in each moment, and finding an authentic resonating theme that we could pepper in throughout the film.”

That resonating theme was the killer's memorable three-note motif, which Wadley intentionally kept simple to adapt to different moments in the film. “It's flexible enough that it can provide a sort of eerie, atmospheric quality, or you can put it in the bass line. Or you can blast it with brass and have it make a big statement,” he says.

As a composer, Wadley says the most exciting part of the process is the exploratory phase that ultimately leads to the “aha” moment. “Those moments are crazy highs—when I land on something musically that resonates,” he says. He urges aspiring composers to develop their individual voice.

In addition to composing for film and TV, Wadley is also co-founder of Found Objects, an award-winning company that provides original music production, music supervision, and sound for film, TV, advertising, and interactive media.

▶ **RENOWNED MULTI-DISCIPLINARY ARTIST EZRA FURMAN SET TO RELEASE 10TH STUDIO ALBUM**

Ezra Furman marks a landmark in her career with her 10th studio album *Goodbye Small Head*, due out in May via Bella Union. Written during a maelstrom of overwhelm, the album title is a nuanced homage to the 1999 Sleater-Kinney single "Get Up." Furman has scored Netflix's *Sex Education*, authored *Lou Reed: Transformer* for the *33 1/3* series, become a mother, and most recently collaborated with Sharon Van Etten to cover Sinead O'Connor's "Feel So Different" for the TRANSA benefit compilation by the not-for-profit organization Red Hot.



▲ **THE KNOCKS & DRAGONETTE COMBINE FORCES FOR SECOND SINGLE "THE HERO"**

The N.Y.C. electronic duo The Knocks and Canadian dance-pop diva Dragonette reveal the second installment of their collaborative journey entitled "The Hero" after releasing "Revelation" last month. Once again, they deliver a match made in synth-pop heaven. This new era is set in a 1980s corporate liminal space at the fictional company Revelation Technologies, with Aquaria (*RuPaul's Drag Race* winner) being the muse. This collaboration is a follow-up to The Knocks and Dragonette's 2019 GRAMMY-nominated single "Slow Song."



◀ **GIBSON ARTISTS INCLUDING JONI MITCHELL HAVE MADE A MASSIVE IMPACT ON THE GLOBAL STAGE WITH ELECTRIFYING PERFORMANCES AT THE GRAMMY AWARDS, MUSICARES "PERSON OF THE YEAR," AND FIREAID**

Gibson artists have made a massive impact on the global stage with electrifying performances at the 67th GRAMMY Awards show, MusicCares "Person of the Year" Honoring The Grateful Dead, and FIREAID. Gibson is proud of Gibson and Epiphone artists for supporting the philanthropic division Gibson Gives and its efforts to donate to multiple Wildfire Relief organizations including signing guitars for major auctions and raising millions.



▲ **RICK SPRINGFIELD PERFORMS AT AMOEBEA**

Classic pop-rocker Rick Springfield performed an acoustic mini-set at the Amoeba record store, Hollywood, in February, following the release of his *Big Hits* compilation at the end of 2024. (Photo by David Klein)

Tidbits From Our Tattered Past



▲ THE COUNTRY MUSIC CRUISE RAISES \$90,000 FOR THE COUNTRY MUSIC HALL OF FAME AND MUSEUM

The generous patrons on last week's sold-out Country Music Cruise raised an astounding \$90,000 for the museum's nonprofit mission of preserving the history of country music and making it broadly accessible to a global audience. Two beautiful Gibson guitars were autographed by artists performing on this year's cruise and sold via live auction prior to Neal McCoy taking the stage Friday night. The Country Music Cruise offers more than 100 live and unforgettable performances in seven venues throughout the week.



1991 - Ice T - #15

Rapper Ice-T squared up to the lens on the cover of our August 1991 issue. Ice-T got real about the mean streets of his youth, the release of his album *Original Gangster*, and his role as a cop in *New Jack City*. He learned the fine art of negotiation in South Central, Los Angeles. "I know the mind-set of the hustler. He's got the same mind-set as a CEO of a major company in America." A street philosopher, he said "People always wanna challenge my authenticity... I was Ice-T before I was Ice-T the rapper... the kids from my neighborhood know that my crew was some of the worst motherfuckers to run into."



◀ STEP AFRIKA! MAKES HISTORY, SETS GUINNESS WORLD RECORD FOR LARGEST STEPPING DANCE

Step Afrika! has officially set the Guinness World Record for the Largest Stepping Dance, uniting 268 participants in February to achieve this historic milestone. The record-breaking event took place during Step Afrika!'s Community Day at the National Building Museum in Northwest D.C., part of the company's inaugural Step Classic held in February at the iconic Warner Theatre in Washington, D.C.



2012 - Rodrigo y Gabriela - #4

On the cover of our April 2012 issue was Mexican acoustic guitar duo Rodrigo y Gabriela, shortly after completing their epic album *Area 52*. Rodrigo Sanchez spoke to their discovery, "Gabriela and I never thought about doing a project with two guitars playing a little bit of Latin music and a little bit of metal. We were traveling Europe and playing on the streets, and that's what came out." When speaking to the soulful rhythms on their then new tracks, Rodrigo said that they "wanted to come up with something different and see how much we could experiment and go away from our comfort zone."

▶ DO LAB ANNOUNCES LINEUP FOR 2025 STAGE AT COACHELLA VALLEY MUSIC AND ARTS FESTIVAL

Immersive experience curators Do LaB unveil the artist lineup for its 2025 stage at Coachella Valley Music and Arts Festival. The 2025 lineup is one of the most ambitious to date, featuring appearances across both weekends by the prolific Anderson .Paak's DJ PEE.WEE, U.K. heavyweights RUDIM3NTAL B2B Skepsis, visionary Young Art Records label head TOKIMONSTA, atmospheric soundscaper Tycho (DJ Set), future bass pioneers Snakehips B2B What So Not, and Detroit flag bearer MK B2B Special Guest.




Limited backissues available to order at musicconnection.com

DON WAS AND IS

BY GARY GRAFF

PHOTOS BY MIRYAM RAMOS





With apologies to James Brown, the hardest working man in showbiz during the past few decades is dreadlocked and often barefoot, perpetually sporting a hat and sunglasses inside. With his multi-hyphenate roles as producer, performer, composer, record company executive, music director, radio host, and more, Don Was has become a contemporary music Forrest Gump—or, if you prefer, Zelig. He's seemingly everywhere and is often attached to some of the coolest and most significant projects and with some of the biggest names—up to and including The Beatles, The Rolling Stones, and Bob Dylan. A proud product of Detroit, where he hosts a weekly radio show (*Don Was Motor City Playlist* on WDET-FM) and an annual all-star event at the city's Concert of Colors, Was (nee Fagenson) launched the beloved, boundary-free band Was (Not Was) with "brother" David Was (nee Weiss) during the late '70s, but really, he made a name for himself as a producer.

Starting with Bonnie Raitt's comeback smash *Nick of Time* in '89, for which he won the first of his five GRAMMY Awards, Was has helmed career highpoints for the likes of the B-52's and Was (Not Was), as well as six projects for The Rolling Stones and albums by Elton John, Iggy Pop, Willie Nelson, Ringo Starr, Roy Orbison, John Mayer, Brian Wilson, Zucchero, and many more. He's worked on an array of movies and directed a documentary about Wilson: *I Just Wasn't Made for These Times*. Was also shared an Emmy Award for the 2014 concert special *The Night That Changed America: A Grammy Salute to The Beatles*.

Since 2012, Was has been president of Blue Note Records, and since 2018 he's been part of Wolf Bros with The Grateful Dead's Bob Weir and drummer Jay Lane. As if all that hasn't been enough, last year he launched the Pan-Detroit Ensemble, comprised of musicians from his hometown (including Was (Not Was) alumni Luis Resto, an Eminem collaborator, and Dave McMurray—also a Blue Note artist). And on top of all that, during the past six months Was also served as music director for two tributes to The Grateful Dead—at the Kennedy Center Honors and for the MusiCares Persons of the Year Gala. The dude has a full plate and then some, which makes it obvious to start any conversation by asking...

How do you do it all?

One time I read an interview with Frank Sinatra and it was at a time he was getting up at five in the morning and going to a movie set, and after he was done on the set he'd go to a studio in L.A., cut one song and then jump on a plane and do a Rat Pack show, then come back and recycle. They asked, "How do you do all that?" and he said, "Whatever you're doing, just be 100 percent present for it—which is basically not a new idea. It's "be here now." That goes back thousands of years. But I fuck up (laughs). Stuff gets by me. But I surround myself with organized people.

How did you keep the weight of it all from getting in the way?

I don't know. I meditate; I do TM twice a day, and I actually think that helps. I started doing it when I started working at Blue Note, and it absolutely makes a difference. It calms you down to work out every day, too. You just learn to deal with the stress. And, you know, we're not sitting here curing cancer, and we're not negotiating an armistice. We're putting 10 pop songs on a CD or whatever the people are listening to while they do other things. Let's be conscientious and do our best work, but I'm not sure it's worth throwing a brick through the control room window.

Given everything you've done and accomplished, do you ever take a step back and even just go, "Wow...?"

Probably not enough. I certainly can appreciate it while I'm doing it. I have learned to take a step back and go, "Wow, look who I'm in the studio with" or "Look who's over at my house." And thankfully I haven't become desensitized to that. But I don't have a sense of it. I can't look objectively at an overall career and think anything other than I've been really lucky (laughs). And I'm still trying to get better at it.

Is any one of these things you do harder than the others?

The record company was the largest adjustment. I didn't have a background in working (laughs). My goal in life has been to never have a job. I never considered playing and making records to be a job; it's something I would've done for fun. It took about five years to figure out how to be myself and be the president of a record company.

"I'd start working on a song at 10 at night, sitting up in my bedroom, and it would be seven in the morning and I wouldn't notice the time had passed."

What was your intent when you started way back when?

I'm sure it was just some goofy shit. I was 12 years old, I saw girls screaming for The Beatles on *The Ed Sullivan Show*; that was a profound moment for a lot of people my age. I don't think it was any more than that—having fun, meeting girls, getting a leg up (laughs). Really, in retrospect, those are solid goals.

What was your path to the bass?

I started playing piano, then guitar. In my high school there were two keyboard players who were better than me, five guitar players—and no bass players. It started as a pragmatic move.

And producing?

It just kind of happens to you. I was fascinated by the idea, and I got this Lafayette recorder that you could overdub on—it was primitive, but it could let me do some overdubbing and sound and sound. And then it just kind of happens to you; I'd start working on a song at 10 at night, sitting up in my bedroom, and it would be seven in the morning and I wouldn't notice the time had passed. I liken it to surfing; you wait for the wave, and when you catch it something happens to you that you can't describe. You just get swept away.

The consensus among the artists you've produced is that you make them sound like them, which seems like a no brainer but is not the way producers always work.

What would be the point, otherwise? I would find it offensive, especially with the caliber of people I'm working with, to take over someone's record. Why should someone else paint themselves into Bob Dylan's portrait? That's a lot of nerve. It's not my job. I try to get to the essence of these people, but I don't invent the essence. What I have to offer is that I can clear away some of the stuff that obscures who they are. I try to make personal records for the people I work with. I try to satisfy [the fans] without forcing the artists to go back and make nostalgia albums. But I also try to make records as a fan; I just assume that if I like it, other people will, too.

Nick of Time was the big breakthrough, of course. What's your perspective on that album now?

I guess overall I see how brave Bonnie was to make a record like that. That was not the kind of album that women in rock 'n' roll were supposed to make at that point; you were supposed to pretend you were 18, and she wrote a very mature record actually dealing with aging. In retrospect it took a lot of nerve to go out there and put those songs together, and the response was pretty mind-blowing. I think it showed you don't have to pretend to be a teenager to play rock 'n' roll.

Then right on its heels you helped make Cosmic Thing with the B-52's.

Y'know something—it's a pretty groovy record. I thought of them the same way I thought of Prince; they were a crazy, alternative R&B band, and it seemed very natural to work with them 'cause that's kind of what we were trying to do with Was (Not Was). "Love Shack" is basically "Cool Jerk" reworked, and with the grooves that they came up with and the grooves that Nile (Rodgers) laid down on his part of the album, it's a pretty good R&B record—one of the craziest R&B records you're gonna hear.

The biggest pinch-me moment so far?

Probably Dylan. He's my hero, right? My dream was to get to play with him, which I've gotten to do a few times. You try to figure out how he could write these songs, man? How does this happen?! (laughs). And watching him do it up close has just magnified the mystery, which is great. He's got some connection that even he doesn't understand, to some higher consciousness. The truth is even more beautiful and enigmatic than you think. Getting up close

to it has put me more in awe of it rather than inuring me to brilliance.

You've served as a Musical Director on many projects. How do you approach that kind of gig?

It's an adventure, man. There's a lot of stress, a lot of pressure and never enough rehearsal time. But you get the opportunity to work with people. When do you get to work with Sammy Hagar otherwise? It's a great chance to play in the truest sense of the word play—not just play an instrument but play with some of the best musicians in the world.

Which ones have stood out in particular?

Certainly the Willie Nelson 90th birthday at the Hollywood Bowl (2023), which was two nights and a massive undertaking. We learned 55 songs and played two completely different three-hour shows on two consecutive nights. The Gregg Allman tribute in Atlanta (2014) was really powerful. I knew Gregg was terminally ill; he hadn't talked about it, and someone had told Jackson Browne. We were doing a version of, I think, "These Days," which Gregg actually recorded before Jackson did, 'cause they were roommates in Hollywood. At one point I had this eye contact with Jackson; at that second, I knew that he knew, and he know that I knew, and we both kind of lost it. But it was a beautiful moment.

More recently, between Wolf Bros and Pan-Detroit Ensemble you've been on stage as much as if not more than in the studio. What accounts for that?

There's something really intoxicating and addictive about standing on the stage and having your receptors open so that three or four times a night you can feel some external force start moving through your body, and you forget you're holding a piece of wood. Your fingers just start moving by themselves, almost, and you can feel the audience respond and feel the energy come back, and the thing is cyclical and you can blow the roof off the motherfucker with that energy. It's just too good. I can't get enough of it. And I'm learning more about [bass] and getting deeper and deeper into it.

With Wolf Bros you've become part of The Grateful Dead universe—maybe not where you might have imagined you'd be, but certainly a loyal and, sorry, dedicated audience.

It's the greatest. It's really been a life-changing, wonderful experience to work with Bob. I've learned a lot from him. I've known him since the '90s; I introduced him to Mayer and I drove up with John when he went to play with [Dead & Company] in San Rafael. [Weir] called me in 2018 and he said Rob Wasserman came to him in a dream, and Rob's the guy who introduced us in the '90s. In the dream Rob said the reason he introduced us was I was supposed to take his place in the band once Rob was gone. So [Weir] said, "You want to start a trio with me and Jay [Lane]?" I wanted to, definitely. And in the back of my mind I was thinking that I'm gonna learn something about approaching music with fearlessness that I'm going to be able to apply to every aspect of my life.

And that was?

To stop worrying about whether you're making a mistake or anything like that, just play from the heart. Right before the gig I was worried about whether I could stretch out enough to accommodate all the directions [Weir] wanted to go. Working with [Weir] has taught me to stop worrying about extraneous other things, to just become the song, live well within the song and in it. I don't think you ever master it. It improves incrementally. But you're always chasing it.

Being president of Blue Note, with its tremendous legacy, is more than a job. It's a responsibility. What's it been like?

It's a really... I don't want to say it's a hard job, but it's kind of an all-consuming gig, not just for me but for everyone who works at the company. We could probably use three times as many employees—that's across all the record companies, 'cause everyone's doing three jobs compared to what people did at record companies 30 years ago. So it's hard to take a step back and look at the overall accomplishments. But the goal is to keep the music flowing. The thing that made Blue Note incredible as the trail of boundary breaking music that was recorded 70 years prior to my getting there, and the idea was to keep that going but not to have it be a museum piece, and to keep pushing the boundaries of music and make records with newer, younger artists who had fresh visions. And I think we've done that. I'm really proud of the records we've made over the last 13 years.

For those who knew there was a lot of love for Was (Not Was). What's your perspective on the band now?

I'm proud of a lot of it. There just wasn't enough time. I wish we could have stuck with it more. I wish we would've played more and kept going. I think we let certain obstacles discourage us. I think we lost our way, and with hindsight I can see how it wasn't that hard to just root out the people who were whispering in our ears with the wrong message and the wrong directions.

Given how different the times are now, is a career in music like you've had still possible?

Yeah, absolutely. I think as long as there's a room big enough to hold a band and some people and there's a door and there's someone at the door collecting money, you can earn a living doing it. There are all sorts of ways to earn a living, and new things pop up all the time. This is actually a very populist moment where you can record something in your bedroom and load it up for the world to see online. That's a pretty incredible thing. And maybe you don't need to be rewarded with a Ferrari; that doesn't mean you can't make great music and have a good life.

You have three sons, all making music in various endeavors. Pride, or "What have I done...?"

I love it, man. Henry produced and wrote a song ["Wail"] on that Doechii album. Sol produced some stuff on the Beyoncé album [Renaissance]. Tony's band [Dead Posey] is out playing. I think all three of them are better than I am which I also love. I wish I had their talent.



■ You can needle-drop just about anywhere in Don Was' long and varied career and find a good list. But these are 10 we'd steer any listener towards for a definitive sense of his work:

■ **Was (Not Was), Born to Laugh at Tornadoes (ZE/Geffen):** Any of the band's five albums are worthwhile, but its sophomore outing encapsulates all the genre-jumping madcap laughs, up to and including a range of guests from Ozzy Osbourne to Mel Torme.

■ **Bonnie Raitt, Nick of Time (Capitol, 1989):** Was resurrected Raitt's listing career with this five-times platinum smash, which won three GRAMMY Awards, including Album of the Year, and gave him standing as an elite producer.

■ **The B-52's, Cosmic Thing (Reprise, 1989):** Was tag-teamed with Nile Rodgers to help bring this band back from its own brink, with quadruple-platinum results. Most notably Was turned a mish-mash of ideas into the Top five "Love Shack."

■ **Iggy Pop, Brick By Brick (Virgin, 1990):** Was connected with one of his own rock heroes for a sonically diverse album that toed the line between thoughtful and Pop's trademark irreverence.

■ **Rhythm Country and Blues (MCA, 1994):** Was and Nashville's Tony Brown straddled genre lines on this collection of collaborations that paired, as the title indicates, country and R&B artists—exemplified by Al Green and Lyle Lovett on Willie Nelson's "Funny How Time Slips Away."

■ **Rolling Stones, Voodoo Lounge (Virgin, 1994):** Was acknowledges that "a lot of big questions about life in general were answered by the way they go about recording records" on this first of his six projects with the band, who he saw in concert when he was 12 years old.

■ **Orquestra Was, Forever's a Long Time (Verve Forecast, 1997):** Was' first "solo" outing, a characteristically all-star assemblage that incorporated elements of jazz, R&B, and country on songs set to Hank Williams lyrics.

■ **Gregg Allman, Southern Blood (Rounder, 2017):** Allman's mortality was unstated during sessions for his final album, (he died less than four months before it was released), but Was made sure Allman went out on an appropriately rocking note.

■ **Bobby Weir & Wolf Bros, Live in Colorado and Live in Colorado Vol. 2 (Third Man, 2022):** Was' upright bass skills are suitably showcased on these two concert sets, with plenty of Grateful Dead material amidst favorites from Bob Dylan, Johnny Cash, Merle Haggard, and more.

■ **Long Story Short: Willie Nelson 90, Live at the Hollywood Bowl (Legacy Recordings, 2023):** Was spun a lot of plates and herded plenty of squirrels to turn these two birthday concerts into the historic events they were—an impressively Herculean feat.

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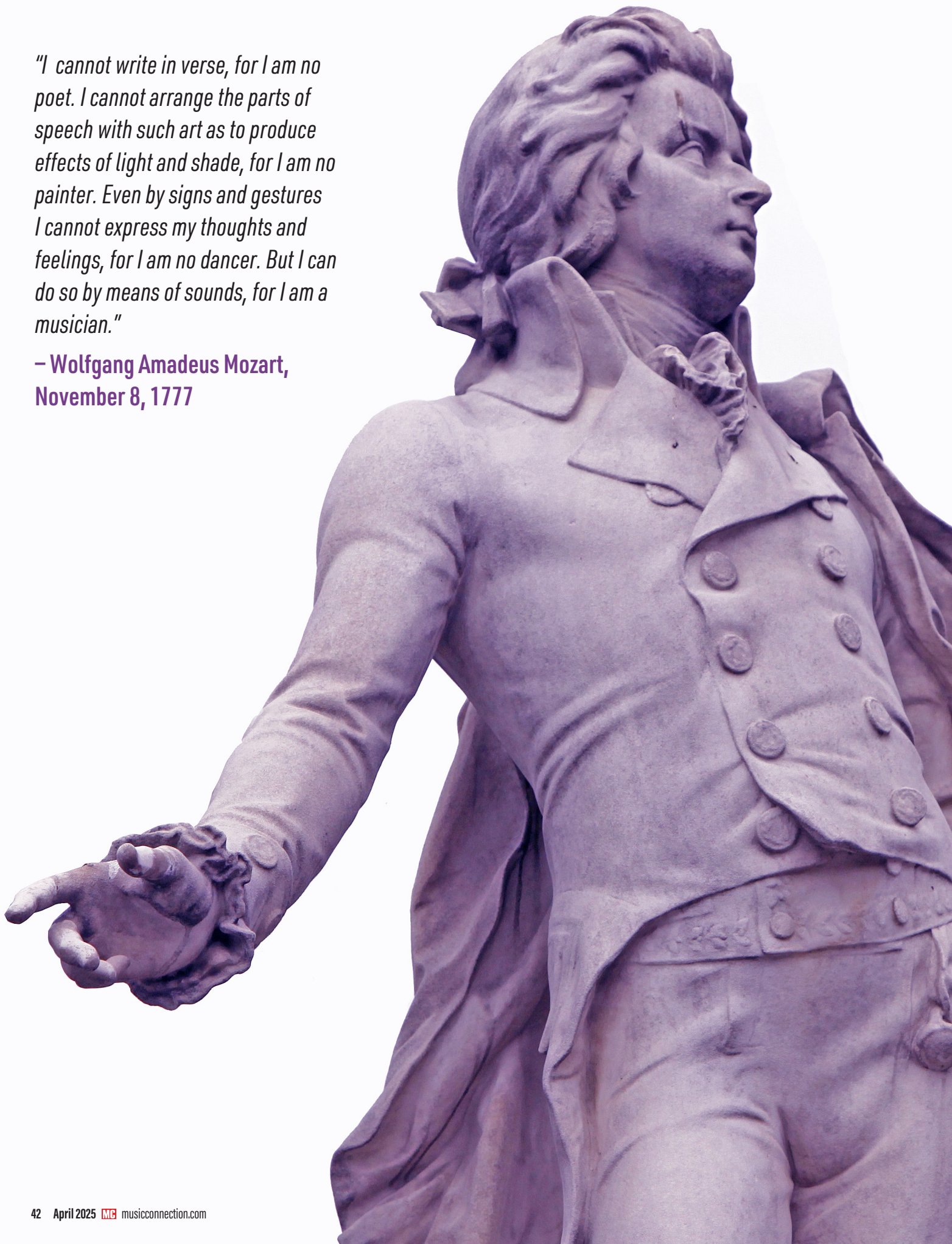
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"I cannot write in verse, for I am no poet. I cannot arrange the parts of speech with such art as to produce effects of light and shade, for I am no painter. Even by signs and gestures I cannot express my thoughts and feelings, for I am no dancer. But I can do so by means of sounds, for I am a musician."

**– Wolfgang Amadeus Mozart,
November 8, 1777**



Musical Development and Psychological Development

Erikson's Eight Stages

BY JULIE JAFFEE NAGEL

*Excerpted from Career Choices in Music Beyond the Pandemic,
with permission from the author and Rowman & Littlefield*

Imagine you are at a social event and are introduced to someone you do not know. In conversation, the person asks you about yourself. Would you, like Mozart, respond, "I am a musician"? Many people identify themselves by what they "do," that is, their "work." Typically, work is intimately tied to how we feel about ourselves; for musicians, it is also tied to how we express our deepest thoughts and emotions.

Musical development, as a part of psychological development, is deeply connected to our sense of who we "are" as well as what we "do." A career in music occurs over a lifetime, often beginning unknowingly in childhood. When Mozart made his statement about being a musician, he was twenty-one years old. With the help of his father (a well-known violin teacher), he had begun piano lessons at age three; composed by age five, when he could play anything, he heard by ear after hearing it once; and toured Europe when he was six. Similarly, your identity as a musician develops over your life span and is bound up deeply with who you "are" and what you "do."

As will be illustrated, various key experiences throughout life revive both earliest alliances and misalliances with parents and significant others. Musicians develop relationships with teachers, with their employers, with their instruments, and with their audiences who respond through applause (a nonverbal but also pleasurable sound that signifies approval and enjoyment). Because of the psychological potency of music, a career in music can be both highly rewarding and devilishly problematic. We may think of work as a way to pay the bills, but we also use it to meet needs that we are only dimly aware of. In psychodynamic jargon, basic needs for love and security for any individual tend to become sublimated—or redirected—into work. For the musician, the realization that earliest caretakers are literally life-giving and nurturing becomes projected later onto teachers and audiences. It is not a difficult leap to appreciate how roadblocks such as performance anxiety can be inhibiting and debilitating for those musicians who consciously or unconsciously fear rejection or disapproval from audiences or parents.

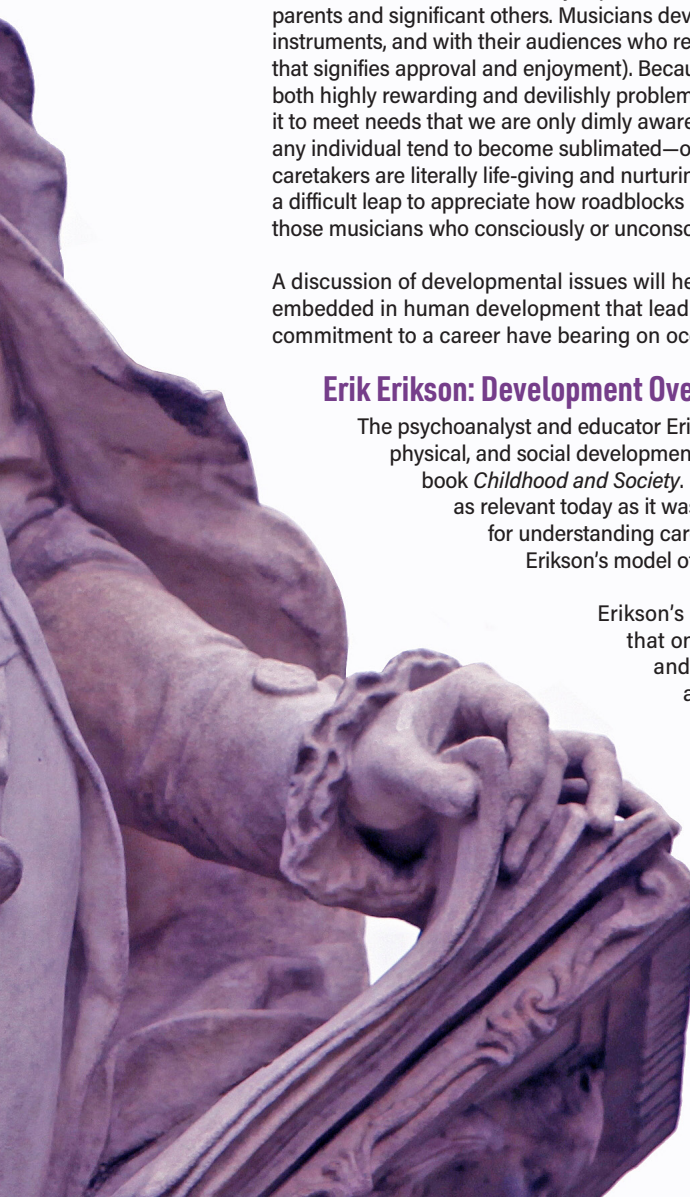
A discussion of developmental issues will help clarify the contrapuntal and complex features of personality embedded in human development that lead to a career choice in music. All the experiences that predate commitment to a career have bearing on occupational choice—for musicians and nonmusicians alike.

Erik Erikson: Development Over a Lifetime

The psychoanalyst and educator Erik Erikson (1902–1994) created a model that integrates emotional, physical, and social development over one's entire lifetime. Erikson's work is detailed in his classic book *Childhood and Society*. His theory that pertains to human biopsychosocial development is as relevant today as it was when his book was first published in 1950. This model is relevant for understanding career choice among other features of human life. Here I consider Erikson's model of development as it pertains to music and music careers in particular.

Erikson's work extends a classical theory of mind, which typically asserts that once children reach a certain age, generally late adolescence and young adulthood, they solidify their identity, particularly around career. Erikson maintains that people grow emotionally continuously from birth until death. Childhood and all relationships with parents and others (including audiences) are integrated into people's lifelong development.

Erikson's biopsychosocial approach to development illustrates that we do not totally "complete" one chronological stage of our lives, shed its challenges, and move on, unencumbered by prior emotional conflicts—as is the implication in Abraham Maslow's hierarchy of basic needs. In Erikson's schema, we do not (cannot) totally resolve all age-appropriate issues before we move



to the next chronological stage of our lives. Our birthdays do not stop coming, but our emotional development may be hindered or even slip backward during times of stress only to reappear as challenges at later ages. I witness this occurring in the problems that people present in therapy in which old issues resurface and personal history repeats in new variations. They (and I) find it challenging and satisfying to resolve some unfinished business so that they can continue to evolve less encumbered by old ghosts that have remained in the mental nursery.

A cellist, Bill, explained his attraction to music as a child: "The cello was something special that I did... and when I was in school I did it better than anybody else. My parents were proud of me, and other people applauded me when I played in school." Bill attended music camps during the summers and reported that "I met people that were very similar to myself... and I really liked that. And that gave me confidence. I met people out there who spoke the same language and so, when I'd go back to school, I'd feel a lot more confident because I knew that I had a niche in life with my music." Over many years of working with musicians, I have learned from Bill and from many others how playing music as a child and later as an adult provided a sense of uniqueness, comfort, and self-expression. Music sustained them when pressures in day-to-day environments and past and present relationships presented obstacles.

Psychological (and musical) growth does not occur linearly like a jet air-plane taking off from the runway and rising straight upward into the clouds. People, and their careers, encounter turbulence and stormy weather conditions that require detours and sometimes discomfort. Skill, flexibility, training, ability to problem-solve, and greater understanding of oneself allow the pilots (or the performing musicians or educators) to have the confidence and ability to alter their courses so that all is not lost (and performers and performances do not crash). With professional help and new insights, smoother flights and safe career landings can feel less jarring or career ending.

Ratios: Life as a Balancing Act

Erikson speaks of "ratios" when describing the resolutions of opposing feelings, thoughts, and behaviors through every stage of life. Each stage is cumulatively influenced by previous stages. This perspective suggests that we never fully resolve what ego psychologists call "conflicts" but rather discover our best adaptations (or "favorable ratios," i.e., a good-enough balance) to cope more effectively with the competing wishes and fears that we all experience in our mental lives. One's sense of personal and professional identity in any career evolves from a series of both resolved and unresolved emotional milestones throughout life. Erikson's ratios refer to a "favorable" or "unfavorable" balance achieved, sometimes with the assistance of professional help. Favorable, adaptive "ratios" become embedded in flexible biopsychosocial timetables rather than exact ages, as the following chart indicates.

Taking a wide-angle and lifelong view of our personality and emotional development, with a focus on eight individual stages, is meaningful as we begin a deeper exploration of career decisions. For example, a performer learned that it was not only the cold temperature of the room that made her unable to play an instrument with a secure technique. She complained about her symptom of cold hands and other conscious realistic reasons to explain why she felt uncomfortable. However, I also learned that the performer had a very "cold" and distant mother—now represented by her fears about audience reception or rejection—whom she felt she needed to impress in order to feel loved. Psychological pressures experienced by the performer to impress the "cold," rejecting audience or parent were "explained" by the coldness of the room temperature that prevented a dazzling technique required by the performer's harsh ego and superego, which magically would result in a warmer attitude from her "cold," distant parent.

Fantasies and beliefs carried over from earlier childhood, including magic thinking about "making" things happen and "making" people like you, become modified through deeper psychological understanding. Revised and reexamined, old thoughts can revise symptoms, projections, and need for external explanations (e.g., the cold room) from earlier developmental stages when thinking was very concrete. Bringing new understanding to old problems is eye opening, comforting, and healing.

When a more favorable ratio is achieved between the major opposing positions at a given stage, psychological growth continues to a more mature and satisfactory way of reducing internal pressures. Under duress, individuals typically retreat emotionally and regress to earlier stages of development without realizing there is unfinished emotional business. Some unfinished psychological homework is lurking in their emotional undergrounds.

No performance is "perfect." No individual is flawless. Optimally, music performers can find flexible-enough strategies to rethink and rework ineffective earlier psychological "solutions" (that may have been effective at one time) when they remain open to new options to free themselves from the lurking ghosts haunting mental life. These mental apparitions appear unexpected and unwanted. We develop resilience by recognizing and making peace with our uninvited intruders.

Identity as a musician is connected to how we cope with, not avoid, our lifelong enduring psychological, biological, and social development at every life stage. We can learn from regressions about disappointments as well as from forward movement and find success that we never realized was possible. Deep, substantial, satisfying change is more complex than simply thinking positively, avoiding looking inward, or working harder, but it can be attained through revisiting and revising persistent ineffective coping strategies.

I am reminded of a cartoon I saw years ago. It showed a man on a bicycle, huffing and puffing as he rode with a monkey on his back. It was unclear where he was going. I fantasized that his destination was his therapy appointment. The bicyclist looked worried and distracted. Next, we saw the man riding his bicycle back in the opposite direction. This time, the monkey was sitting next to him in a sidecar. The man looked relieved and was pedaling less furiously. He no longer was carrying his metaphorical heavy emotional weight behind him. The monkey was more observable to him and was no longer a heavy burden or out of sight. In fact, the monkey was now in the sidecar, suggesting the heavy (psychological) burden on the man's back—or in his mind—had been removed or at least was better balanced. There was a lighter emotional weight upon his shoulders.

As you might surmise, this was an outcome of reaching a favorable "ratio" of a preexisting impediment experienced by the bicyclist. The problems we carry around unacknowledged and undiscussed can feel like heavy weights on our backs (and inside our minds). They can be dislodged and revised adaptively. While still present (in a sidecar seat), heavy and haunting issues can become less formidable when viewed from a different perspective when they no longer weigh us down emotionally or take a toll physically.

"A must-read for musicians young and old as well as general readers interested in the music profession."
—JOSEPH W. POLISI, PRESIDENT EMERITUS, THE JULLIARD SCHOOL

CAREER CHOICES IN MUSIC BEYOND THE PANDEMIC

Musical and Psychological
Perspectives

JULIE JAFFEE NAGEL

Julie Jaffee Nagel is a graduate of The Juilliard School, The University of Michigan, and The Michigan Psychoanalytic Institute. She is in private practice in Dexter, MI. *Career Choices in Music Beyond the Pandemic* is out now, as are her other books *Managing Stage Fright: A Guide for Musicians and Music Teachers*, and *Melodies of the Mind*. Visit julienagel.net for more info.

Mz Neon Reflects On Being a Trans Musician In 2025

Having grown up outside of Boston during less-than-accepting times, rapper, singer, musician, and performer Mz Neon was a child of the punk movement but she would eventually find her queer community when she relocated to New York. "Playing music saved my life, and I've always been doing different expressions of performing in bands or solo projects since that time—too many to mention," she says.

Mz Neon didn't formally transition until 2016, though she says that for a long time, she was the only gender-variant person in the punk world. Following her transition, she moved west to Los Angeles and truly found herself. That's where she became Mz Neon, a role that she says she's been preparing for her whole life.

Influences

I came of age in the late '90s and early 2000s in an era that virtually had no accessible trans representation. There were no "out" trans musicians outside of a very niche underground, but I was always enamored with female musicians who were very outspoken, abrasive, confrontational, and distinctly highly feminine in presentation. Clearly, that's an archetype that I saw myself as, which wasn't apparent to me at the time—Wendy O. Williams, who is a huge influence on me, clearly.

Nina Hagen, Grace Jones, Jordan (Vivienne Westwood's early punk muse), Vivienne Westwood, Lydia Lunch, Lil' Kim, Kembra Pfahler, Courtney Love, etc. Courtney, I remember, was sort of the catalyst of this archetype of women that I didn't previously have exposure to in my youth. That was the first time I saw a woman "behaving badly" while being hyper-feminine—terrifying and vulnerable, so human, so fearless. That led me to discovering a lot of the other aforementioned female artists, but a lot of my influences go beyond music.

I did meet Jayne County very soon into moving to New York, right before she left, but the first trans woman who made the biggest impression on me was Amanda Lepore. She was probably the first trans woman I was aware of prior to living in N.Y.C. Her look was so surreal and so confrontational in this extremely glamorous trans human-type of way. She was like a surrealist painting, and she was very accessible I came to realize. I moved to New York and began working

at Patricia Field in the early 2000s, where Amanda also worked.

Challenges

The biggest challenges facing trans artists have always been visibility. Speaking from personal experience, I've always felt this existential pressure to be more palatable. Meanwhile, the industry has always co-opted certain aesthetic things that I've personally done, or that my community has done in the underground, to make bland industry plant pop stars appear more edgy. That's always felt really gaslighting to me because I've had to

as artists. We've been tokenized to make institutions appear more woke in a lot of instances, but even that has given us that much more of a platform. Part of our come up is taking what we can get until we're able to steer our own narratives more autonomously. The pendulum swings as it does... I feel like I'm exactly where I need to be, and the fact that I'm older is really an asset because so much history and experience lives in me. I do still feel so young in my own journey, and I hope to make a positive change from my vantage point. Having the opportunity to do this interview and any platforming of trans voices in this crucial era, where they're trying to erase us, is so important.

Know Your History

Learn about those that came before and what it was like. Learn about Candy Darling; learn about Tracy Africa; learn about International Chrysis. Learn about the Fa'afafine of Samoa, or the Hijra of India, or the Kathoey of Thailand; the different representations of trans and gender nonconforming communities across other cultures.

Sometimes I think it's easy to zoom in on all the minutiae of how chaotic and complex trans issues have been made to be seen and weaponized in our culture. I think having context for how we've always existed and continue to exist across all types of societies, political and religious norms, and even across our own political divide; it's important to

acknowledge that we come from all walks of life and we have a lot to teach the world.

Most people know that racism is bad, and we still have a long way to go with that. A lot of people feel that transphobia and discrimination towards our community is fully warranted. We've been scapegoated as a wedge issue by our administration; the first to be thrown under the bus and the last to be given basic human dignity. We deserve better. Trans rights are human rights, and I believe we serve as a test of faith. For me, this is my journey to experience the full spectrum of humanity. It's a gift to have that insight. Being trans is a Christ-like experience simultaneously walking a path of the heretic. We are the ones who judge the least, while we are constantly judged. God works through us in mysterious ways, and I hope we can be a reminder of that above all things.

Visit [instagram.com/mz_neon](https://www.instagram.com/mz_neon).



work so much harder to get a fraction as far as my cis counterparts. It is what it is.

I love seeing someone like Kim Petras become a household name. It helps that her music is very accessible, but it's also genuinely good, and I love that. I think my music is accessible too, but it's definitely more challenging and harder to pin down. That's always been the most difficult thing for, let's say, an algorithm to understand about what I do, and even people in PR, because I don't fit any niche perfectly. But I also think that's my superpower. I have a really diverse fanbase, with my core audience being the punk, Goth, industrial crowd. In recent years, I've been so blessed to be exposed to what I can only describe as the crossover culture of Gen Z, and there are so many trans artists of that generation that I'm learning from now.

I still feel like the industry hasn't fully embraced us for what we bring to the table

Universal Audio Apollo x8 Gen 2 Audio Interface

The Universal Audio Apollo x8 Gen 2 Audio Interface (Ax8G2) stands out as a flagship choice for professional music producers, engineers, and recording artists seeking a high-end audio interface with cutting-edge features. Designed for professional studio setups, the Ax8G2 offers class leading AD/DA conversion, real-time UAD processing, and an abundance of connectivity options. The Ax8G2 is housed in a road-worthy 1U rack-mountable chassis. The Ax8G2's elegant metal finish and sturdy construction reflect Universal Audio's commitment to premium build quality.

The Ax8G2 features four Unison-enabled preamps which allow users to emulate the exact impedance, gain staging, and behavior of classic preamps from Neve, API, Manley, and other legendary brands. The front panel includes essential controls such as a high-resolution metering display, preamp gain knobs, headphone outputs, and input selection buttons. The LED meters provide real-time feedback on input, output, and overall level, ensuring precise monitoring during your tracking and mixing sessions.

All of the converters on the Ax8G2 have

The inclusion of Thunderbolt 3 ensures ultra-low latency operation and high-bandwidth communication between the interface and your Mac or PC. This makes the Ax8G2 an excellent choice for large-scale recording sessions and high-track-count projects.

Like the Apollo x8 Gen 1, the Ax8G2 can support up to 7.1 surround sound monitoring. This is particularly beneficial for producers working in film, TV, and game audio production. The Ax8G2 dedicated monitor control functionality allows users to seamlessly switch between different speaker configurations, control volume levels, and manage multiple monitoring setups.

All Apollo interfaces from the Twin x to x16 come with full monitor controller functionality. Let's say you started your journey with Universal Audio's interfaces with a desktop version of Apollo—like the Twin x or x4—that unlocks the ability to use the Universal Audio's DSP plugins and allows you to experience real-time workflows like I mentioned earlier. The Twin x or x4 interfaces also have a built-in talkback mic, and you can talk directly to an artist or collaborator just like you would in a pro studio.

If you add an Apollo rack interface into your

trim without having to awkwardly fiddle with the controls from behind the unit. The bass management is available for Apollo x Gen 1 and Gen 2 interfaces and does not require any further purchase or third-party software.

Assistive Auto Gain is a brand new feature that's exclusive to Ax8G2 interfaces and it takes the guesswork out of gain staging. Assistive Auto Gain, accessible through UAD console, will automatically set all your levels—even across classic recording console unison emulations such as API, Neve, and SSL20—all of which makes setting for high channel count tracking sessions (like recording drums) a breeze.

Today, many popular UAD plug-ins are available natively and work even when you're not plugged into your Apollo. This means you now have even more flexibility in how you mix and master; it also means you're no longer required to use UAD-2 versions when tracking and mixing. If you want to collaborate with other musicians who don't own Apollo's or mix when you're away from your Apollo, you have the flexibility of using native plug-ins, which sound just as good as the UAD-2 versions.

One of the biggest changes with the Ax8G2



been upgraded to Universal Audio's elite-class 24-bit/192kHz converters that offer superior dynamic range and ultra-low distortion. These converters offer the sharpest stereo image and most detailed playback of any Apollo interface to date. The Ax8G2's converters provide an impressive 130 dB dynamic range on the DA side and 123 dB on the AD side, ensuring pristine sound reproduction. The upgraded Ax8G2 monitor and headphone outputs now have significant improvements in dynamic range and total harmonic distortion.

The Ax8G2 features Hexa Core DSP processing powered by six SHARC processors dedicated to running Universal Audio's extensive library of UAD plug-ins. This provides plenty of real-time processing capability to allow you to confidently track and mix high track count sessions with Universal Audio's analog-modeled plugins, such as classic compressors, EQs, reverbs, and tape machines, without taxing your computer's CPU and with zero latency.

The Ax8G2 is built for home and commercial studio environments and includes 4 Unison-enabled mic/line preamps, eight line inputs and eight line outputs (both with balanced TRS) two Hi-Z instrument inputs (which are located on the front panel), dedicated monitor outputs (stereo TRS), two independent headphone outputs, optical ADAT and S/PDIF I/O Word Clock I/O (BNC), and Thunderbolt 3 connectivity.

studio rig (like Apollo x6, x8, or x8P), that Apollo Twin x or x4 will now become your remote monitor controller which you can use to switch between your loudspeakers connected to the rack unit, sum to mono, dim and talk back to speak with someone you're helping to record. In an expanded system where you're integrating your Ax8G2 and Apollo Twin in the same setup, you will be able to leave your Ax8G2 in the studio, pick up your Twin X or X4 desktop unit, and head out to your remote session.

Apollo Monitor Correction, which was introduced in X8 Gen 1, now incorporates Sonarworks Sound ID Reference room correction software, which integrates directly with the Ax8G2. Sound ID Reference helps you hear your music more accurately by checking how different speakers sound in a room and fixes any problems such as room modes and standing waves which can cause peaks and dips in the frequency response of your listening environment. This enables you to create, mix, and master all of your music with the same confidence and accuracy that you might have if you had rented a pro studio for your project.

There's also a useful new bass management tool in the Ax8G2. This isn't a part of the Sonarworks software but it's especially helpful if you are looking to manage complex speaker setups. The bass management tool allows you to configure the correct crossover, slope, and

is the added-value software packages that are included with your purchase. Apollo x8 Gen 2 comes with the Essentials + version. You get auto-tune real-time access, plus over 25 more plugins like the LA-2A, Pultec, UA-610B, and much more. Apollo Twin x, x4, x6, x8, and x8P Gen 2s come with the option for the Studio Plus version and includes the flagship Auto-Tune Real-Time X. Plus, you get 50 more plugins including the legendary Avalon VT-737, 1176s, Fairchild 660 and 670, Lexicon 224, Studer A800 tape machine, and so much more. There is a ton of value in this bundle, and it includes Unison UAD-2 and native plugins.

The Ax8G2 is a versatile and powerful professional tool for recording, mixing, and monitoring professional level projects. The Unison preamps and new elite-class 24-bit/192kHz converters provide exceptional tonal flexibility, allowing users to shape their sound with precision. The Hexa Core DSP ensures that even large sessions with multiple plugins run smoothly, freeing up your computer resources for other tasks. The Ax8G2 is a solid choice for professional home and commercial recording studios. If you're in the market for a new recording interface or are looking for an upgrade, the Ax8G2 is well worth checking out. Highly recommended!

The Universal Audio x8 Gen 2 Audio Interface is available now starting at \$2,899. Find out more at uaudio.com.

BOSS WAZA Tube Amp Expander Core



The BOSS WAZA Tube Amp Expander Core is a compact, easily portable desktop or amp-top device that combines a reactive load box, an attenuator, and effects processor in one. Like the larger and more feature rich BOSS WAZA Tube Amp Expander, it functions as both a power attenuator and an advanced amp control system, allowing you to dial in great tone from your tube amplifier at any volume level, whether in the studio, on stage, or at home.

The WAZA Tube Amp Expander Core features an eight Ohm reactive load capability, built-in effects, cabinet emulations, and a USB-C port for connecting to your desktop computer or optional Bluetooth integration when paired with the optional BOSS Bluetooth® Audio MIDI Dual Adaptor (BT-DUAL). Some key features of the BOSS WAZA Tube Amp Expander Core include it's a reactive load box that supports tube amps up to 100 watts, along with a 30-watt reactive drive power amplifier designed to deliver optimal tones at home-friendly volumes.

It's important to keep in mind that the WAZA Tube Amp Expander Core is only rated for tube amplifiers rated up to 100 watts and that it needs to be connected to an amp with an eight Ohm speaker load. Also, it's important to note that even through the WAZA Tube Amp Expander Core can handle amplifiers with a 100-watt output rating, most tube amplifiers are not designed to have all the controls turned "up to ten," without damaging the amp's circuitry (regardless of whether you are connected to a reactive load device). On the side of the WAZA Tube Amp Expander Core are some tips for protecting your tube amp from damage when using a load box attenuator—well worth reading.

Taking a quick tour of the WAZA Tube Amp Expander Core front panel, there's a combo stack selector switch which you set accordingly based on what speaker configuration you have it connected to and a Rig selector switch (for selecting one of ten saved rigs). An Air Feel level control which uses BOSS's proprietary Spatial technology to create an "amp-in-room" sound with natural depth, dimension, and ambience. There's also speaker out, line out, and headphone level controls. On the back of the WAZA Tube Amp Expander Core are stereo XLR balanced line outs, an input jack to plug in from the output from your tube amp (with 10-, 50- and

100-watt selection switch), the power connection port, USB C port, the port for the BT-DUAL Bluetooth Adapter, and a TRS stereo effects loop.

Setting up the WAZA Tube Amp Expander Core is easy. Simply connect the amp's speaker output to the TAE's speaker input and then take the other output and run it back into your speaker or, because it's a reactive load device, silent running is possible by disengaging the speaker out and using the line outputs. The WAZA Tube Amp Expander Core only has an option for an 8 Ohm (the larger WAZA Tube Amp Expander can handle 4-, 8- or 16-Ohm Loads). It's important to use the correct cables

"It functions as both a power attenuator and an advanced amp control system."

when taking the output from your Amp and connecting it back to a speaker. For example, Boss' BSC-5 Speaker Cable is a great choice and is readily available at most retailers like Guitar Center, Sweetwater, and Amazon.

The BOSS WAZA Tube Amp Expander Core Editor app is a companion software app designed to unlock the enhanced tone shaping capability of the WAZA Tube Amp Expander Core. The app, either connected to your desktop or via Bluetooth via the Bluetooth Audio MIDI Dual Adaptor (BT DUAL), gives you IR loading capability, offering 22 BOSS cabinet emulations, five microphone types, and 64 user IR slots. You also get built-in effects including compression, EQ, delay, and reverb to enhance tonal flexibility. This included feature set expands upon what you get from the original WAZA Tube Amp Expander, especially with extra features like Mix Assist, a quick, no hassle feature that allows you to dial

up a tone eq'd for recording quickly, the Air Feel control which helps give the amp tone some ambience—without necessarily adding a reverb effect—and the dual IR loader.

The app for the WAZA Tube Amp Expander Core includes the following features: Editing, which allows you to customize amplifier and effects settings, tailoring their sound to your personal preference; Tone Librarian, which enables organization and management of sounds, facilitating easy access to preferred tones; Impulse Response (IR) Loading which supports the ability to import up to 64 user IRs, including mono and stereo WAV files; and a Rig Management feature, which provides the ability to organize custom setups, including cabinet choices and effects and lets you assign up to ten of your favorite configurations for instant access via the Rig knob on the front of the WAZA Tube Amp Expander Core.

I tested the WAZA Tube Amp Expander Core with my 1980's Mesa .22 Studio Combo amp. This is a great all tube amp from Mesa's golden age featuring two channels, dual master volume controls on each channel, and a relatively simple tone stack. Like all Mesa amps the studio .22, despite its modest wattage rating, is capable of getting extremely loud—defiantly louder than I would want in my home studio environment. As with most tube amplifiers, the studio .22 has a sweet spot that usually comes into play when you turn up the volume. Using the Tube Amp Expander Core, it's easy to dial down the output volume to a manageable level and the app gives me all the tools I need to fine tune my tone.

What I like about the WAZA Tube Amp Expander Core is that it gives me all the essential tone shaping tools without overwhelming me with options. After spending some time with the WAZA Tube Amp Expander Core, I really like the simple, straight forward controls and comprehensive editing tools. It's really well thought out and it gives me an elegant solution to get some great tube amp tones into my recording or stage rig at a manageable volume.

The BOSS WAZA Tube Amp Expander Core is available now for \$699.99. Find out more at boss.info/global/products/waza_tube_amp_expander_core.



FRANK GROSS - Owner & Founder

Founded by Frank Gross, West Seattle's Thunder Road Guitars—along with its sister store The Bass Shop—has become a premier destination to find rare, vintage, and custom-made guitars, basses, amps, and gear. The success of its flagship location led to the opening of a second brick-and-mortar store in Portland. Together, the two spaces have become a hub for musicians of all styles and genres, offering a place to find the “perfect” instrument and create an exceptional signal chain. Frank Gross reflects on the journey of transforming his business from a bedroom-based online shop into one of the nation's leading resources for everything that goes hand-in-hand with metal strings.

What was your first memory of picking up a guitar?

My very first memory of picking up a guitar was when I was 10 or 11 years old. My dad played guitar; a refinished 1960s Danelectro U2. At the same time, I started getting into more guitar-oriented music, falling head over heels with Nirvana's *Nevermind* and Green Day's *Dookie*. I remember coming home from school and asking my dad to teach me some chords on his guitar. This was my first venture into playing and learning—I don't know where that guitar ended up, but I wish I still had it.

What was your trajectory from picking up a guitar to starting your own business?

I played [in] bands throughout most of my teen years and early 20s. I was lucky enough to put out a few records on one of the largest independent record labels in the U.S. [Victory Records with the band On the Last Day]. We toured around the country and internationally. In between being on the road, I worked at a vintage guitar shop in Seattle, Emerald City

Guitars, and later at Guitar Center. When I hit my mid-20s, my music career was taking a toll on me. My wife recommended starting my own guitar shop and brand. Through some trial and error, I was able to get Thunder Road's e-commerce business off the ground in the fall of 2011. We opened our first brick-and-mortar location in 2012.

Starting a business takes a lot of drive and hard work. Describe transitioning from e-commerce to opening your first store in West Seattle.

I started this business in a one-bedroom apartment with a few bucks—when I say a few bucks, I really mean it—and six or seven guitars. My close friend and resident designer Aaron Johnson built the website. At first, Thunder Road operated solely as an online business, it has always been its backbone and an important facet of [how Thunder Road Guitars is run]. This early online groundwork also made navigating and surviving the Pandemic easier. Our e-commerce manager John Kiltyka, who handles all our product photography and web listings, and Samantha Parsons, who handles all our shipping and receiving, are part of the reason why our e-commerce side of our business is what it is today.

When did you set up the refurbishing portion of Thunder Road Guitars?

Repairs have been part of our business since day one and are an integral part of our day-to-day operations. We have an amazing in-house tech, Dan DeWolf, who is responsible for managing and performing customer repairs.

Thunder Road Guitars is known for having an amazing selection of vintage and new

guitars, amps, pedals, and gear, as well as taking great care in curating its inventory. What criteria do you use in sourcing your selection?

I've been a vintage guitar nut since I was a teenager, and growing up around old guitars helped me develop a wide taste and vast knowledge of vintage guitars. At [Thunder Road] we hand-pick and source our guitars, we always aim to have a well-curated and fun selection of vintage and used instruments. For inventory, we travel to most of the major vintage guitar shows around the country and oftentimes come back from with 50 or 60 guitars. [In general], we seek clean and original vintage electric and acoustic guitars from classic American brands such as Gibson, Fender, Epiphone, Gretsch, Martin, and Rickenbacker. [Additionally,] we thoroughly enjoy looking for more obscure instruments from the 1950s and 1960s, such as Danelectro, Silvertone, Harmony, Supros, Hamers, vintage shredder guitars, and pedals and effects. Loyal customers also regularly walk in with rare guitars.

Do you ever work with luthiers to find or create a one-of-a-kind guitar requested by a guitarist/musician?

We don't do a lot with small one-man operation builders, but we carry an array of boutique brands such as Rock n Roll Relic Guitars, Collings Guitars, Nash Guitars, Benson Amplifiers, Two Rock Amplifiers, Friedman Amplifiers, and more. We also work closely with the Fender, Gibson, Jackson, Charvel, and Martin Custom Shops to create one-off or small-batch instruments that we design and spec out. These brands have some of the best guitar builders in the world, and we really try to make these instruments all our own. Dreaming



Thunder Road Guitars

up our vision of what a Strat or Les Paul could be is one of my favorite parts of my job.

How do you take care of so many vintage pieces and ensure they are authentic?

We take great pride in knowing our store inventory. On the vintage side of things, we have a step-by-step process for evaluating and authenticating our inventory to ensure these instruments are as advertised and make notes of any changes, replaced parts or playability issues. For the short time these historical instruments are in our store, we are their custodians, and it is our duty to care for and ensure they are stored in a climate-controlled and safe manner [until they find their new homes.]

When and why did you decide to expand your business and add another store in Portland?

In 2017, my then-employee and now-partner Will York and I decided to expand Thunder Road to downtown Portland, OR. Our goal for this location was to be a carbon copy of what we have built in Seattle—handpicked selections of premium vintage and used gear. We put a lot of effort into stocking both locations. The Portland store has grown substantially since it opened, and is a go-to destination for musicians and collectors in Oregon.

What is the decision-making process when stocking newer models?

We really try to handpick the instruments that we carry from the new brands we stock and not just order anything and everything available. Back in the early 2000s it would have been difficult for a store of our size to carry a brand like Gibson or Fender. Nowadays, the dealer/brand relationships seem more freeform, making it possible for a store like Thunder Road

to carry these brands. It is important to me that when someone walks into one of our stores, they see instruments they might not see in big-box stores or other retailers.

What's the best instrument or piece of gear you currently have available, and why?

There are always a handful of guitars in the store that we are extra thrilled to have in stock. A few that come to mind today are a 1959 Fender Jazzmaster in near mint condition with a matching Tweed Pro Amplifier, complete with hang tags. This guitar and amplifier have been together their entire life [and we would like them to remain together]. Another instrument we are excited about is the new Gibson Custom Shop SJ-200 Thunder Road Stinger Series in black with two white pickguards. We designed and spec'd out this SJ-200 with the Gibson Custom Shop and couldn't be happier with the results.

What is one of the most unique days you've had on the job?

We've had a lot of fun and wild days at the store over the years, but on a slow summer day around 2017 we had zero sales. Maybe 30 minutes before closing, Mike McCready from Pearl Jam and Tom Peterson and Rick Nielson from Cheap Trick came walking in to look at guitars and hang out. It was such a rad thing to happen on what otherwise was a bummer of a day.

Are there any trends have you noticed in the vintage guitar market over the years?

The dynamics of [popular] in-store vs. online shopping brands vacillate as well as the prices of vintage guitars. Prices kept climbing from the early 2000s until the economic collapse of 2008-2010. When that happened,

everything hit the brakes, nothing was left unaffected. Prices seemed to stabilize around the time we opened in 2011. [COVID 2020 and Post-COVID 2021] it seems like everything in the vintage world went nuts. Prices jumped through the roof... higher than even the pre-2008 peak on others. It was such a strange thing to see happen in such uncertain times.

What are your long-term goals for the shop?

Every calendar year I write out a new set of goals for Thunder Road, some large and some small. Throughout the year, I'll revisit these goals and modify when necessary. Running a small business like ours you just do not know what's going to happen. If something flips you're [suddenly] swimming upstream. Currently, we are in drastic need of more physical space and [how to create it]. We've moved this store three times and [moving a fourth time would be hard]. That said, my long-term goal is finding our forever home—which of course will remain in West Seattle.

What are the most rewarding aspects of owning Thunder Road Guitars?

Employing great people. We have a fantastic crew in Seattle and Portland. They are the face of Thunder Road, and we are truly lucky to have them. Additionally, it is humbling to think of how we started and how we have grown over the years into what we are today.

[It is of note that the shop's clientele includes some of the biggest names in the industry with customers including Mike McCready from Pearl Jam, J. Mascis, and Pete Townshend to name just a few of many.]

For information, visit thunderroadguitars.com.



Carl Tatz Design Opens First PhantomFocus Dolby Atmos Mixroom in Los Angeles

Although it's possible to create brilliant sounding recordings without access to a high-quality studio, the results of any given session are naturally better when done in a superior acoustic and aesthetic environment. Industry professionals who want to put their best foot forward owe it to themselves to work within a properly designed space. For a quarter century, those desiring certainty that their studios are on point have been hiring Carl Tatz Design (CTD) to make their visions a reality.

The company's origins begin with founder Carl Tatz falling in love with music. Growing up in Providence, Rhode Island, he would invite friends over to listen to recordings from artists such as Simon & Garfunkel, Led Zeppelin, and Nazzy on his father's stereo. Having developed a healthy passion for sound, he became a musician. When he moved to Tennessee to play for Johnny Cash's son-in-law at the time, he installed a modest demo studio in Belle Meade. When his landlords objected to this development, he moved to a spot near Nashville's Centennial Park.

Recording Arts, which he founded with Larry Lee of The Ozark Mountain Daredevils, grew by leaps and bounds. Tatz gradually upgraded from a Fotex B 16-track to an Otari 24-track, then to a Mitsubishi 32-track digital machine, and finally to a Sony 48-track. Consoles went through a similar progression: several Soundcraft consoles, then ultimately to a brand-new SSL G+ with Ultimation. The operation produced an enviable collection of gold and platinum recordings, leading *Mix Magazine* to name it one of the world's greatest studios. With the inevitable awareness of Tatz's recording wizardry came those wanting a similar piece of studio magic to call their

own. The opportunity to help others in the realm of acoustic design, analysis, and implementation eventually took over. Tatz sold the studio to Sheryl Crow in 2003.

Tatz's services have been widely lauded. He's received no less than nine NAMM TEC Award nominations. Recently, he won for the second time. The 2025 40th Annual gathering bestowed the honor upon him for the creation of Scarlett Sound Studio on behalf of Paul Sidoti, who's best known as the lead guitar player for Taylor Swift.

While many of the spaces he creates, including Scarlett Sound, are located in Nashville, Tatz spreads his talents all around the country. Recently, he serviced one of his clients in Los Angeles, an area where he hopes to do more business in the future. Mix Manor is owned by legendary mixer/engineer Richard Furch, whose list of high-profile clients includes Prince, Outkast, Jay-Z, and Fountains of Wayne. Unlike most other studios, the 9.1.4 Dolby Atmos room located in Woodland Hills sports a grand total of 13 CTD PFM UHD-1000 monitors.

One reason people seek out Tatz for his expertise is because he is the creator behind the PhantomFocus™ and PFM Precision Monitoring Instruments. Using these proprietary tools assures that studios are perfectly calibrated so that they deliver unmatched performance and sound imaging. Tatz believes so strongly in the effectiveness of the PhantomFocus™ system that he won't design a studio without it. It's a focal element of the blueprint he applies to every project.

Another signature of each Mix Room is the implementation of the company's Acoustic Lens System that renders a combination of

diffusion, absorption, and reflection with the added benefit of creating the illusion of a larger space with its integral mirrors. "That was one of those things that happened by accident," he says. While working on a project in Music City, he spotted a large unhung mirror and suggested it be used behind the Lens Columns. Though that client refused the idea, Tatz recognized how much breathing room carefully placed mirrored surfaces can bring. "It's such a relief when the mirrors go up," he says. Those who worry about the potential acoustic impact need not fret. "When our Acoustic Lens columns go up, the flutter echo goes away instantly."

And in all CTD studios, the tracking room gets placed on the left or right, never in the center. "It doesn't make any sense to have a window in front, because that's where your screen's going to be," says Tatz. An additional concern is traffic flow. "A lot of people don't think about that," he points out.

For those lacking the funds to hire an expert studio builder, it is still possible to independently create an excellent mix room just by following some basics—and ideally investing in a PhantomFocus™ Monitor System. A good starting point is copying what Tatz does, a practice the master acoustician does not mind. In fact, it's something he encourages.

Meanwhile, Tatz is getting back to his roots satisfying his artistic urges. A singer, songwriter, guitarist, and GRAMMY nominated producer, he relishes surprising others with his talents. He plans on releasing an album of jazzy pop at some point. "But it's got to be done right," he states, warning himself as much as anyone else.

carltatzdesign.com

Anika

Abys

Sacred Bones

Producers: Anika Henderson and Martin Thulin

With her alluring synthesis of dub, electronica, and avant-garde cacophony, British/German noisemaker Annika Henderson, aka Anika, creates beguiling atmospherics. As a former political journalist, she's determined to take a stand on hot button issues, and that's obviously to be commended. Unfortunately, her lyrics feel clunky. While speaking up is a respectable goal and has been, in fact, a vital musical component (see Public Enemy, Woody Guthrie), the song can't be forgotten. - **Andy Kaufmann**



Ted Lucas

Ted Lucas (OM)

Third Man Records

Producer: Ted Lucas

Originally released in '75, this is a lost classic by the late Detroit-based singer-songwriter/guitarist Ted Lucas. Lucas was a bohemian-type artist that studied with revered sitar master Ravi Shankar and was a contemporary of folk giants like John Fahey and Joni Mitchell. This document is an ethereal and absorbing meditation that acts as a bridge between the two worlds. His double-tracked vocal harmonies are richly soft and soothing while his original melodies are equally infectious. Lucas' masterful acoustic guitar explorations are simply wonderful. - **Eric Harabadian**



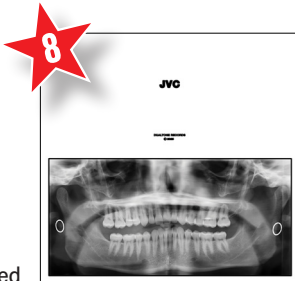
Jack Van Cleaf

JVC

Dualtone Records

Producers: Alberto Sewald and Baerd "Smoker"

Blending traditional and fresh Americana sounds with electric indie-folk and light country-pop, Jack Van Cleaf's album *JVC* defies classification. Juxtaposing rompy, roadtrip sing-alongs with gently syncopated storytelling, he combines pensive, relatable confessionals with beautiful lilting melodies. Alongside his gorgeous harmonies and tight instrumentals, Van Cleaf's smooth melismatic runs with his whispered and deep gravely vocals resonate deeply. The 17-track record delivers a soothing soundtrack for life. - **Andrea Beenham**



Smif-n-Wessun

Infinity

Duck Down

Producers: 9th Wonder and the Soul Council

Tek and Steele of the Boot Camp Clik are Smif-n-Wessun, and they've returned to deliver us their eighth studio album. With production from the well-known likes of 9th Wonder, Nottz, and Khrysis, *Infinity* sadly is more like "temporary." This release is slightly satisfactory, with suitable beats and reasonable lyrics. More should be expected from hip-hop legends as time goes on, yet the passion for substance is absent on *Infinity*. - **Adam Seyum**



Jaco Jaco

Gremlin

Self-released

Producers: Jacob Theriot and Chad Copelin

Jacob Theriot, a former member of breakout indie trio Sports, continues to evolve with this quirky solo project. The follow-up to 2024's *Splat* is a keeper, bursting with funky monkey rhythms and sweet tooth beats. It's a vibrant work that feels equally righteous during a sleepless Saturday night as it does on a lazy Sunday morning. Yet sadly, at just 24 minutes long, these seven delectable tracks are over all too soon. - **Andy Kaufmann**



The Wildhearts

Satanic Rites of The Wildhearts

Snakefarm

Producers: Jim Pinder and Carl Brown

Alright America, it's time that you fall head over heels for The Wildhearts. Over three decades into a career that has seen the Brit rockers release nothing but gold, this latest effort carries on that fine tradition. The lineup has changed this time, but frontman Ginger's songwriting is as dynamically astounding and melodically insistent as it always is. "Troubadour Moon" sounds at least semi-autobiographical, detailing the life of a musician who is still struggling deep into his career. It's puzzling—The Wildhearts should be headlining arenas. - **Brett Callwood**



Ghost Hounds

Almost Home

Gibson Records

Producer: Chris Lord-Alge

For this Nashville septet, it's all about tradition, vivid imagery, and storytelling. Guitarist Thomas Tull's words and lead vocalist SAVNT's diverse and expressive delivery ignite all 11 songs with zeal. Their modern roots rock sound is mixed with country and blues. Highlights include the Stones-ish "She Runs Hot," SAVNT and Patty Griffin's duet on "Long Ride Home," the emotionally riveting "You'll Never Find Me," and the familial and familiar "House A Home." Their musical wheelhouse is boundless. - **Eric Harabadian**



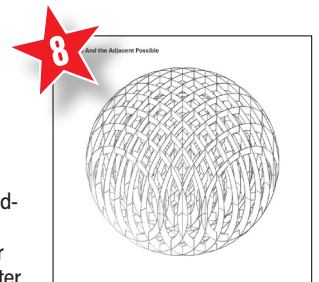
OK Go

And the Adjacent Possible

2B Entertainment

Producer: Dave Fridmann

After 10 years, OK Go is back with their fifth studio album, *And the Adjacent Possible*. Lead-off track "Impulse Purchase" wastes no time, addressing us directly: "Will you lace up your shoes and come dancing with me?" This writer is there, fully fastened. The alt/indie/pop/rock band gives a masterclass in genre taffy—they stretch sound, twist conventions, and pull you right in. The antithesis of monotonous, each song is another ride at the carnival, completely distinct in its own fun. On "Love" they sing, "music's invented again," and by the close, OK Go has done just that. - **Ruby Risch**



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.



Elena E.

Contact: zazhigalka.88@gmail.com
Web: elenaemusic.com
Seeking: Booking, PR, Marketing, Film/TV, Distribution
Style: Rock/Alternative

Originally from Russia, Elena E. is an ambitious alt-rock artist who seeks to create orchestral, epic hard rock soundscapes and, at least in part, she achieves those aims. Think somewhere between Evanescence and Nightwish. Unfortunately, songs like "Little People" and "Join Us" don't display the sort of songwriting chops that those bands possess. Elena E.'s voice soars when she wants it to, and she clearly has something to say. The production is clean and there's much to love. The songs just need to be a little more memorable. That said, there's plenty of promise here.

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

SCORE: 6.8



Chase the Bear

Contact: troy@troyartistmanagement.com
Web: chasethebearmusic.com
Seeking: Film/TV, Booking
Style: Rock

It's nice to hear that rock 'n' roll isn't dead in the 21st century. Canadian rock band Chase the Bear produce hard-hitting beats that gives The Strokes-meets-The Killers vibes. The top three tracks from their debut album *Honey* ("Underwater," "Hurtin'," and "Wildheart") pull no punches, conveying catchy lyrics matched by the strong percussion and anthemic electric guitar. It seems they are well on their way to balancing nostalgia with modern flair, edgy rock with emotional depth. "We crossed the line" they sing in "Underwater." Good—now keep going!

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

SCORE: 8.2



Cornaztone

Contact: powerseatmusicgroup@gmail.com
Web: music.apple.com/us/artist/cornaztone/1447681858
Seeking: Fans, Sync Opportunities, Film/TV
Style: Hip-Hop

There's a wonderful air of mystery about rapper Cornaztone. There's not a lot of information about the guy online, but then there doesn't need to be. Everything that he wants to say, he says through tunes such as "New Poseidon" (which has the tagline "The overcoming effect of betrayal on mental health"), "Circles" ("A lament of the endless cycle we face daily"), and "Flight 420." His delivery is dripping with charismatic cool, as he details everyday issues with style and no small amount of swagger. Importantly, when we had listened to all there was to hear, we wanted more.

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

SCORE: 7.4



Janex

Contact: natalie@ladyssavagemanagement.com
Web: janexmusic.com
Seeking: Label, Booking Agent, Film/TV Sync
Style: Alt-Pop/R&B/Soul

Janex's sound is a glorious combination of alt-pop and soul, with a healthy dollop of bar room jazz/blues. Ray would be a contemporary reference point, while KD Lang makes sense too if we want to dive back further in time. The authenticity practically oozes out of every pore as she purrs through songs from her upcoming full-length album, *Lonely Tunes*, such as "Timeless" and "Fool for You." It feels like she's writing as she's experiencing life; her musical journal entries are deftly constructed so that we can all relate. It's impressive, and there's surely more to come.

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

SCORE: 7.4



Aliza Hava

Contact: aliza@alihazava.com
Web: alihazava.com
Seeking: Booking, Label, Film/TV
Style: Folk-Rock, Pop-Rock

Singer-songwriter and musician Hava has an online bio that claims she, "sings truth to power, delivering messages of transformation and social change, whether through haunting ballads that tug at heartstrings or uplifting anthems that ignite the spirit," and that just about nails it. "Into the Light" is a powerful, uplifting anthem that the world needs to hear during these turbulent times. "In a world of snakes and lies, I will defy," she sings, before adding, "It's gonna be alright, I'm going into the light." "The Only Way Out is Through" is a similarly life-affirming tune. We can only hope that she's right.

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

SCORE: 7.2



Everett T. Ruth

Contact: everetttruth@verizon.net
Web: Soundcloud
Seeking: Film/TV/Video Games/Label
Style: Pop/Rock/R&B/Country

Everett T. Ruth builds his beats on bass drum kicks, electric guitar riffs, layered synths, and a trademark falsetto voice doubling—think Two Door Cinema Club vocals. Lead off track, "U Should Know" delivers high-energy pop/rock, though the constant echo of vocals singing "You should know" at the forefront of this song, paired with the invariable tone has this writer losing the *raison d'être* of the music. "Superstar" follows the same repetitious design, though "Country Livin'" strays from the pop in lieu of a welcome funk. We sense Ruth's passion for his projects, though if he diverged and focused on evolution rather than relying on reiteration, his tracks could really groove.

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

SCORE: 6.6

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



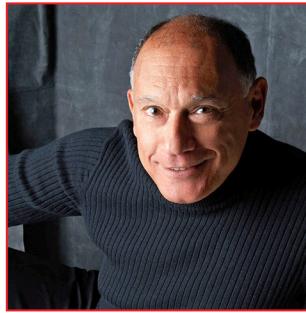
Slow Buildings

Contact: slowbuildingsmusic@gmail.com
Web: slowbuildings.bandcamp.com
Seeking: Reviews
Style: Indie-Pop-Rock

Slow Building's seventh full-length album, *Crash Landings, Coincidences, Chaos*, delivers garage-rock. Songwriter Jason Legacy says that this album is "the culmination of two years of personal upheavals, making bad decisions, and unwisely trusting the wrong people." The lyrics aren't cheerful—"I left my spine on the firing line" Legacy sings on the album's lead song "Red Flag Surrender." The guitar on these tracks punches and the emotionally-charged vocals deliver honesty. It's not winning Battle of the Bands, but we do think that the crowd would find unexpected pleasure in headbanging to Legacy's sung trauma.

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

SCORE: 7.0



Frank Dain

Contact: frank@frankdain.com
Web: frankdain.com
Seeking: Review, Booking
Style: Jazz/Great American Songbook

Veteran musician Frank Dain is of a romantic generation. His style (jazzy piano, wire brushes on snares, and subtle sax and trumpet behind his seasoned, delicate vocals) boasts confidence and distinction. His music soothes—if Dain tucked me into bed and sang "I'll Be Easy to Find," I have no doubt that my dream would be happily reminiscent of *You've Got Mail*. His tracks "No One Ever Tells You" and "Some Other Time" evoke the same wistful longing. Though timelessly beautiful, the songs are not an everyday listen, in fact, they're more suited for when the credits roll in a '90s rom-com—and that's not a bad thing!

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

SCORE: 7.6



Jesse Daniel Edwards

Contact: alex@inmusicwetrust.com
Web: jessedanieledwards.net
Seeking: Film/TV
Style: Pop-Rock

In his newest, self-titled album, Jesse Daniel Edwards strips it back. He and his piano resonate like old friends—they are well acquainted. "I'm So Happy (I Think I Might Cry)" is bold in lyrics and vocals, piano keys punching; it's a cathartic ballad that begs to be sung in the car on the way home from work. The sense of urgency in these tracks, paired with the inherent storytelling of his lyrics is weighty—it feels personal, both to Edwards and to the listener. Are we sure Edwards isn't related to Rufus Wainwright? Because his rich and emotive vocals say check again.

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

SCORE: 8.0



Nicki Kris

Contact: nickikrismusic@gmail.com
Web: nickikris.com
Seeking: Review, Film/TV, Collaborations
Style: Alt-Rock, Rock

Unleashed is Kris' latest studio effort, and her bio says that it "highlights Nicki's powerful vocals and bold alternative rock sound, delving into themes of resilience, empowerment, and the relentless pursuit of personal growth." It also kicks hard, right from the driving opening to the title track. Think Pat Benatar and Annie Lennox, with nods to edgy, contemporary pop artists such as Lady Gaga and Miley Cyrus. That's a potent brew, and it helps her add a freshness to her cover of Corey Hart's "Sunglasses at Night." Kris has a powerful voice, and a gift for conveying her lyrics with overt passion, both of which will serve her well.

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

SCORE: 7.4



Conveniens

Contact: conveniens@hotmail.com
Web: Spotify
Seeking: PR
Style: Alternative, Electroacoustic, Instrumental

Fans of Tangerine Dream and Giorgio Moroder will find plenty to be excited about with Conveniens. The instrumental, synth-heavy troupe create music that sounds like it's lifted straight from a movie/TV score, even though it isn't. Still, the pieces are compelling and intellectually intriguing enough that they work beautifully in isolation. There's so much going on beneath the surface, the music certainly has an experimental, jazz-ish quality. "CommercialDanceSong," "PidgeonMemory," and "Geomoshadowdive" highlight the versatility of Conveniens, and somebody really does need to be hitting them up to score something significant.

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

SCORE: 7.7



Susannah B

Contact: jennifer@emgpr.com
Web: susannahb.com
Seeking: Film/TV, Booking
Style: Singer-Songwriter

Susannah B's tracks seem to defy any one genre (words that come to mind are neo-folksy-pop). Her lyrics are chock-full of empowering clichés ("You were the sun; I was a planet revolving around you. It's my time now" she sings on "My Time Now"); but that isn't to say it doesn't work for her ethereal vocals. What's missing is an explosive quality, one that parallels the invigorating sentiment of her lyrics. Even though I thought *really?* when she sang "I always wanted to play ukulele. I just love to say OOH-KOO-lele," the lyric captures the essence of her music: playful, but ultimately introspective. That being said, it's nothing new.

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

SCORE: 6.8

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

Lodge Room Los Angeles, CA

Contact: Chris Taillie, Shorefire Media - ctaillie@shorefire.com

Web: ibrahimmaalouf.com

Players: Ibrahim Maalouf, trumpet; Mihai Pirvan, saxophone; François Delporte, electric guitar; Arthur Caget aka NuTone, keyboards and computers

TEASING MATERIAL FROM his latest artistic pivot, French Lebanese jazz artist Ibrahim Maalouf raised the roof at the last stop of his North American Tour. Known for his baroque playing, Maalouf introduced sprinklings of Arabic, Turkish, French, Cuban, Egyptian, and other sounds in an eclectic mix of powerful, full-body movement-inducing sound. Delivering full-out dancefloor bangers, melancholy horn ballads, and Cuban dance hall mixes that pulled you into a tribal flow, you were taken on a global audio/visual journey that included massive video screens streaming behind the band on stage.

Entrancing, captivating, and free, the live quartet—along with a special appearance from Maalouf's 14-year-old daughter, Lily, who performed a powerful monologue originally from Sharon Stone—unveiled an engaging and very danceable, live club music feel. The energetic sound was interspersed with mellow, soothing, ethereal jazz magic, and dreamy guitar solos (François Delporte), with incredible trumpet skills from Maalouf joining the phenomenal horn runs from Mihai Pirvan,



IBRAHIM MAALOUF

and fabulous effects from NuTone. There were multiple gorgeous displays of tight horn soli sections.

The moody, vibey space buzzed with passionate, cultured music buffs joining the engaged, happy staff to create a beautiful ambiance. It was clear from the moment you walked in that something special was about to unfold. Alternating between captivating trumpet solos and heavy rock sound with screaming guitar and dark broody keyboard sound, the show included multiple call-and-response moments with the crowd and created a palpable, uplifting sense of community all night.

The video montage unfolded with various

snippets from around the world, including a historic American montage with hip-hop sound that included male and female A.I. vocalists on screen. The highlight of the night included a singalong to "Freedom," an activist war cry that had the room thoroughly invested. From political messages, invitational cognitive dissonance around toxic leadership, and a loose exploration of the true price of freedom through frenetic odes to the current socio-political climate in the United States, Maalouf did not hold back in his beliefs, but was also gifted in his ability to unite the room. Unexpectedly innovative, authentic, and fresh.

- Andrea Beenham



FERGUSON

Mercury Lounge New York, NY

Contact: doug@bigfeatpr.com

Web: fergusonsongs.com

Players: Ian Ferguson, vocals, rhythm guitar; Ben Giesecke, lead guitar; Dylan Sevey, drums; Scott Schmadeke, bass

FERGUSON, named for its creator Ian Ferguson, showcased their brand of indie rock at Mercury Lounge in New York's Lower East Side. Mixing Brit, progressive, and psychedelic rock, they meld these styles into a sound that never fails to keep you engaged—with changing rhythms and moods they are always energized, but with a lo-fi vibe.

They opened the set leaning more towards progressive rock, performing "State of Gold" with its big bold drum intro and electric guitar motif à la Jethro Tull, throughout. "Love Crime," a Beatlesque piece, evident in vocal style and spirit, is reminiscent of "Come Together." "I Do Not Mind," a lilting, laid back number in 6/8 time, lyrically follows suit: "I do not mind, wasting some time, just as long as I waste it with you, I will not find my peace of mind, unless I'm standing close by to you." They also covered Rocky Burnette's "Tired of Tovin' the Line."

The musical diversity of each song is their strong suit, rather than big, splashy choruses. Ian Ferguson's vocals sit firmly in a tenor range, but he can spring unexpectedly into a high falsetto. Also providing the rhythm guitar foundation, he leaves the major lead lines and guitar licks to Giesecke. Sevey on drums and Schmadeke on bass are the outfits' driving force.

Packing as much music into the 45-minute set as time would allow, Ferguson took a moment here and there to interact with the audience, referencing his hipster, sear sucker styled suit, explaining how he bought it for a wedding and thought, "well, why not get more use out of it." But it serves as an identifiable signature look, setting him apart from the usual indie rock garb.

Combining their own vision with retro references, Ferguson keeps us in that space of interest where you can't predict what the next song will sound like. Back in their hometown of Nashville, the band recently headlined a show at The End, one of the city's premiere rock clubs. They just released their latest single, "Never in My Life." **- Ellen Woloshin**



Kia Forum Inglewood, CA

Contact: teamaespa@ssmandl.com

Web: aespa.com

Players: Karina, Giselle, Winter and Ningning

AESPA'S INNOVATIVE VISUALS and bombastic music have made them stand out above the rest. Lights went down at exactly 8 p.m. at the Kia Forum to the sounds of "Welcome to MY World"—the perfect song to hype up the crowd.

Bringing the "Drama," the group made their grand entrance appearing behind some screens wearing frilly white dresses. A group of dancers joined next and seamlessly glided through the theatrical beats of the music. Aespa started the night strong performing some of their most popular songs right out of the gate, from "Black Mamba" to the bombastic hit "Supernova." The group delighted fans with 24 songs, opting to chat less with the audience in lieu of delivering an entertaining show filled with all their hits.

Choreography for each song was elaborate and elevated each performance—the dramatic leg drops from "Black Mamba" and the elbow raises from "Whiplash" got the biggest cheers.

Throughout the night, Karina, Winter, Giselle, and Ningning each took turns sharing the spotlight and showcasing their talents. The girls aren't confined to specific roles, each being good at singing and dancing. Together, the group is an unstoppable force. Yes, most K-pop groups use backtracks during live performances—especially on choreography-heavy songs—but aespa used it sparingly that night. Their powerhouse vocals were easy to identify, and they sounded great. Winter and Ningning, having the strongest vocals, effortlessly belted out high notes that earned loud howls from their fans. Towards the middle of their set, each member performed a solo song. Giselle started off the segment with the sultry R&B track "Dopamine," Karina showed off her impressive dance moves with "UP," Ningning's melodic vocals for "Bored" caught everyone's attention, and Winter ended on a high note by performing "Spark" with euphoric visuals and choreography.

Aespa's music is filled with witty lyrics and catchy choruses that work well in live performances. Songs like "Spicy" and "Next Level" felt like a singalong as everyone in the venue loudly sang each and every word. The night concluded with an encore performance of "ænergy," "Just Another Girl," and "Life's Too Short." - **Jacqueline Naranjo**

Redwood Bar & Grill Los Angeles, CA

Contact: laslumlords@gmail.com

Web: facebook.com/laslumlords

Players: Patty Hearse, vocals; James Kross, guitar; Dirty Paul Sanchez, guitar; Stevo Brown, bass; Spontaneous Combustion, drums

THE LOS ANGELES PUNK SCENE is unfathomably rich with talent. Like any scene, there were the original bands that rose to the top and remain genre favorites to this day (Germs, X, Black Flag, etc.). But there have been countless other groups that remain on the fringes of cult adoration. Band such as Eyes, the Alleycats, Tex & the Horseheads, and more recently, LA Slum Lords.

The band's story is an odd yet familiar one. Forming in 1998, the LA Slum Lords split just one year later. Founding members James Kross (aka Krossbones) and the perfectly named Patty Hearse had just started to get the band going, a healthy fanbase was developing, and then it all went to crap. Here's where it gets weird though. In 2004, the pair reformed the band with a new lineup, and they recorded two songs for the '07 video game *Guitar Hero III*.

Then it went quiet again, until 2023 when the band reformed with a new lineup yet again and started playing shows for the first time in years. So that brings us up to now. LA Slum Lords is now a full-on, lean, mean, performing machine.

A Saturday night towards the end of February saw the Slum Lords perform on a bill with fellow Los Angeles rockers the



Streetwalkin' Cheetahs and burlesque troupe Tease & Sleaze. That made for a heady brew, but one that felt perfectly appropriate. The good people at the Redwood Bar & Grill recently installed a proper stage, so it feels like the band is performing among people who are eating their dinner. That meant that both bands and the dancers had a proper platform from which to showcase their wares.

The Slum Lords looked and sounded

magnificent. The current lineup is as tight as you'd want a punk band to be, and Hearse's voice is absolutely on-point. There's a lot to be angry about with the world right now, so we need a band like this—groups that channel all the cynicism and nihilism and recycle it as artistic energy.

It really feels like the band has never been away. We can only hope that, this time, the Slum Lords stick around. - **Brett Callwood**

Moore Theatre Seattle, WA

Contact: lisag@grandstandhq.com

Web: phantogram.com

Players: Sarah Barthel, vocals, keyboards, guitars, production; Josh Carter, vocals, guitars, programming, synthesizers, drums, percussion, production

UNDER THE INTRICATE, gilded arches of the Moore Theatre, laser-like pinpricks of white light pierced the pitch-black stage. Mere moments later, they vanished completely. In their absence, a hint of an oscillating mid-range hum emanated from the speakers, expanding outward toward the sold-out crowd. The muted tone lingered for a minute longer until it stopped suddenly, depriving the audience of sight and sound.

A moment later, a sudden surge of green-tinged strobes streamed forth. It broke the stasis revealing the silhouettes of Phantogram—Sarah Barthel and Josh Carter, along with touring members Chris Carhart and Jonathon Mooney—standing atop a mirrored, backlit riser. The imagery, accompanied by the sinuous opening of “Jealousy,” the lead single from the duo’s 2024 release *Memory of a Day*, created a psychoacoustical, synesthesia-stylized start to Phantogram’s Seattle stop on their Running Through Colors tour.

The all-out sensual assault continued as a multitude of colors saturated the stage. The varied tints and hues danced, synchronized in



time alongside Sarah’s lilting voice and Josh’s trippy, Tron-esque synths and eccentric guitar riffs in the slinky “Don’t Move” from their 2011 EP *Nightlife*. The duo immediately moved into a series of tracks that tapped into their vast 15-plus-year catalog of ever-experimental sounds—where superb bass-driven beats seamlessly blend with surreal melodies and seditious harmonies. The band’s breakout single “Fall in Love” from 2014’s *Voices*, showcased the brilliant experimental sonics of their past, while “Feedback Invisible” from *Memory of a Day* featured a few new sounds where synthesized snippets thrashed against electro-industrial, punked-out beats. Together, the

songs highlighted the pair’s multi-instrumental virtuosity—Sarah and Josh singing, slinging guitars, and triggering effects, all while artfully gliding and sliding across the stage.

Phantogram’s ability to craft lush, mesmerizing music that spans the full sonic spectrum—a hallmark in their production process—was even more pronounced in the live mix. This was especially evident in the beautifully composed “Answer” from 2016’s *Three* and the mellifluous “Attaway” from *Memory of a Day*. Both tracks demonstrated the duo’s skill in placing Sarah’s searing and Josh’s soothing vocals above rich, textured sounds.

—Megan Perry Moore



National Sawdust Brooklyn, NY

Contact: laura@glodownad.com

Web: artoftimeensemble.com

Players: Art of Time Ensemble featured singers Steven Page, Sarah Slean, Tom Wilson, and Gregory Hoskins

ON A SNOWY FEBRUARY NIGHT in Brooklyn, attendees gathered at the intimate National Sawdust for Art of Time Ensemble’s tribute to Leonard Cohen, *A Singer Must Die*. Visiting from Toronto, the ensemble performed unique

arrangements of Cohen’s work, aiming to honor him but also bring their own twist. Featuring a violin, cello, double bass, acoustic and electric guitars, woodwinds, and piano, the ensemble hosted a rotating roster of singers. As the setlist ticked by, the audience was treated to the clear vocals of Steven Page, Sarah Slean’s theatrical timbre, Gregory Hoskins’ rock-inspired tenor, and the dark grit of Tom Wilson.

Steven Page opened the show with the namesake “A Singer Must Die.” His voice rang out over a twinkling piano and a counter melody in the strings. Frequently, the

instrumentals had a mournful intonation, even if the notes were short and bouncing. Next was Slean, then Hoskins, and finally Wilson. Without following a set pattern, each singer took a few minutes to chat with the audience and explain their personal connection to Cohen’s work. Wilson told stories about Cohen’s relationship to the Mohawk tribe, of which he is a member, and played acoustic guitar. Slean discussed the political implications of her choices, finishing her set with “Take this Waltz” while dancing herself off the stage to the lilting melody. It added sentimentality and personality to their performances. Each would do one song at a time, then introduce the next performer.

To suit each vocalist’s unique style, the ensemble flexed between genres like theater, lounge, classical, jazz, waltz, and rock. Tracks like “Dress Rehearsal Rag,” “I’m Your Man,” and “Treaty” featured swelling waves of sound, rising and falling through the verses and choruses. The ensemble showed great control with “The Future,” “Boogie Street,” and “Famous Blue Raincoat,” all of which employed calculated discordance and irregular rhythms. As Wilson growled through “Darkness,” the ensemble leaned into the asynchronous as if they were on a carnival ride that was slowly breaking down. From top to bottom, Art of Time injected their own spin on Cohen’s classics.

As the group left the stage after their final track, the crowd delivered a standing ovation, knowing that there was one more Cohen song we all wanted to hear. Sure enough, the ensemble returned with Page and Hoskins for the final encore, “Hallelujah.” —Emily Mills



Cat's Cradle Carrboro, NC

Contact: paddy@tmwrk.net

Web: sierrahull.com

Players: Sierra Hull, vocals, mandolins, guitars; Shaun Richardson, guitar; Avery Merritt, fiddle; Erik Coveney, bass; Mark Raudabaugh, drums

BLUEGRASS, JAZZGRASS, KICKASSGRASS, and more, this show was a study in possibilities. It's what happens when you shoehorn outstanding players, big notes, and great material through Bill Monroe's garden hose. Out comes a bluegrass bomb cyclone that takes the genre and drop kicks it through the musical goal post and scores at Carnegie Hall, The Ryman, The Grand Ole Opry, and in Carrboro,

NC at The Cat's Cradle.

Sierra Hull brought her unique groove and bluegrass-highway mandolin style to an almost full house of adoring and appreciative fans. The guardrails disappeared as she revved up this bluegrass bomb-juggernaut and burst onto the stage with a series of jams and songs from her newest record *A Tip Toe High Wire*, her fourth studio effort and her first in five years after leaving Rounder Records. From the moment Sierra Hull walked on stage, it was clear this was not another granola crunchin' run-of-the-mill bluegrass schmooze fest. Within minutes, this musical freight train was off and running and the rock mist that slowly seeped out onto the stage added to the oddly ethereal quality of this bluegrass breakdown; fast, rip-

tear-snappin', and joyfully careening all over the stage! The opening jam was a blizzard of perfect notes—all syncrogrooved, each note struggling to get ahead of the others and in doing so creating a musical tidal wave of immense proportions—all led by a waif of a girl, seemingly at one with her mandolin and pulling her quartet right along with her, like they were all emerging out of the deep holler in Byrdstown, TN after a long winter.

Everything was hitting on all cylinders as the individual musicians took turns guiding their musical Tennessee thoroughbred out of the gate: Shaun Richardson had near perfect guitar timing with riffs that fitted seamlessly into the fabric, followed by Avery Merritt on fiddle who was on fire the instant Hull looked his way. Standing behind Richardson, bass magician Erik Coveney was freed from the "one-five-one" bass cage and plucked n' bowed his way through the evening with innovative lines all in perfect symmetry while sharing his deliciously timed grooves with drummer Mark Raudabaugh.

And at center stage behind the microphone, dancing and gyrating to this cyclone, Miss Hull was the ringmaster, effortlessly guiding her talented ensemble through selections from this new record and showing a remarkable command of the stage, who seemed connected to her by the music via some yet undiscovered neural mandolin-guitar-groovevay.

This was as sophisticated a performance as has yet appeared on the Cat's Cradle stage.

- Eric Sommer

The Echo/Echoplex Los Angeles, CA

Contact: basic.cable.booking@gmail.com

Web: basiccableprogramming.com/my-slutty-valentine-fest

Players: Multiple bands with multiple players

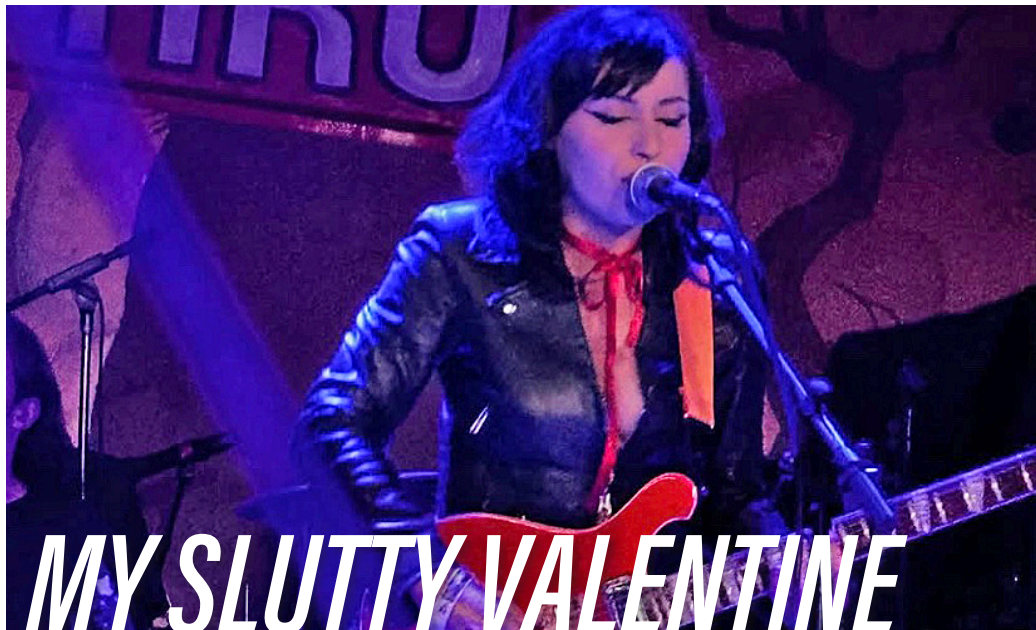
THE MY SLUTTY VALENTINE festival celebrates Valentine's Day but leaves out the cheesiness and vanilla romance. In its place, we get heaps of sex positivity, feminist and queer joy, and a ton of glorious outfits. Love is in the air, but lust won't be pushed out. Frankly, the event is a riot.

Music Connection was at The Echo and Echoplex from the 5 p.m. start on Sunday. That meant 20 bands, conveniently overlapping, on three stages (inside at the two neighboring venues, plus a third on the Echo patio).

The Memories have a sound that is somehow lo-fi and upbeat. Somewhere between Weezer and Dinosaur Jr. Bushfire upped the ante somewhat. Incredible tunes, boundless energy, and a frontwoman who looks like she's ready to kick everyone's ass.

Mz Neon may well have stolen the night. "Check on your trans friends—we're not ok," she said. "Things are crazy." That is undoubtedly true, and the crowd at the Echoplex was quick to show its support. Naturally, we will too.

The alt-rapper was spectacular, with tunes like "Pussy Stick" (we think) whipping up the Slutty crowd. L.A. punk vets The Urinals were playing to a younger crowd than what they might be used to, though they had fiery gems like "Ack Ack Ack" to blast through. They didn't disappoint. Neither did Chimera, who have a



vocalist with one of the better hardcore voices we've heard in a while.

If Mz Neon stole the night, Poppy Jean Crawford (pictured) ran her close. The alt-pop star-in-the-making recently announced a tour with veteran Brit goths The Mission UK, and on this evidence, she'll go down a treat. Elements of PJ Harvey and Siouxsie Sioux meld beautifully, as she purrs through her stunning set.

Then it was time for Mac Sabbath. Yeah,

it's all a bit silly. The band's rewriting of Black Sabbath songs to cover fast food subject matter is, frankly, ludicrous. But the yin to that yang is that the musicians inside the costumes are super-talented, the songs sound immense, and the showmanship is glorious.

Songs like "Chicken for the Slaves" and "Sweet Beef" reinterpret Sabbath classics in a manner Ozzy could never have imagined. But shit, it's fun. - Brett Callwood

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Web: facebook.com/riverlandrecording
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Web: soundcell.com
Format: Pro Tools
Basic Rate: Call for info

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Basic Rate: Call for info

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Basic Rate: \$40/hr., \$300/8hr. block

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650-766-7212
Email: csc@bluesevenaudio.com
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bluesevenaudio.com

Contact: Chris
Format: Pro Tools HD3
Basic Rate: Call for rates

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Web: skysound.com
Contact: Leslie Ann Jones

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Website: studio132.com
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Info: ProTools HDX, Dolby Atmos 7.1.4, Emmy Award winner

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Web: 4thstreetrecording.com
Contact: Kathleen Wirt
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Basic Rate: \$75-100/hr (includes assistant or engineer)
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Basic Rate: Call for a free consultation
Clients: Many songs 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 Rocway, Carol Casey, Kozz Kosinski.
Also multi song collaborations with Nick Turner and Glen Aliano.

AB AUDIO VISUAL
Huntington Beach, CA 92615
714-962-8911
Gmail: 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 Nerssoya
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: 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
Contact: Andy
Format: digital and analog, 24+ tracks
Basic Rate: please call for info

ARDENT AUDIO PRODUCTIONS
Music Production & Recording, Mixing & Mastering Commercial Jingles, Voice Over. Serving the South Bay & Greater Los Angeles for 36 years.
22122 S. Vermont Ave., Unit E
Torrance, CA 90502
310-782-0125
Email: rvenzelaap@gmail.com
Web: aap123.com
Contact: Rich Zenel
Mixing and Mastering
Clients: Muni Long, Conrad Sewell, Mike Soy, Lemmy (Motorhead), Denise Williams, Barbara Morrison, James Gadson, Kirk Fletcher, Honda, Disney, Def Jam, Toyota Kurt Carr, Kirk Franklin, August 08, Mannish Boys
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

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
150 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 Eilt, 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: Ryan Fretschel
Format: digital, analog, Atmos
Basic Rate: email for info

BG2 STUDIOS @ BEAT GARAGE
6860 Farmdale Ave
Los Angeles, CA 91605
818-358-0099
Email: scott@beatgarage.com, info@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

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
Sunland CA
(213) 680-8733
Web: bigscarytree.com
Format: 2" Analog 24 track and 24 i/o protocols; digital and analog
Basic Rate: please call for info
Large vintage equipped tracking room
Vintage guitar and amp heaven
Analog to digital transfers
For inquiries contact: Jeb

BIG SURPRISE MUSIC
16161 Ventura Blvd., Ste. C #522
Encino, CA 91436

818-613-3984
Email: info@carmengrillo.com
Web: bigsurprisemus.com
Contact: Carmen Grillo
Format: digital, 128 tracks
Basic Rate: \$75/hr.

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: Call for info

BLACKGOLD STUDIO
6723 Greenleaf Ave. Ste. A
Whittier, CA 90606
Email: hello@blackgold.studio
Web: blackgold.studio
Contact: Mike Altier
Format: Two 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
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: studioblue12@gmail.com
Contact: Andrew De Lucia
Format: Pro Tools HD, Logic
*Email or call for free tour/consultation

BLUEPRINT MUSIC STUDIOS
(818) 874-3090
31143 Via Colinas #506
Westlake Village, CA 91362
Web: blueprintmusicstudios.com
Email: info@blueprintmusicstudios.com
Basic Rate: Refer to website or contact through provided channels

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

BOLLEN 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

BOULEVARD RECORDING
6035 Hollywood Blvd.
Los Angeles, CA
323-337-6911
Email: info@boulevardrecording.com
Web: boulevardrecording.com

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

CASTAWAY 7 STUDIOS

4737 Ortega St.
Ventura, CA 93003
805-654-8273
Web: castaway7.com
Email: castaway7studios@gmail.com

CHALICE RECORDING STUDIO

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

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 9.1.4 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

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

THE COMPOUND STUDIO

Long Beach, CA
Email: compoundstudio@gmail.com
Web: thecompoundstudio.com

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

COSA NOSTRA STUDIOS

840 Hollywood Way,
North Hollywood, CA 91601
818-732-9118
Email: cosanostrastudiosla@gmail.com
Web: cosanostrastudios.com
Format: Pro Tools, Logic, Abelton, FL Studio
Gear: Neve 1073, Teletronix LA-2A, Neumann Microphones
Services: Tracking, Mixing, Mastering, Podcasting, Creative Music Space, Event Organizing and Venue, Listening Party Venue, Social Media Content Batching Venue

COSTA MESA RECORDING STUDIOS

711 W. 17th St., Ste. D10
Costa Mesa, CA 92627 949-515-9942
Email: nick@costamesastudios.com
Web: costamesastudios.com
Format: digital and analog
Basic Rate: \$750
Specialties: ADR, AudioBooks, VO, Steinway B Concert Grand Piano, Music Production for Sync Phones answered 24/7 - Recording done right the first time. 3000 sqft. commercial facility in Newport Beach, CA. Composers and engineers on site. Busy no nonsense facility. 8 Platinum, 4 Gold, 7 Grammy nominations, 2 Grammy wins. Since 1999.

CUTTING EDGE STUDIOS

22904 Lockness Ave.
Torrance, CA 90504

310-326-4500, 818-503-0400

Email: info@cuttingedgeproductions.tv
Web: cuttingedgeproductions.tv

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

DAVE'S ROOM

Live Tracking Studio
North Hollywood, CA
818-925-6871, 213-700-8528
Email: davesroombooking@gmail.com
Web: davesroom.net
Contact: Paul Fig
Format: Protocols HDX 48 I/O

dBu RANCH RECORDING SERVICES

310-413-0845
San Diego, CA
Web: dburancrecorders.com
Email: dbunumber1@gmail.com
Notable Projects: The Black Eyed Peas, Five for Fighting, Motley Crue, Sixx AM, Mike Love, Chicago, Barry Manilow, Vitamin C, the History, Travel and Discovery Channels as well as TLC, among many many others.
Contact: Dusk Bennett Producer/Engineer
Format: Neve 8014, Studer A827 2", Pro Tools HDX Ultimate 2024, Ampex ATR800.

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.

D.O.B. SOUND

8531 Wellford 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.

DEPARTMENT OF RECORDING AND POWER

323 643-3532
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

THE DOGHOUSE STUDIO

Dolorosa St.
Woodland Hills, CA 91367
818-929-2795
Contact: Rodger Carter
Email: doghousestudiola@gmail.com
Web: thedoghousestudio.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: Coldplay, 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 Zamproli
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 760, Bricasti, EMI REDD 47 mic pre, GT Vibre 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: facebook.com/echobarstudios
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

ELDORADO RECORDING STUDIO LLC

150 East Providencia Ave.
Burbank, CA 91501
818-842-1855
email: info@eldoradorecording.com
Web: eldoradorecording.com/contact

ENCORE STUDIOS

721 S. Glenwood Pl.
Burbank, CA 91506
323-465-4000
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

FAB FACTORY STUDIOS

7240 Fulton Ave

North Hollywood, CA 91605

818-356-6092
Email: info@fabfactorystudios.com
Web: fabfactorystudios.com
Rate: Call for info

FALL ON YOUR SWORD

North Hollywood, CA 91601
818-747-2177
Email: info@fallonyoursword.com
Web: fallonyoursword.com

FEVER RECORDING STUDIOS

Inspired. Creative. Perfectly Private.
5739 Tujunga Ave.
No. 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, Augsburg 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 luxe decor make Fever a truly 5-star destination.

FRIDAY ENTERTAINMENT

Sherman Oaks, CA
818-995-4642
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

GATOR TRAIL RECORDING

1733 Surrey Avenue
Yucca Valley, CA 92284
323-899-8289
Email: gatortrail@gmail.com
Web: gatortrail.com

GEZA X RECORDS

Legendary Indie Producer
310-601-8707
Email: gezaxrecords@gmail.com
Web: gezaxrecords.com
Rates: Reasonable rates
Services: Mixes, Mastering, Vinyl
Short runs 50-250 LP's ok

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

GOOD NOISE STUDIOS

Matt Sorum & Jace Allen

GOLD-DIGGERS

▽ DRINK ≡ SLEEP ⊙ RECORD



7 WORLD-CLASS STUDIOS ■ TRACKING ■ VOCAL RECORDING ■ MIXING ■ ATMOS
WRITING CAMPS ■ LISTENING EVENTS ■ HOTEL PACKAGES



@golddiggersla ■ studioinfo@gold-diggers.com ■ gold-diggers.com

North Palm Canyon Drive
Palm Springs, CA
Email: contact@goodnoise.io
Web: goodnoise.io

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

GREEN TEA STUDIOS
2114 Pico Blvd.
Santa Monica, CA 90405
847-809-4805
Email: greenteastudiosla@gmail.com
Web: greenteastudios.com

THE GREENE ROOM RECORDING STUDIO
Van Nuys, CA
818-781-1144
Web: greeneroom.com
Services: Tracking/Mixing/Film & TV ADR/
VoiceOver/ProTools Instruction

THE GROOVE LAB
West Hills, CA 91326
818-903-0005
Email: olivieroulon@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
Web: facebook.com/100068185929822/
about/?_rdr

GROOVEWORKS 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

HAVEN RECORDING
1340 E 6th Street
Los Angeles, CA 90021
213-375-8576
Email: havenrecording@gmail.com
Web: havenrecording.com/home.html

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,
Augsperger, 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 Fuelle
Format: digital and analog
Basic Rate: please call for info

HOMEGROWN RECORDING
Los Angeles, CA, 90043
Email: contact@homegrownrecording.com
Web: homegrownrecording.com
Contacts: Dani Pravder, Catriona Fray, Alena
Bernardi, Isaac Mailach
Format: Digital
Services: Music Production Packages, Recording,
Mixing & Mastering, Remote Recording, Music
Direction, Arranging, Orchestration, Film
Composition, Songwriting, Keyboardist, Artist
Development, Contracting, Vocal Production,
Music Lessons, Live Event Production
Studio Rate: Email for rates or to set up a
consultation
Clients: Kid Cudi, HBO, Netflix, Apple TV,
Disney, A24
Accepts unsolicited materials

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

ICE CREAM SOUND STUDIOS
453 S. Spring Street
Los Angeles, CA 90013
323-760-7557
Web: icecreamsound.com
Rates: One Free Hour for All New Clients!!
Call for rates.

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

IMNL STUDIOS
2114 Pico Blvd
310-869-6482
Santa Monica, CA 90405
Web: studiosimnl.com
Email: info@studiosimnl.com
Rates & Gear: see website or call

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)

INFRASONIC SOUND
5717 N Figueroa St.
Los Angeles, CA 90042
323-276-0477
Email: info@infrasonicsound.com
Web: infrasonicsound.com

JRLDRUMS
Internet Drum Sessions
818-903-3690
Email: johnlewis@jrlldrums.com
Web: jrlldrums.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@justfortherecord.com
Contact: Mackenzie Coats, Studio Manager
Web: justfortherecord.com/studio
Basic Rate: call or email for info

KINGSIZESOUNDLABS.COM
3406 N Eagle Rock Blvd.
Los Angeles, CA 90065

323-533-0022
Contact: Rona
Email: kingsizesoundlabsla@gmail.com
Web: kingsizesoundlabs.com

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

LA SANCTUARY STUDIOS
5221 East Beverly Blvd.
Los Angeles, CA 90022
323-888-9884
Email: vistaent@pacbell.net
Web: instagram.com/lasanctuarystudios/?hl=en
Contact: Ray Ramone - Studio Manager.
Main Format: ProTools, UAD, Waves, Fab Filter,
Sound Toys, Eventide. Description: LA Sanctuary
Studios is LA's premier budget ensemble tracking
room. A large live room with 2 spacious iso
booths allows tracking and overdubbing for a
variety of projects where quality acoustics are
a must. A good selection of microphones and
preamps allows your material to be captured in
world class quality. Aviom headphone system.
Also available for rehearsals.

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

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

LARRABEE SOUND STUDIOS
4162 Lankershim Blvd.
Toluca Lake, CA 91602
818-753-0717, Fax 818-753-8046
Email: info@larrabeeestudios.com
Web: larrabeeestudios.com
Contact: Amy Burr, Studio Manager
Format: digital and analog
Basic Rate: Call for info

THE LES PAUL RECORDING STUDIO
6050 Sunset Blvd
Hollywood, CA 90028
212-687-2929
Email: info@lespaulrecordingstudio.com
Web: les-paul.com
Format: digital and analog
Rates: Call for Rates

LION SHARE STUDIOS
8255 Beverly Blvd.
Los Angeles, CA 90048
213-293-8716
Email: booking@lionsharestudios.com
Web: lionsharestudios.com

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

LYON STUDIOS
949-675-4790
222 21St Street
Newport Beach, CA 92663
Web: lyonstudios.com
Email: curt@lyonstudios.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

MAMBO SOUND AND RECORDING
2200 W. Esther St.
Long Beach, CA 90813
562-432-9676
Email: steve@mambosound.net
Web: mambosoundandrecording.com, facebook.
com/mambosound#
Contact: Steve McNeil

Format: digital and analog, 48 tracks
Basic Rate: 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

MARC DESISTO PRODUCTIONS
Tarzana, CA
818-259-4235
Email: marcdesistoaudio@gmail.com
Web: marcdesistoaudio.com
Contact: Marc DeSisto
Format: Pro Tools HD
Basic Rate: 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: Call for info

MARSHMELLOW SKIES
31336 Via Colinas
Westlake Village, CA 91362
747-299-0028
Web: marshmellowskies.com
Email: ken@marshmellowskies.com
Rate: 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

MASTER GROOVE STUDIOS / RADD SOUND
Northridge, CA
(Also Nashville, TN)
818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: facebook.com/mastergroovestudios
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: 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.

MINT ROOM STUDIOS
902 South Glendale Ave.
Glendale, CA 91205
818-244-3333
Email: treacherous818@gmail.com
Web: mintroomstudios.org/about

MIX CITY MUSIC
19410 Kilfinan 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

6 World-Class Full-Service Studios in Los Angeles.
themixroom.com/studiodirectory
2940 W. Burbank Blvd.
Burbank, CA 91505
818-846-8900
Email: info@themixroom.com
Web: themixroom.com
Basic Rate: please call for info

MIX ROOM NORTH, THE

7635 Fulton Ave.
North Hollywood, CA 91605
818-846-8900 (booking/info)
818-358-3686 (studio direct)
Email: info@themixroom.com
Web: themixroom.com

MLT Industries, Inc.

Owensmouth Ave
Canoga Park, CA 91303
310-871-3604
Email: info@mltind.com
Web: mltind.com
Contact: Chandler Bridges
Format: Atmos 7.1.4., 7.1, 5.1, & Stereo, Pro Tools Ultimate
Services: Dolby Atmos mixing, vocal production, and Pro Tools certifications (AVID Learning Partner)
Clients: Jonathan McReynolds, Julio Iglesias, Aaliyah, Hilary Duff, Will Smith, 3LW, Bette Midler, Leann Rimes, Alina Pash, Autumn Paige, and Tom Kahre

MOUNTAIN DOG MUSICWORKS

485 Ventura Ave., Ste. E3
Oak View, CA 93022
805-901-1984
Web: mountaindogmusic.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@noyzrmusic.com

NRG RECORDING SERVICES

11128 Weddington St.
North Hollywood, CA 91601
818-760-7841
Email: ayex@nrgrecording.com
Web: nrgrecording.com
Format: digital and analog
Basic Rate: Call for details

OC RECORDING COMPANY, THE

3100 W. Warner Ave 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: Call, email or visit site

ONE ON ONE RECORDING

5253 Lankershim Blvd.
North Hollywood, CA 91601
818-275-6352
Email: info@oneononerecording.com
Web: oneononerecording.com

ONE UNION RECORDING

1 Union St., Suite 240

San Francisco, CA 94111

415-675-7477
Email: info@oneunionrecording.com
Web: oneunionrecording.com
Basic Rate: Call for info

PACIFICA STUDIOS

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

PALM SPRINGS RECORDING

775 E Palm Canyon Drive Suite 110 -1032
Palm Springs, CA 92264
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

4725 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.

PEN STATION STUDIOS

1809 Olympic Blvd.
Santa Monica, CA 90404
424-238-8800
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 equipped with Neve and SSL consoles plus 2 production suites and a 7.1.4 ATMOS room. There is a great selection of outboard gear, microphones, and monitors. In House services include mixing, mastering, and Immersive Audio.

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

PIRATE REHEARSAL STUDIO

4713 West Jefferson
Los Angeles, CA

Additional locations:

2807 Sunset Blvd.
Suite 100
Basement Level
Los Angeles, CA 90026

110 Scott Ave
Brooklyn, NY 11237

156 6th Street
Brooklyn, NY 11215

Box Factory
1519 Decatur St.
Ridgewood, Queens NY 11385

PLASTIC DOG RECORDING

3815 Grand View Blvd.
Los Angeles, CA 90066
310-795-1526
Email: colin@plasticdogrecording.com
Web: plasticdogrecording.com

PLATINUM STUDIO

18960 Ventura Blvd #462
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@primeribproductins.com
Web: primeribproductions.com

PRIVATE ISLAND TRAX

1882 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 Ampeg 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: Call for info

READY MIX MUSIC

5737 Vesper Ave,
Los Angeles, CA 91411
818-388-2196
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: 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
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: riving@pacbell.net
Web: robertirving.com
Contact: Robert
Format: Digital Performer or Logic, Pro Tools
Basic Rate: Flexible
Notes: Three 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: theroomstudios.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 Burleson Ave.
Thousand Oaks, CA 91360
805-496-2585
Email: rpdstudios@roadrunner.com
Web: rpdstudio.com
Contact: Randy
Format: digital, 192 tracks
Basic Rate: \$50/hr.

SANTA BARBARA SOUND DESIGN

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

SEAHORSE SOUND STUDIOS

1334 S. Grand Ave.
Los Angeles, CA 90015
909-210-2317
Email: seahorsesoundstudios@yahoo.com
Web: seahorsesoundstudios.com
Contact: Samur
Format: analog and digital, 24 tracks
Basic Rate: call for rates

THE SÉANCE ROOM

Sherman Oaks, CA
818-915-1196
Email: brett@seanceroom.com
Web: seanceroom.com

SHINY EYES STUDIO

925-360-5697
Email: info@shinyeyesstudio.com
Web: shinyeyesstudio.com
Basic Rate: call for info

SIGNATURE SOUND

5042 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, holden@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 EQP1A (2), Neve, MicPre/EQ's, API (15), EMT, Apogee, GML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290, Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, P anScan, 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 Kr8ts, 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 McLean, Icona Pop, Pras (The Fugees), VMA awards, Art Dixie, Derek Dixie, Mindi Abair, Booker T. Jones, Vintage Trouble, Casey Veggie, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Pink, Goo Goo Dolls, Gary Taylor, Kevin Teasley, Malcolm-Jamal Warner, Gregg Alexander, Keira Knightley, Jonathan Butler, Mali Music, Foo Fighters, Guns N' Roses, Santana, k.d. lang, Tupac, Ice Cube, Eminem, R. Kelly, Avril Lavigne, Bobby Brown, Bootstraps, Israel Houghton, Jonny Lang, Egyptian Lover, Rodney O & Joe Cooley, Too Short, E-40, W.C., Krazie Bone, Tyga, KR\$-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.

THE SKYBOX STUDIO
 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.

SONIC LODGE STUDIOS - KENJI NAKAI
 Los Angeles, CA 90068
 323-810-2280
Email: mixkenji@gmail.com
Contact: Kenji Nakai (Mixer / Engineer / Producer / Educator / Author)
Notable Projects: Tom Petty, Red Hot Chili Peppers, Scorpions, Celine Dion, Boz Scaggs, Bill Champlin, Final Fantasy IX, Mario Kart 8

SONIC-ROCKET PRODUCTIONS
 1662 Green Briar Lane

Fallbrook, CA 92028
 760-695-6444
Web: sonic-rocket.com
Email: info@sonic-rocket.com
Rates: call for rates

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 Cabrito 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

SOUNDCHECK STUDIOS
 (818) 765-6600
 11736 Vose St #27
 North Hollywood, CA 91605
Web: soundcheckstudiosnoho.com
Email: davidlee@soundcheckstudiosnoho.com

SOUNDLAND RECORDERS
 9338 Tumbleweed Rd.
 Phelan, CA 92371
Web: soundlandrecorders.com
Email: soundlandrecorders@gmail.com
Rates: Call for info

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: Call for info

SPEAKEASY SOUND
 Burbank, CA
Web: speakeasysound.com
Contact: Krystal Mann
Email: studiomanager@speakeasysound.com
Format: SSL, Pro Tools HDX, Analog
 Amenities: Full tracking room with Steinway B, Hammond B3, and a large collection of instruments. Two production rooms each with a dedicated iso booth.
Rates: Range from \$50/hr to \$120/hr

Clients: 5 Seconds of Summer, Anderson.Paak, Andy Grammer, Andra Day, Ariana Grande, Bas, Bebe Miller, Bebe Rexha, Becky G, Billie Eilish, BJ The Chicago Kid, Brandy, Brasstracks, Carly Rae Jepsen, Chad Hugo, Cory Henry, EarthGang, Echosmith, Elley Duhé, En Vogue, Finneas, For King & Country, Halle Bailey, H.E.R., Idina Menzel, IDLES, JoJo, JP Saxe, Karmin, Kelly Clarkson, Leslie Odom Jr., Nico & Vinz, Normani, Pentatonix, Randy Jackson, Teddy Swims, Victoria Monét, ZZ Ward

STAGG STREET STUDIO
 15147 Stagg St.
 Van Nuys, CA 91405-1001
 213.949.7957
Email: studio@staggstreetstudio.com
Web: staggstreetstudio.com
Format: Large format Vintage API Desk
 Full tracking room with 3 iso booths.
 Vintage Mic collection
 Analog & Digital
Contact: Trent Slatton
Basic Rate: Call for info

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

SUMMIT RECORDING STUDIO
 (626) 486-2685
 2016 Lincoln Ave, Pasadena, CA 91103
Web: summitstudiospasadena.com
Email: summitrehearsalbooking@gmail.com
Services: engineering, mixing, drum tracking, demos, full-band tracking, overdubbing, editing, beat detective, vocal tuning
Rates: \$75-\$100 hour

SUNSET SOUND
 6650 Sunset Blvd.
 Hollywood, CA 90028
 323-469-1186
Email: traffic@sunsetsound.com
Web: sunsetsound.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 apt.)
Email: studio@thetasound.com
Web: thetasound.com
Contact: Randall Michael Tobin
Basic Rate: Call for rates

THIRD ENCORE STUDIOS
 (818) 753-0148
 10917 Vanowen St
 North Hollywood, CA 91605
Web: thirdencorestudios.com
Email: john@3rdencore.com
Rooms: Six air conditioned studios from 900-2400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available. Services: Full instrument and backline rental, featuring a large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services. Equipment: All rooms come with Adamson/Lab Gruppen monitoring system.

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: 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 2x 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, 424-271-5070
Web: tarecording.com
Email: steveornest@gmail.com
Contact: Wyn Davis - Adam Arnold
Format: digital and analog, unlimited tracks
Basic Rate: Custom project rates - call for info.

TRACK 9 STUDIOS LLC
 1327 Cabrillo Ave
 Torrance, CA 90501
 310-505-7203

TRACK ENTERTAINMENT STUDIOS
 13848 Ventura Blvd., Ste. 4D
 Sherman Oaks, CA 91423
 818-259-7244
Email: trackentertainmentstudios@yahoo.com
Web: facebook.com/trackentertainmentstudios
Contact: Alexander Track, producer/engineer, Grammy Winner
Format: 4 Pro Tools suites, music production and recording, post production, mixing and mastering, 7.1 surround sound, songwriting, composing, arranging, film scoring, commercials, live drums etc.
Basic Rate: 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-studio
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS
 P.O. Box 561



THE GREENE ROOM
 Tracking & Mixing + Voice Over & Podcasts
 Film/TV ADR & Group + Film Location Use
818-781-1144 + www.greeneroom.com

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,
mfheartbeats.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

TRUTH STUDIOS
310 N. Stanley Ave.
Los Angeles, CA 90036
435-901-1131
Email: info@truthstudios.com
Web: truthstudios.com

ULTRIUM 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: valentinerectording@gmail.com
Web: valentinerectordingstudios.com

THE VILLAGE
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, Kesha, Snoop Dogg, Pink Floyd,
Usher, Lady Gaga, Cage The Elephant, The 1975,
John Mayer, Taylor Swift, Harry Styles, Elton John,
Miguel, P!nk, Sara Bareilles, 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
Shows/Cases/Performances.
Comments: The Village has produced landmark
songs and soundtracks of every generation for
the last five decades.

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

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: 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
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Eric Rennaker, Sydney Jones or Steve
Burdick
Basic Rate: Call or email for rates.

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

WOODSHED RECORDING
Email: welcometowoodshed@gmail.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: 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
Managersuntone
Format: Pro Tools 12 HDX
Also Remote Recording, Mastering Services, Media
Labs Education, and Music Video Production

COOL BRICK STUDIOS
In the Aspen Valley Colorado
86 S 3rd St.
Carbondale, CO 81623
970-948-7766
Web: coolbrickstudios.com
Email: dave@coolbrickstudios.com
Rates & Equipment: see email address and
view website
Services: Recording, Mixing and Mastering, Post
Sound for Film

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: Call for info

STEALTHTRAXX.ONLINE
Greater Roaring Fork Valley, CO
970-319-0252
Email: info@stealthtraxxonline
Web: stealthtraxxonline
Contact: Ralph Pitt
Rates: Please Call for Quote
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: 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 info

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

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

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

DELAWARE

JAMLAND STUDIO
2326 Empire Dr.
Wilmington, DE 19810

“One of LA’s Temples of Sound”
“Top 10 U.S. Studios Under \$100/hr”

4TH STREET RECORDING
SANTA MONICA

1211 4th Street, Santa Monica, CA 90401
310-395-9114 • info@4thstreetrecording.com

302-475-0204
Email: music@jamlandstudio.com
Web: jamlandstudio.com
Format: see website for equipment
Basic Rate: Call for info

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: 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: 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

BRICKS 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@crecresentmoon.com
Web: crescentmoon.com
Format: Audio/Video Suites, ISDN, Digital/Analog
Basic Rate: Call for rates

CRITERIA RECORDING STUDIOS
 1755 NE 149th St,
 North Miami, FL

305-947-5611
Contact: Trevor Fletcher
Email: tfletcher@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@dogmanics.com
Web: dogmanics.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
 (408) 463-8641
Email: info@evermoresound.com
Web: evermoresound.com
Contact: Luke Beaulac
Format: see website for equipment list
Basic Rate: Call or email for info

FONTAINE RECORDINGS
 South Florida
 305-907-2332
Email: management@fontainerecordings.com
Web: fontainerecordings.com

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 STUDIOS
 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: heigaudiovisual.com

JAMBAND
 Gainesville, FL
Web: jamband.com

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

MORPLAY STUDIOS
 2048 NW Miami Ct, Miami, FL 33127
 (786) 750-4409

Web: morplaystudios.com
Email: bookings@morplaystudios.com

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

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

RALEIGH MUSIC STUDIOS MIAMI
 1260 NW 29th Street #104
 Miami, FL 33142
 (908) 463-8641
Email: info@raleighmusicstudios.com
Web: raleighmusicstudios.com
Contact: Eli Colazzo
 Innovative and Ultramodern Recording Studio
 4 blocks west of Wynwood. 5 Fully Equipped Rooms - serving the Miami Creative Community

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/21centurystudios
Basic Rate: Call for rates

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

VELVET BASEMENT RECORDING STUDIO
 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

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

CONGRATULATIONS DRACO ROSA! LATIN GRAMMY WINNER BEST ROCK/POP ALBUM: REFLECTS DE LO ETERNAL

70'S API DESK

ANALOG TAPE

EXTENSIVE VINTAGE MIC & GEAR COLLECTION

STAGG STREET STUDIO SINCE 1986

213.949.7957

STAGGSTREETSTUDIO.COM
 STUDIO@STAGGSTREETSTUDIO.COM
 @STAGGSTREETSTUDIO

GEORGIA**5 STAR PRODUCTIONS**

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

11th STREET STUDIOS

699 11th Street, NW
Atlanta, GA 30318
404-249-8511
Email: info@11thstreetstudios.com
Web: 11thstreetstudios.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 I & K
Atlanta, GA 30312
404-747-5257
Email: contact@bravoceanstudios.com
Web: bravoceanstudios.com

GROOVE TUNES STUDIOS

340 Rössiter 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@loudhousstudios.com
Web: loudhousstudios.com

MAW SOUND RECORDING STUDIOS

P.O. Box 45
Hiawassee, 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

STANKONIA STUDIOS

Atlanta, GA
404-355-2121
Web: facebook.com/stankoniaatl

SUNTONE RECORDING STUDIOS

530 E. Liberty St.
Savannah, GA 31401
Email: info@suntoneRecording.com
Rates: \$225 for a 3 Hour Block (Minimum Booking)

TREE SOUND STUDIOS

4610 Peachtree Industrial Blvd.
Norcross, GA 30071
770-242-8944
Email: info@treesoundstudios.com
Web: treesoundstudios.com
Basic Rate: 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: Call for info

HAWAII**ISLAND SOUND STUDIOS**

377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-200-1822
888-458-2312
Email: aloha@islandsoundstudios.com, pamela@islandsoundstudios.com
Contact: Kyle Spicer
Website: islandsoundstudios.com
Format: 2 SSL9000J, Digital/Analog

THUNDER STUDIOS

916 Kaaahi Pl.
Honolulu, HI 96817
808-232-4028
Email: thunderstudioshawaii@yahoo.com

IDAH0**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

ILLINOIS**CHICAGO RECORDING COMPANY**

205 N Michigan Ave
Chicago, IL 60601
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

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
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: Call for info

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

PHILHARMONIC STUDIOS

800 Forest Edge Dr.
Vernon Hills, IL 60061
847-985-1111
Email: info@philharmonic.com
Web: philharmonic.com

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: Call for info

RAXTRAX

3126 N. Greenwood
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, Senneheiser

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 Brouse 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: Call for info

MASTER RECORDINGS, INC.

415 West Eaton Pike
Richmond, IN 47374
(765) 373-3414
Email: davidripp@masterrecordings.com
Web: masterrecordings.com
Contact: David Ripp
Services: Offers both Mix Room and Studios in Richmond, IN along with our "Location Capture System™" (LCS), we specialize in location recordings of full orchestras, orchestral groups, choirs, classical groups like string quartets, brass ensembles, etc., classical crossover groups, jazz artists, big bands, or other artists specializing in pianos, pipe organs, and theater organs. Our recordings capture the artists, their instruments, and the recording environments wherever in the United States they may be, and all in "High Resolution Immersive Technology™" 64-channel audio. The Location Capture System is revolutionizing the way high resolution audio can be captured and tracked in any environment. The tracks are then brought back to the Mix Room for the final production, mastering, and final presentations to the customer. We also do Analog Tape to digital and Immersive transfers: 14" 2-Track Studer, 14" 4-Channel Tascam, 12" 4-Track Studer, and 2" 24-Track Studer.
Gear: NEVE Genesys 128 G3D - 128 input inline Console - 64 Channels of 1073 Pre-Amps, 88R - 4 band EQ's and VCA Compressors/ Gates/Expanders, all analog processing with total digital control. G3D offers Integrated Analog Mixing in three (3) Dimensions - The world's first object-based hardware & software platform, allowing for three-dimensional analog mixing directly from the console surface. ATC and EAW - 9.1.6 Analog High Resolution Audiophile studio monitoring system with digital control. 80 Channels of AVID MTRX2 A/D and D/A with ProTools Ultimate HDX. 3,000 cubic foot REAL Echo Chamber. A great Mic Locker. 3 Pianos (2 Grands) 3 Organs and a set of real chimes. See the web site for more details.
Basic Rate: Contact for a custom quote

ROUND TABLE RECORDING CO.

6345 Carrollton Ave
Indianapolis, IN 46220
317-981-5351
Web: thertrc.com
Email: booking@thertrc.com

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: Call for info

TRILIX STUDIO

555 17th St. Ste. #101
Des Moines, IA 50309
515-221-4900
Web: trilixstudio.com

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: 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: 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: thelodgeky.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: Call for info

LOUISIANA

DOCKSIDE STUDIO

4755 Woodlawn Rd.
Maurice, LA 70555
337-893-7880
Email: docksidestudio@gmail.com
Web: facebook.com/docksidestudio
Contact: Steve and Cezanne (Wish) Nails
Format: Tracking, Mixing, Lodging
Basic Rate: 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/o, Neve 8068 analog mixing board (32 ch.)
Basic Rate: Call for info

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

MONACO STUDIOS

6 Babbidge Rd.
Falmouth, ME 04105
207-766-1046
Web: monaco-studios.com
Email: sam@monaco-studios.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: Call for info

STUDIO, THE

45 Casco St.
Portland, ME 04101
207-772-1222
Email: info@thestudioportland.com
Web: thestudioportland.com
Contact: Sam McArthur, Studio Manager
Format: Pro Tools
Basic Rate: Call for rates

MARYLAND

ABOVE GROUND STUDIOS

3200 Annetta Ave.
Baltimore, MD 21213
443-255-5016
Web: abovegroundstudios.com
Email: abovegroundstudios@gmail.com

CLEAN CUTS MUSIC

2901 Chestnut Ave.
Baltimore, MD 21211
410-467-4231
Email: daveb@cleancuts.com
Web: cleancuts.com
Basic Rate: 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 Muncaster 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: nicks@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: cybersound@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
Middleton, MA 01949
978-774-7413
Contact: Kenny Lewis, Engineer/Producer
Email: mixedemt@aol.com
Web: mixedemotionsmusic.com

MUSICMEZ STUDIO

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

NORTHFIRE RECORDING

15a Grove St.
Amherst, MA 01002
413-256-0404
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 rate

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

TME STUDIOS

71 Boylston Street
Brookline, MA 02445
617-798-0178
Contact: Gina Arias
Email: ladyg@fredones.com
Web: fredones.com
Services: Recording, mixing & mastering
Basic Rate: Call or email for info

VENETO WEST

PO Box 574
Williamstown, MA 01267
310-591-4440, 310-200-9010
Email: rcm@venetowest.com, liz@lizredwing.com
Web: venetowest.com
Contact: Liz Redwing, Ronan Chris Murphy
Format: digital and analog
Basic Rate: Call for info

MICHIGAN

MASTERPIECE SOUND AND STUDIOS

1611 Webb St.
Detroit, MI 48206
313-867-7874
Email: masterpiecesoundstudios@gmail.com
Web: masterpiecesoundstudios.com

METRO 37 RECORDING STUDIO

1948 Star Batt Dr.
Rochester, MI 48309
586-549-2879
Email: metro37studio@gmail.com
Web: metro37.com

MLT Industries: The Future of Music. Mixed in Dolby Atmos.



Immersive 3D Audio Experience

Dolby Atmos at MLT Industries places sounds anywhere in three-dimensional space, creating truly immersive audio for music, film, and games.

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Contact: Kevin Sharpe
Format: see website for equipment list
Basic Rate: 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
 Dafer, MI 49724
 313-570-6780
Email: waterfall@waterfallrecordings.com
Web: waterfallrecordings.com
Contact: Kenneth Sutton
Format: digital
Basic Rate: Call for info

MINNESOTA

A440 STUDIOS
 Minneapolis, MN
 855-851-2440
Contact: Steve Kahn Studio Manager
Email: a440steve@gmail.com
Studio: Full Audio Recording with ProTools, API Neve. Full Equipment list on website. Promotional Videos (EPK) and concept for bands with up to 8 cameras and a switcher. Live Webcasts for YouTube, Facebook, Vimeo, etc. 4,000 sq. Ft. rehearsal space for Touring Bands!

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

CARPET BOOTH STUDIOS
 5296 65th Ave. SE
 Rochester, MN 55904
 507-244-0540
Email: zach@carpetbooth.com
Web: carpetbooth.com
Basic Rate: Call or email for rates

CUSTOM RECORDING STUDIOS
 4800 Drake Rd.
 Minneapolis, MN 55422
 763-521-2950
Email: jpreynolds1946@yahoo.com
Web: customrecordingstudios.com
Contact: Jim Reynolds
Format: 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

OMG STUDIOS
 550 Vandalia St. Ste. #220
 Saint Paul, MN 55114
 612-238-5300
 612-238-5303 (vm Studio B)
Web: omgmediasolutions.com
Email: monique@omgmediasolutions.com
Contact: Monique Linder, Owner
Studio Features: OMG Studios is located in St. Paul's Creative Enterprise Zone – a thriving district of creativity and innovation (just off I-94/Vandalia). OMG Studios, the only Black-woman-owned space of its kind in Minnesota, headquarters its own innovations, features 3,200 square feet of studio production space, including: Podcast Studio, Live Performance Lounge and rehearsal space ("Flyte Tyme Sound Lounge"), Recording Studio and Artist Green Room. OMG Studios is outfitted with state-

of-the-art technology, fiber-optics network, live event sound, and lighting. Our boutique space pays homage to Minnesota's very own, the late Prince Rogers Nelson, who I had the distinct honor of working with and my greatest source of inspiration, both creatively and spiritually to this day.
Studio Gear List: bit.ly/4gyblCH
Rates/Reservations: bit.ly/3T9C2Dc

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: skylandstudio.com

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

MANSION SOUND RECORDING STUDIO
 189 Expressway Lane
 Branson, MO 65616
 417-337-7851
Email: info@mansionssound.com
Web: mansionssound.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: 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@makebeliestudio.com
Web: makebeliestudio.com

RAINBOW RECORDING STUDIO
 2322 S. 64th Ave.
 Omaha, NE 68106
 402-554-0123
Email: audioguru@rainbowmusicmaha.com
Web: rainbowmusicomaha.com
Basic Rate: 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

BIG SWEDE STUDIOS
 Las Vegas, NV
 213-447-6007
Email: bigswede@bigswedestudios.com
Web: bigswedestudios.com
Contact: Big Swede
Format: digital and analog, 256 tracks
Basic Rate: Call for info

CULTURE KINGS
 Las Vegas, NV
Web: culturekings.com

D. I. STUDIO LLC
 2810 S. Maryland Pkwy. Ste C
 Las Vegas, NV. 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: thadd@jaguarstudio.com
Web: thaddeuscorea.com
Contact: Thaddeus Corea
Format: Logic Pro
Basic Rate: Call for rates.

SKELETON KEY RECORDING
 5087 Arville St suite c
 Las Vegas, NV 89118
 (702) 596-3219
Web: skeletonkeyrecording.com

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

TRIMORDIAL STUDIO LAS VEGAS
 Audio Graphics Web
 Las Vegas, NV 89104
Email: trimordial@thefaroom.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, SADiE and 2" analog
Basic Rate: 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

SQUAM SOUND
 235 Thompson St.
 Ashland, NH 03217
 603-968-3698
Web: squamsound.com
Email: info@squamsound.com
Rates: Call for rates

NEW JERSEY

CROSSWAY STUDIO
 917-748-9595
Web: crosswaystudio.com
Email: info@crosswaystudio.com

GDPONDEROSA STUDIOS
 144 Warbasse Junction Rd.
 Lafayette, NJ 07848
 973-879-3199
Email: gdpnderosastudios.com
Web: ponderosastudios.com, facebook.com/ponderosastudios
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@lakehouserecordingstudios.com
Web: lakehouserecordingstudios.com

SOUND ON SOUND STUDIOS
 1 Greenwood Avenue
 Suite 210
 Montclair, NJ 07042
 212-944-5770
Email: info@soundonsoundstudios.com
Web: soundonsoundstudios.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 N.E.
 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: 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: Matty Amendola
Format: Semi-private project studio
Services: Mixing & full service production

APPLEHEAD RECORDING STUDIOS

Woodstock, NY
 845-418-2370
Web: appleheadrecording.com
Email: info@appleheadrecording.com

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

BENTLEY HOUSE STUDIOS

Spanish Harlem, 10029
Email: info@bentleyhousestudios.com
Web: bentleyhousestudios.com
Basic Rate: Email for info

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

BRIDGE STUDIO

Brooklyn, NY
 332-333-4069
Email: hello@bridgerecordingstudio.com
Web: bridgerecordingstudio.com

BRIDGE STUDIOS NY

(716) 222-3002
 604 Hertel Ave
 Buffalo, NY 14207
Web: bridgestudiosny.com
Rates: Starting at \$50/hour

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@cornerstorenyc.com
Website: cornerstorenyc.com
Format: Sony MXP 3036 Console, Apollo X 16 A/D Converters, Analog Outboard Gear
Services: Recording, Mixing, Podcasts, Voice

Over, Production, Audio Post
Rates: 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

DOUGLASS RECORDING

332 Douglass St.
 Brooklyn, NY 11217
Email: booking@douglassrecording.com
Web: douglassrecording.com
Rates: Contact us via email

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@dubwaymusic.com
Web: dubwaymusic.com
Contact: Al Houghton
Format: Pro Tools, full-service, music, live band tracking, mixing.
Basic Rate: Call for info

DYNAMIC RECORDING

2844-46 Dewey Ave.
 Rochester, NY 14616
 585-621-6270
Web: dynrec.com/unique
Email: dave@dynamicrecording.com
Contact: Dave or Jackie Kaspersin
Gear includes: Trident 88 with a Flying all Tube Rack

EAST SIDE SOUND

150 Forsyth St.
 New York, NY 10002
 phone 636 476 5004
Contact: Marc Urselli
Email: info@eastsidessound.nyc
Web: eastsidessound.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: Call for info

ENGINE ROOM AUDIO

42 Broadway, 22nd Fl.
 New York, NY 10004
 212-625-3467
Email: info@engineeroomaudio.com
Web: engineeroomaudio.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

FALL ON YOUR SWORD

Brooklyn, NY
Email: info@fallonyoursword.com
Web: fallonyoursword.com



Helping recording artists, producers and engineers secure the finest studios to get the utmost results for their musical endeavors.

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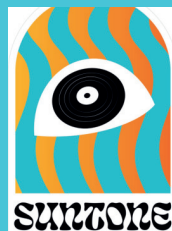
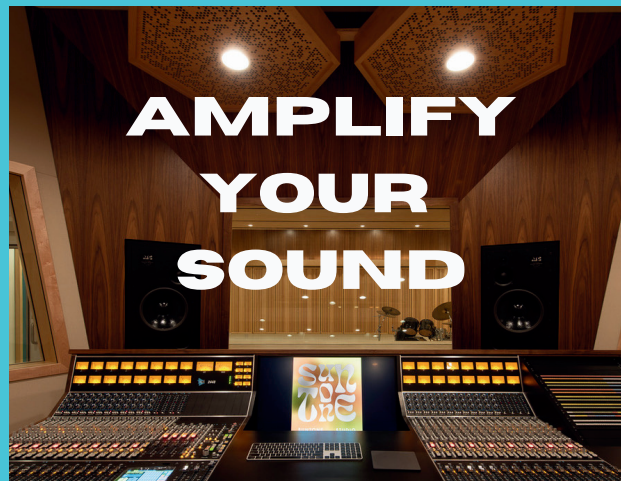
818-222-2058

studioreferral@gmail.com

SUNTONE

RECORDING STUDIO

Savannah, GA



@suntone.recording

Record, Mix,
 Master, Rehearse...
 Make Music, Make Magic
 With Us

info@suntone.recording.com
 www.suntone.recording.com

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 STUIOS

209 West 40th St.
5th Floor
New York, NY 10018
212-696-2513
Email: funkadelicstudios@gmail.com
Web: funkadelicstudios.com

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 HIT FACTORY

676 Broadway, 3rd Fl.
New York, NY 10012
917-685-1395
Email: troy@thehitfactory.com
Web: thehitfactory.com
Contact: Troy Germano
Format: (2) SSL Duality 48 input consoles with TR
Basic Rate: Call for info

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@inviteonly.studio
Web: inviteonly.studio
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: frontdesk@loungestudiosnyc.com
Web: loungestudiosnyc.com

MARS MAGIC SHOP, THE

68 Jay St.
Brooklyn, NY 11201
212-226-7035
Email: mars@magicshopny.com
Web: magicshopny.com
Format: Analog and Digital
Basic Rate: Call for information

METROSONIC RECORDING

143 Roebling St., 3rd Fl.
Brooklyn, NY 11211
718-782-1872
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

PENTHOUSE STUDIOS

723 7th Ave, PH
New York, NY 10019
212-869-0320
Web: penthousestudiosnyc.com/contact
Email: bookings@penthousestudiosnyc.com

PLATINUM SOUND

212-265-6060
122 W. 26th
New York, NY 10001
Web: platinumsoundny.com
Email: info@platinumsoundny.com
Services: Recording Sessions, Mixing/Mastering, Dolby Atmos Mix, Online Mixing, Film Scoring, Music Production, Video Shoots, ADR, Voiceover

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: Call for info

SABELLA STUDIOS

49 Oakdale Road
Roslyn Heights, NY 11557
516-484-0862
Email: sabellastudios@gmail.com
Web: sabellastudios.com
Basic Rate: \$75 per hr/min 2 hrs, \$350 Half Day, \$650 Full Day

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, NY 11211
917-818-0679
Email: booking@skillmanmusic.com
Web: skillmanmusic.com
Basic Rate: Call for info

SMASH STUDIOS

307 W. 36th St., 18th Floor
New York, NY 10018
212-244-9066
Email: studiomanager@smashny.com
Web: smashstudios.com

STUDIO G BROOKLYN

44 Dobbin 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
917-688-4208
Web: vinegarhillssound.com
Email: info@vinegarhillssound.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)

CITIZEN VINYL

14 O'Henry Ave.
Asheville, NC 28801
Email: info@citizenvinyl.com
Web: citizenvinyl.com

DEEP RIVER SOUND STUDIO

6173 Deep River Rd.
Sanford, NC 27530
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: Benji 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, jessica@echomountain.net
Web: echomountain.net
Format: Digital/Analog
Basic Rate: Call for more info

FIDELITORIUM RECORDINGS

1001 N. Main St.
Kernersville, NC 27284
Email: fidelitorium@gmail.com
Web: fidelitorium.com
Basic Rate: Email 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

MAGNETIC SOUND

Lakewood Shopping Center
Durham, NC
Email: info@magneticsoundstudios.com
Web: magneticsoundstudios.com

MANIFOLD RECORDING

P.O. Box 1239
Pittsboro, NC 27312
919-444-2350
Email: bookings@manifoldrecording.com
Web: manifoldrecording.com
Format: Analog and digital Synthesizers

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Featuring a Carl Tatz Phantom Focus Mix Room
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RADHAUS STUDIOS

12 Old Charlotte Highway, Suite 10
Asheville, NC 28815
828-484-4408
Email: studio@radhaus.us
Web: radhaus
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@saloostudioslive.com
Web: saloostudioslive.com/recording-studio

SOUND TEMPLE RECORDING

Asheville, NC
828-633-2149
Email: robert@soundtemplestudios.com
Web: soundtemplestudios.com
Format: Pro Tools 12.5

STUDIO WARMWOOD

Asheville, NC
860-230-1176
Contact: Dave Kaminsky
Email: studiowarmwood@gmail.com
Web: studiowarmwood.com

TEQUILA SUNRISE MUSIC

112 Ann St.
Gaston, NC 27832
800-537-1417, 252-537-0317
Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$45/hr. 2 hr. Min.

NORTH DAKOTA

WHISKYSAM RECORDING STUDIO

3314 Royal Cir.
Grand Forks, ND 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

26991 Tungsten Rd
Euclid, OH 44132
216-309-1172
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

LEGACY SOUNDWORKS

Cincinnati, OH
Email: studio@legacysoundworks.com
Web: legacysoundworks.com

MERCINARY STUDIOS

34200 Mills Rd
Avon, OH 44011
440-570-1700
Email: brainchild216@gmail.com
Web: mercstudios.weebly.com
Contact: Noah

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: starsoundstudios.com

SUPERIOR SOUND CLEVELAND

2230 Superior Ave E Floor1
Cleveland, OH.
216-577-4223
Web: superioroundcle.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: 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

THE CHURCH STUDIO

Leon Russell purchased the church in 1972 and The Church Studio was conceived.
304 S. Trenton Ave
Tulsa, OK 74120
Web: thechurchstudio.com
Email: nancy@thechurchstudio.com
**See website for impressive gear list and major artists that have recorded here.

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: 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 66
Corbett, OR 97019
503-695-3420
Email: billyo@bigredstudio.com
Web: bigredstudio.com
Contact: Billy Oskay
Format: 2-inch analog, vintage Trident Console, Pro Tools HD2
Basic Rate: 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: 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: Call for info

PENNSYLVANIA

APOCALYPSE THE APOCALYPSE

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

CAMBRIDGE SOUND STUDIOS/OPERA

HOUSE RECORDING STUDIO
2003 West Moyamensing Ave.
Philadelphia, PA 19145
267-847-7520
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: greenvallyrecording@windstream.net
Web: greenvallyrecording.com
Contact: Richard or Alison Rupert
Format: Multitrack Digital, Analog (2 track only)
Basic Rate: \$30/hr

IMMERSIVE MUSIC MEDIA GROUP, LLC

1630 Manheim Pike Suite 3A
Lancaster, PA 17601
717-621-2441
Web: immgstudios.com
Email: info@immersivemmg.com
Format: Digital, Dolby Atmos
Basic Rate: Call for info

MINER STREET BOOKING

128 Krams Ave.
Philadelphia, PA 19127
Contact: Brian McTear
Email: minerstreetbooking@gmail.com
Web: minerstreet.com

REPERCUSSION STUDIOS

38 Jackson St.
Philadelphia, PA 19148
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. Will 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: Call for rates

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.com
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: 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 Eley
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

28 Music Square East
Nashville, TN 37203
615-953-6243
Email: info@addictionsound.com
Web: addictionsound.com
Contact: Jonathan Cain or David Kalmusky

Format: Pro Tools HDX2 System
Basic Rate: Call for info

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;
Rolff Zwiep, Studio Mgr.
Format: Digital/analog
Basic Rate: 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

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: Call for info

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

CURB STUDIOS
43 Music Sq. E
Nashville, TN 37203
615-963-9300
Email: studiomanager@curb.com
Web: curbstudios.com

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
Nashville, TN
615-512-4059
Contact: Aaron Dethrage, Studio Mgr.
Email: hello@esmstudios.com
Web: eastsidemanor.com
Format: Neve VR48 Legend

FITTING ROOM STUDIO
Nashville, TN
(615) 706-0747
Email: fittingroomstudio@yahoo.com
Web: fittingroomstudio.com
Info: Brand new, purpose built, 1250 Sq Ft
facility located in Madison, TN (about 10 min
from East Nashville, 18 min from downtown
Nashville). We provide a creative environment
with 3 ISO booths plus a large, great sounding
live room. Full backline available, customizable
lighting. See our website for gear list. Special
rate available if you mention Music Connection.
Format: Pro Tools HDX
Basic Rate: Call for info

FUNHOUSE STUDIOS
802 18th Avenue South
Nashville, TN 37203
615-242-7949
Email: funhousetudios@yahoo.com
Web: facebook.com/funhousetudios
Basic Rates: \$40/50/hr, 3 hr block, \$350/450/
day, 12 hr day

GOLD PACIFIC STUDIOS NASHVILLE
506 East Iris Drive
Nashville, TN 37204
949-524-9754

Web: goldpacificstudios.com
Email: info@goldpacificstudiosnashville.com
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 865-5553
Email: studio@hilltopstudio.com
Web: hilltopstudio.com

IN:CIITE STUDIOS
320 Billingsly Ct.
Franklin, TN 37067
615-553-3240
Email: info@inciite.com
Web: inciite.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
Nashville, TN
818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: facebook.com/mastergroovestudios
Contact: David Morse
Format: digital, unlimited tracks
Basic Rate: 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: jwarden@oceanwaynashville.com
Web: oceanwaynashville.com
Format: digital and analog
Basic Rate: Call for info

OMNISOUND STUDIOS
1806 Division St.
Nashville, TN 37203
615-482-1511
Web: omnisoundstudios.com
Format: Pro Tools HD/24 TK analog
Basic Rate: Call for rates

PALETTE MUSIC
2491 N. Mt. Juliet Rd., #1934
Mount Juliet, TN 37121
615-681-4061
Contact: Jeff Silverman
Web: palettemusic.net
Basic Rate: Call for info

PARAGON STUDIOS
320 Billingsly Ct.
Nashville, TN 37067
615-778-9083, 818-538-6492 Los Angeles
location
Email: info@paragon-studios.com
Web: paragon-studios.com
Format: digital and analog
Basic Rate: Call for info

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

QUALITY RECORDING
601 Sailboat Cr.
Nashville, TN 37217
310-467-4200
Web: qualityqualityquality.com
Contact: Steve Goodie

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: Call for info

Additional locations:
New York
212-380-0080
London
+44 (0) 207-734 3251

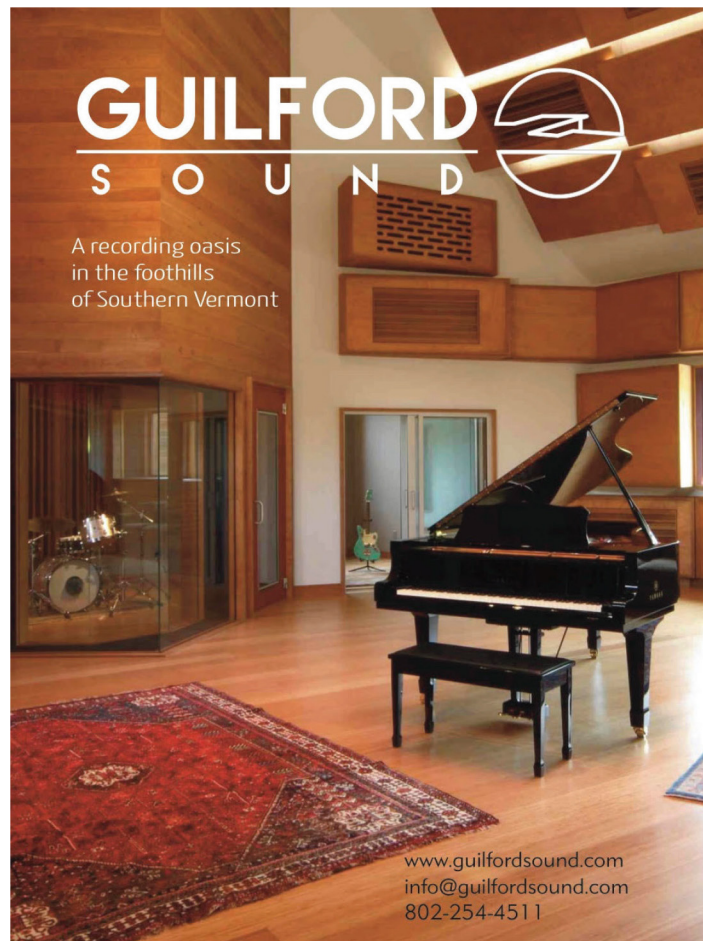
ROYAL STUDIOS
1320 Willie Mitchell Blvd.
Memphis, TN 38106
901-775-3790
Web: royalstudios.com
Format: see website for equipment list
Basic Rate: Call for info

THE RUKKUS ROOM RECORDING
2741 Larron Dr.
Nashville, TN 37204
615-385-4007
Email: booking@rukkusroom.com
Web: rukkusroom.com
Basic Rate: Call or email for rates

SAM PHILLIPS RECORDING
639 Madison Ave.
Memphis, TN 38103
901-523-2251
Email: samphillipsrecording@gmail.com
Web: samphillipsrecording.com,
facebook.com/samphillipsrecording

SIENNA STUDIOS NASHVILLE
1802 Grand Ave.
Nashville, TN 37212
615-762-4094
Web: siennastudiosnashville.com/about
Format: Digital and analog
Basic Rate: Call for info

SKYWAY STUDIO
3201 Dickerson Pike



Nashville, TN 37207
615-650-6000
Email: information@skywaystudios.tv
Web: skywaystudios.tv

THE SMOACKSTACK RECORDING
414 E. Iris Dr.
Nashville, TN 37204-3108
615-269-6175
Web: paulmoakmusic.com/the-smoackstack
Contact: Paul Moak

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

SOUND KITCHEN STUDIOS
112 Seaboard Ln.
Franklin, TN 37067
615-370-5773 x 225
Email: iblonder@soundkitchen.com
Format: Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy
Basic Rate: Call Ira Blonder, Managing Partner

SOUND STAGE STUDIOS LIVE
10 Music Circles
Nashville, TN 37203
615-873-1501
Contact: Nick Autry
Web: facebook.com/soundstagesstudios
Basic Rate: Call for rates

SOUTH BY SEA STUDIOS
1313 Jewel Street
Nashville, TN 37207
Web: southseastudios.com

SOUTHERN GROOVES
Crosstown Concourse
1350 Concourse Ave.
Memphis, TN 38104
Web: southerngrooves.com
Basic Rate: Contact via website for rates

SOUTHERN GROUND STUDIOS
114 17th Ave S
Nashville, TN 37203
(615) 953-3948
Email: booking@southerngroundnashville.com

SPELLBOUND RECORDERS
Lebanon, TN
615-617-9419
Contact: Nettie Freed
Email: contact@spellboundrecorders.com, nettie@spellboundrecorders.com
Web: spellboundrecorders.com, facebook.com/spellboundrecorders

SPUTNIK SOUND
408 E. Iris Drive
Nashville, TN 37204
Contact: Mitch Dane, Engineer, Vance Powell, Engineer
Email: mitch@sputniksound.com, vance@sputniksound.com
Web: sputniksound.com

STARSTRUCK STUDIOS
40 Music Square W.
Nashville, TN 37203
615-259-0001
Web: starstruckstudios.com
Contact: Janet Leese
Format: digital/analog
Basic Rate: Call for info

STATION WEST
616 W Iris Drive
Nashville, TN 37204
615-463-9118
Contact: Rafaela Marone, Manager
Email: stationwest@gmail.com
Web: stationwest.com

STONEBRIDGE MASTERING STUDIO
140 Jefferson Ave.
Memphis, TN 38103
901-654-6491
Contact: Gebre Waddell
Format: See website for equipment list
Basic Rate: \$75/single, \$50/song for 2 or more songs

STUDIO 78 RECORDING
Brentwood, TN
615-310-7707
Email: daewoo@studio78nashville.com
Web: studio78nashville.com

SUN STUDIO
706 Union Ave.
Memphis, TN
800-441-6249, 901-521-0664
Email: mos@sunstudio.com
Web: sunstudio.com

TOMMY'S TRACKS MASTERING
Nashville, TN
615-522-4344
Email: tommy@tommytracks.com
Web: tommytracks.com/mastering
Contact: Tommy Wiggins
Format: Analog mastering for today's digital, CD, vinyl and streaming platforms
Basic Rate: \$125/song

TRACE HORSE RECORDING STUDIO
502 E. Iris Drive
Nashville, TN 37204
615-258-5540
Email: booking@tracehorse.com
Web: tracehorse.com

UNDERGROUND TREEHOUSE STUDIOS
3145 Stafford Dr.
Nashville, TN 37214
615-497-5048
Web: undergroundtreehouse.com
Email: undergroundtreehouse@gmail.com
Basic Rates: \$40/hr w/eng., \$400/song, demo service/Arrangements

UNOMASS STUDIO
Brentwood, TN
Web: unomasstudio.com
Contact: Doug Sarrett

VERGE RECORDING
1218 5th Ave. North
Nashville, TN 37208
615-320-5576
Contact: Brian Exkert
Web: vergerecording.com

WELCOME TO 1979
1110 48th Ave. N
Nashville, TN 37209
844-679-1979
Contact: Yoli Mara
Email: booking@welcometo1979.com
Web: welcometo1979.com

WILDWOOD RECORDING
2201 N. Berry's Chapel Rd.
Franklin, TN 37069
615-708-6944
Email: booking@wildwoodrecording.com
Web: wildwoodrecording.com
Contact: Brendan Harkan
Format: Digidesign Pro Tools HD3 with Pro Control, Otari 2-inch 24 Track
Basic Rate: Call for info

WRITERS STUDIO AT HUTTON HOTEL
1808 West End Ave
Nashville, TN 37203
615-340-9333
Web: writersstudiosathuttonhotel.com

TEXAS

360 RECORDING STUDIO
11430 Bissonnet St.
Houston, TX 77099
832-598-7348
Web: 360recordingstudio.com

ARLYN STUDIOS
200 Academy Dr., Ste. 140
Austin, TX 78704
512-447-2337
Email: booking@arlynstudios.com
Web: arlynstudios.com
Basic Rate: Call or email

ASSEMBLY LINE STUDIOS
703-609-9047
Email: kevin@assemblylinestudios.com
Web: assemblylinestudios.com

AUSTIN SIGNAL
10208 Birdlip Circle
Austin, TX 78733
512-656-4039
Email: Jon@austinsignal.com
Web: austinsignal.com
Format: Pro Tools 10, Analog

BLUE ROCK ARTIST RANCH AND STUDIO
P.O. Box 619
Wimberley, TX 78676
512-847-7440
Email: info@bluerocktexas.com, billy@bluerocktexas.com

Web: bluerocktexas.com
Contact: Billy Crockett
Format: Pro Tools HD3
Basic Rate: Call for rates

CACOPHONY RECORDERS
Austin, TX
512-771-9863
Email: cacophonyrecorders@gmail.com
Web: cacophonyrecorders.com

CEDAR CREEK RECORDING
5012 Brighton Rd.
Austin, TX 78745
512-444-0226
Email: andre@cedarcreekstudioatx.com
Web: facebook.com/cedarcreekrecording, cedarcreekstudioatx.com
Format: Pro Tools 10 HD Native, Yamaha NS-10,1973 Custom 32 Input Neve

CRYSTAL CLEAR SOUND
4902 Don Dr.
Dallas, TX 75247
214-630-2957
Email: kent@crystalclearsound.net
Web: crystalclearsound.net
Format: analog, digital, mastering
Basic Rate: \$70/hr, \$500 for 8-hour block

THE ECHO LAB
Denton, TX
Contact: Matt Pence
Web: theecholab.com
Email: mattpencerecording@gmail.com

EMPIRE SOUND RECORDING STUDIO
1500 Crescent Drive
Carrollton, TX 75006
214-289-3786
Email: info@empiresoundstudios.com
Web: empiresoundstudio.com

ESTUARY RECORDING
Austin, TX 78751
972-672-7176
Contact: J. Michael Landon, Engineer
Email: michael@estuaryrecording.com
Web: estuaryrecording.com
Format: Analog, Digital and Vintage Modern Recording

FIREFLY SOUND STUDIO
3711 Farm to Market Rd., 484
Fischer, TX 78133
830-935-2069
Web: sffirefly.com
Contact: Steve Hennig
Format: See website for equipment list
Basic Rate: Call or email for info

ICE CREAM FACTORY STUDIO
1029 Reninli Street. #10
Austin, TX 78723
512-814-7625
Email: matt@icecreamfactorystudio.com
Web: icecreamfactorystudio.com

IMIX RECORDING STUDIOS
6347 Ashcroft Drive, Ste. 6b
Houston, TX 77081
832-649-4653
Email: imixhouston@gmail.com
Web: imixhouston.com

JOMUSIK
Sunnyvale, TX 75182
972-226-1265
Email: info@jomusik.com
Web: jomusik.com
Contact: Joe Milton
Format: digital and analog, lots of tracks
Basic Rate: \$60/hr, productions by mail

THE KITCHEN STUDIOS
9024 Garland Rd.
Dallas, TX 75218
214-321-6401
Email: thekitchenstudios@sbcglobal.net
Web: thekitchenstudios.net
Basic Rate: \$65 per hour

LEFTWAY STUDIOS
East Downtown Austin - By Appointment Only.
512-554-2809
Web: leftwaystudios.com
Email: info@leftwaystudios.com
Rate: \$60/hour +

LUMINOUS SOUND
17120 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972-331-7040
Email: info@luminoussound.com

Web: luminoussound.com
Basic Rate: Call for info

MAGIK STUDIOS
16745 North Freeway, Ste. D
Houston, TX 77090
281-880-8992, 832-305-6429
Email: magikrecording@gmail.com
Web: magikrecordingstudio.com
Basic Rate: \$50/hr/2hr min.

NEXUS RECORDING STUDIOS
8535 Fair Haven
San Antonio, TX 78229
210-639-5266
Email: jason@nexusrecordingstudios.com
Web: nexusrecordingstudios.com
Contact: Jason Hatch

ORB RECORDING STUDIOS
9306 Ledgestone Terrace
Austin, TX 78737
512-433-6301
Email: bookingorb@gmail.com
Web: orbrecordingstudios.com
Basic Rate: Call or email for rates

THE PANHANDLE HOUSE
(940) 349-9229
313 N Locust St
Denton, TX
Web: panhandlehouse.com
Email: thepanhandlehouse@gmail.com
Equipment: panhandlehouse.com/equipment
Rates: Flat Rate Mix: \$750 per song
Mastering: \$75 per song
Room Rate: \$750 per day, includes an assistant.
Erik Herbst engineering rate: Room rate + \$500 per 8 hours, any time over that is billed at \$100 per hour. Hourly rate with Erik engineering: \$150 per hour with a 2 hour minimum.

PLANET DALLAS
P.O. Box 110995
Carrollton, TX 75011
214-893-1130
Email: info@planetdallas.com
Web: planetdallas.com
Contact: Rick Rooney
Format: See website
Basic Rate: Call for pricing

RAMBLECREEK STUDIO
Austin, TX
512-797-7131
Contact: Britton Beisenherz
Email: info@ramblecreek.com
Web: ramblecreek.com
Basic Rate: Call for info

RECORD WITH BARRON
1701 Detering St.
Houston, TX 77007
713-225-1846
Email: barron@recordwithbarron.com
Web: recordwithbarron.com
Basic Rate: 1 hr/\$80, 4 hr/\$280

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

SOUND ARTS RECORDING
8377 Westview Drive
Houston, TX 77055
713-464-4653
Email: brianbaker@soundartsrecording.com
Web: soundartsrecording.com

THE SOUNDBANK STUDIOS
104 N Broad St.
Talco, TX 75487
Web: thesoundbanktx.com
Email: music@thesoundbanktx.com

SPACE REHEARSAL & RECORDING
7915 Manchaca Rd.
Austin, TX 78745
512-448-9518
Web: spaceatx.com
Basic Rates: \$10/\$14/\$30 hr

STUDIO 601
South Austin, TX
512-693-9465
Email: info@studio601recording.com
Web: studio601recording.com

STUDIO713
849 Richey St.

Houston, TX 77002
713-640-5428
Email: info@713mediagroup.com
Web: 713mediagroup.com

STUDIO HILL AUSTIN
Austin, TX
737-202-4557
Email: studiohillatx@gmail.com
Web: studiohillatx.com

SUGARHILL STUDIOS
5626 Brock St.
Houston, TX 77023
713-926-4431
Contact: Casey Waldner
Email: fjr8660@gmail.com
Web: facebook.com/sugarhillstudios

SUNRISE SOUND
3330 Walnut Bend
Houston, TX 77042
713-977-9165
Email: info@sunrisesound.com
Web: sunrisesound.com
Basic Rates: \$139/2hr session, \$259/4hr session, \$479/8hr session

TIERRA STUDIOS
7502 Shadyvilla Ln.
Houston, TX 77055
832-730-0040
Email: info@tierrastudios.com
Web: tierrastudios.com

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

TRINITY RECORDING STUDIO
3406 Brawner Parkway
Corpus Christi, TX 78411
361-854-SING (7464)
Email: webinfo@trinitystudio.com
Web: trinitystudio.com
Contact: Jim Wilken
Format: digital, unlimted tracks
Basic Rate: \$30/hr.

WIRE ROAD STUDIOS
901 W. 20th St.
Houston TX 77008
713-636-9772
Email: contact@wireroadstudios.com
Web: wireroadstudios.com
Contact: Bill Wade
Format: Digital / Pro Tools
Basic Rate: Studio A \$130/Hour; Studio B \$100/Hour; Studio D \$75/Hour

UTAH

FUNK STUDIOS
445 N. 700 W., Suite 101
North Salt Lake, UT 84054
385-424-0778
Email: funkstudiosutah@gmail.com
Web: funkstudiosutah.com

NOISEBOX STUDIOS
2544 W. 500 S.
Provo, UT 84601
801-805-8217
Email: dave@noiseboxstudios.com
Web: noiseboxstudios.com
Contact: Dave Zimmerman
Basic Rate: \$85/hr

OUTLAW MUSIC STUDIO
55 Castle Valley Dr.
Moab, UT 84532
435-259-0900
Email: info@outlawmusic.studio
Web: outlawmusic.studio
Contact: Fred Stone
Format: Pro Tools HD/HDX, analog 1/2" and 2"-24 track
Basic Rate: Contact us

ROCKET SKATES RECORDING & REHEARSAL
380 E. 1700 St.
Salt Lake City, UT 94115
385-275-5495
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A Family Affair

Husband-and-Wife Duo Vicki Peterson and John Cowsill

Vicki Peterson is best known for her work with paisley underground/new wave icons The Bangles (alongside sister Debbi Peterson). Her husband, John Cowsill, came to the public's attention with the family band The Cowsills. Both, therefore, knew what it was like to record and perform with relatives long before they finally took a leap of faith and started playing in public together. There will be a Vicki Peterson & John Cowsill album out in April called *Long After the Fire*—a tribute to brothers Barry and Bill Cowsill—and the pair told *MC* about how it all came to be.

Is it easier to connect musically if you have a familial or romantic relationship outside of it?

Vicki Peterson: For me, the familial connection was a matter of convenience at first. My band needed a drummer and Debbi was there, ready and able. Later, when we were recording together—to this day, really—there was an ease and coherence to our harmony singing, largely due to having shared so many musical influences. Working with John from the start felt like family because, again, I have known him—or known of him—for much of my life and we have many musical inspirations in common.

John Cowsill: Being in a family band, there is always the DNA connect. You just know how to sing with each other. Natural sounding. I loved my experience with my family. They're just the best singers. But with family comes a kind of hierarchy/pecking order especially being so young. That's most families. It kinda doesn't go away, silly as it seems. I mean, I'm almost 70 and it's still there.

I don't think it's easier or harder just because you're in a relationship or a family band. It boils down to personality and compatibility to create music together. In my situation, I'm fortunate that it just so happens that I'm in love with someone I admire and respect musically and happen to like a lot and love, love, love singing with. I'm singing with my best friend/girlfriend/sibling/wife. (Yes, Vicki is all those things). We get along fabulously, and I love singing with her. And will continue doing so when we are too old to travel and are sitting on the porch just watching the sunsets or sunrise depending on which way I'm facing.

Conversely, what are the biggest challenges?

VP: John makes the joke that we spent most of our marriage circling each other like gunslingers, neither one wanting to be the first to try the idea of making music together.

Honestly, I knew that writing or performing with someone can be tricky, that it takes a certain amount of compromise and willingness to be vulnerable. We had a very nice domestic life, and I thought adding music into the mix on a professional level could get messy. And it sometimes is! But it is a beautiful mess, and I am so glad that we took the chance and started working and playing together.

JC: I think the biggest challenges are just the day-to-day administration stuff. Vicki is the brains and is so tenacious with whatever she approaches. She'll say she doesn't know what she's doing but will dive in to figure it out. She

because of the way we were perceived and manipulated into this squeaky-clean, goodie-two-shoes band. We just wanted to be the Stones/Beatles kind of band. But that didn't happen. I think Barry had the hardest time. You couldn't say the name Cowsill if you wanted to get a gig or have a chance of being taken seriously as a writer/performer.

I wanted to record this album and asked Vicki to do it with me. I needed her. These songs have been in my head for years. I've sung with Billy and have listened to Barry's songs, and they are ingrained in me forever. Growing up sharing a bedroom with Barry, I'd

see him on his bed in the corner writing. I watched him write his very first song, called "All By Myself." From that point on he would write all the time.

Although there are so many other songs we could have done, these were the ones we wanted to do when compiling the list.

Are there any key instruments you used on the album to get the sound? Any other gear/tech?

JC: We used what was in the room. Les Paul's, Stratocasters, various acoustic guitars, mandolin, Hofner Club bass, and a Music Man bass pre-owned by Michael Steele. We borrowed Greg Hilfman's (Bangles keyboardist and close friend) Grand II Nord keyboard, a mix of Ludwig drums from various kits, a pile o' percussion toys. Recorded on an antiquated ProTools system.

VP: Because of the old-school country nature of some of Bill's songs, we had a friend (Dave Pearlman) play pedal steel guitar, and another (Jimmy Calire) add some bluesy B-3 organ. There are some lovely sounds (cello, bells, flutes) we got with keyboards, but mostly this is guitar/bass/drums/vocals. Lots of vocals!

Where was the album recorded, mixed and produced? And who with?

VP: Other than "Is Anybody Here," which was recorded at Sun Studios in Memphis, the album was chiefly made at our home studio, Dog Hair Martini Studios, and produced by Paul Allen. It was mixed in Nashville by Mark Lonsway, assisted by Paul Allen. I can't overstate the importance that Paul has been to this project. We probably never would have buckled down to start it, much less finish it, without his encouragement and nudging. He also played most of the instruments.

vickipetersonandjohncowsill.com



edited our videos without Final Cut. I'd rather throw the computer against the wall and wish it was the '60s-'80s, when record companies and people around you did all that for you.

Between the two of you, you have so many songs to choose from. How much of a challenge is that?

VP: Well, right now we are choosing songs that are well known, and that we can fit into the duo performance setting. If we were playing with a full band this list could change.

What can you tell us about your debut album and the songs by Barry and Bill?

JC: This album is a tribute, a kind of love letter, a personal memorial and remembrance of two beautiful souls, who wrote some incredible songs. They had a very difficult time traversing the earth. (Oh God—every time I start this conversation I well up). They wanted to be respected and known for their serious contributions. Being a Cowsill was hard

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