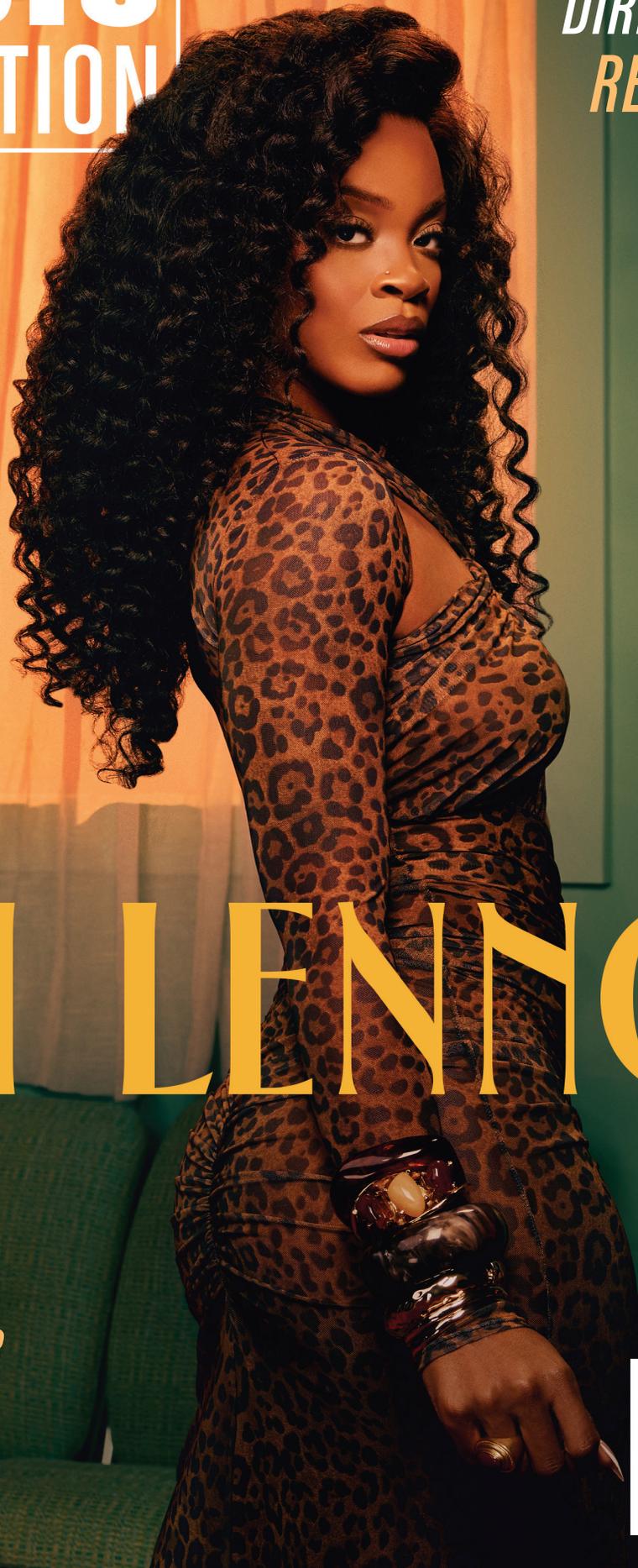


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Ari Lennox

Fast-rising R&B star Ari Lennox chats with *MC* about the new *Vacancy* album, her hotly-anticipated forthcoming tour, and much more.

By Ruby Risch



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Coachella

MC looks at some of the potential highlights of the mega-fest, including Black Flag, Cobrah, Suicidal Tendencies, Bia, and more.

By Brett Callwood



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**MUSIC
CONNECTION**

E. Eric Bettelli PUBLISHER

E. Eric Bettelli
GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Robin Rose
OPERATIONS MANAGER /
DIRECTORIES EDITOR
robinr@musicconnection.com

Jon K
ADVERTISING / MARKETING
jonk@musicconnection.com

Ray Holt
DIGITAL MARKETING DIRECTOR
rayh@musicconnection.com

Brett Callwood
SENIOR EDITOR
brettc@musicconnection.com

Darrick Rainey
ART DIRECTOR
darrickr@musicconnection.com

Ruby Risch
ASSOCIATE EDITOR
rubyr@musicconnection.com

Michael Stern
NEW TOYS
newtoys@musicconnection.com

Andrea Beenham
SONG BIZ
drea@dreaajo.com

Jessica Pace
FILM / TV / THEATER / GAMES
j.marie.pace@gmail.com

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net • **Rob Putnam** toe2toe6@hotmail.com
Jonathan Widran lew522@aol.com

EDITORIAL INTERNS

Shalen Farahi, Anna Jordan, Cade Pinkerson intern@musicconnection.com

CONTRIBUTING WRITERS

David Arnson, Miguel Costa, Shana Nys Dambrot,
Gary Graff, Eric Harabadian, Dan Kimpel, Lina Lecaro, Glenn T. Litwak,
Joseph Maltese, Emily Mills, Lily Moayeri, Libby Molyneaux,
Megan Perry Moore, Jacqueline Naranjo, Liz Ohanesian, Lyndsey Parker,
Adam Seyum, Daniel Siwek, Eric Sommer, Ellen Woloshin

PHOTOGRAPHERS

David Arnson, Miguel Costa, Kevin Estrada,
Apple Kaufmann, Alex Klufft, Charlie Meister, Megan Perry Moore,
Jacqueline Naranjo, Garrett Poulos, Alexander G. Seyum,
Daniel Seyum, Mark Shiwolich, Daniel Siwek,
Brian Stewart, Ellen Woloshin

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by *Music Connection, Inc.*, 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of *Music Connection, Inc.* Copyright © 2026 by E. Eric Bettelli. All rights reserved.
Founded by: J. Michael Dolan / jmichaeldolan.com

CORPORATE HEADQUARTERS

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

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Universal Audio

uaudio.com

Two Generations of Sonic Innovation: Based in Scotts Valley, CA, Universal Audio (UA) has been renowned for several generations as a premier manufacturer of audio production tools, blending the warmth of vintage analog sound with modern digital precision. Founded by engineer and audio recording pioneer Bill Putnam Sr. in 1958, the company's original impact on the recording industry came from manufacturing classic '50s-era tube driven mixing consoles (most notably the UA 610) that were used to record numerous legends of the time, from Ray Charles to Frank Sinatra. The company's '60s-era compressors helped shape the sound of The Beatles, Led Zeppelin, and other iconic artists and bands. Fifteen years after Putnam's passing in 1999, his sons Bill Jr. and Jim brought Universal Audio into the new century, developing an enviable rep with pro recording engineers and producers by creating, like their father, products synonymous with quality, innovation, and craftsmanship. Their two main goals have been to faithfully reproduce classical analog equipment in his tradition and design digital recording tools driven by that aesthetic, sound, and spirit.

Flagship Products: Universal Audio Apollo interfaces are premium Thunderbolt 3 (and USB) audio interfaces featuring elite-class conversion, Unison mic preamps and onboard HEXA/QUAD Core DSP for real-time UAD plugin processing. The Apollo Solo is a portable 2-in/4-out interface with one Unison preamp (x2 total outputs) and single-core DSP (SOLO). The even more popular Apollo Twin X (Duo/Quad) features 10-in/6-out, two Unison preamps and high end conversion with DUO (2) or QUAD (4) core DSP. The Apollo x4 is a more powerful desktop unit with 12-in/18 out, four Unison preamps and QUAD-core DSP. Another core Universal Audio product is series of the UAD plug ins. They are



renowned for their high fidelity, analog modeled sound, designed to emulate classic hardware processors. They are available in two main formats—UAD DSP (running on Apollo/UAD-2 software) and UAD Native (running on a computer's CPU).

Latest Products: In 2023, Universal Audio introduced four new compact effects pedals to the award-winning UAFX lineup. Built upon powerful UAFX processing and UA's world leading analog modeling, the Orion Tape Echo, 1176 Studio Compressor, Heavenly Plate Reverb, and Evermore Studio Reverb single footswitch stompboxes are designed to empower guitarists to create immersive soundscapes with pristine sonic authenticity. The company's initial rollout of microphones in 2022 included the world class UA Bock tube mics handmade in Santa Cruz; the award-winning Sphere L22 Modeling Microphone (able to accurately emulate 34 classic studio mics) and the Standard Series, designed for home recording, podcasters, and content creators.

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Chip Herter

SVP, Music Supervision & Licensing
The Syndicate

The **Syndicate** has announced the appointment of **Chip Herter** as the **SVP, Music Supervision & Licensing**. In this newly created role, Herter will build a division focused on creative music supervision, licensing, and end-to-end music support for The Syndicate's clients and partners. "The Syndicate has an incredible 28-year legacy in artist development, marketing, and culture-making," said Herter. "I'm thrilled to join the team and launch a music supervision and licensing practice that prioritizes creative integrity, meaningful partnerships, and real impact for brands and artists alike." For more, contact chip@thesyn.com.



Lindsay Hayes

Vice President of Development
Music Health Alliance

Music Health Alliance (MHA), the nonprofit dedicated to providing advocacy and access to healthcare and mental health for the music industry, has appointed **Lindsay Hayes** as **Vice President of Development** and announced several staff promotions across its advocacy and healthcare navigation team. In this role, Hayes will lead the growth of MHA's fundraising and strategic partnerships to ensure long-term financial sustainability. "I'm thrilled to now make things official and join MHA at a time when their work has never been more vital," said Hayes. For more, contact caitlin@musichealthalliance.com.



John Powenski

Senior Vice President & Chief Human Resources Officer
BMI

BMI announced that **John Powenski** has joined the company as **Senior Vice President & Chief Human Resources Officer**. Powenski will lead Human Resources across the organization, focused on supporting BMI's continued growth and organizational performance, including the company's HR Business Partners, Talent Acquisition, Learning & Development, Total Rewards, People Operations, and more. He will be based in BMI's Nashville office. For more, contact lfischer@bmi.com.



Bailey Aldrich

Senior Marketing and Event Specialist
KHS America

KHS America has announced the promotion of **Bailey Aldrich** to **Senior Marketing and Event Specialist**. In her new position, Aldrich will lead content and advertising deployment for all KHS America brands, implement digital marketing strategies alongside the Educational Brand Management team, and direct the administrative operations of major trade shows and industry events. "Since she started with KHS America, Bailey has consistently stood out for her exceptional initiative, organization, and team support," said Ryan Rehnberg, Creative & Marketing Communications Manager. For more, contact kate@richlynnngroup.com.



Joe Rinaldi

President
The National Independent Venue Association of California

The **National Independent Venue Association of California** has announced that **Joe Rinaldi** has assumed the role of **President**. "Independent venues are the heartbeat of California's culture and economy," said Rinaldi. "After years of advocating for our community in Southern California, I am honored to lead the statewide effort to ensure our industry not only survives but thrives. Our mission is clear: we must unite our 630-plus qualifying venues, promoters, and festivals to become a self-sufficient force for change." For more, contact nivacalifornia@gmail.com.



Björn Sandberg

Head of Commercial Marketing
AudioSalad

AudioSalad, a music technology company, announced the appointment of **Björn Sandberg** to the newly created position of **Head of Commercial Marketing**. Based in London, Sandberg will lead the evolution of AudioSalad's artist and label marketing and will report to CEO Iain Catling. "Björn's experience and deep understanding of commercial marketing in today's complex marketplace make him a tremendous addition to our team," said Catling. "His expertise further strengthens our distribution capabilities as we continue building best-in-class services for artists, creators, and labels." For more, contact jsmith@sesac.com.



Mikelle Schwartz

Co-Head, Label Marketing
Position Music

Position Music announced that **Mikelle Schwartz** has been named **Co-Head** of the company's Label division. Schwartz will take on the role of **Head of Label Marketing**, where she will oversee Product Management, Digital Marketing, and DSP and distribution partnerships. "I'm excited to join Position Music and help shape the next chapter of its label business —building alongside Tyler, Mark and Garrett, who are all forward-thinking leaders redefining what growth and artist partnership look like today," said Schwartz. For more, contact deborah@drpr.us.



Garrett Ream

Co-Head, Label Creative
Position Music

Position Music announced that **Garrett Ream** has been named **Co-Head** of the company's Label division. Ream will take on the role of **Head of Label Creative**, where he will oversee Content & Digital Strategy and Radio Promotion, while continuing to play a key role in the label's A&R and signing strategy. "Our focus has been building a digital-first infrastructure and in-house agency that allows us to move at the speed of the audience. I'm incredibly grateful to Mark and Tyler for their trust and support in building this vision and their commitment to being active partners to our artists," said Ream. For more, contact deborah@drpr.us.



▼ RHODES VARI-AMP PLUG-IN—A COLLECTION OF RHODES HISTORIC PREAMPS



The Harold Rhodes and Rhodes electric piano story dates to 1942 when Rhodes devised a portable piano aimed at rehabilitation therapy for wounded soldiers in WWII. Flash forward to current day where Rhodes Music UK re-

established the brand with engineering and production based in Leeds, U.K. Their flagship Rhodes MK8 released in 2021 honors the original sound while introducing modern, artisanal manufacturing techniques. Currently, Rhodes Music UK manufactures a variety of Rhodes Pianos and is very active in the digital plugin market.

The new Rhodes Vari-Amp plugin features six historic Rhodes preamps, seven amplifiers, and seven microphones modeled for analog color and versatile tonal shaping. Rather than emulating a single piece of vintage hardware, Vari-Amp offers a selection of classic preamps, amps, microphones, compression, EQ and reverb—each with mixer and bypass controls—to produce an enormously powerful and versatile “best of all worlds” plugin taken from the best Rhodes preamps. The Vari-Amp is extremely comprehensive and well thought out and can provide thousands of sounds efficiently.

The preamp section contains designs dating back to the '70s up to modern day. The six choices include Stage Passive, Hot Rod (a popular '70s mod), '79 Suitcase, '82 Suitcase, and the current Mark 7 and Mark 8 models. A pulldown menu offers starting points for all the preamp models, and they are all distinctively different from each other. The preamp section offers a simple Low and High EQ, a wet/dry Preamp Mix control, and a variable drive control that is switchable from MK8, Saturate or Overdrive types. A tremendous amount of sonic variation is available in this section alone.

The next area in the signal chain includes a combined amplifier and microphone section. Here is a selection of classic amplifier models paired with several microphone types covering dynamic, condenser, and ribbon designs. The amps and mics are mentioned by name and provide a large amount of tonal variation in areas that you would expect according to that name. There is also an Amp Gain control, an Amp-Mic Mix control, as well as Mic Phase Invert. This area, like all the sections, can be bypassed.

A Compressor module provides dynamic control with a Pre/Post Switch, which places compressor before or after the Amp/Mic section. A Wet/Dry Mix control enables variations of parallel compression. In use the compressor seemed to be rather mild.

The Vari-Amp also includes global EQ and Reverb sections positioned at the end of the processing chain. The three band sweepable EQ has ± 20 dB of low, mid, and high bands and allows broad tonal adjustments that affect the final sound. The reverb module features Spring, Plate, Room, and Hall reverbs with reverb time, predelay, LPF and HPF EQ, and a Wet/Dry Mix control.

In practical use, the Vari-Amp can enhance a wide range of sources including keyboards, guitars, bass, drums, and synthesizers. The combination of saturation, amplification modeling, and microphone simulation makes it a powerful choice suitable for subtle or extreme tonal shaping. The Rhodes Vari-Amp is an incredible plugin that is easy to use and can improve your sounds quickly and efficiently. Highly recommended. Compatible with VST, AU, and AAX, on macOS and Windows systems.

“The reason a piano isn't in an orchestra is because the piano doesn't blend,” said Rhodes icon and pioneer Herbie Hancock. “[The piano is] a soloist instrument...because it doesn't mix with anything. But the Rhodes, the Rhodes can hide in between the character of the acoustic instruments, or it can be on top.” \$124.95

rhodesmusic.com



▲ SONY C-100 HIGH RESOLUTION STUDIO CONDENSER MICROPHONE

Sony has been making superior studio microphones since the release of the C-37A tube mic in 1958. This was followed in 1970 by the C-38B, a FET condenser mic aimed at broadcasters who needed the advantages of solid-state circuitry. Not until 1992 were more studio mic designs released, the C-800G and C-800 tube mics. Extremely popular among singers like Mariah Carey for their ability to capture hi-definition and breathy vocals, at \$16,999 this ultra-high-end mic is simply out of reach for many professionals. Seeing an opening for a solid-state mic at an accessible price, the Sony C-100 was released in 2018.

The Sony C-100 features a unique dual-capsule design in a vertical array that boasts a massive 20 Hz to 50 kHz frequency response. By comparison most famous condenser mics do not pickup much past 20kHz. This extraordinary frequency response enables extreme detail for high resolution sampling rates. The C-100 has been called a “sound designers” dream for sound designers wanting to retain detail when recording HD and pitching sounds down.

At the bottom of the array is a large 25mm diaphragm for main pickup, 20Hz–25kHz. Above it is a smaller 17mm back-electret condenser diaphragm for ultra-high-frequency 25kHz–50kHz capture. The 25mm capsule handles the main audio, supporting cardioid, omnidirectional, and figure-8 polar patterns. The 17mm secondary diaphragm uses a film-based back-electret design, similar to ribbon mic technology, and is optimized for frequencies from 25kHz up to 50kHz. The secondary capsule is sonically sensitive only to its front side, so the ultra-high frequency capture can be realized only in cardioid mode. Transient response is very fast, and the C-100 captures a very high level of nuance.

MC had the opportunity to use the C-100 in a variety of recording sessions alongside well-known high-end German and Austrian microphones. As you might expect in a more modern design the C-100 excelled in self-noise. And like its big brother C-800G, it had a hotter signal output that any of the other microphones in the session. In one of the recording sessions, *MC* recorded violinist Scarlet Rivera (from Bob Dylan's band) with the C-100 and a very high-quality famous mic side by side mounted overhead on a T-bar. The C-100 had a more forward and fuller sound, making the violin sound like a larger instrument. The C-100 is suitable for diverse applications, including vocals, acoustic guitar, piano, and as drum overheads. It features a -10dB pad to handle loud sound sources (up to 132 dB SPL) and a 70Hz low-cut filter to manage proximity effect. The C-100 features a two-part metallic body designed to reduce unwanted noise, like the flagship C-800G. The C-100 has a signal to noise ratio exceeding 70dB in all modes and a dynamic range exceeding 113 dB depending on the polar pattern. Maximum sound pressure levels can reach above 132 dB SPL depending on configuration, allowing the microphone to handle louder sources without distortion.

The C-100 comes with its own unique proprietary mic clip and a hard-shell Pelican style case. Requires +48v Phantom Power. \$1,499.99

electronics.sony.com

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▶ MARTIN 000 JR E JEFF TWEEDY ELECTRO-ACOUSTIC GUITAR-FSC CERTIFIED

Wilco frontman Jeff Tweedy has a long-standing partnership with C.F. Martin & Co., originating from his use of a 1930s Martin 0-18 during the Mermaid Avenue sessions in 1998. Recently released are his two signature Martins. The reissued 00DB Jeff Tweedy was first available in 2012 and discontinued in 2019. A premium priced guitar, it was the first Forest Stewardship Council (FSC)* Martin Guitar. The brand-new 000 Jr E Jeff Tweedy offers the same character in a more compact, easy-to-play size. Both are crafted with FSC®-certified tonewoods, a signature Tweedy Burst finish, and “details that reflect Jeff’s understated style.”

The Martin 00DB Jeff Tweedy Signature Guitar is manufactured at C. F. Martin & Co.’s factory in Nazareth, PA. The guitar features a deep body design, all-solid wood construction, and high-quality craftsmanship. The Martin 000 Jr E Jeff Tweedy is manufactured in Navojoa, Mexico. It is a smaller-bodied, all-sapele wood electro-acoustic guitar designed to be more affordable and portable.

MC received a 000 Jr E Jeff Tweedy for testing. On first glance and strum, its character is unmistakably Martin. A very clean and concise little guitar, the workmanship is impeccable and free of any defect or flaw. It plays, sounds, and looks like what you expect from Martin.

The tone is articulate, forward, and tight. Highs are smooth and clean. The bottom is smallish and even. If you are familiar with Martin’s popular dreadnought size D-18, think of this as a mini-D-18 in nearly every way. The boom that can make some acoustic guitars difficult to record is subdued. If you are used to a big sounding guitar, this is not that, but it does grow on you and the kind of guitar that will only sound better when it ages.

The top sports a very mild sunburst Martin calls a “Tweedy-Burst,” and is made of solid sapele wood, as is the rest of the body. Sapele is a durable, sustainable African hardwood frequently used as an alternative to mahogany. Known for its distinct, ribbon-like striped figure, reddish-brown color, and cedar-like scent, it is harder and denser than mahogany.

Martin describes the neck as “Performing Artist Profile with High-Performance Taper neck.” The neck is precise, accurate, smooth feeling and on the slim side, with a ‘60s profile. The neck is a full 24.9” scale length joining the body at the 14th fret, so the compact nature of the guitar comes more from the 000 Junior body size than the neck. Fretboard is a consistent ebony, which is a luxury for a guitar priced in the midrange. Foden style fretboard inlays feature small diamonds and crosses named after custom guitars made by C.F. Martin for noted guitar teacher William Foden between 1911 and 1917.

The 000 Jr E comes with an innovative internally mounted tuner and Martin E1 pickup. The supplied gig bag is very high quality and attractive. This guitar is an excellent choice for musicians wanting another color in their tonal toolkit, a compact travel guitar, and a great beginner guitar. \$1,149.99

martinguitar.com

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▼ SOUNDTOYS 5 ULTIMATE-EFFECTS PLUGIN BUNDLE

Soundtoys founders Ken Bogdanovich and Bob Belcher were hardware designers for the industry standard Eventide H3000 pitch processor. From there they formed a plugin software company Wave Mechanics, which later became Soundtoys. Their premier offering, Soundtoys 5 Ultimate, is a collection of 23 audio effects plugins designed for music production, mixing, and sound design. A favorite among audio engineers, the bundle includes popular plug-ins EchoBoy, Decapitator, Little AlterBoy, FilterFreak, Crystallizer, PhaseMistress, Tremolator, Radiator, PrimalTap, MicroShift, and Devil-Loc, and more. Each plug-in focuses on a specific category of audio processing.

Echo and Delay processing is handled by EchoBoy and PrimalTap. EchoBoy offers multiple delay styles modeled after hardware units and tape delays, along with filtering and saturation stages. The interface provides timing controls that sync to session tempo or run freely, along with rhythmic presets for complex patterned echoes. PrimalTap focuses on lo-fi textures, pitch shifting, and modulation that can reshape rhythmic material.

Saturation and coloration have several options. Decapitator emulates different analog circuits and offers a drive control to add harmonic distortion. Radiator features tone shaping inspired by vintage recording equipment, combining gain with EQ adjustments. Devil-Loc compresses and distorts signals simultaneously.

Modulation plugins are PhaseMistress, Tremolator, and FilterFreak. These tools apply movement through phasing, amplitude modulation, or dynamic filtering. PhaseMistress includes multiple vintage phaser styles. Tremolator provides their version of the classic Fender amp tremolo. FilterFreak combines resonant filters with envelope followers and LFOs, allowing sounds to move through evolving tonal shifts.

MicroShift and Little AlterBoy provide stereo processing and pitch manipulation. MicroShift creates doubling and width using micro-pitch shifts and delay offsets. Little AlterBoy modifies pitch and formant independently, making it suitable for vocal processing as well as synthetic textures.

New to the bundle is the SpaceBlender (subtitled “Imaginary Space Machine”) Reverb. Billed as “an experimental reverb that lets you create unreal and imaginary spaces. SpaceBlender merges experimental sound design, deep algorithmic craft, and certain characteristics of classic digital reverbs.” It goes on to say that SpaceBlender is “inspired by the grainy, retro-futuristic vibe of the Ursa Major Space Station, the dark richness of the classic Lexicon 224, (both reverbs from the early ‘80s), and the dense choral swarms of the obscure and rare Swarmatron synthesizer.”

Soundtoys 5 Ultimate also includes the Effect Rack, which allows multiple Soundtoys plug-ins to run within a single wrapper. Users can chain effects, reorder them, and apply macro controls across several parameters. Effects Rack may be best suited for live performance use, as most engineers prefer their effects run separately in a mix.

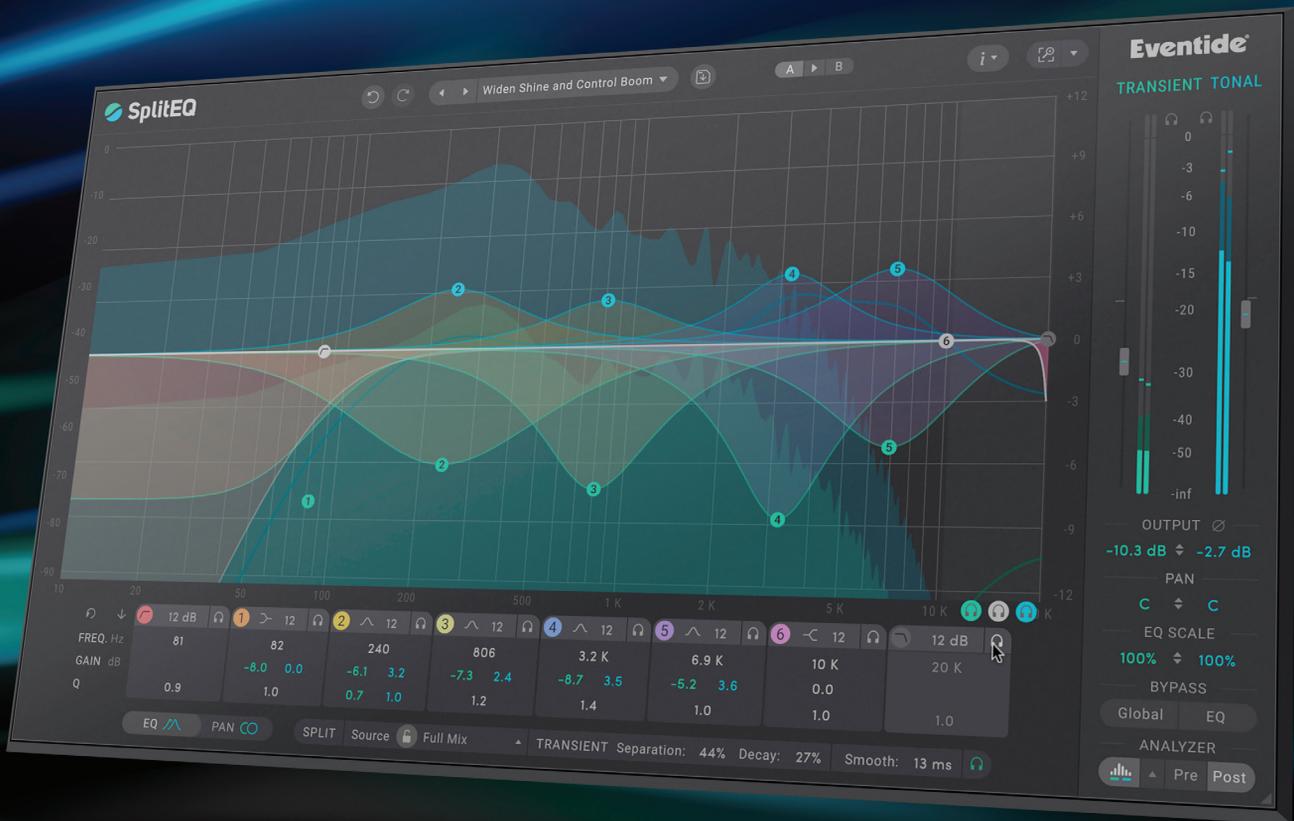
The bundle supports VST, AU, and AAX, and is compatible with major digital audio workstations on macOS and Windows. \$599

soundtoys.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 the artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, and Rob Morrow. He can be reached at newtoys@musicconnection.com.

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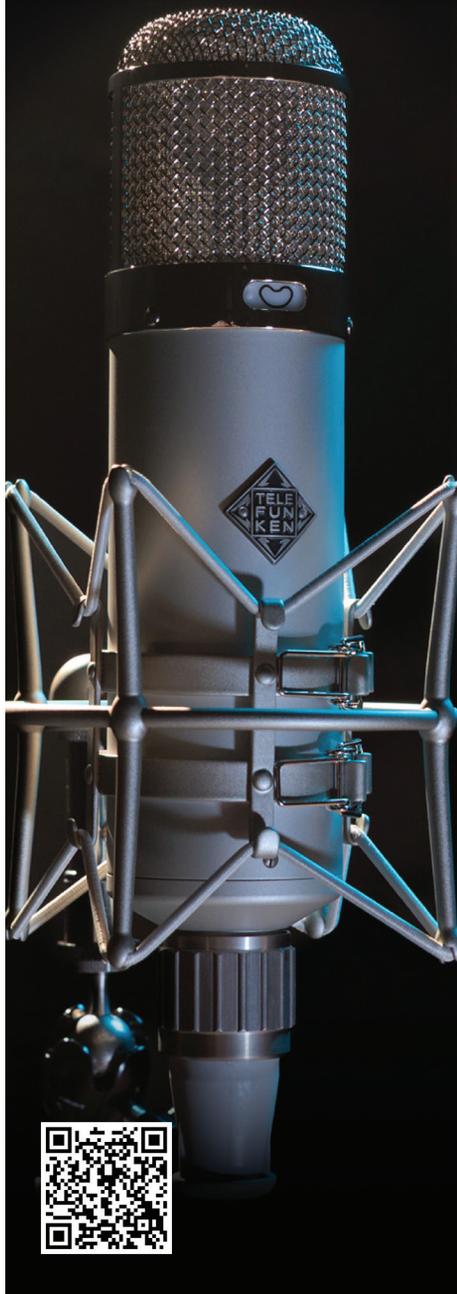
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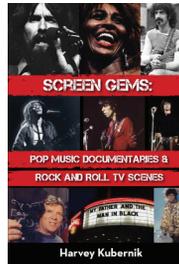
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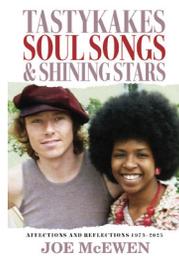
By Harvey Kubernik
(paperback) \$40



Frequent *MC* contributor Harvey Kubernik is a well-respected music historian across the genres, a scholar with a firm grasp for what makes these characters, the work of whom we adore so passionately, so utterly fascinating as people. This book, which covers screen appearances from said icons, is well-researched and lovingly told, and it never feels academic or, worse, hyperbolic. The likes of Johnny Cash, Tina Turner, Frank Zappa, Jimi Hendrix, and Elvis Presley are covered, and there's a sweet foreword by Andrew Loog Oldham. Try not to learn something.

Tastykakes, Soul Songs & Shining Stars

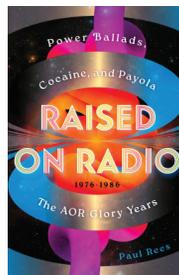
By Joe McEwen
(paperback) \$19.99



Industry veteran Joe McEwen has long had a passion for all things jazz, soul, and R&B, and that calling led him to write for the likes of the *Village Voice* and *Rolling Stone*, among other respected outlets. With the gloriously titled *Tastykakes*, we're taken through "vivid, compelling, up-front and personal profiles and encounters with a host of important figures: Pops and Mavis Staples, George Clinton, Allen Toussaint, Betty Wright, Michael Jackson, Aretha Franklin, Don Covay, and many more." As music memoirs by non-musicians go, this is a proper page-turner.

Raised on Radio: Power Ballads, Cocaine, and Payola

By Paul Rees
(hardcover) \$30



Paul Rees has penned well-received biographies of Robert Plant, John Entwistle, John Mellencamp, and Elliott Smith, and he was previously the editor at *Kerrang!* and *Q* in the U.K. He knows how to tell a story, and *Raised on Radio* sees him digging into the "critically derided at the time but massively popular during its 1976-1986 heyday," when the likes of REO Speedwagon and Styx were selling records by the metric ton and touring stadiums. Rees isn't here to turn his nose up, as so many critics do when faced with Journey and Toto. Rather, he revels in the excesses and egos, and the results are both entertaining and fascinating.

Pete's Beat

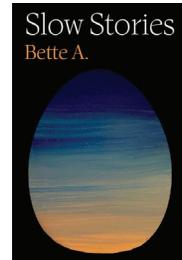
By Matt Robinson
(paperback) \$15.34



Drummers like to get young drummers drumming early, or at least that's what we can take from Matt Robinson's *Pete's Beat*, a children's book about a boy who can't stop laying out beats with his hands in class and dreaming about drum circles. The titular Pete meets all manner of interesting and like-minded souls, people who encourage his drum dreams to great effect. Honestly, this is a wonderful and very sweet book for children with an early interest in music. Adult drummers who have kids will be delighted to read a bedtime story that shines such a positive light on drums.

Slow Stories

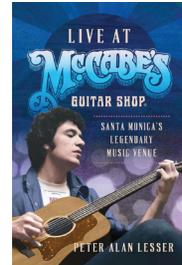
By Bette A.
(hardcover) \$26



Dutch artist, activist and author Bette A. has released this book of short stories, simultaneously dropping a vinyl record *2 Short Stories* that sees the writer reading two of her stories—"The Endless House" and "The Other Village"—backed by the music of Brian Eno. This isn't the first time that A. and Eno have worked together, previously collaborating on the *What Art Does* book. But it's the audio element of this multi-media project that is so fascinating. Eno's famously minimalist approach works beautifully with A.'s words. You really need to have the book *and* the vinyl to get the full effect.

Live at McCabe's Guitar Shop

By Peter Alan Lesser
(paperback) \$24.99



McCabe's Guitar Shop in Santa Monica, CA is a beloved local store, and it's been hosting live shows since 1969. Their room is just spacious enough to not feel cramped but retain an air of intimacy. The artists that have performed there over the years are many and varied, and include Jackson Browne, Bill Monroe, Linda Ronstadt, Rosanne Cash, and Taj Mahal. Author Peter Alan Lesser has done a great job of detailing the vibe of the venue and coloring it with history without getting bogged down with superfluous name-dropping. McCabe's has always valued quality over anything else, and Lesser sees that. Whether you've been to the venue or not, this is a great read.

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An Actor Championing Musicians: Armed with his BFA in Acting from Arizona State University, Sean Healy moved to L.A. in the early '90s to conquer the world and, over the last few decades, he has—just not in the way he expected. As a paying member of a 99-seat theatre company in Hollywood, he took advantage of their open space on Sunday nights to create a popular underground spoken-word performance space, which connected him to many local musicians. While pounding the pavement and auditioning, Healy channeled his frustration with his acting career into exciting opportunities to book bands at venues throughout the city—which quickly led him to launching a call-in service for artists looking for gigs. Cut to 30 years and hundreds of bands and clubs and theatres later, and Sean Healy Presents—a name that came from his shows listed in *LA Weekly*—is a full-service nationwide concert promoter specializing in national touring acts working with major agencies in the same space as AEG and Live Nation.

Genres and Services: Though often best known for their years booking groundbreaking hip-hop acts, Sean Healy Presents has morphed into different specialties over the years, booking pop, rock, metal, and (since 2021) K-pop, among other genres. The company is renowned for its “We Book Bands” initiative, which provides emerging artists with local performance opportunities and showcase gigs. Unsigned acts can apply for local showcases to build a relationship with the company with an eye towards eventually opening for national headliners. While centered in L.A., SHP regularly books shows in San Francisco, Portland, Seattle, N.Y.C., and Healy’s hometown of Chicago. Artists can submit promo packages, including music links and bios, via email for review.

Success Stories: Kendrick Lamar is easily one of SHP’s greatest success stories. The 27-time GRAMMY winner performed his first major L.A. show with SHP at the Key Club in 2010. The show sold out, and Dr. Dre came out on stage to proclaim Lamar as the new start of hip-hop—launching one of hip-hop’s most storied and influential careers. In 2010, SHP also hosted a sell-out show at the same venue headlined by Big Sean, followed the next year with concerts in L.A. and Oakland. Other greats the company has booked include Sza, Too \$hort, Future, Lil Uzi Vert, YG, The Strokes, 21 Savage, Plain White T’s (a co-promote with the Knitting Factory), J. Cole, Lupe Fiasco, Machine Gun Kelly, and OneRepublic, which was known as Republic when SHP booked them in 2003 at the Viper Room. More recently, SHP sold out the Kia Forum in 2025 with K-pop artist Taemin.

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▲ FELLER RELEASES DEBUT ALBUM SOUND COLORED PENNY

Chicago's Feller released their debut album *Sound Colored Penny* via Shuga Records on February 13. The rambunctious trio of Pete Willson (vocals, guitar), Ethan Toenjes (drums), and Ramsey Bell (bass) have been making music together since 2023. Recorded last year in Chicago with producer Doug Malone, the album manages to capture the authenticity of pent-up energy, and being a young musician navigating a seemingly never ending big-city music scene in about 25 minutes of non-stop calculated power.



▲ WAR CHILD RECORDS RELEASE NEW SINGLE "FLAGS"

War Child Records has released "Flags"—a new song by Damon Albarn, Grian Chatten, and Kae Tempest—from the highly anticipated *HELP(2)* album. "Flags" is the crowning collaboration on *HELP(2)*, a powerful reflection on youth and selfhood written by Damon Albarn (Blur/Gorillaz), Grian Chatten (Fontaines D.C.), and recording artist/poet Kae Tempest. Produced by Albarn, James Ford, Marta Salogni, and Toby L, the track stands as a bold statement of resilience.



▲ NYU'S SONY AUDIO INSTITUTE NAMES 7-TIME GRAMMY® WINNER JACOB COLLIER AS NEXT ARTIST-IN-RESIDENCE

The Sony Audio Institute at New York University announced that Jacob Collier has been named the Institute's next Artist-In-Residence. A seven-time GRAMMY® winner and 16-time GRAMMY® nominee, Collier is widely recognized for his genre-spanning work as a singer, songwriter, producer, and multi-instrumentalist. In his residency, Collier will work directly with Sony Audio Institute students and faculty to provide mentorship, creative guidance, and real-world perspective on modern music-making—spanning composition, arrangement, production, and the evolving relationship between creative practice and emerging audio technology.



▲ AUSTIN'S NIGHT TRAVELER SHINES AS GIBSON'S ARTIST SPOTLIGHT

Each month, the Gibson Artist Spotlight introduces a new musician or group, connecting them with Gibson's global audience, and February saw Austin, TX-based duo Night Traveler in the spotlight. Formed in 2018 by Adam Fischer and Hunter Glaske, Night Traveler is continuing to craft nostalgic, cinematic, indie rock built for midnight moments and headlights on an open road.

PRODUCER PLAYBACK

"I'll always let an artist do what they want, but I'll fight for things that I think will make them sound better." — PAIGE STARK





▲ **INDIE ROCK ARTIST JUSTIN SCHAEFERS RELEASES MODEST HITS**

Boston-based indie rock artist Justin Schaefer has released his debut solo project, *Modest Hits*. Self-written and recorded with minimal, unconventional equipment, the project embraces imperfections to capture an honest, personal sound. With this release, Schaefer encourages listeners to feel the vulnerability, change, and intimacy of his world, while he continues sharing music through upcoming singles and live performances across New England and beyond.



▲ **TOMMY TORRES CREATES MUSIC MAGIC WITH KRK**

Musician, producer, and engineer Tommy Torres gravitates toward tools that challenge him, and at his Miami studio sits his KRK ROKIT 8 Generation Five studio monitors—not because they glamorize the music, but because they refuse to. “What I love about KRK is that the speakers don’t lie to me. They don’t try to sound hi-fi or pretty—they make me work,” he says.



▲ **SINGER-SONGWRITER SAVANNA LEIGH AND ARTIST BERTIE NEWMAN RELEASE “WHAT’S NOT MINE”**

Nashville singer-songwriter Savanna Leigh and London-based Bertie Newman released their new single, “what’s not mine.” A song about real connection and the fear of being fully seen, Leigh and Newman explain, “It unpacks the ways we protect love by staying surface-level... showing only the healed parts, holding back the truth, masking the mess. But real connection asks for honesty, even when it’s uncomfortable. It’s about learning that love can’t be unconditional if we’re not willing to be unconditional with ourselves.”



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Mastering engineer Pete Doell (pronounced "Dell") earned a degree in electronic music composition from the State University of New York at Albany before returning home to Boston, where he banged out the bass with various bands. He soon took up engineering, relocated to Los Angeles, and spent three decades behind the glass at studios such as Capitol and Sunset Sound Factory. Later he segued into mastering and has worked with artists including Céline Dion, Barbra Streisand, and, in particular, trumpet titan Miles Davis. He now operates independently from his home studio.

Mix and mastering engineers often collaborate closely. Certainly, it's always helpful to maintain fluid lines of communication. "When mixers send me their work, I give it the once-over and then tell them if there's anything they can do that would make it more successful," Doell explains. "I always want to start with at least a 24-bit file and a lot of clients even send 32-bit. My DAW can play 32-bit files but it can't export them."

Technology has made audio engineering tasks faster and more efficient, of course. But Doell often finds that same efficiency can mean that he has *less* time to work. "Now because there's no manufacturing delay, people often wait until the last second to give me their files," he observes. "They paint themselves into a corner because they can. You work so hard on these. Give yourself at least the weekend or even a week for everyone to review it."

"These days I'm all in the box," he continues. "What I use depends on the style of music. Not everything needs an aggressive limiter. I just mastered a record by [former Wings guitarist] Laurence Juber featuring all-guitar instrumental versions of Beatles songs. He liked the mixes and didn't want me to do much other than level-match them so that the transitions didn't sound weird. The limiter can bring low level stuff up in a nice way. If I'm doing metal or rock, I might reach for a Neve limiter; something that has a lot more color."

Prior to assembling his home mastering room, Doell had worked in a number of expertly configured spaces. What he took from those experiences helped him make decisions about his own setup. "After [former employer] Universal closed, I looked at about ten different studio situations," he recalls. "They had isolation from their neighbors, but the room acoustics weren't great. So rather than spend three thousand dollars a month for a room whose sound I didn't like, I decided to build a place at home."

Doell's recent and upcoming projects include a 90-minute classical stream, which will be mixed by Tony Shepperd (Boyz II Men, Sheléa) and the Juber Beatles record. For the past decade he's hosted the Wednesday LA Audio Lunch Bunch at Barragan's Mexican Restaurant in Burbank, which is open to all audio adventurers.

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THE 3 MOST IMPORTANT

he's learned as an engineer are:

- When I did attend sessions, I had people sit in my spot to hear the master because it sounds different depending on where you are in the room. Now the first time they hear it is on their own speakers.
- Some of the artists on my resume aren't as well known to younger performers. The relevance issue sometimes pops up.
- I don't advertise because I have a lot of repeat business. Thankfully, much of it comes from mixers and they do something like a record a month versus an artist who might only do one every three years.



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Evange Livanos

Co-Owner/Co-Founder
Alternate Side Management

Years with Company: 13

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Clients: Hot Mulligan, Beach Bunny, Citizen, Dayseeker, Knuckle Punk, Bad Suns, Carseat Headrest, Cavetown, Chloe Moriondo

BACKGROUND

Evange Livanos began her career in the music industry booking bands, which eventually morphed into her true calling for management. She created Synergy Artist Management in 2012 and then changed the name to Alternate Side in 2018.

The First One They Call

When you're booking, you're in charge of the live show. When the artist doesn't have a manager, you're the default phone call they make when things go wrong or they have questions. I like knowing everything about a band's business. I identify with the whole picture of an artist's career versus one part of it, so being an agent naturally evolved into managing.

Manager By Happenstance

I was repping this young emo band named Emanuel. Fans loved them, and labels were after them. I was their booking agent, so I helped them. As I was getting them on the road, I was also fielding these phone calls and kind of defaulted into their manager. I had them do a record with a big rock producer named Machine. We signed to Vagrant and the band asked me to be their manager.

Another Side

I worked at other management companies when I was living on the East Coast. Then I moved to Los Angeles and was doing freelance gigs. I started my own company in 2012 and had somebody working for me named Zack Zarrillo. [When he became my partner,] we changed the name to Alternate Side.

Searching for Artists

Sometimes, I lurk online and come across something. Most of the time, an agent or lawyer will bring it to us. My company is 12 people deep, so there's a Slack channel that's buzzing all day long. We have managers all over the U.S., and they hear things. It's always, "This artist fired their manager, and they're looking to take meetings."

Beyond Music

I've got to love the music, but it has to go beyond that. It also has to be an artist that knows how to work their fan base. Do they have the right attitude? Are they in it for the right reasons? Are we going to vibe? Are they going to work as hard as I am? I'm a very in-the-trenches type of manager. If they're not going to respond to my texts, how hard is this going to



"I don't mind a challenge. What I mind is if the artist is the challenge. They can't get in the way."

be? I don't mind a challenge. What I mind is if the artist is the challenge. They can't get in the way. Everything else can get in the way.

Being a People Person

I used to waitress for my dad's diner. I went to school to be a teacher, so I have a degree in elementary education. In those courses and in that life, you have to talk to people. You've got to be able to level with a difficult customer. I'm not always going to be able to have an artist see the big picture. But you have to learn their personalities. It's usually the younger artists that are easier to motivate. With older artists, you can be matter-of-fact. It usually takes a good year to get a feel for how a band works.

Instinct

You either have a gut instinct on how to work with people, or you don't. And if you don't, you probably will not be a successful manager. I had people who interviewed really well and it was awesome having them in the office. They had a good vibe but just didn't have that thing I can't teach—that ability to speak to an artist to get a point across. Either you can deal with people in creative and talk to them in a way that gets to them, or you can't.

Seeing the Big Picture

Is the artist awesome, and do I have a vision for it? I'm never going to pick up something that I don't know what to do with after a year. That's not good for them or me. What am I going to do for the next five years for this artist?

Create Your World

I like [for artists] to have done stuff already. They're not just looking for me to invent this whole world around them. They have to have fans and want to amplify that. If you've never played a show before, that's going to be a challenge. If an artist comes with their world intact, it's much more effective.

When Is a Band Ready for Management?

It's when they start becoming overwhelmed,

and not in a way that's just, "I don't feel like answering this email." They're constantly on tour. Labels are hitting them up. Maybe managers are hitting them up. Something in their career will suffer. They'll either not be able to rehearse as much because they have to ship out all their merch orders, or they may not be able to make a record because they're too busy touring. Things will be happening for them. They will be like, "I don't know what I'm doing, and I'm scared."

The New Manager's Crucible

Are you ready to struggle, work really hard, and not make a lot of money for many years? It takes a long time for some bands to pop. You don't get paid a salary unless you work at a company and you're hired as a day-to-day. You are being paid 15 percent of whatever that artist makes. You have to hope you have an artist that makes money, because that's artist development—taking on an artist that's only making \$500 a night. Hopefully, that leads to them making \$50,000 to \$500,000 a night. But that takes a long time. So you have to be ready for that to be your life.

Distribution

Alternate Side is lucky enough to have in-house distribution through Merlin, which is just like major label distribution. [Our artists] get paid the same rates they would if they were signed to a major.

Know Your Goals

One of the first things I ask an artist is, "What are your goals?" Some artists want to play Madison Square Garden. Some artists don't. Both of those artists are right. And for both of those artists, it's a career. If the artist has no goals—"I just want to play music and have fun"—that's not a business. That's a hobby. And I'm not trying to help somebody with their hobby. I'm trying to help someone build a business based on art.

Negative Sentiments

Maybe it's just what I came across when I was working among a bunch of emo rap artists, but there was this big anti-manager kick. "Managers take your money." "Managers are dishonest." "Managers are money-hungry." "Managers ruin everything." I'm sure there are some managers that are pieces of shit. In fact, I know a few. There are managers that take their artists out to dinner for their birthdays and then bill them back for it. We don't do that here. We absorb all the costs. It's a lot out of our pocket, but we want our artists to be profitable. We stand behind our artists. We also stand in front of our artists to absorb any bullshit that's going to hit them. Managers are the protectors of artists, so they should be seen as that.

A.I. Rip-off Artists

You know what's getting my goat right now? A.I. music. It is beyond not okay. These artists create these songs, and then someone can just be like, "Make songs like Dayseeker," and make money. That is so fucked. I think any A.I. artist should just go away. There should be some sort of filter—did you create this? It's going to kill the industry.

Jewel in Venice

Jewel kinda likes it in her brand new place. Even on the eve of opening her second large-scale art exhibition—this time amid the hubbub of the Venice Biennale—the transition from the acoustic vibration of a guitar string to the data-driven algorithms of a 60,000-LED sculpture might seem like a departure. Yet for Jewel, the expansive scale of *Matriclysm: An Archeology of Connections Lost* suggests an evolution.

Following the success of *The Portal* at Crystal Bridges in 2024, this elevated iteration at the Salone Verde palazzo represents an expansion of her collaboration with curator Joe Thompson. Where *The Portal* used drone shows to map the “Three Spheres” of existence, *Matriclysm* digs into a saltier, more ancestral soil to unearth the Mitochondrial Eve, exploring resonances between feminist and ecological thought.

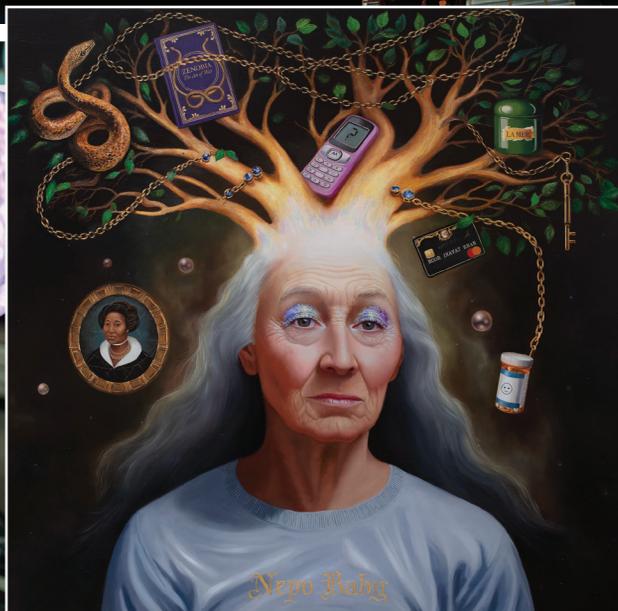
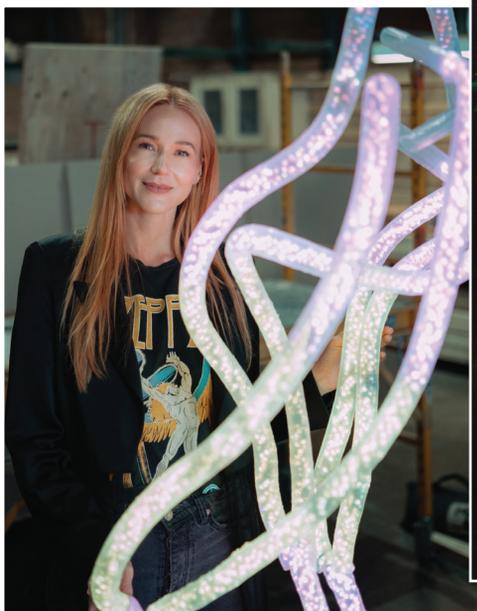
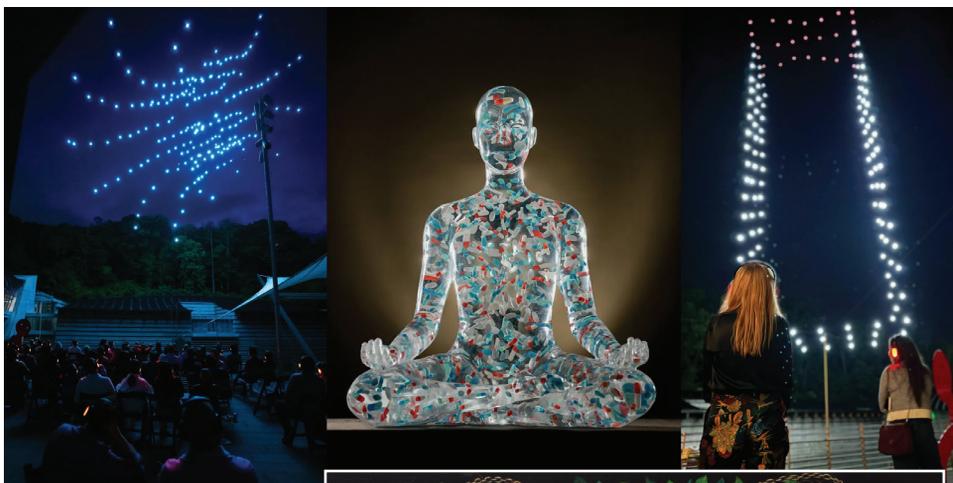
The music connection here is structural, as the exhibition functions as a “neuro-ceutical” environment where sound physically alters the visitor’s state of being. In the *Seven Sisters* installation, NASA light wavelength data is translated into a 12-minute choral soundscape designed to shift brainwaves, turning the gallery into a resonant chamber for the collective unconscious. This same synthesis animates *Heart of the Ocean*, where a steel and resin sculpture sings a song composed by the sea itself, its melody derived from real-time metrics of salinity, temperature, and migratory patterns.

By framing the exhibition as an archaeology, Jewel moves beyond the aesthetics of celebrity to engage with the archetype of the feminine divine through surrealist portraiture. These works face off against digital explorations of birth control and menopause, creating a dialogue as much about biological memory as contemporary climate cataclysm. In this Venn diagram of neuroaesthetics and environmental equity, the artist finds a way to reconnect the personal psyche to a global pulse.

“At first glance, this exhibition centers on issues of femininity, power, and ecological consciousness, but at its core it is about memory, both profoundly personal and alarmingly global,” says Jewel. “If something of a cautionary tale, my hope is that the show reminds us what it feels like to be in closer harmony, inviting us to unearth ways to reconnect us to ourselves, each other, and the world around us,” she writes.

Matriclysm: An Archeology of Connections Lost is on view from May 10 to November 22, 2026.

More at jeweljk.com/art



CLAUDIA HOYSER

Country singer-songwriter **Claudia Hoyser** has been writing and singing for as long as she can remember.

"It started as little rhymes in diaries and journals, performing on the karaoke machine for my family and working on the acoustic guitar at all hours of the night," Hoyser says. "Eventually, this led to small performances in coffee shops and restaurants, solos in the school choir and posting YouTube videos. I started dedicating a lot of time to music in high school, simply because singing and performing was my favorite thing to do, but it really took a turn towards a career after college. I interned at a music studio and began really honing my writing skills and finding my voice. During the internship, I had a rough mixed demo hit country radio and a few songs placed in a movie on Netflix. Once I realized I could try to do this full-time, I never looked back and still feel like I'm living in a dream."

Her sound is all classic American country, but it bears her own unique stamp thanks to her quickly recognizable vocals.

"My voice has been described as a 'fingerprint sound' and has always had an identifiable quirk to it," she says. "For years, I tried to smooth out the little 'yodely' characteristic it has. Turns out, that's just me and the yodel is here to stay. I like to think of my sound and style as indie country, Americana—smokey, dreamy, and sassy. I've really grown into that, and I feel at home here."

Hoyser's most recent release is the sophomore *Before the Dawn* album. "[It] brings the dark to light," she says. "From burnout and toxic relationships to awakening, wanderlust, and deeper love, this album captures a transition of growth and radiates a new beginning. It has an underlying feeling of sureness, acceptance, and knowing that even though something is difficult or terrifying, it's worth it to make the change if there's a chance to be a more fulfilled you. Writing and creating this album was a lesson in trusting myself musically and personally, fulfilling my need for change."

The artist finds "DIY" hard to define in a musical sense, but she knows that she's lived it. "Musically, for me, DIY means getting a chance to tailor my sound, style, release choices, artistic direction, and overall musical personality to my standards and preference," Hoyser says. "It's very freeing to know I can choose how my music sounds and when I want people to hear it. I love having my hands in all of the creative aspects of my music career and that's what really continues to fuel my passion to make more."

Looking ahead, Hoyser will be spending 2026 touring the new record as much as she possibly can.

"2026 is a big creative year for me and I am already itching to get back in the studio," she says. "I just want to stir up the best songs I can to start recording the next wave of music. I'll also be doing a ton of pop-ups for my coffee and whiskey brand called Hoyser Country, so be on the lookout."

Visit claudiahoyser.com



THE LEGAL BEAT

BY GLENN T. LITWAK



A jury trial has begun on Chancelor Bennett AKA Chance the Rapper's lawsuit against his former manager, Pat "The Manager" Corcoran. The main issue is whether or not an oral management agreement, which allegedly provides for a three year "sunset" clause on Corcoran's commissions, is enforceable. Corcoran managed Chance from 2012 to 2020.

By way of background, personal management contracts do not have to be in writing. They can be oral but, of course, the terms thereof would be harder to prove. It is usually more beneficial for the manager to have the agreement in

writing as he or she is the one who will seek to enforce a right to commissions; however, both parties may benefit in that a written management agreement may clear up misunderstandings.

Most personal managers work on a commission basis in the music business, typically earning 15-20 percent commission on an artist's earnings. A typical sunset clause in a management contract provides that the manager's right to earn commissions does not end when the term of the agreement ends; it continues. For instance, a management agreement might provide for a four-year term with a "sunset" clause that provides that after the four years, the manager will continue to earn commissions. An example would be the first year after the contract ends, the manager will receive 100 percent of his commissions, 50 percent for the second year, and 25 percent for the third year.

In the lawsuit, Chance also alleges Corcoran failed to perform his management duties which damaged Chance's career.

Sunset clauses are particularly important when a manager is representing a new artist who has very little or no income from music. A manager invests his time and efforts to breaking a new artist and does not want to get kicked to the curb as soon as the artist's career starts taking off and the money starts rolling in. A sunset clause can help the manager in such circumstances.

Chance is best known for becoming a successful independent artist without being signed to a major label. Chance and Corcoran worked on very successful mixtapes such as *Coloring Book* and *Acid Rain*. In 2017, *Coloring Book* became the first non-physical album (it was only available on streaming platforms) to win a GRAMMY, which set off Chance's musical career.

Corcoran stopped managing Chance in 2020 and they have been fighting in litigation with each other ever since. Chance claims there was no sunset clause as part of their oral management agreement. Corcoran alleges he is entitled to \$3.8 million in commissions.

The dispute started in 2020 when Corcoran sued Chance's companies for unpaid commissions of 15 percent amongst other claims. In 2021, Chance countersued claiming breach of fiduciary duty and interfering with his business opportunities. In 2012, the judge dismissed most of Corcoran's claims but let the unpaid sunset commission claim go forward. Now it will be up to the jury to decide.

GLENN T. LITWAK is a veteran music and entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, music producers and hit songwriters, as well as 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 SXSW and the Billboard Music in Film and TV Conference. Glenn has been selected as a "Super Lawyer" by *Super Lawyer Magazine* for 2022-2026. Email Glenn at gtllaw59@gmail.com or check out his website at glennlitwak.com

The above is a brief overview of the subject and does not constitute legal advice.

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HOURLY DAILY LOCKOUTS MONTHLY OR YEARLY RATES



Date Signed: Summer 2025

Label: MNRK Heavy

Band Members: Trey Landrum, lead vocals; Zach McConnell, guitar; Trap, drums; Bailey Jones, bass

Type of Music: Rock, Metal, Country, Southern

Management: Cody Ash

Booking: Lucas Lendenbaum, lucas@pinnaclentertainmentinc.com

Legal: Alex Ploegsma

Publicity: Amanda Cagan - ABC Public Relations, amanda@abc-pr.com

A&R: Scott Givens

Web: @devilscutmusic

It might seem like country music and heavy metal don't complement each other, but give it a second thought and you might realize they fit like a glove. Need proof? Check out Devil's Cut, whose debut album *ROADKILL* comes out April 24.

Drummer Cody Ash, formerly of nu metalcore group Sylar, made the connection early on. Needing to earn money between gigs, he learned to bartend from his friend Trey Landrum. One day, Ash suggested that the singer try blending the genres, which made perfect sense to Landrum. "I grew up on Garth [Brooks] and Tim McGraw, Metallica and Pantera," he remembers. And just like that, Devil's Cut was born. Ash then became their manager before getting the opportunity to play with Jelly Roll and moving to Nashville.

The rising act was headed home after a long stretch of touring when

"They made us feel comfortable. They didn't rush anything."

Landrum awoke to four missed calls from Ash. Scott Givens of MNRK Heavy had discovered them on YouTube and wanted to chat. A bit of online research suggested the offer was worth entertaining.

Scott, Landry, and Ash talked a few days later. They instantly clicked, and a flurry of discussions ensued with other members of the MNRK family. The decision was made to have a collective Zoom call, which wound up taking place during Landry's bachelor party.

The band previously turned down two other offers, one from a foreign label, another from a friend whose label wasn't quite ready. The choice to go with MNRK made sense. For one, it was obvious the label believed in their vision. "They made us feel comfortable," discloses Landrum. "They didn't rush anything." All angles of the deal were covered through email before the contract was drafted.

Landrum's advice for other artists is to refrain from jumping on the first offer that comes along. Also, never stop going after your dream. "I've seen people my age kind of give up," observes the 42-year-old. "And I'm like, 'Fuck that. I'm going until my brakes fall off.'" - **Andy Kaufmann**



Date Signed: January 2025

Label: Candid Records

Type of Music: Jazz

Legal: George Howard

Publicity: Ashley Natareno - Big Feat PR

A&R: Terri Lyne Carrington

Web: mattstevensmusic.com

John Burk co-founded Concord Records in 1995, where he's had major success with artists including Carlos Santana, Ray Charles, and Esperanza Spalding. He eventually created Exceleation Music in partnership with Glen Barros, Charles Caldas, Amy Dietz, and Dave Hansen. In 2020, that organization acquired jazz label Candid Records, the venerable home to many of the genre's greats, such as Charlie Mingus, Max Roach, and Lee Ritenour.

After taking over Candid, Burk hired drummer and composer Terri Lyne Carrington to serve in an A&R capacity. GRAMMY-winning guitarist and producer Matthew Stevens knew both Burk and Carrington. He was part of Chief Xian aTunde Adjuah's band in the early 2000s, which Burk signed to Concord Records as part of a multi-album deal. They did a bunch of recordings together at Fantasy Studios, which Concord then owned. And Carrington is someone who's been a musical collaborator and mentor to Stevens for years.

"I started doing a bunch of sessions for Concord, like a Harvey Mason

"I was happy to jump right in. It was a wholehearted gut feeling."

record," recalls the Berklee College of Music professor. "And ultimately a Concord all-stars thing called NEXT Collective. John was involved in all of that, so he was the person I was around at the beginning of my career."

Carrington first offered the deal with Candid in February of 2024. The contract was signed by the end of that year, and recording began the following May. The Toronto native previously released albums with U.K.-based Whirlwind Recordings. Contrary to what one might assume, Stevens was less cautious this time around. "Because I know John and Terri Lyne so well, I was happy to jump right in," he proclaims. "It was a wholehearted gut feeling."

The jazzman further chose Candid in part because he's a huge fan of the label's catalog, from Abbey Lincoln and Cecil Taylor to Memphis Slim. "They have a lot of historic significance," Stevens remarks. "And I'm excited by the fact that they're also signing new artists and pushing forward."

- **Andy Kaufmann**



ALEX LAMBERT

Date Signed: January 2026

Label: Big Loud Texas

Type of Music: Soul-Country

Management: Cabell Moskal, cabell@makewake.net; Blake Ferguson, blake@makewake.net; Dylan Wright, dylan@deeprootsmgmt.com

Booking: Chris Burrus, chris.burrus@caa.com; Jacob Lapidus, jacob.lapidus@caa.com

Publicity: Corey Brewer, corey@bigloud.com; Rachel Heatherly, rachel@bigloud.com - Big Loud

A&R: Jon Randall, Sara Knabe

Web: alex-lambert.com

Getting signed isn't always about making strategic moves. Sometimes, it's a random twist of fate that makes the difference. For Alex Lambert, having a famous last name was key. He'd been releasing music independently when Miranda Lambert's assistant stumbled across his song "Cryin' In the Rain." She sent it to the country superstar and inquired whether the two were related. "We could be cousins, because she's from Lindale, TX," muses the other Lambert, who grew up in Fort Worth. "All my family is from within 30 to 45 minutes of there."

Regardless of their blood connection, the more famous Lambert loved what she heard. As one of the architects behind Big Loud Texas, a new imprint of Nashville-based Big Loud, she was on the hunt for promising acts. Both Lamberts and the rest of the label's squad, including fellow artist and Big Loud Texas co-founder Jon Randall, decided to meet up. "I played them a couple songs, and we were off to the races," tells the singer.

Big Loud was one of approximately 10 labels that courted the soul country performer. Industry attention began in '22, when Lambert had a viral moment on TikTok. But Big Loud Texas stood out, in part, because other musicians run it. After a career in flipping houses, he'd gone to L.A. to pursue music and eventually began doing whatever his team wanted. "I wasn't staying true to myself as an artist," he confesses. "I got burned out."

"It didn't feel like we were making a decision. It felt like it was made for us."

Now living in Music City, he's determined to pursue the sounds he loves.

Also, Chris Kappy, founder of his management team Make Wake Artists, stressed that Big Loud was the best choice imaginable. "It was just obvious," Lambert recalls. "It didn't feel like we were making a decision. It felt like it was made for us."

Alex Lambert's Big Loud Texas debut comes out this year. By way of selecting which songs to put on the record, he hung out and drank tequila with Randall and Miranda Lambert at her home studio. "They knew all my demos," remarks the crooner. Their deep familiarity with his material reassured him that he'd found the right home. - **Andy Kaufmann**



TREMBLER

Date Signed: January 2026

Label: Rite Field Records

Members: Luke Gonzales, drums, guitar, vocals, samples, synthesizers, production; Martin Long, guitar, samples, production; CJ Anderson, guitar, samples; Ceej Burton, guitar, vocals, samples, production

Type of Music: Alt-Rock, Emo, Pop, Slowcore

Management: tremblerhtx@gmail.com

Booking: tremblerhtx@gmail.com

Publicity: Kenzie Davis kenzie@bighassle.com

A&R: Joseph Hernandez joseph@ritefield.co

Web: ritefield.co/trembler

In the fickle ecosystem of independent music, undergoing a total internal collapse is often either a death sentence or a catalyst. For Luke Gonzales of Houston, TX-based Trembler, it was the latter. Following a near-total "self-destruction" in early 2025, the band hasn't just returned, they've evolved. With the *Total Sorry* EP acting as a bridge—and five-song 'thesis statement'—Trembler is charging toward a new era backed by Rite Field Records.

For a band that has spent years dodging the "shoegaze" label, Trembler's trajectory has been anything but linear. "Life is inspiring when your life is tied to artistic thinking," Gonzales says, reflecting on a journey that began behind a drum kit at age nine. "Art should be a collage of your life as well as document the times as best you can."

That documentation took a dark turn in the early months of 2025. "I honestly didn't even really wanna do a band anymore. Felt sick of it and

"Any sort of success is forfeit if you don't like what you do."

the world. Felt sick of myself," Gonzales admits. The response and result of that internal retreat was the *Total Sorry* EP—an experimental, sample-heavy bridge recorded at Ceej [Burton]'s Shinytone studio in Sharpstown. It is a raw, fragile "sketch" of a person picking up the pieces. On the track "Wilt," the atmosphere is so authentic to its environment that you can hear a literal gunshot in the background—a "Houston Moment," as Ceej calls it.

The EP's aesthetic, inspired by ceramicist Haruki Nakashima and the textures of Krautrock legends Can, uses polka dots as a symbol of "self-obliteration." It was an apology to the band's past and a portal to its future. "I intentionally approached it as a broken person," Gonzales admits. "It acts as an apology to the Trembler entity, to my former bandmates, to myself."

The path to their new home at Rite Field Records wasn't a sudden industry scout story, but rather a slow-burn friendship built in the trenches of the local scene. "We have known each other for some years, around town, at shows n such," Gonzales explains. Though the label had expressed interest much earlier, the timing wasn't right for a band in flux. It took a period of resetting for the stars to align, but once they did, the floodgates opened—resulting in a massive 17-song collaboration that is currently in the works. For Trembler, the partnership is as much about the people as it is the music. "I also simply adore Joseph [Hernandez] and Parker [Hernandez] as people," Gonzales says. "Everyone is all about art and super sweet. We hang and grill as a squad when we can."

As 2026 unfolds, the plan is simple: rebuild the live show, drop the new conceptual LP, and keep moving. - **Ruby Risch**



▲ PRIMARY SCOOPS SPEARS

SESAC artist Britney Spears has sold her catalog to Primary Wave for a rumored \$200+ million. That said, she doesn't own her masters (those remain at Sony through Jive/RCA) or have full writing credits, so she doesn't own sole publishing (she is a co-writer). The sale may prove to be a lump-sum for royalty streams.



◀ GUILD HONORS MANNIS-GARDNER

The Guild of Music Supervisors awards Deborah Mannis for Best Music Supervision in a Docuseries for her work on season one of *Hip Hop Was Born Here*, including clearing 30 requested songs, 27 additional songs and 65 videos (including Lil Kim, MC Lyte, Da Brat, Salt-N-Pepa, Roxanne Shanté). See gmsawards.com.



▲ GEORGIA TECH FINALISTS

Final selections of musical innovators from six countries advance to Georgia Tech for the final round of the 2026 Guthman Musical Instrument Competition. Competing for \$10,000 in prizes, each finalist has a compelling story behind their next-generation instruments. More at guthman.gatech.edu/2026-finalists.

Cat's Is Out Now

Director-writer Rick Korn's award-winning documentary, *Harry Chapin - Cat's In the Cradle: The Song that Changed Our Lives* is out now on digital streaming services (iTunes and Amazon). Produced by Harry Chapin's son, Jason Chapin, the film celebrates the timeless song's indelible impact on music and culture over five decades. Includes excerpts from Billy Joel, Darryl McDaniels (Run-D.M.C.), Pat Benatar, Judy Collins, Dee Snider (Twisted Sister), Mandy Patinkin, Robert Lamm (Chicago), Whitfield Crane (Ugly Kid Joe), Jimmy Vivino, Mark Barden, and others. See more at youtube.com/watch?v=mKcSSaBGXQM

ASCAP Composer Nominees

The American Society of Composers, Authors and Publishers (ASCAP) sends congratulations to all of the 2026 ASCAP Composers' Choice Awards nominees, as selected by the composer community, recognizing composers who scored the top films from last year. Categories include Film Score of the Year, Television Score of the Year, Television Theme of the Year, Video Game Score of the Year, Documentary Film Score of the Year, and Documentary Series Score of the Year. Details at ascap.com/composerschoice.

THSA Honors Legends

Dedicated to preserving, promoting, and celebrating the legacy of Texas songwriting and its culture through education, recognition, preservation, and by cultivating a vibrant creative



▲ COURAGE IN THE CHAOS

Blues-rock guitarist Jonathon "Boogie" Long began in gospel church. He studied with Mark Wascom, worked with Henry Turner Jr., Luther Kent, and has performed with B.B. King, ZZ Top, Robert Cray. Despite shady deals, shelved records, pressure to reinvent, he stayed himself. *Courage In The Chaos* out on DSPs.

community, the 501(c)(3) non-profit Texas Heritage Songwriters Association welcomes four beloved writers into the Texas Songwriters Hall of Fame. Dan Cook, Keith Gattis, Miranda Lambert, and George Strait were each honored for their musical contributions and influence within Texas and beyond, with Lisa and Freddy Fletcher (founders/owners of Arlyn Studios) awarded the Darrell K. Royal Texas Music Legend Award for their dedicated support of songwriters and the musical community at large. An evening of awards included performances from Brooks & Dunn, Jamey Johnson, Parker McCollum, Randy Houser, Natalie Hemby, Ashley Monroe, Dean Dillon, Waylon Payne, and Bubba Strait.

Rising A.I. Debate

Calling on the music industry to reject the Suno A.I. platform, a group of creators has penned an open letter speaking out against Suno's machinery, stating that it was trained on unauthorized human artists' work. The 'Say No To Suno' message includes signatures from Chris Castle (Artist Rights Institute), Helienne Lindvall (songwriter/President of the European Composer and Songwriter Alliance), and Ron Gubitz (ED of the Music Artist Coalition). Lawsuits continue from labels and rights organizations, with the RIAA filing 'mass infringement' cases against Suno and Udio in 2024 on behalf of Universal, Sony, and Warner Music (Udio has since settled with Universal and Warner, and Warner has settled with Suno). Arguments continue across both sides of the debate between A.I. technology and technical evolution, the anti-Suno crowd emphasizing royalty pool dilution for legitimate artists due to the A.I.-generated flood. Deezer data shows 60,000 A.I.-generated uploads and 39 percent synthetic content each day on the platform.

Symphonic-Vocana Partnership

Indie-only streaming platform founded by music lovers and indie-music veterans to strengthen the artist-fan relationships, the system integrates user-centric payments, direct artist-fan connection, human-led discovery, and transparent, actionable artist-level data, enabling fans to support their favorite artists directly, and letting artists truly understand their audience. Retaining ownership of their music and underlying rights (just like DSPs), artists have a new level of access to their fanbase, with first-party fan data on every stream

and direct-messaging capability. A fan subscription, user-centric royalty model, means payments are *not* pooled and pro-rated. The subscription amount of each fan is distributed between the artists *that* fan is actually listening to, helping newer artists grow sustainably while maintaining creative and financial control. Vocana emphasizes verified artists, real fan relationships, human creation, and human curation (rather than algorithmic recommendations).

Vocana's partnership with Symphonic Music (handling content management and distribution, global royalties and split payments, and is 100 percent independent), brings a presence in Nashville, Los Angeles, Miami, Canada, Mexico, Colombia, Argentina, Brazil, Puerto Rico, the Dominican Republic, Europe, the U.K., and Africa, with a roster that has included Imogen Heap, Sublime, Sixpence None the Richer, Jon Batiste, Doechii, DJ Muggs of Cypress Hill, Ani DiFranco, and many more. Visit artists.vocana.co.

Zimmerman Adds RIAAs

With debut *Religiously. The Album* arriving as the biggest ever streaming album in country music history, multi-platinum Bailey Zimmerman has added eight new RIAA certifications to his catalog. Certified titles include "Rock and a Hard Place" (8x Platinum), "Fall in Love" (6x Platinum), "Where It Ends" (3x Platinum), "Backup Plan" (Platinum), "Holy Smokes" (Platinum), "House On Fire" (Gold), "New To Country" (Gold), and "You Don't Want That Smoke" (Gold). The latest additions add to Zimmerman's existing gold, platinum, and multi-platinum certifications.

Romania Goes Global

Romania-based Global Records has exploded, with a double-digit growth forecast for the year following \$75 million in revenues for 2025 and over 40 billion cross-platform streams (following 25 billion in 2024). Revenue grew from roughly \$17 million in 2022 to \$54 million in 2024). The indie label's artist roster includes INNA, Minelli, Carla's Dreams, Antonia, Holy Molly, Alina Eremia, Irina Rimes, with divisions that now include recorded music, publishing, live events, brand partnerships, and film and TV placements. This includes the co-founding of urban music festival Beach, Please! In Costinesti, Romania, which brought in 500,000 attendees over five days in 2025, and attracted talent including Travis

Scott, A\$AP Rocky, 21 Savage, and Wiz Khalifa.

In addition to internal growth, Global acquired Honua Music, there have also been worldwide music chart positions, and just launched the Global Records Academy as an intensive artists development program (inspired by K-pop models).

New Event Platform

Helping freelancers leverage their music and revenue, Soundcheck Live is a platform that handles tracking and coordination of contracts, payments, schedules and crew across multiple tools to help freelance creatives (and small teams) manage their data, scale, negotiate, and get paid fairly for their live events and performances. The idea is to help independent artists maximize their output while streamlining their business management. Learn more at soundchecklive.io.

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



▲ PREPARE FOR THE PAST

ASCAP/Deems Taylor Award-winning music journalist-musician Brian Cullman (Rua Das Pretas) releases memoir *How to Prepare for the Past: Travels in Music & Time*. Intimate anecdotes include stories of Nick Drake, Lester Bangs, Tim Hardin, Chuck Berry, Bo Diddley, Big Joe Turner, and more. On Amazon now.



▲ EW&F RECEIVE HOF

BMI's Earth, Wind & Fire earn SoundExchange Hall of Fame Award for the most streams. Founded in 1969 Chicago by Maurice White, EW&F navigates jazz, soul, gospel, pop, rock, blues, folk, disco, with has Rock and Roll Hall of Fame (2000) and Kennedy Center Honor (1999) distinction. See earthwindandfire.com.



▲ FOGERTY'S MERCER AWARD

GRAMMY-winning (1998) SHOF inductee (1993) John Fogerty receives the Johnny Mercer Songwriting Award at a ceremony in June. The singer-songwriter-guitarist-arranger-producer wrote "Proud Mary," "Born on the Bayou," "Fortunate Son," "Bad Moon Rising," and "Have You Ever Seen the Rain" for Creedence Clearwater Revival.



▲ WEARY RAMBLERS' HONORS

The 22nd Annual International Acoustic Music Awards (IAMA) gives top honors to Iowa acoustic folk group Weary Ramblers (Chad Elliott on guitar and Kathryn Fox on fiddle) for song "Kentucky Never Seemed So Blue," and awards them Best Bluegrass Award. Full list of 2026 IAMA Winners at inacoustic.com/winners.

Lionel Cole

A Legacy of Love



Raised among music royalty, Lionel Cole—nephew of Nat King Cole, cousin to Natalie Cole, and son of Freddy Cole—grew up immersed in the music business. By six, he had earned his first equity card; by nine, was on his first television show. One of his earliest photos shows him seated at a piano before his first birthday.

Still, determined to forge his own identity while holding deep respect for the family legacy, Cole followed his father's belief that music should be discovered personally—and his mother's insistence on discipline and education. Today, Cole is respected in his own lane as a writer, producer, musician, and singer.

"You learn to be a character," says Cole. "At 15, I was working at the State Department as head computer programmer, while in high school. Herbie Hancock would be hanging at the house. We'd be driving over to see Dizzy Gillespie, uncle George [Benson] was taking me to sit in with the Brecker brothers, dad said I wrote the song... What is *normal*?"

After studying composition and vocal studies at Northwestern University, Cole moved to Los Angeles to pursue songwriting and production, with work quickly expanding into television and film. A staff composer and music editor on *California Dreams*, *The Brady Bunch Movie*, *Once Upon a Time... When We Were Colored*, *Asunder*, and *Linc's*, Cole also served as director of music at New Millennium Studios.

Projects (alongside business partner Randy Jackson) include remixing "Hard to Say I'm Sorry" (Az Yet) and work with Sam Moore, Van Hunt, John Legend, and Joss Stone. He also arranged Mariah Carey's Boston Pops "Star-Spangled Banner" Super Bowl performance (post-9/11) and GRAMMY-winning "A Family Affair."

Crossing a broad musical spectrum, Cole also led funk band Miles Long (with Jamal-Warner), whose debut album featured Cindy Herron of En Vogue and Teena Marie. He sang on John Powell's score for *The Bourne Identity*, spent two years as bandleader on *Malcolm & Eddie*, and performed as vocalist and pianist with Robert Downey Jr.'s band during their morning talk show circuit.

Though he helped shape material for his father's recordings, Cole's first major commercial breakthrough came when he co-wrote "Through the Rain" (and two other songs) with Carey for *Charmbracelet*. Touring as her pianist and backing vocalist, he also recorded on "Never Too Far Hero." Later touring as a multi-instrumentalist for Rickie Lee Jones (2010) and auditioning for *The Voice Australia* (2014), the experiences reinforced his professional independence.

Cole's recent albums reflect both heritage and individuality. He describes *With Love* (2023) and *Small Town, Vol. 1* (2024) as "a tip of my hat. That was all Nat and my dad. The American Songbook—that is the brand." *Small Town, Vol. 2* is more personal (with more original music than covers), but still nostalgic. For now, he is focused on simply being the artist. "I'm not a producer, not the A&R guy," he says. "I'm actually sweating. It's humbling."

His creative philosophy is intuitive. "Older me realize[s] there's a point where whatever is the most-high reaches through me," confesses Cole. "That connection makes a waveform, and that waveform is carrying weight. My family were performers. I came out to Australia to learn how to stand up, be who I am, and find out what that was. I'm a little shy, but not about my ideas. The ideas I stand for and waveforms I create are meant to make people better."

In a small town outside Sydney, Australia, Cole balances young artist mentorship and building a community arts hub from his studio. With more than 300 original works across jazz, soul, Americana, and pop to date, hosting in-flight music series *Center Stage* for American Airline—and coming projects including a new opera, a reunion with The Bridge, and plans for three album releases this year—his creative output remains wide-ranging.

Looking back, he reflects on his unusual path. "I lived life backwards. I was an old man out of college and it took a long time to get to be the person who can look you in the eye and say, 'Hi, I'm Lionel.'"

Contact Maverick Alexander - Miller PR, maverick@millerpr.com
Visit Lionel Cole at lionelcolemusic.com

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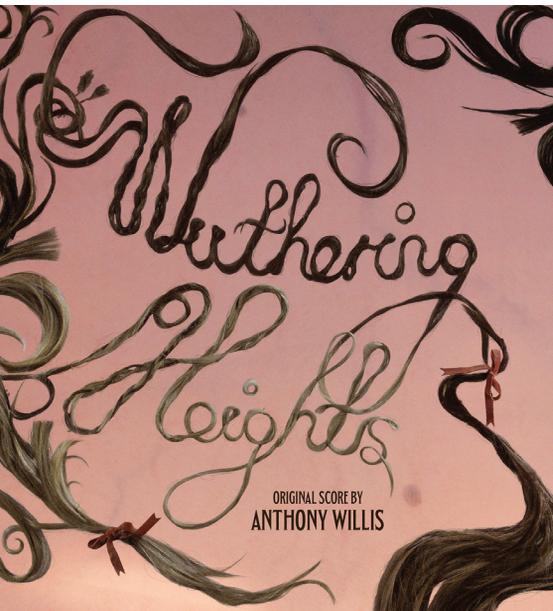
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DROPS

Wuthering Heights (Original Motion Picture Score) is out now via Milan Records featuring original music by composer Anthony Willis. This is the accompaniment to director Emerald Fennell's adaptation of the classic novel. The album marked Willis and Fennell's third feature-film collaboration. Willis crafted



a score built around a restrained, plaintive theme reflecting the longing between the story's two leads, played by Margot Robbie and Jacob Elordi. Willis' approach moved away from traditional musical interpretations of the story, instead blending rustic textures with delicate instrumentation that complemented original songs by Charli xcx. The Warner Bros. Pictures film hit theaters in February. For more information, contact Sarah Roche at sarah@whitebearpr.com.

WaterTower Music released the soundtrack for *A Knight of the Seven Kingdoms: Season 1*, featuring an original score by composer Dan Romer for the HBO series set in the world of *Game of Thrones*. The show follows Ser Duncan the Tall and his young squire, Egg, across Westeros nearly a century before the events of the original series. Romer's score departed from the sweeping grandeur associated with the franchise, instead embracing a more intimate, grounded sound. Using small ensembles of guitars, fiddles, and whistling, he crafted a folky score reflecting the story's focus outside castle walls and on dusty roads, among common people. Contact Christian Endicio christian@whitebearpr.com for additional details.

GRAMMY award-winning artist Raphael Saadiq performed a one-night-only set at Los Angeles' famous Blue Note Cafe in March, following the sold-out summer run of his critically acclaimed one-man show. The evening featured two showings and spotlighted his celebrated career, including a performance of the Oscar-nominated song "I Lied to You" from the highly

praised film *Sinners*. The track previously won Outstanding Original Song honors at both the Society of Composers & Lyricists Awards and the Black Reel Awards. Saadiq also performed classics from his days with the musical group Tony! Toni! Toné! as well as his solo career. He also received the Guild of Music Supervisors 2026 ICON Award. Learn more by contacting Grace Jones at grace@theoriel.co.

Clika, the debut film from celebrated music producer Jimmy Humilde's production company Rancho Humilde is now available on digital platforms and was released on DVD. Directed by Michael Greene and inspired by musician JayDee, the story follows Chito, an aspiring small-town musician played by JayDee himself, whose viral performance clip launches him into the new wave of Mexican-American music and brings him into a world of unexpected danger. The cast also includes DoKnow, Laura Lopez, Concrete, Nana Ponceleon, Percy "Master P" Miller, Peter Greene, and Eric Roberts. Contact Jordan Kaiser at jordan_kaiser@spe.sony.com for more information.

Subtext, a U.S. independent film company launched in January 2026, has acquired the North American rights to *Gregg Allman: The Music of My Soul*, which will be the company's inaugural release. The full-length documentary, directed by GRAMMY and Golden Globe Award-winning filmmaker James Keach and produced by Michael Lehman, explore the life



and work of Allman Brothers Band co-founder Gregg Allman. The film features never-before-seen interviews, rare performances from the archives, and concert footage capturing the band at their creative peak. Made in association with Rolling Stone Films, the documentary takes a look at Allman's personal tragedies, battles with addiction, and lasting cultural impact. A theatrical release is planned for summer 2026. For details, contact Ken Weinstein at weinstein@bighassle.com.

Oscar-winning sound editor and re-recording mixer Skip Lievsay recently appeared on the podcast "The Making Of," where he discussed his early career, his longtime collaboration with filmmakers the Coen Brothers, and his creative approach to crafting sound in post-production. Lievsay's extensive filmography includes renowned works like *Blood Simple*, *Fargo*, *No Country for Old Men*, *The Big Lebowski*, *The Silence of the Lambs*, *Gravity*, *Birdman*, *Roma*, and, most recently, *Marty Supreme*, among many others. He was also honored this year with the Cinema Audio Society Career Achievement Award in Los Angeles. Learn more by visiting themakingof.substack.com/podcast.

OPPS

Calling all young filmmakers: The All American High School Film Festival—the largest student film festival in the world—is accepting submissions for the October 16-18 event. Though the free deadlines have passed, submit by April 27 for \$20, with entry fees increasing up until the final, July 3 deadline. There are a dozen categories, including for music videos, with more custom categories to be announced. Learn more at hsfilmfest.com/submit.

If you want to be a part of Showstopper, America's first and most prestigious dance competition, register by May 4 for the May 22-25 event in Anaheim, California. Information on registration, the competitions, and more are at goshowstopper.com/competitions_cpt/anaheim-ca-3.

OUT TAKE



Myrkur

Composer, multi-instrumentalist, vocalist

Web: myrkurmusic.band

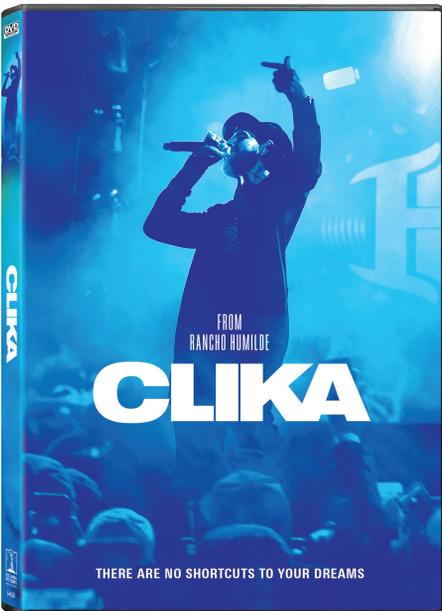
Most recent: "Touch My Love and Die"

In February, composer, vocalist and multi-instrumentalist Myrkur (AKA Amalie Bruun) performed at the Dansk Melodi Grand Prix—the celebrated annual Danish music competition—in which she entered her song "Touch My Love and Die." The video, filmed on Northern Europe's highest mountain pass, Sognefjellet, uses the natural elements to capture the drama and intensity of the track, which takes inspiration from metal, Nordic folk music, mythology, and—clearly—film scores. "I enjoy having rules around my songwriting, and there are definitely rules when scoring for film or television or a competition like this," Myrkur says. "The confinement is incredibly inspiring for me. For 'Touch My Love and Die,' the song is a mix of a lot of things I walk around thinking about, and my approach was similar to how I would write a score—it's all about visuals and performance and stage-setting."

Besides releasing her own albums, Myrkur has written music for film, television, and theatre, including for *Vikings: Valhalla* on Netflix, as well as the critically acclaimed production *Ragnarok* at The Royal Danish Theatre. She says visual storytelling is integral to all her work, and she'd like to score more music, also for ballet and musicals.

Myrkur has described "Touch My Love and Die," recorded with live musicians using over 40 microphones, as an antidote to throwaway culture and A.I. as it becomes more prevalent in scoring and production. "At this point with A.I., anyone can create anything without knowing anything about music. But I won't consider that in my writing. It's like junk food, a dopamine hit. But you're not going to pick that [A.I. generated] album up in 20 years," she says. "Fortunately, with the niche audience I have, people still want the stuff that's stood the test of time."

On the subject of aspiring composers finding their way in the age of A.I., Myrkur says: "My advice is stupid—who wants to spend years learning an instrument when a computer does it quickly and for free? But if you wake up every morning and music is all you can think about and it's what makes you feel purpose, then just keep going."



There's still time to submit your film score to Cleveland's 2026 Horror Hotel Film Festival, with the late registration deadline falling on April 17. The 15th annual event—slated for June 18-21 this year—is inviting composers to score a trailer that the festival provides. Learn more about the festival and how to submit your work at instagram.com/horrorhotelfilmfest.

PROPS

The Game Music Festival will return to London in June 2026 with five live concerts across two major venues—Royal Festival Hall and Fairfield Halls. The festival will open on June 6 with *The Infernal Symphony*, a sweeping orchestral tribute to three decades of *Diablo* soundtracks, followed by concerts celebrating 40 years of Hitoshi Sakimoto's work on soundtracks, as well as the music of *Hades*, *Hades II*, *Persona* and more. Special guests will include original

composers and performers. Alongside the concerts, an educational program of masterclasses, panel discussions, and other industry sessions will offer something for any aspiring game music composer. For more information, visit gagemusic.net/events.

The LA Philharmonic will open its 104th season at the Hollywood Bowl this summer, with performances at the Hollywood Hills amphitheater running from June through September 2026. The season will kick off on June 20 with Opening Night, benefiting the LA Phil's Learning and Community Programs. The Hollywood Bowl Orchestra, led by Principal Conductor Thomas Wilkins, will salute the stars and legacy of Broadway with a program spanning beloved ballads and show-stopping dance numbers in celebration of American musicals. The night is set to culminate in a fireworks display. For tickets and a rundown on all the programming in store at Hollywood Bowl this season, visit hollywoodbowl.com.

Dance Against Cancer will bring the global arts community together once again for its annual, one-night-only benefit performance set for May 18. Proceeds will support the American Cancer Society's lifesaving mission to end cancer, building on the organization's record of raising more than \$4.5 million to date. The stage will feature celebrated stars from the worlds of ballet, contemporary dance, hip-hop, and Broadway in continuation of a tradition of collaboration among top dance talent. Past performers have included Misty Copeland, Tiler Peck, Ayodele Casel, Alex Wong, and many more. Find all the details and purchase tickets at nycitycenter.org/pdps/2025-2026/dance-against-cancer.

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.

► **GIRLI TAKES AIM AT A CULTURE OF IMPUNITY WITH "SLAP ON THE WRIST"**

Fearless alt-pop provocateur girli released "Slap On The Wrist," a striking new single and music video fueled by rage, resistance, and resolve. Confronting a culture that repeatedly allows men to escape accountability for abuse, assault, and harassment, girli turns frustration into protest. The result is a defiant musical statement that channels activism into sound and takes aim at gendered injustice head-on.



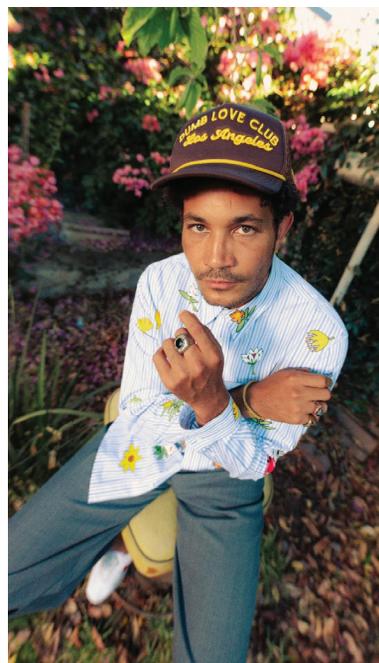
▲ **CHARLIE PUTH RELEASES WHATEVER'S CLEVER! ON MARCH 27, ANNOUNCES WORLD TOUR DATES**

Internationally acclaimed, multi-platinum and award-winning artist, producer, musician, and songwriter Charlie Puth will be releasing his latest album *Whatever's Clever!* via Atlantic Records on March 27. On April 22, Puth will begin his *Whatever's Clever!* World Tour in North America at the Viejas Arena in San Diego, bringing hits old and new across 34-dates in North America before venturing to Europe and the U.K. this summer.



◀ **BRYCE VINE RELEASES NEW ALBUM AND U.S. TOUR DATES TO BOOT**

Multi-platinum artist Bryce Vine has released his latest album, *LET'S DO SOMETHING STUPID!*, via Big Noise Music Group. The project marks Vine's boldest creative chapter to date, fully embracing his pop-punk roots while continuing to blur the lines between alternative, punk, ska, and modern pop. *LET'S DO SOMETHING STUPID!* features an eclectic lineup of collaborators, including Bailey Spinn, The Home Team, Tony Hawk & Goldfinger, 44 Blonde, Dicky Barrett of The Mighty Mighty Bosstones, State Champs, Emi Grace and more.



◀ **GENEVIEVE HANNELIUS RELEASES DEBUT EP**

Emerging singer/songwriter and actress Genevieve Hannelius has released her debut EP, *GIRLHOOD*, inviting listeners into the beautifully messy world of a 20-something. Along with the project, Hannelius shared a music video for song "The Woods." Shot in Genevieve's hometown in Maine, the video's peaceful, wintery visuals build on the soft vulnerability of the track.

MUSIC CONNECTION

Tidbits From Our Tattered Past



▲ DANITSA SIGNS TO BIG DADA, ENTERS A NEW ERA WITH SINGLE "MISS YO" (FEAT. BÉESAU)

Swiss singer and songwriter Danitsa was recently signed to Big Dada label. Known for her unique blend of hip-hop, soul and reggae, the artist shares her first new music in four years with the single "Miss Yo." Featuring French composer Béésau. "Miss Yo" (feat. Béésau) is out now on Big Dada, with more new music from Danitsa to come soon.

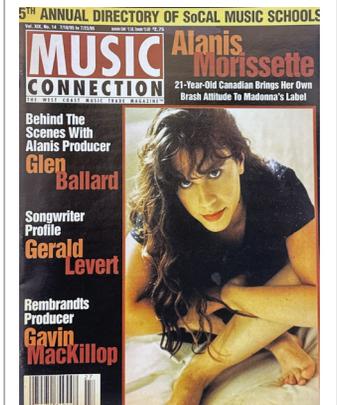
▶ RISING ARTIST ALEMEDA RELEASES BUT WHAT THE HELL DO I KNOW EP

Calling on her pop, rock, and indie sensibilities, Alemeda is carving out her own lane in a space that still rarely makes room for alternative Black female voices. Recently, the artist released her critically acclaimed EP *But What The Hell Do I Know*, which features the Doechii collab "Beat A B'tch Up." She's toured with Rachel Chinourri and Halsey, and performed at tons of 2025 festivals, including Lollapalooza, Outside Lands, and Camp Flog Gnaw.



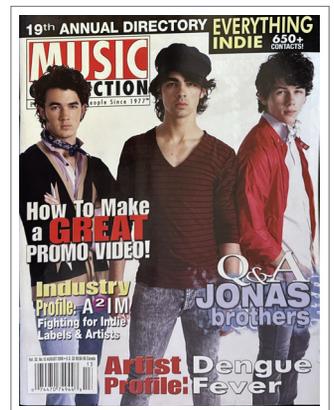
◀ ANONYMOUS VIRAL ARTIST SELF-PROCLAIMED NARCISSIST UNVEILS LATEST SINGLE "NEW MAN"

An entirely anonymous artist, Self Proclaimed Narcissist has quietly emerged as one of alternative pop's most intriguing new voices. With no face, no public backstory, and no traditional rollout, his music has spread purely through word of mouth, allowing the songs themselves to drive the conversation. His new single, "New Man," is out now via EMPIRE.



1995 - Alanis Morissette - #14

In 1995, Canadian alt-rock artist Alanis Morissette graced *MC*'s cover. "I had always kept things inside me, kind of bottling them up. After that, I started channeling my attitude into my music. It was great therapy," she said of her breakup that inspired the hit single "You Oughta Know." "It took getting my heart broken to channel those emotions in a positive way. Fortunately, I was able to grow as a person the same time I was growing as a writer." Of her inspiration, Morissette said, "I'm kind of a funky little sponge, I listen to and soak up everything."



2008 - Jonas Brothers - #13

Teenage heartthrobs the Jonas Brothers appeared on *MC*'s 2008 cover after releasing their *A Little Bit Longer* album. Recorded with producer John Fields on Gibson's studio tour bus, Nick Jonas said that the album was an ode to their growth, "The lyrical content has gotten a little more in-depth as far as who we are as people and things we've gone through in the past year... there's a lot more of a personal touch to it." "We wanted to improve our music, musically and lyrically," added Kevin. Though despite their already cemented fame, "We're continuing to say, 'This is just the beginning, guys. We've got to keep working hard.' And we do," added Nick.

Limited back issues available to order at musicconnection.com



ARI LENNOX

BY RUBY RISCH

W

hen Ari Lennox picks up the phone, she's already in motion. She's on her way to the gym—because of course she is—but she doesn't sound

harried or distracted. She sounds exactly like herself: warm, funny, completely present. Within 30 seconds of "hello," you understand why people who've met her never stop talking about how real she is. Beyond the stage, Lennox doesn't perform. No carefully calibrated version of "candid." Just a woman who laughs easily, thinks out loud, and puts weight behind every word she says. Screw a PR-friendly filter, Lennox is just a woman who skips the small talk to tell you about her acid reflux.

The gym session tracks. These days, Ari Lennox is in the business of taking care of herself—physically, mentally, creatively. After years of grinding through self-doubt, battling depression, and nearly letting the internet talk her out of making the music she loves, she's on the other side of something. Not in the "everything is fine now" way. In the genuine way. The kind that's earned.

Vacancy, her latest offering, is out now, and it lands with the confidence of an artist who finally trusts her instincts.

Lennox—born Courtney Shanade Salter—grew up in the DMV area of Washington, D.C., in a household that treated music like liturgy. Her mother loved soul. Her father collected jazz. Between the two of them, she was marinated in a tradition that ran from Minnie Riperton to Ella Fitzgerald to Billie Holiday.

"My mother, my dad, they played a lot of soul. Amazing soul legends," she says. "So I grew up listening to a lot of Minnie Riperton, and there are these two radio stations in particular—102.3 and 96.3—and just riding around with my mom, I would listen to those stations. Lots of '70s, '80s, '90s legends that were R&B and soul." Her father, meanwhile, "used to collect—he had a major CD collection. So, I would steal his CDs. I got into Common and John Legend."

But perhaps the most delightful detail of Lennox's musical origin story is this: *Pocahontas*. Specifically, the soundtrack. "My mom, being so sweet and, like, caring and interested in what I liked as a kid growing up—which was *Pocahontas*—we would just drive around listening to that," she laughs. "I wanted to sing like her." It was a very supportive household of music lovers, she says, and you can hear every single note of that upbringing in her catalog today.

D.C. also gave her the hustle. Before music was a career, Lennox was grinding. She's worked more odd jobs than most people can keep track of—Wendy's, Papa John's, Pizza Hut, Whole Foods, Planet Fitness. She drove for Uber. She worked at Commander Salamander, the legendary D.C.-area alternative fashion store that sounds like something out of an '80s coming-of-age film. Through all of it, she was still writing songs, still uploading music to SoundCloud, still believing, even when the evidence was thin, that something was going to crack open.

Eventually, it did.

Before J. Cole and Dreamville and *Shea Butter Baby*, before any of it, is the story of how Ari

Lennox became Ari Lennox, and it's exactly as cinematic as you'd expect from someone who grew up skipping school to catch whatever was rolling out at the cinema.

"I'm a big movie fan. I love movies," she says, and you can hear the grin behind it. "I loved going to the movies in high school. I would skip school and movie hop, you know—see one movie and then go see another movie for free, because I did not have the money. Luckily, I never got in trouble."

Sometime during those illicit matinees, she caught sight of *The Secret Garden*, and it burrowed into her. "*The Secret Garden* was an awesome movie that I saw somehow growing up, and it became one of my favorite movies," she says. The main character—Mary Lennox—was spunky, sharp, and refused to feel sorry for herself. "This girl, she was really feisty. I believe she was an orphan because her parents passed away... She wound up living with some family, I think her father's sister, and she was kind of mean. And there was her cousin that lived there, and he was sick, but he just needed some encouragement."

Mary, she says, didn't believe in self-pity. And that resonated. "Mary was very feisty and didn't believe in being down on yourself. And I love that, because that's what I need. I think we all need a Mary Lennox in our life. And I just loved her feisty nature, her encouraging nature. She wasn't one to be smiling. She had a little attitude. But when she did smile, you could tell she was very happy. Just genuinely."

She wanted a rock-star-sounding name, even though, as she clarifies, she doesn't do rock (though she listens to plenty of it). She wanted an English last name. A cool three-letter first name. Ari Lennox it was. Now, the artist had a name and a sound. Next, she needed a deal.

It was SoundCloud that started the chain reaction. Lennox had been uploading her music there, building a small but devoted following the way artists did in the early-to-mid 2010s—one stream, one comment, one shared link at a time. J. Cole's Dreamville Records caught wind, and in 2015, she became the first woman signed to the label. It was a moment. Not just for her career, but symbolically—for what it said about who Dreamville was willing to bet on.

She spent years in the creative ecosystem that Dreamville fostered, collaborating, developing, finding her footing in a more professional arena while also learning to navigate the particular gauntlet that the music industry reserves for Black women. The expectations, she's spoken about it plainly, are exhausting. There's always a box. Always a lane someone wants you to stay in, a sound they think suits you best; along with the pressure to be palatable, to be predictable, to make choices that are legible to marketing teams and radio programmers.

Ari Lennox has never been particularly interested in other people's boxes, lanes, or opinions.

Her 2019 debut album *Shea Butter Baby* was a revelation—a lush, throwback R&B record that had music critics scrambling for adjectives. The album went certified Gold, produced the beloved single "Whipped Cream," and established Lennox as the real thing—forget the trends, the gimmicks, and bring on the generational voice.

She has a gift for specificity that sets her apart from the crowded R&B field, an "if you know,



you know" vibe. Where other artists reach for universality in ambiguity, she does it by being precise. "Ricolás ain't enough for me" ("Chicago Boy," *Shea Butter Baby*) is not a metaphor. It's a real moment, fully rendered. She describes meeting a man at a CVS in Chicago—"handsome, so tall, so chocolate, so fine"—when she was in town to record. He helped her find what she needed. They swapped digits. And then Elite—her executive producer, creative anchor, and, as she puts it, "warm, comforting blanket"—was in the studio making this beautiful beat and she immediately thought of that Chicago boy.

"I think it starts with the beat," she says of her songwriting process, "and then I remember the experience. And then it all just marries. It all elopes." It's like the guts of a grandfather clock: one cog set in motion causes a gnashing, a relentless sequence where every chime is earned by a thousand tiny teeth in perfect congruency.

The paradox, she says, is that she's also deeply affected when people do the same to her. "The irony of that—and then being upset when I'm drawn to men, or just people in general, that want to be in and out of my life."

"So it basically encompasses the fleeting feeling of love, the infatuation phase. It's like this consistent, familiar feeling that I'm always in and I'm trying to evolve from. But it is just where I'm at, and it gets real lonely, it gets real empty. But then at the same time, I find myself getting to know myself more."

But *Vacancy* isn't just an emotional portrait. It's also a statement of artistic intent. "I'm here to show the world that I can do anything that I want. I can make beautiful, jazzy songs, R&B songs, soul songs. I can make pop-leaning alternative records. I can yodel. The sky is the limit. I can make a song that sounds like it should have dropped in the '60s—songs like 'Wake Up.' I can

scare her—started second-guessing her instincts, started trying to lean into sounds that weren't quite hers. Then "Soft Girl Era" happened, and something in her got stirred up.

"After 'Soft Girl' happened, I was like, *you know what? I love this song. I don't care.* And so with all of that hoopla, I just dug deeper. I dug deeper. I got back in the studio. I made 'Mobbin in DC,' 'High Key'—there's plenty of other songs. There's so many other songs I made after I was dragged last year." She laughs at herself. Properly. "But I'm grateful. Ultimately, I wound up making probably five more records at the end of last year after being dragged."

That's the quintessential Lennox pivot: transforming public friction into private fuel. Rather than retreating, she channeled that external noise into a renewed creative sprint, proving that for her, being "dragged" isn't a setback, it's a catalyst. It's a rare flex to be



The beat unlocks the memory. The memory becomes the story. The story becomes the song. Simple and yet almost impossible to fake.

Seven years after *Shea Butter Baby*, and after a pandemic, a string of high-profile features, and a period of serious personal reckoning, Lennox released *Vacancy* in early 2026. It is, by almost any measure, her most ambitious and fully realized work.

She explains what the title means with characteristic honesty. "Vacancy has just constantly been a space that I've just been in where, you know, I'm a very avoidant human being, an anxious human being. And so it's a lot easier for me to run. It's a lot easier for me to block someone, to be in and out of people's lives."

also just shout out my beautiful hometown, D.C. There is no limit." She pauses. "It was also a means to let people know: I'm here. No matter what. I'm not going anywhere."

That last line lands with weight when you understand what she went through to get here.

Making *Vacancy* was no smooth ascent. It was, in Lennox's own telling, combat; a fight with self-doubt, with the internet, with her own fears. "These last three years, I've battled lots of depression, trying to figure out if music is really what I want to do, and if people really want to hear from me."

A song called "Smoke" had preceded the album, and the reaction wasn't what she'd hoped for. People were vocal and unkind. And she let it

criticized into your best work, but it's exactly that grit that defines the album's standout moments.

Among the album's highlights—and there are several—is "Twin Flame." It's a stunning piece of work: lush, melodic, emotionally intelligent. She lights up talking about it.

"Twin Flame"—just a beautiful record that encompasses a relationship with someone, or a situation with someone, that seems familiar. They seem like they could be a soulmate. But with that flame aspect—it could literally grow into a huge fire if you're not careful. Or an explosion, if you're not careful. But that excitement at the beginning, that flame is just so fiery and exciting. But we all know what can happen when a fire gets out of control." A pause. "So, yeah. That's

basically 'Twin Flame.' It's borderline toxic."

Then there's "Horoscope," which almost didn't make it. She'd recorded a version of it years ago (when it was still called "The Signs") and had essentially dismissed it. At some point, she'd made the mistake (or the great endowment, depending on how you look at it) of sending her master folder to a handful of her most devoted fans. They'd been sitting on "Horoscope" ever since, begging her to finish it.

"I didn't see the vision, really, with 'Horoscope.' I recorded a rough years ago, and—so this is what happened: one time I sent my fans my master folder. And I probably should have never done that. But, like, there are about five or 10 core fans that at one point had all of my songs that I've ever created. And 'Horoscope' was one of those records that stood up. They were like, 'You need to finish this.'"

She resisted. Then one day years later she walked into the studio and Elite was playing the demo for her manager Justin. She was not pleased. "How dare you," she told Elite. "[He] got [Justin] all excited. 'I don't want to do this record. I don't want to do this record. Like, why would you do this?'" she said. "But they won by unanimous vote." And "Horoscope" ended up being one of the record's strongest-performing songs. She remains, on this point, gracious enough to let them have it.

As for the glorious *Vacancy* cover art, they'd already done an entire album cover shoot with Interscope—with a photographer named Tosin [Gbadamosi] who she describes as incredible, with results she loved. Done. Finished. Beautiful. And then her psychic friend Boots started talking about a window.

"We did an album cover shoot, and it was beautiful. It was everything. I loved it, and I was satisfied. But I have a friend who is a psychic, and my friend was like, 'I need a little bit more pizzazz. Like, I need to see a window.' She kept saying, 'I see a window. I see a hotel room.'"

She trusted Boots and went back to Interscope, who had already paid for one shoot, and said she needed to do it again. This time with photographer Gizelle [Hernandez], who had shot the artwork for 2022's *age/sex/location* project and who Lennox knew would deliver. "Let's go to Gizelle," she'd said, "She killed it with the *ASL* album cover. I know she knows what to do."

The new shoot came together beautifully. Same glam team—makeup artist Khamilia, stylist Jeremy, hairstylist Barbie—and Gizelle built a set that included, organically, a window. "I never told Gizelle that I see myself in some type of room or, like, a window. The fact that it wound up being that way—because my psychic friend just kept saying, 'I see a window. I see a window.' But Gizelle, without even knowing any of that, built this beautiful set with her team. And there was a window there. And the window is kind of like a focal point." She laughs. "I mean, if that ain't a little psychic energy, I don't know what is."

It takes a certain kind of audacity to ask a label for a do-over when the work is already "beautiful," but Lennox is no longer interested in just being "satisfied." She is chasing a version of herself that is entirely unfiltered and unafraid of the unconventional. That refusal to settle isn't just about aesthetic perfection, it's a preemptive strike against future regret.

When asked what keeps her creatively brave, she doesn't dress it up.

"You only get one life, and I don't want to be

87—God willing, 87—and look back like, 'Dang, I should have tried a pop song, a pop-leaning song, or I should have tried rock, or I should have done this or that.' Like, I never want to regret—when it's technically maybe at the end of my road—that I could have done this or that. Even when it is really hard as a woman, but also as a Black woman, a person of color. So many barriers to try to surpass. But yeah, it's just me personally. I just want more for myself, and I don't want to be sad later on in life, regretting. I don't want to live with any regrets."

When we point out that her creed is essentially the millennial catchphrase "YOLO," she doesn't hesitate. "Yes, exactly. YOLO. Literally. So cute."

The *Vacancy* Tour is coming, and if the album is any indication of what she's bringing to a live room, the people in those seats are in for a treat.

She can barely contain herself when she talks about it. "Oh my goodness, I'm so excited. My fans are the best part of this. It's sad, because when the years go by, I tend to forget how much I'm cared for and loved and, like, admired musically. And so touring is some of the best time to really see your hard work being



appreciated."

She talks about the range of faces she sees at her shows—"all different backgrounds"—and then she mentions the babies. The babies that should not technically be there, given the lyrical content of the set, but show up anyway. "It's such a blessing to see children that love my songs, and they're singing it—even though I feel bad because you shouldn't be singing this. But it's so sweet at the same time."

And then she gets to something more tender. She talks about seeing women at her shows who share her features—women who look like her and who, in a world that doesn't always celebrate those features, find something affirming in watching Lennox command a stage. "Because sometimes I feel like, as a Black woman, or as my specific self—my features aren't necessarily the most celebrated universally. So to see women that look like me, or that I look like, and to see I'm not alone in this. There are women who see me for me, and I see them for them. And we're beautiful, and we're affirming each other."

She tells them they're beautiful in the meet

and greet lines. They tell her their stories. She receives them. "It's spiritual. It's magical. And that's one of the best parts of it all."

Between cities, she plans to sneak off alone when she can. Walk around. Explore. Go to the movies, probably. She mentions she's particularly excited about the D.C. and Philly shows.

But the "magic" of a live room doesn't just happen by accident; it's supported by a much more terrestrial kind of discipline. Between the psychic windows and the spiritual exchanges, there is the unglamorous reality of the tour bus and the toll it takes on a body. For Lennox, staying "creatively brave" has become synonymous with staying physically resilient.

Health—physical and mental—has become a real priority. It's not the kind of wellness-influencer wellness she's describing. It's messier and more honest than that. She's heading to the gym when we talk, having already done her stretch routine that morning—she's been working on her flexibility ahead of the tour, "because I can't be singing songs like 'Pretzel' and I'm stiff like a cow or something," she says laughing, though entirely serious. "I've been stretching. It's important. I find that it helps with my anxiety and depression sometimes. Running—that runner's high really helps me. So I try to do at least two miles of cardio when I'm in the gym."

She's also drinking more water. A lot more water. She's been dealing with acid reflux, so the diet sodas have been scaled back significantly—a sacrifice, given that she also listed them as studio essentials in the same breath as tea and bubble gum. "I feel the difference in my body, and it feels so good. It gets a little boring, but it feels so good."

There's something in the way she says all of this that communicates something larger. Ari Lennox is investing in herself. After years of making herself smaller, of doubting herself, of letting other people's reactions determine how much space she was allowed to take up, she's choosing herself.

Vacancy is out. The tour is coming. But Lennox is just getting started.

"I'm just so happy the album's out," she says. "I'm happy the tour is coming up, and I'm just excited to keep promoting the album and the tour, and excited to drop more music." Then she adds, almost casually: there's a deluxe coming. And she's trying to get an EP out before the end of the year—an EP made up of songs from an earlier version of *Vacancy*, back when the album was still taking shape. "A lot of people don't know that *Vacancy*—there were, like, three other versions. But this third version was the ultimate, like: this feels good. The album is done. But this other version, there were some songs on there that I'm going to have released as an EP."

Three versions. Years of work. A bout of depression, a bout of doubt, a dragging on the internet that led to five more songs. A psychic who saw a window. An attitude after her namesake that refuses to stay down.

You only get one life. Lennox knows this. And she is spending hers, finally and fully, exactly how she wants to.

Vacancy is available now on all streaming platforms.

The Vacancy Tour kicks off this year. Tickets are available at arilennox.com.

COACHELLA 2026

The dawn of spring brings with it Coachella, arguably the most globally talked about festival on the calendar. Music lovers and culture hounds enjoy waxing lyrical about the lineup, and how it compares to the early years of the event.

Older musos seem to love mocking the contemporary Coachella crowd, taking shots at the "Coachella outfit" culture, selfies and all.

But the truth is that, right up to and including 2026, Coachella always offers a ton of treats and hidden delights. This year's headliners are the pop-centric Sabrina Carpenter, Justin Bieber, and Karol G. High up on the bills each day are Nine Inch Noize (a Nine Inch Nails/Boys Noize collab), Teddy Swims, Dijon, Sexy Red, The Strokes, Addison Rae, David Byrne, recent *MC* cover star PinkPantheress, Young Thug, Iggy Pop, and Little Simz, among many others.

But dig deeper, explore beyond the top three lines of the poster, and there are diamonds to be found. *MC* spoke to some of our favorite artists gracing this year's mega-fest.

For more festival info, visit coachella.com.

COBRAH

Have you attended Coachella before? If not, what do you know about the festival?

I've never been there before and I really only know that it's legendary so I'm super excited.

Are you planning on catching anyone else's performance?

I wanna see my fellow Swedish sister Lykke Li, and Slayyyter is a must!

Will you be exploring the site (the art, the food...)?

I wanna see and especially *eat* it all I love festival food so much I wanna try all of it especially the sweets and desserts.

What are your plans for your own set?

I'm bringing dancers on this tour and working on some beautiful set design. I'm definitely planning on making a show with a lot of dynamic and it will be very, very, very sexy.

Anything you're looking forward to after Coachella?

I'm really looking forward to continuing my touring, I'm really longing to meet my fans and play my music, it's so exciting to bring the album to life.

More at cobrahcore.com



BIA

Have you performed at, or attended, Coachella before? Any memories?
 My first time performing at Coachella was with Kali Uchis years ago in 2018 and most recently last year with Shoreline Mafia. That was a lot of fun.

You're performing on day two. Are you planning on catching anyone else's performance? Hanging out?
 I love festivals, so I'll probably be mobbing around with my team catching a few sets each day.

Will you be exploring the site (the art, the food...)?
 I 100 percent will be exploring the site. I also love the art installations they have at Coachella every year and the different food vendors.

What are your plans for your own set?
 I'm really excited for my set! This will be my first time performing a lot of my new music from my debut album *BIANCA* so I'm very happy about. I'm also working on a fun nail installation, but I can't tell too much! Expect to see things like that and just come to have fun.

After Coachella, what do you have planned for the rest of 2026?
 I am working on new music of course and there are tour dates coming up. I want to show people a more personal side of me this year so stay tuned!

More at officialbia.com



BLACK FLAG

GREG GINN

Is this Black Flag's Coachella debut? Have you ever been before?
 I've been there, but it's the first time for Black Flag.

Iggy and Suicidal Tendencies are both performing the same day as you—lots of classic punk that day. Will you be catching up with Iggy Pop, Mike Muir...?
 Should be a good day. We're looking forward to it. Hopefully get to see some bands!

The current lineup of Black Flag is quite youthful—are your new bandmates fired up about Coachella?
 We are all excited!

What do you have planned for the set?
 We haven't made our set list yet.

And the rest of 2026?
 We are doing a Canadian tour, then Hong Kong and Australia. Planning a fall U.S. tour.

More at blackflagband.com

SLAYYYTER

Have you attended Coachella before? Any memories?

Only once for a day. I was a special guest at a DJ set, but stayed the one night and got way too drunk. So the memory is no memory, I guess.

You're performing on day one. Are you planning on catching anyone else's performance?
Absolutely.

Will you be exploring the site (the art, the food...)?

I haven't been to a festival in a really long time, so I definitely want to explore and hang with friends. I need to show my mom a good time too.

Can you share any plans for your own set?
I have redone my live show quite a bit, so it will feel completely new.

After Coachella, what do you have planned for the rest of 2026?

Play more shows, make more music, make more clothes, and enjoy myself.

More at slayyyter.com



JOYCE MANOR MATT EBERT

Have you performed at, or attended, Coachella before? Any memories?

We played Coachella once before, back in 2015. I remember being in line behind Ian

MackKaye in the festival catering tent and he seemed so locked in making his lunch selections, as if it was blowing his mind as much as it was mine. It made me appreciate the egalitarian nature of festival catering—watching your musical heroes scoop curry onto their plates.

You're performing on day one. Are you planning on catching anyone else's performance? Hanging out?

I'm going to drink a couple margaritas and hopefully catch local heroes The Bob Baker Marionettes.

Will you be exploring the site (the art, the food...)?

For somebody who grew up in Southern California I'm pretty sun-averse and usually pretty over being outside in the heat after about 20 minutes, but you'll absolutely catch me in that catering tent I was talking about. But yeah, I'll definitely buy a \$23 White Claw and do a lap at some point.

What are your plans for your own set?

Our new record, *I Used To Go To This Bar*, just came out a month ago so I'm excited to debut some of these new songs in SoCal for the first time.

After Coachella, what do you have planned for the rest of 2026?

We'll be on the road all year!

More at joyce-manor.com





Rachel Stilwell

Entertainment & Intellectual Property Attorney
Owner, Stilwell Law

Stilwell — LAW —

Meet Rachel Stilwell, Owner of Stilwell Law, a music and intellectual property firm based in Los Angeles. Rachel's law practice focuses on entertainment, copyright, trademark, licensing, and commercial transactions. Rachel is proud to have been named to Billboard's Top Music Lawyers List for the last seven consecutive years. She is an advocate for artists' rights, having worked closely with the Recording Academy, musicFIRST Coalition, Future of Music Coalition, and Songwriters of North America.

Find out more about Stilwell Law at: rmslawoffices.com

Meet Rachel Stilwell at The NAMM Show at her panel for music creators and pro audio professionals:

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Friday, January 23rd, 2026; 1:00 - 2:00 PM Pacific Time, Hilton Anaheim, 4th Floor, Palos Verdes Room. Rachel will be joined by 3x GRAMMY and 1x LATIN GRAMMY winning mastering engineer Gavin Lurssen, owner of Lurssen Mastering®.

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SUICIDAL TENDENCIES

MIKE MUIR

Have you ever been to Coachella, even as a fan?

Never. For a band like us, this doesn't happen so we're very excited about it.

What sort of reaction are you anticipating? People underestimate the Coachella crowd a little bit...

I think it'll be great. We've always found, with European festivals, there's so many people that have never seen the band, but they've seen the hats, they've seen the Suicidal shirts, or someone will be talking to them, and they'll be like, 'I don't really know them.' Like, 'Oh, dude, they're on that *Grand Theft Auto*.' And so there's a lot of people that come and see it, and that's the first time they actually see us. And the number one response is, 'that's not what I expected.' So we love situations like that.

You happen to be on a day with Iggy Pop and Greg Ginn's new version of Black Flag. Are you planning on hanging out with anyone?

With my family. You know, I never really hung out in Hollywood. Never hung out with other people. I was always with my people, my family, and it's kind of the same thing now. We go there, and the numbers intimidate me. 125,000 people. It's like, you can't even get around. But we're super excited to be doing it. We want to do our thing and then take it as it goes after the show.

What can we expect from your set? Are you going to do anything different for Coachella?

I think music is good when it's not on autopilot, and when it's not super planned out and contrived. So we've had a couple conversations. We have a couple of ideas that we're throwing around—we're maybe going to have a couple people joining us and stuff, if we can work it out. We want to make it a memorable event that, years from now, people will still be talking about.

Is there anybody you're planning to see perform? Maybe somebody you wouldn't normally get the chance to see?

It's funny, because like I said, when we do the European festivals, a lot of times I don't know who's playing. It's the logistics of, especially with Coachella, trying to get hotels and getting through the place with all the traffic. We did No Values a couple of years ago, and that was in Pomona. That was 45,000 people and the traffic was brutal. It took us three hours just to get there. So it's a lot of logistics dealing with all that kind of stuff. You know some people have nightmares about being back in schools. I have



nightmares that I can't get on stage.

When Coachella is done, what else do you and ST have planned for the rest of the year?

We're actually really excited. We've got a lot of stuff. I've got a solo record, *Psycho Records*, coming out of BMT in July. That has some new Suicidal, new Infectious Grooves, which my other band, and a bunch of different old things that have done over the years. We're in the studio with Suicidal, and we get to go to South America right before Coachella. Then doing a bunch of festivals, and then we're doing a headline tour. So pretty busy.

More at suicidaltendenciesofficial.com

THE TWO LIPS

ANDREA AND JEWLZ

Have you performed at, or attended, Coachella before? Any memories?

Andrea: I've never performed at Coachella but did attend in 2023 and 2025! I had always wondered about going to Coachella and Julia was actually the person who convinced me to go with her and her group! We saw Charli xcx, Rosalia, Gorillaz, Bad Bunny, and the most memorable being Calvin Harris! We managed to get to the very front of the main stage and had the best time; it was like seeing God, honestly.

Jewlz: I have been going to Coachella since 2022! Once you start, you don't go back. A core memory is definitely

witnessing Lady Gaga's Mayhem Ball for the first time ever. It was such a gag with so many surprises one after the other! We could cry just thinking about it.

You're performing on day one. Are you planning on catching anyone else's performance? Hanging out?

A: Of course! The lineup is too good this year. I can't wait to see Sabrina Carpenter obviously, The xx, Disclosure, Blood Orange, KATSEYE, Ninajirachi, 54 Ultra, Justin Bieber, FKA twigs, Addison Rae, Lykke Li—I could go on and on! All of our friends are coming with us to celebrate our performance, so it is going to be a great time.

J: Day one this year is super stacked with a ton of our favorite artists like Fleshwater, Slayyyter, KATSEYE, Lykke Li, The XX, Blood Orange—the list goes on. It's going to be so hard trying to see them all. Catch us sprinting from set to set!

Will you be exploring the site (the art, the food...)?

A: Yes! We love to walk around and check out the art installations! Coachella always has such creative art around the site which makes for great photo opportunities! We

are both big foodies so it's always a must! I love trying the different options they have each year.

J: One thing we look forward to at Coachella is seeing the different art installments and the food vendors. Our friends and us always hang out under the shade of the art on a hot day, and sometimes if we're lucky, my favorite L.A. foodie spot will be there. Makes us so happy!

What are your plans for your own set?

A: My plan is to, of course, put on a good show, while also staying true to us. The reason we got this opportunity is by being ourselves and showing our personalities on stage, so I am just going to keep doing that! I love sharing the stage with my bestie, we love to have fun and hope the audience has fun with us too.

J: Well, we don't want to reveal too much, but it's definitely going to be something we've never done before. Just being able to have a screen with cutie visuals is a major upgrade! Expect some old, some new, and a guaranteed fun time.

After Coachella, what do you have planned for the rest of 2026?

A: We're currently working on our debut album. So hopefully finish that up and put it out once it's done. I'd love to collaborate and meet more artists so hopefully Coachella opens some doors for us! But at the moment our calendar is not filled after Coachella so maybe... rest?

J: After Coachella, we're hoping to put out an official studio album, but making sure it's perfect! That's really our focus for the rest of the year.

More at thetwolipsofficial.com



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Heavenly

In the 30 years since Heavenly released what had been their last album, *Operation Heavenly*, the world changed plenty. That wasn't really the case for their fanbase though. In the 1990s, the English band, who were associated with cult favorite labels Sarah Records in the U.K. and K in the U.S., garnered a following for their juxtaposition of bright indie pop with sharp, feminist lyrics. Today, songs like "P.U.N.K. Girl" and "Me and My Madness" still resonate with young audiences. It's just that, now, new listeners are finding Heavenly via Spotify and TikTok instead of college radio and Riot Grrrl zines.

After a few years of well-received reunion shows, the band recently released their fifth album, *Highway to Heavenly*, on Skep Wax, the label owned by founding members Amelia Fletcher and Rob Pursey. "It's been the most slow-motion comeback ever," says bassist Pursey of Heavenly's return. "We come back a little bit and nobody seemed to mind, so we keep on coming back."

Highway to Heavenly is a continuation of the band's legacy, with singer and guitarist Fletcher drawing from today's social and political climate for songs about belonging ("Portland Town") and resistance ("Deflicted"). "We enjoyed playing all the old songs live and we felt like it would be fun to carry on and that people were keen for us to carry on," Fletcher says of the decision to make a new album, "but we didn't want to end up being a covers band of ourselves that just did old songs."

With Heavenly about to head out on tour—they'll be in the U.S. between April and June—we caught up with Fletcher, Pursey, and guitarist Peter Momtchiloff for a video call. The interview has been edited for length.

Inventing "Deflicted"

Amelia: When you're singing these songs and they haven't properly got words yet, you sing slightly random things. At some point, I sang "deflicted" and everyone thought it was a great word.

Peter: It's just your bid to get into the Oxford English Dictionary, isn't it?

Amelia: Cathy [Rogers—vocalist and keyboardist] was particularly keen on us keeping that name. I thought that was a slightly odd thing to do, but she determined that I would do it because it would become a proper word because she would use it in enough places that, in fact, it became something that could feasibly get into the



dictionary. So, we are, as well as writing a song, trying to use the word as much as we possibly can.

Connecting with Riot Grrrl

Amelia: When we were very first making Heavenly music, it was actually before Riot Grrrl ever happened. We all were quite overtly feminist in what we spoke about in interviews, but you wouldn't really have known it from the music. They were more sweet pop songs. We've always been into pop songs.

We were over in Olympia touring, I think, our second album and we met all the people who were involved in starting Riot Grrrl. Particularly me and Cathy, but I think all of us, found it really inspiring. In particular, I thought, these things that I've been talking about in private, they could go into songs. I hadn't really ever thought of that. It's a strange thing. That had a big impact lyrically and a little bit musically on how Heavenly evolved from there. We were pretty inspired by all of what was going on with Riot Grrrl.

Rob: Apart from the feminism, it seemed like this scene in America was doing something loudly that was happening quietly with Sarah Records back in the U.K. So the politics weren't that different, but the Sarah Records style was to be quieter, almost more parochial, on purpose, which I quite liked.

A Streaming Conundrum

Amelia: In terms of streaming and things like that, we're quite conflicted. None of us felt that happy about streaming.

From a Heavenly perspective, it's actually

been incredibly good because TikTok and Spotify, for whatever reason, the algorithms like Heavenly. So, we've really done well out of those platforms.

Rob: There are lots of things that you can say about Spotify and streaming, which have been injurious to the health of the music scene, but one of them is the bias towards the old. An old song, as a stream, is worth exactly the same as a brand new song. So, the share of the pie goes back to older people, like us, where an old Heavenly song has been hugely increased. You used to buy old songs in secondhand shops or charity shops, all knackered on vinyl. Now those songs never go away.

On a personal band level, that's really exciting, but it's also a kind of symptom of something that is not so healthy, really.

Algorithmic Inspiration

Rob: Can I reveal a terrible thing about Amelia that she won't want me to reveal? When we're working on our set lists, she'll go, 'this one is doing well on the algorithm.'

(Amelia laughs)

Rob: Those songs somehow get promoted.

Amelia: I am algorithm-inspired.

Peter: The algorithm brought a song back into our set which we haven't thought to play, "Me and My Madness." I don't think we even discussed playing it. We just passed over it. The algorithm told us that we were wrong. The algorithm was right. It went very well as a live song. People enjoyed it. We like playing it.

Amelia: It's probably our most popular song in the algorithm world.

Photo by Alison Wonderland

Toad the Wet Sprocket

Four Decades of Ditties

Santa Barbara legacy alt band Toad the Wet Sprocket (TTWS) formed in 1986 when, at 15, guitarist Glen Phillips was scarcely a teenager. Inspired by an obscure Monty Python reference, the band earned back-to-back platinum albums: 1991's *Fear* and 1994's *Dulcinea*. Perhaps more significantly, the group has endured for nearly 40 years in an industry that's nothing if not in almost constant flux and evolution. TTWS now stands poised to release *RINGS: The Acoustic Sessions*, an album that will feature reimagined versions of its classic hits and fan favorites. *Music Connection* talks both biz and rizz with band-founder Phillips and he also drops some insights for baby bands.

With nearly four decades of industry experience, Phillips has formed several thoughts about the keys to longevity. Or at least he's discovered how to pick a few of its locks. What secrets has he learned? "I don't know," he observes playfully. "We broke up for a few years after [1997's] *Coil* and after we got dropped [by Columbia Records] and tried to understand things. At times it was difficult, so part of it was taking enough breaks and having the audacity to try again instead of just giving up. We didn't talk shit about each other publicly so there was less to forgive when we got back together."

"The last few years, it's felt like we've had some mojo again," he continues. "There's something we do together musically that's special, unique, and it gels. No matter who brings a song in or how it gets developed, it always ends up sounding like us. So it's a combination of figuring out what absolutely has to get talked about and what needs to become water under the bridge. We met young and we're changed people now. Bands have these automatic reactions and assumptions that are built on faulty old information or misunderstandings. We still have a lot more to learn about communication but there's been more ease in the last few years just realizing that people are who they are. Wanting to change them or wishing they were different is a waste of energy. The stuff you *can* work on makes your communication better. Understand the places where you grind against each other and either decide to make room for that or address it in a way that



doesn't cause more conflict. There's a certain delicacy that's required around that because any band has stories and there are old hurts. So it's a fascinating thing because it's creative, business and familiar. As Todd [Nichols] once said in an interview, 'It's like family. We love each other but we're not friends.' It doesn't mean there's enmity. We spend six weeks together while we're on the road so all of these things are built in."

The inspiration to record *RINGS: The Acoustic Sessions* came after years on the road, seeing what other bands do and trying songs in different ways. "We have always done acoustic sets during our shows so there's constantly that kind of thing around the edges," Phillips explains. "Most of my songs are written on acoustic guitar. It's kind of the genesis. So it's always been in the band. I like that we have good harmonies and can pull that off pretty well. We went on a tour with Barenaked Ladies and enjoyed their acoustic subset and thought 'We need some of that.' So we beefed that up during our set. As kind of a joke, we were doing the song 'Good Intentions' as a bluegrass version and felt that it was pretty good so we took that and ran with it."

With a discography that boasts seven studio albums and several live and compilation records, the challenge the band faced was which songs to include on their

upcoming release. "A few of them were kind of necessary," Phillips asserts. "We knew we'd hit the big singles and then it was a question of which other songs *hadn't* been featured before. We wrote up a few lists—Dean [Dinning] is particularly good at them. The attitude throughout was that we wanted every album represented; we didn't want it to be a partial document."

Phillips' virtual lifetime of industry experience has exposed him to many things that he likes and others that he likes decidedly less. But it's helped him grasp the challenges that emerging bands face. "I feel lucky to have come up at a time where you could be as shy, nerdy, and not-at-all media-

savvy and still end up with a career and an audience," he observes. "Now you have to be the captain of your own ship. People in the business I talk to ask new artists 'Do you have a hundred thousand followers yet?' That metric is a strange one. In my solo world, I often have fewer Spotify listeners by a factor of 10 than my opening bands do. There's an interesting gap between streaming success and people that will actually buy a [concert] ticket. Metrics are important but they're kind of an incomplete measure. It's an interesting era because you have to make records on your own,

be self-starting, and have a sense of your look and feel. Labels now just want to have something that they plug in and it already works. I wouldn't know what to do as an indie band starting today."

Released on January 30, much of *RINGS: The Acoustic Sessions* was recorded at Sean McCue's Coyote Road Studios in Santa Barbara. Phillips does about 100 shows a year, half solo, half with TTWS. Apart from having headlined the annual 30A Songwriters Festival on January 18 in Santa Rosa Beach, FL, the band has Midwest and New England dates planned.

Contact - toadthewetsprocket.com, Instagram [@toadthewetsprocket](https://www.instagram.com/toadthewetsprocket)

Phillips' top three tips to fledgling artists are:

- Learn as many competencies as you can and understand which you don't possess.
- Seek collaboration.
- Retain your gratitude. It's what gets you through when you meet someone on your way up who you'll meet again on your way down.

New School Provides Free Music Lessons for Children and the Young at Heart

Music can be an incredibly positive influence that sets kids on a constructive path, and David Moss is highly aware of this. As cofounder of the Watts Conservatory of Music, he's on a quest to use the sonic arts as a conduit toward bettering the future.

His journey began with another nonprofit, the Harold Robinson Foundation. Moss' family owns an overnight summer camp situated in the Angeles National Forest deep in the mountains of northern L.A. Because it caters to affluent kids, he created the org so that those less fortunate



would also have a chance to enjoy the great outdoors. His search for underserved youth took him to Watts, CA, one of the country's most impoverished areas and infamous for its gang violence.

For those living in Watts, home addresses determine gang affiliation. To even go for a casual stroll a few streets away can mean risking your life. Explains Moss, "We had kids who had never been two blocks from their house or school." Much of the conflict that was present in their everyday lives disappeared during the time they spent immersed in camp activities. "It was overwhelming how monumental it was for everyone," the WCM chairperson reports.

But music was Moss' true passion. Having attended high school with Norwood Fisher, founding member and former bass player for underground legends Fishbone, he's a friend to some of the world's most legendary musicians. Fisher, Moss, and Flea of the Red Hot Chili Peppers were hanging out one day when they dreamed up the idea of a youth conservatory in Watts. They piloted the program at Markham Middle School where Moss had built his own nonprofit summer camp. There, they taught 50 students per season how to play, culminating in a live performance.

After three years in existence, COVID hit and everything shut down. The search began for a permanent location. Red tape and other factors prevented them from continuing the mission. After numerous starts and stops, they approached Verbum Dei Jesuit High School. It's

located in gang-neutral territory smack dab in the center of Watts, making it the ideal spot. The high school's principal and president of the board immediately got the vision and handed over the keys to a few classrooms.

Although Flea no longer works with the school, Fisher remains closely involved with the institution. Drummer Stephen Perkins of Jane's Addiction is a board member, as is Becki Barabas, who works for speaker manufacturer JBL. Fernando Pullum, the brains behind the eponymous Fernando Pullum Community Arts Center, is one of the teachers. All the pieces had finally come together.

The school officially opened in June of last year. Enrollees are between five and 17 years old. Adults are welcome to attend, though they haven't had any such pupils to date. WCM currently offers instruction in bass, guitar, drums, and keyboards, though there are plans to expand. Lessons take place on Tuesdays, Wednesdays, and Thursdays between 4 and 7 p.m., with each session lasting approximately 45 minutes.

While group lessons are most common, everything remains flexible. Private instruction remains a possibility depending on who shows up. Occasionally, the teachers revert back to focusing on music appreciation. "We're finding that a lot of these kids aren't super familiar with music," discloses Moss. "They know, like, two songs. So we'll put on Sly and the Family Stone or Parliamentfunkadelic or Jimi Hendrix." They'll

tell the students to pay attention to the parts that match their chosen instruments. Children may be asked to follow the beat and raise their hands on the "one." Says Moss, "We're focusing on teamwork and how important timing is."

Plans exist to create lessons for the under-five demographic, which will likely concentrate on rhythmic clapping and drumming. Little ones lack the size, strength, and cognitive development to play most instruments but love foot stomping. "We have a great teacher named Louis Oliart," praises Moss. In addition to being an instructor, he's a professional singer and guitarist who has been entertaining terminally ill children for 22 years. Continues Moss, "He's incredible with the kids."

In most cases, the instruments stay put, though exceptions are made. Moss tells the tale of one shy learner he let take away a bass, provided he brought it back. "It is absolutely our goal to let kids take instruments home," Moss declares. "But we're not quite there yet." They've had many donations not just from individuals but also manufacturers including Fender, Schecter, and DW. Moss is particularly thankful for the guitars, basses, and amps that The Guitar Center Foundation has gifted. The dream of letting every young scholar go home with an instrument may soon be a reality.

The school is accepting of everyone regardless of gender identity, race, or ethnicity. There are even accommodations toward students who exist on the autism spectrum. Moss talks about one such attendee who has been greatly impacted by WCM's teachings. "He couldn't count and play at the same time," recalls Moss. "So we got him to stop counting. We said, 'Just feel it.' Three or four weeks in, he's going, 'One, two, three, four...' I'm like, 'Dude, you're counting and playing.' His face lit up. 'Yeah, I am.' 'You just had a breakthrough.' 'Yeah, I had a breakthrough.'"

wattsconservatory.org

Vibrant Museum in Downtown Nashville Covers African American Music From Aretha to Zendaya



History plays a role in our lives whether we realize it or not. Every one of us is a product of where we come from. Our environments, upbringing, and genealogy impact how we feel and express ourselves. For this reason, it can be enlightening to learn about (or pause to remember) those who came before us. And what better place to undertake this exercise than a museum?

The National Museum of African American Music is doing its part to preserve the heritage of Black musicians and spotlight their enduring contributions to song and sound. Construction began in April of 2017, and it opened to the public on January 30, 2021.

Being that the museum is relatively new, it uses plenty of modern technology. Touch screens give guests the opportunity to learn about who influenced famous artists, build their own songs, and listen to landmark recordings. General admission tickets include an RFID wristband that allows wearers to assemble a customized playlist to enjoy after returning home.

The physical design is intended to evoke a stream. NMAAM claims this is a metaphor emphasizing the continuity of rhythm through the ages. The three-screen film presented in the Roots Theater does a stellar job of setting the tone for what's to come. Heading through the exit leads audiences into a curved hallway in the museum's center known as Rivers of Rhythm. Footage of legendary performers plays on both walls, inspiring attendees to learn more about specific subjects via interactive touchscreen tables. Unfortunately, these devices aren't always responsive; for better results, try a two-finger approach.

Radiating outward are five rooms, each dedicated to a specific genre. Follow the layout

in a counterclockwise fashion to experience them in order. It's easy to make the mistake of heading to the left and going chronologically backwards. However, the Rivers of Rhythm area has doors leading to every section, allowing for taking it all in however one wishes. Waded in the Water covers gospel, from the spiritual field chants of slavery days to the major artists of today. Crossroads dives deep into the blues, lifting up a diverse array of players that spans decades. A Love Supreme dissects R&B, soul, and disco. This leads naturally into One Nation Under a Groove, which highlights funk in its many forms. Finally, The Message is a loving tribute to rap and hip-hop.

One mark of a great museum is its collection of unique artifacts, and NMAAM has plenty. There's Louis Armstrong's trumpet, as well as Billie Holiday's gown, face powder, and perfume. Get an up close look at a custom outfit made for George Clinton, complete with multicolored wig. There's a drumhead signed by Chuck D and Flavor Flav of Public Enemy. See a wide variety of sheet music, records, contracts, and other assorted memorabilia. Other items, such as segregation signs from yesteryear, help put everything into historical context. This is also done in other ways, like giving attention to politicians such as Jesse Jackson and Shirley Chisholm, the first black woman elected to Congress.

Additionally, there's a room devoted to

temporary exhibits, blessing newer artists with a bit of love, too. One act getting this treatment during MC's visit was The BoykinZ, a country, pop, and hip-hop act consisting of four sisters widely recognized for their audition stint on *America's Got Talent*. Alongside their outfits was the video for the group's debut single, "Fell in Love with a Cowboy." Yee haw!

Most impressive is the museum's artistic flair. Everything is beautifully presented and inviting. The displays are immaculate and the lighting superb. One critique is that there's so much information it can be dizzying. The website recommends taking an hour and a half to visit, yet one could easily spend multiple hours taking in all there is to see, read, and watch. Thankfully, it's well organized, so visitors can absorb bits and pieces in bite-sized chunks, dipping in and out from various topics depending on level of interest.

There's also a welcome emphasis on



interactivity. Get your hands on a diddley bow and contemplate the challenge of entertaining an audience with such a minimalistic instrument. Don church robes and get into the Holy Spirit by singing with a virtual choir. Practice dance moves against a wall-size screen that shows your silhouette alongside a pair of professionals demonstrating routines from different eras. Step inside a mock recording booth and flex your rapping skills. Budding MCs can read popular lyrics off a screen or try their hand at freestyling. Besides being fun for adults, these activities grant young ones who are disinterested a chance to get active and expend some energy.

NMAAM is located at 510 Broadway in Nashville, TN, directly across from Bridgestone Arena, making this an ideal afternoon stop for anyone in town to catch a big concert or sporting event. Admission prices are around \$30, with children four and under paying nothing. Others can get in gratis on the first Wednesday of every month during Nissan Free Wednesdays. Don't miss out.

nmaam.org

Mike Gitter is BLKIIBLK with New Label

The name Mike Gitter is one that is familiar to most industry folks who work on the heavier side of music. Previously an A&R man with Century Media, Roadrunner, Razor & Tie, and Atlantic Records, Gitter has been responsible for the signing of Ice-T's Body Count, Killswitch Engage, Orbit Culture, and Bad Religion over the years. Metal, punk, hardcore, and everything in-between—Gitter has made a habit of discovering gems while simultaneously breathing new life into the careers of celebrated veterans. As such, his reputation is stellar.

It made sense, then, that when hard rock label Frontiers decided to launch a heavier imprint called BLKIIBLK, Gitter would be the man they'd want heading up their A&R department. They already had Megadeth, Biohazard, and The 69 Eyes on the roster, and Gitter is well placed to drive the label forward.

"I received a call from a guy named Jeff Stevenson, who is Frontiers' General Manager," Gitter says. "At the time I was at Century Media. I had just signed Lorna Shore, and a band called Orbit Culture, and I had actually just resigned my contract. So in the ensuing two years, they did start a label called BLKIIBLK. They signed Megadeth, they signed Biohazard. I thought that the campaigns for both were both fantastic. In the case of Megadeth, you have a band that is the masters of what they do. I think there were a lot of pluses going into it. It was A level from start to finish. When I walked in, the cement was poured in, the steel girders were in place, and I think that it was an incredible foundation."

Serafino Perugino founded Frontiers Music (named after the Journey album *Frontiers*) in 1998, and the label's first release was a double live by British melodic rockers Ten. That set the tone for what was to come; Journey would join the Frontiers gang at one point, as would classic rockers, prog rockers, and hair metallers such as Survivor, Yes, Toto, Whitesnake, Quiet Riot, Hardline, Boston, and Winger.

"I think that [Perugino] made the decision to take the company to the next chapter," Gitter says. "You've got to consider the resolve of a company from Naples, Italy, that has been as successful as Frontiers has been. Significant chart numbers throughout the world. The label's grown to have had success across three different labels now."

That's correct; as well as the flagship Frontiers and this heavier-edged BLKIIBLK, there's also the FLG imprint that has more alternative-leaning bands on the roster, including Skunk Anansie.

"It's a neat look," Gitter says. "I think it's a very interesting time on the label landscape, as different labels have different relationships



with their parent companies and distributors. I think that there's a real moment for forward thinking."

Gitter has hit the ground running with BLKIIBLK, quickly signing Cleveland band Nunslaughter, hardcore icons Cro-Mags, and thrash titans Forbidden.

"Nunslaughter—that was a record I was handed several months before, and it didn't make sense for where I was at the time," he says. "But goddamn, if there was a sweet spot between Slayer's *Seasons in the Abyss* and the Misfits' *Earth AD*. Like, foundational and grimy as hell. It's one of those great, metal as fuck, grimy, metallic punk records."

From there, Gitter set out to assemble the label profile that he wanted.

"Forbidden were always one of the younger and more creative of all the Bay Area bands," he says. "Craig Locicero, the guitar player and founding dude; came back with a very strong lineup and immediately put out a couple of songs that were amongst the strongest stuff the band's ever come up with in its history. It didn't hurt that my old friend Chris Kontos [Machine Head, Testament, etc.] was also in the lineup. They're currently working on the record now."

Another signing overseen by Gitter is that of Portland gothic metal troupe Unto Others. "Gabe Franco has always been a great songwriter," he says. "They're millimeters away from a real breakthrough. The songs have always been great. The vibe has always been dark and brooding, somewhere between Iron Maiden, Type O Negative, and The Mission."

The Cro-Mags were signed over the holiday break. "I've known Harley Flanagan since 1986," Gitter says. "I believe I met him when he was playing drums for Murphy's Law at a YMCA basement. A Void, Agnostic Front, Murphy's Law show in Boston. I've always been a fan, seeing the journey of his and Cro-Mags in general. Harley Flanagan is the connective tissue for the American underground.

I mean, his story starts in the shadow of Warhol, the Factory, and the Velvet Underground. It continued through the late '70s and New York punk with the Stimulators. His participation in the birth of hardcore. His shadow looms over all of it."

Put those bands together, and you have a pretty rounded idea of what BLKIIBLK is and will be. "I think the vision and the goal is for it to really encompass what metal, what extreme music, what the hardest of hard rock means now," Gitter says. "That can be everything from career artists like Megadeth, who are still making some of their best music, to something dark and grimy and underground like Nunslaughter. To bands who you wouldn't traditionally think of as metal. Darker, more electronic based."

Ultimately, Gitter feels fortunate to be involved with a label that has an expansive vision. "I think it's an amazing challenge," he says. "Through a lot of hard work and through a very dedicated team of people, I think we're already making a difference. A hell of a lot faster than I expected."

With names like Thrown Into Exile, Sick N' Beautiful, and Firewind now signed to the label, exciting times are ahead.

Visit blkiiblk.com.

Kim Gordon

Play Me

Matador Records
 Producer: Justin Raisen

Former Sonic Youth member and alt-rock icon Kim Gordon is now on her third solo album (not including the various collabs she's released with the likes of DJ Olive, Ikue Mori, Yoko Ono, and Loren Connors) and *Play Me* is a continuation of the partnership she's forged with producer Justin Raisen. The pair seem to just get each other. "He has a real anti-establishment attitude, and I've always felt pretty anti-corporate," Gordon said in a statement. "We both enjoy the freedom that we feel when we're working."

It shows; *Play Me* plays with a nihilistic, minimalist aesthetic, while simultaneously providing the soundtrack. Here, Gordon's voice has a mournful, Robert Smith-esque quality, but it's also cheekily playful on a song like "Square Jaw." The album feels futuristic, venturing into electro-pop and even industrial territory at times. But there's also a gleefully trashy punk vibe that crawls its way through the title track and onward.

Naturally, Gordon has something to say too, notably on "Post Empire." "I have to say, the thing that influenced me most was the news," Gordon says. "We are in some kind of 'Post Empire' now, where people just disappear."

Play Me, as it turns out, is a vitally important album. - **Brett Callwood**



8

Boy Golden

Best of Our Possible Lives

The Orchard
 Producer: Robbie Lackritz

What would happen if Fleetwood Mac, Tom Petty, and Paul Simon had a baby? This would be the musical equivalent. Just wow. Delicious nostalgia in a groovy Americana-tinged rock album, accented by tight instrumentals and warm melodic underpinnings. Boy Golden's latest release—his fourth album—came about while navigating Buddhist and Taoist ideologies, inviting a flow state to help bring relief from world messiness. Small town roots keep his feet planted as Golden paints the soundtrack to your weekend mojo. - **Andrea Beenham**



8

The Melvins with Napalm Death

Savage Imperial Death March

Ipecac Recordings
 Producers: Toshi Kasai, Melvins, Napalm Death

Not a split release, this is a genuine collaboration between two of rock/metal's more uncompromising groups in sludge-punks the Melvins and death-grind vets Napalm Death. "I have loved the Melvins forever and their outlook on music," says Napalm bassist Shane Embury. That love and respect results in a fascinatingly brutal, thought utterly melodic, slab of work. "Tossing Coins into the Fountain of Fuck" leads the way—a riff-heavy, catchy, gnarly gem. - **Brett Callwood**



8

Harry Styles

Kiss All The Time. Disco, Occasionally.

Erskine and Columbia Records
 Producer: Kid Harpoon, Tyler Johnson

Fans expecting a big disco extravaganza from Harry Styles are going to be sorely disappointed as his fourth album, *Kiss All The Time. Disco, Occasionally.*, heavily veers toward mellow indie alt-pop. The album's cohesive and layered production is solid, but its low-tempo and monotone sound can feel repetitive at times. It's great to see Styles experiment with different instrumentals, especially on tracks like "Are You Listening Yet?," "Pop," and "Carla's Song." Yet, it feels like Styles is playing it safe. It's missing catchier hooks to make this album feel more lively and memorable. - **Jacqueline Naranjo**



7

Tyketto

Closer to the Sun

Silver Lining Music
 Producers: Danny Vaughn, Chris Childs

There was a point in the early '90s, when East Coast hard rockers Tyketto were releasing their awesome first two albums *Don't Come Easy* and *Strength in Numbers*, that it looked like they were going to break big. "Forever Young" remains one of the great hard metal anthems of the era, after all. But, as was the case for many bands of that genre, grunge took the wind out of their sails. Tyketto has admirably hung on in there though, with the lineup changing dramatically over the years. *Closer to the Sun* is a great hard rock record, packed with big anthems like "We Rise." It's great to have them back, frankly. - **Brett Callwood**



7

Isabel Pine

Fables

Kranky Records
 Producers: Isabel Pine

Playing viola since the age of three, Isabel Pine grew frustrated with the traditional classic college music scene and recently moved to Canada's remote East Kootenay mountains. With her subsequent turn inwards, she has made some impressive solo music, recording (mainly stringed instruments) out in nature. This is instrumental and ambient music of the soul, and the rising and swelling of these orchestral tone pieces are both elegant and emotional. Possibly one of the most beautiful things you will hear this year. - **David Arnson**



8

Tedeschi Trucks Band

Future Soul

Fantasy Records
 Producers: Mike Elizondo, Derek Trucks

Spouses Susan Tedeschi and Derek Trucks have been making music on and off the stage since 2010. In the process, they've become jam band legends, pleasing fans of The Allman Brothers Band as much as Deadheads. This album proves why. Though less memorable than the *Mad Dogs and Englishmen* tribute released last year, *Future Soul* hits all the right notes, with Tedeschi's powerhouse vocals and Trucks' soulful guitar lines constantly radiating warmth and love. - **Andy Kaufmann**



7

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.



Teo Tala

Contact: taylor@trendpr.com

Web: linbktr.ee/teotalamusic

Seeking: Booking

Style: Singer-Songwriter

Teo Tala describes himself online as a "SoCal indie artist and grandpa sweater enthusiast." While the first half of that statement is a simple fact, the second half oddly makes sense too. There's something very hip and sweet about Tala's gentle indie pop, though it's not without its edge when you dig deep enough into his incisive lyrics. "She Loves Me So" is a mildly anthemic ballad—the sort of thing you can imagine a crowd swaying to, phone lights switched on and held aloft—and singing full-voice. "I'm Doing Fine!" is another catchy ditty, with the artist in a defiant mood. Great stuff!

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

SCORE 7.8



Uncle Weevil

Contact: mats.sandborgh@icloud.com

Web: Spotify

Seeking: Label, radio play

Style: Progressive Rock/Progressive Pop

According to Uncle Weevil's bio, they, "strive to surprise the listener." That's fair enough. True to their mission, the song you start with is rarely the one you finish. Averaging around six-minute, their compositions are sprawling exercises in "expect the unexpected," pivoting through time signature shifts and jarring chord progressions with precision. The instrumentation is the real protagonist here; the guitar work on "The Unfortunate Demise of Fat Matt" absolutely shreds, bolstered by nimble, muscular drum work. While the sheer density might overwhelm the casual ear, their commitment to long-form musical storytelling proves Uncle Weevil's passion.

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

SCORE 7.0



Quill

Contact: natalie@lady savagemgmt.com

Web: [instagram.com/musicbyquill](https://www.instagram.com/musicbyquill)

Seeking: Label, booking agent, film/TV sync

Style: Alternative Rock

Quill is currently providing the necessary jolt of adrenaline that the alt-rock landscape needs. There is a palpable, lived-in rage pulsing through tracks like "Autonomy" and "Diary of a Wannabe," suggesting a songwriter who isn't afraid to get their hands dirty. It's music that feels both urgent and deeply intentional, with a restless undercurrent that keeps things from feeling too neat. By capturing the friction of modern disillusionment without falling into melodrama, Quill has positioned themselves as a formidable one to watch.

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

SCORE 7.6



Gishiki-P

Contact: ritualguofficial@gmail.com

Web: Spotify

Seeking: Label, Film/TV

Style: Electronic

There's a lot to unpack here. Gishiki-P is a Vocaloid producer, which essentially means that he composes, writes, and produces music using Yamaha's Vocaloid singing synthesis software. In other words, the vocals are created by inputting lyrics into the software. Some might balk at that use of technology, perceiving it to be cheating, and "not real music." But that risks "old man yells at cloud" accusations—we really do need to embrace new technologies so as not to get left behind. More importantly, songs such as "Vicious Circle" are a glorious headfuck.

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

SCORE 7.2



Trevor Renteria

Contact: ts@trevorsrenteria.com

Web: trevorsrenteria.com

Seeking: Film/TV

Style: Dance-Pop, Indie

Oklahoma-born, Texas-based Trevor Renteria uses words like "house" and "dance-pop" to describe his music, but don't make the mistake of thinking that he's primarily an electronic artist. A song such as "Gotta Get Out" is pure alt-rock—building, mood-setting verses, before a chant-along chorus crashes in. "When is it Over" is a gentle ballad showcasing that side of Renteria's songwriting, while "Echoes of You" does have '90s radio-dance vibes. Renteria has a lot of strings to his bow, and they're all remarkably effective. Why would he box himself in?

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

SCORE 7.6



Carlo Muscat

Contact: info@carlomoscat.com

Web: carlomoscat.com

Seeking: Booking

Style: Jazz

According to his online biography, saxophonist and composer Carlo Muscat is "recognized as one of the most promising voices on the European jazz scene," and that's utterly believable based on the three songs submitted to *MC*. "Totoro" takes the listener through and around a progressive arrangement that, in traditional jazz fashion, is ultimately rewarding if you just go with the flow. Muscat, born on the island of Malta, takes a similar approach with "Lisovky," a song that features some filthy bass and very naughty sax. With Muscat, the joy is in the unpredictability.

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

SCORE 7.3

Music Connection critics rate recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. *MC* can only guarantee that a review will be fair and honest. For more information, see Submission Guidelines on the next page.



AITA

Contact: booking@aitaband.com
Web: aitaband.com
Seeking: Listeners/booking
Style: Pop-Punk

Baltimore's AITA bottle the exact kind of pop-punk that smells like sunscreen and bad decisions. Their sweet spot is full-throttle: crunchy guitars, sprinting drums and choruses that beg to be shouted. "KNOW HARD FEELINGS" is a clear gem, its dual vocals playing off each other with a push-pull chemistry that feels both scrappy and sincere. You almost wish they'd lean into that dynamic more often. When they ease up on "The Ocean," the breather is appreciated, but lacks the tectonic shift of their faster fare. There's an undeniable magnetism here in the high-energy charm of what feels like high school summers that never quite ended.

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

SCORE 8.0



Ray Sheehan

Contact: raysheehanmusic@gmail.com
Web: raysheehanmusic.com
Seeking: Booking
Style: Indie Rock

Jersey musician Ray Sheehan says that he blows off all the venues he plays, which is a bold claim, but we can buy into it. Songs like "Don't Play, Can't Eat" and "I Don't Care" have a wonderful cow-punk feel, carried deliciously by Sheehan's quirky, almost-sarcastic vocals. It's all very Kinky Friedman, maybe a little bit Jason Ringenberg, all of which means that Sheehan's songwriting is fascinating, his lyrics witty, and the musicianship is impeccable. The Americana that courses through the college-friendly indie rock is devoid of a red neck, to its immense credit.

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

SCORE 7.8



Kendra Chanae

Contact: kendrachanaemusic@gmail.com
Web: kendrachanaemusic.com
Seeking: A&R, label
Style: R&B/Indie Pop

Kendra Chanae possesses a technical toolkit that most vocalists would envy, yet her original material often feels like a Ferrari stuck in a school zone. Her range is undeniable, but it's currently wrapped in a layer of restraint that dampens the emotional impact. Ironically, her cover of "Feeling Good" serves as a roadmap for what she's truly capable of—a soaring, passionate display of power. The missing ingredient isn't talent; it's the willingness to let her own songs explode with that same uninhibited fire. Technique and transcendence aren't always the same thing.

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

SCORE 7.4



ryan john clary

Contact: taylor@trendpr.com
Web: music.trendpr.com/ryanjohnclary
Seeking: Booking
Style: Indie Rock

ryan john clary operates in the quiet architecture of the "inner monologue," crafting chill, mid-tempo tracks that prioritize atmosphere over artifice. The songwriting is sturdy, yet there's a sense that clary is holding back from a much-needed sonic exorcism. The lyrics hint at emotional detonation, but his vocals stay carefully within their comfort zone, favoring control over catharsis. There's a quiet appeal in that subtlety, a late-night-drive steadiness, but one can't help but wonder what would happen if clary finally stopped being so polite and let the production truly catch fire.

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

SCORE 7.2



Jim Bush

Contact: jbush001@neo.rr.com
Web: jimbushmusic.com
Seeking: Booking
Style: Singer-Songwriter

Based on immediate impressions of "The End of Me," Jim Bush is hugely influenced by The Beatles. Yep, that's a bit of a "well, duh" statement; who in the hell hasn't been influenced by The Beatles, directly or indirectly? But still, there's something in the sweet melody on that song in particular which recalls the Fab Four. "Natural Law" is more of a wild rocker, with Bush allowing himself off his leash for a moment or two. The songwriting is there, and there's a lot of fun to be had. Bush's voice has a warble to it which is a little off-putting, but it's also part of his distinctive charm.

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

SCORE 7.4



Shiver

Contact: shiverrockandroll@gmail.com
Web: shiver.band
Seeking: Film/TV/media placement, label
Style: Rock and Roll/Hard Rock

Los Angeles rock outfit Shiver seem to play it safe in a genre that's practically begging for reinvention. The riffs are serviceable, the hooks familiar, and the vocals land closer to polished pop-rock than grit. There's energy here, no doubt—you can imagine these songs hitting harder in a packed club—but on record, they adhere tightly to formulas that have long since been mapped out. The primary disconnect lies in that translation; the high-octane energy of their stage presence feels flattened on record, leaving the listener with something that sounds a bit too safe for the Sunset Strip. The challenge now is translating their live-wire potential into something that crackles through speakers.

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

SCORE 6.6

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique.

To be considered please go to musicconnection.com/reviews/get-reviewed. All submissions are randomly selected and reviewed by MC staff.

Kia Forum Los Angeles, CA

Web: ladygaga.com

APPROXIMATELY SEVEN MONTHS after Lady Gaga kicked off this Mayhem Ball tour, quickly playing four dates at the Kia Forum in July and August, the pop megastar is back at the same venue for four more shows. Gaga has taken *Mayhem* all over Europe, to Australia and Japan, before returning to North America and, at this point, the whole thing is a finely-tuned machine. That's probably why these Forum shows are being filmed, presumably for a future release.

The tour has been written about at length during its run up to now, yet still it feels like the majesty of the event, the bold ambition and the vitality, has yet to be done justice. You'll hear a lot about the theatricality, the choreography and the costume design—and all of things deserve all of that attention. The Mayhem Ball *looks* stunning! But the themes are fascinating—of light and dark, angels and devils, temptation and restraint.

The old house on stage looks like the one that Mrs. Havisham lives in, in *Great Expectations*. The live band is usually holed away in what looks like the living room and dining room, viewable through the windows and occasionally wandering out (like Estella in *Great Expectations*).

The rest of everything changes dramatically throughout the evening; at one point, Gaga shows up in a sandbox surrounded by skeletons, most of which turn out to be alive. There's so much so soak up and bathe in. And through it all, Gaga herself is magnificent.

The set is split into four acts, plus a finale and an encore. Set one hammers home those "naughty and nice themes, named as it is "Of Velvet and Vice." First song is "Bloody Mary" from the *Born This Way* album, Gaga emerging atop a cylindrical cage like she's a figurine on a massive cake. There are strong Queen of Hearts (*Alice in Wonderland*) vibes about the star, continuing a gothic literary feel to the whole thing.

"Scheiße," "Judas," and the title track



LADY GAGA



from *Born This Way* are highlights, as are all the classics from *The Fame* and *The Fame Monster*. But the material taken from *Mayhem* is equally celebrated by the adoring crowd. The anti-tabloid "Perfect Celebrity," "Zomboid," and "The Dead Dance" are particularly incredible, as the deliciously macabre, Poe-esque joy carries through.

The piano-less version of "Shallow" from *A Star is Born* is stark, minimalist and Eno-esque. As a result, it's mind-blowingly beautiful. "Million Reasons" is similarly gorgeous, and "Bad Romance" is predictably celebratory.

This writer has caught enormo-shows by Taylor Swift, Beyoncé, and Katy Perry in recent years, but as far as we're concerned The Mayhem Ball has cemented Gaga's standing as the current Queen of Pop. — **Brett Callwood**

Berlin Under A New York, NY

Web: rlyblonde.com

Contact: heather@notdeadyetmedia.com

Players: Carina Allen (rlyblonde), vocals, guitar; Rob Guariglia, vocals; Micah Prussack, bass; Alex Fontini, drums

ON FRIDAY THE 13TH, rlyblonde kicked off her third annual Valentine's Day show in New York City. Hosted in the intimate and moody Berlin Under A, rlyblonde went above and beyond to provide a unique experience. Opening act Molly Frances delivered a raw, acoustic set, and was followed by a formidable performance from hard rock group Lip Bomb. A homemade heart shaped cake and a tarot reader were also included as gifts to the audience once rlyblonde took to the stage.

The show included tracks from both rlyblonde's EPs *Star of the Show* and *Fantasy*, hitting on all of her top tracks. Many tracks blended guitar-driven rock elements with wistful sentimentality. In "Hollywood," a passionate melody and heavily distorted riff from Guariglia hit as a wall at the chorus, but biting lyrics reflected on missed connections and homesickness. Similarly, "Karaoke" juxtaposed bright guitar and an earworm of a chorus with a cheeky story about an uncertain relationship, while break up track "Your Angel" poured a slow melody with soaring vocals over powerful downbeats from Guariglia and Prussack.

"Star of the Show" delivered on attitude, giving syrupy vocals supported by a swirling guitar



line and clocklike drums. The beat ticked ahead while rlyblonde, slightly sarcastic and drawling, offered to be an ingénue for the night. "Dumb Blonde" brought the energy, with gritty and sharp lyrics, featuring a breakdown section for a blistering guitar solo from Guariglia and dancing in the crowd.

"Girl in your Story" and "Icon Baby" highlighted a sweeter side, underscored by yearning and a lilting melody. Fontini's drums kept the tracks from slowing into true ballads, but an earnestness in the vocals and instrumentals still conveyed twisting emotions.

As an extra treat, rlyblonde debuted a few unreleased tracks, including her cover of

*NSYNC's "Bye Bye Bye." Her rock take on the pop classic was fun and fresh, fitting for a Valentine's Day show. It felt perfect for a fun romcom.

After the show, rlyblonde cut the heart shaped cake and served it to the audience, thanking them for coming. The stage transitioned to karaoke, keeping energy up through the end of the night. After a year hiatus, rlyblonde is gearing up to release new music this year, including her "Bye Bye Bye" cover. More information on upcoming shows and music can be found on her website. - *Emily Mills*

Blue Note LA Los Angeles, CA

Contact: Bari Lieberman, Press Here Publicity - bari@pressherepublicity.com

Web: warrenhaynes.net

Players: Warren Haynes, guitar, vocals

LEADING THE ALLMAN BROTHERS in their resurgence as lead guitarist and vocalist in 1989, founding Gov't Mule alongside bassist Allen Woody in 1994, and known for collaborations with members of the Grateful Dead, Warren Haynes remains one of the most revered guitarists and southern rockers around. With over 20 live and studio records to date, and millions of track and album sales, the Grammy-winning singer-songwriter-guitarist-producer blends folk, soul and Americana, collaborating in genres from blues to modern rock (recently joining forces with Billy Bob Thornton to create "Desiree" for Paramount+'s *Landman*).

Sharing music across his three-decade career (including selections from *Man In Motion*, *Ashes & Dust*, *Life Before Insanity* and Gov't Mule's *Dose and Peace... Like A River*), during the last show of his *Winter of Warren* series in Los Angeles, Haynes was in fine form, marinating the room in blissful nostalgia. Entering quietly through the crowd, his gentle, unassuming presence gave way to a powerful, stripped back solo performance for a packed house of sophisticated fans. Lauching into "This Life As We Know It," a post-pandemic reflection from 2024's solo album *Million Voices Whisper*, Haynes intense simplicity captured the crowd



immediately.

A "Gold Dust Woman" cover followed, with tasty minor underpinnings traversing a fabulous use of dynamics and subtly-graveled vocal. "Melissa" brought cheers and swaying from the crowd, while previously unrecorded/unreleased "Dusk Till Dawn" (on his cherry red signature 1961 Gibson ES-335) added an exquisite deep guitar tone, and gritty, swampy pedal effects. "Everyday Will Be Like A Holiday" added more delicious southern rock sound before incredible vocal control sprang to the forefront in punchy lyrical lines on "Hattiesburg Hustle."

Switching to his 12-string Epiphone Riviera, Haynes delivered grungier guitar sound on "Gone Too Long" (from Gov't Mule's *Peace... Like A River*), before "Life Before Insanity"

added psychedelic stylings and intricate riffs, which continued into "Raven Black Night," also sharing softer vocals and vibrato, and building an incredible sound for a solo act. "The Sky Is Crying" had Haynes taming his steel a fabulous thick blues and phenomenal slide guitar, before shifting back to his Guild acoustic for encore, "In My Life." LA-centric bonus "Angel City" shared a divine guitar opening and beautiful vocals, walking the line between angels and demons in lyrics around homelessness.

Haynes' distinct, masterful guitar stylings, warm vocals and earthy, wholesome sound brought forth the comfort of a bygone era of music. - *Andrea Beenham*

The Crocodile Seattle, WA**Contact:** pete@dead-sounds.com**Web:** sprintsmusic.com**Players:** Karla Chubb, vocals; Sam McCann, bass; Jack Callan, drums; Zac Stephenson, guitar

IF YOU WERE ALONE THIS Valentine's day in Seattle, Irish rock band SPRINTS had your back with their ambient electro garage punk melodies that could be heard miles down 1st Avenue outside The Crocodile. Coming off the recent release of their electric "Deceptacon" cover, the band embarked on a 12-date North American tour, which culminated in Seattle for a vibrant night of fun. The turn of the decade has seen a massive boost in popularity for the next wave of unique alternative/rock groups coming out of Ireland. Bands like Fontaines D.C., Gurriers, and, of course, SPRINTS can be heard injecting the garage rock sound with a colorful cocktail of post-punk, indie, and psychedelia.

The self-described "trans slut rock" group Umm, Jennifer set the scene for the night with their indie setlist of tracks about gender, glamour, and the horror of the human experience. Hailing from New York, the group's overall theme of inclusion and political liberation established the tone that our headliner would later build off of in their songs and speeches throughout the night.

As soft teal lights faded to a deep red, members of the band slowly trickled onto the stage, and slow distorted ambience began to fill the air. It became apparent early into the show that the separation of under-21s and over-21s by a barrier was not going to do the band's energy justice. What could have been one big unifying mosh pit of charisma and joy was instead split



into two mediocre mosh pits that consistently fizzled out fast. When the band brings their all, it's only fair for the crowd to have the space to do so as well, and SPRINTS sure gave us everything they had for this last night of tour.

Tracks like "Descartes," "Beg," and "Pieces" are distorted dancey anthems on their own, but live they evolve into something even more animated and all-consuming. Thick basslines akin to the sound of stretching latex would make you think bassist Sam McCann was playing with A Place To Bury Strangers or The KVB. While singer Karla Chubb channels her inner riot grrrl, holding notes so high she may indeed have broken the glass ceiling.

As the set slowed down, the post-punk influences really began to shine through, deep and melancholic tunes with a throughline of anxiety, religion, politics, and the queer experience echoed in the lyrics. But just as you attempt to settle into those feelings, the band erupts, stage-diving left and right into the crowd

and initiating chants. As the night reached its closing few songs, there grew an increasing emphasis on audience participation. The venue floor quickly became a stage as Karla ushered the crowd to kneel down with her in a pivotal moment of togetherness before springing up during the beat drop. Rounding off the set with their most-streamed song, "Little Fix," certainly got the crowd going, aiding in the band's attempt to bring on stage as many young, femme, and queer people as the space could hold. As the stage radiated pride and exhilaration, the seminal wall separating audience and artist was broken, leaving nothing left but community.

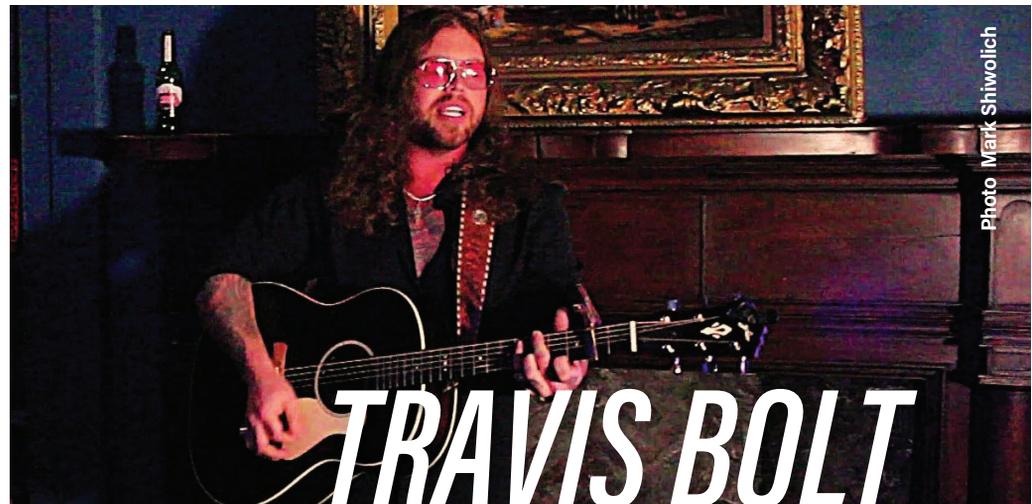
Ultimately, the magic of SPRINTS is the talent and allure of a big-name rock band without any of the ego or flashy distractions. In a day and age of diplomatic responses, bad movie soundtracks, and problematic donation histories, it's refreshing to see a band that stands by its morals and has fun doing it. - *Cade Pinkerson*

Bill's Supper Club New York, NY**Contact:** doug@bigfeatpr.com**Web:** travisboltmusic.com**Players:** Travis Bolt, vocals, guitar

IN SUPPORT OF HIS NEW ALBUM "Burning Bridges," by way of East Texas, country/roots/rock artist Travis Bolt, debuted several of the album's songs at this New York City speakeasy. The evening's informal feel matched well with Bolt's delivery and relatable style. As the crowd gathered around him, Bolt grabbed his guitar jumping right into his emotional messaging.

It's clear that his passionate quest for personal freedom is the underlying theme for many of his songs, but there are many moments that read like a confessional as well as a conduit to redemption. In "Backroad Gospel," Bolt rejects the traditional church-going path for a better place to grapple with his hopes as well as his demons: *Most people go to church and bow their heads and pray he forgives their sins/but the county line is where I ride when I need to talk to him/in that backroad gospel.*

Set in New Orleans, "I Never Tried Cocaine," speaks to loneliness in search of something stronger to dull the emotional pain: *Man in the alley says he got what I need/But what I need is to not be alone/I never tried cocaine/ been thinkin' about it cause the whiskey's tastin'*



watered down/I need something stronger/hits a little harder/cause a broken heart is something I can't conquer.

Travis Bolt's personal story is one of determination and tenacity. Diagnosed with Tourette syndrome as a child, he found that playing guitar greatly lessened his symptoms which became his saving grace. Many important life lessons have emerged, most notably that almost anything can be overcome along with the realization that music is his

panacea.

An artist is always a sum of their experiences and though Travis Bolt's story is unique to him, he reminds us of our own struggles and quest for self-knowledge and self-awareness. This is a bond we all share and this is the overriding takeaway from his music.

Produced by Jason Burt (Leon Bridges, John Mayer, Paul Cauthen), "Burning Bridges" is gaining traction as Bolt continues touring in support of it. - *Ellen Woloshin*

Sony Hall, New York, NY

Web: yain.co

Press: sikki@sylaforever.com

Players: Maanu, vocals; Asfandiyar Ali, instrumental accompaniment

NEW YORKERS BRAVED THE cold at the end of January to see Maanu at Sony Hall. They arrived in droves, packing the theater wall to wall with a buzzing energy.

From Lahore, Maanu's music blends pop, R&B, ballads, and hip-hop with his local culture to create something new and enthralling. Primarily in Urdu or Punjabi, his music leaves its hooks in the audience, making it impossible to forget. Maanu sprang on stage with high energy, amplified by hip-hop beats and bright lights. A slight tinge of melancholy from the vocal melody bubbled below, adding a deeper color than that of the high hats and fast beats. From the first note, the audience was dancing and singing along, utterly enamored.

Maanu's stage set up was simple—he was joined only by Asfandiyar Ali. Ali opened the show with his own set, playing stripped back tracks to warm up the crowd. He remained on stage playing live guitar and beats from a laptop. Together they created an intimate yet impactful dynamic. Throughout the show, beats ranged from mallets to sizzling high hats to dark bass drum. After a few minutes, Maanu chatted with the crowd, welcoming them in and announcing his recent marriage. Serving as a segue, Maanu shifted from upbeat anthems to tender ballads. Sweet guitar riffs from Ali and lilting melodies paired with pink lights to fill the room with an endearing atmosphere. Maanu's ballad melodies



swelled with emotion, filled with impressive vocal runs and gentle reverb in the guitar. Maanu and Ali rounded out the ballads with a pivot to R&B before bringing back some of the energy.

After this tender and earnest section, bright guitar and 2010's hip-hop beats returned. The audience reacted immediately. These tracks were accompanied by enthusiastic singing, shouting, and clapping from the crowd. Grittier vibes in the guitar, deeper colors in the beat,

and quicker lyrics had everyone on their feet dancing along. It felt like a party instead of a concert. Maanu's connection with his audience is palpable, and they fed off each other's energy all night long.

Maanu does not tour in the United States often but embarked on a North American tour following the release of his album *thikaana* in 2025. There's no news yet of any future projects, but I'm sure Maanu will be back with something new before long. — *Emily Mills*

Grand Ole Opry Nashville, TN

Contact: Management: Regime Music Group, info@regimeinc.com; Booking: Josh Knight / Wasserman Music, jknight@teamwass.com
Web: thestringdusters.com

Players: Chris Pandolfi, banjo; Travis Book, bass; Jeremy Garrett, fiddle; Andy Hall, dobro; Andy Falco, guitar

PROGRESSIVE BLUEGRASS MAINSTAYS The Infamous Stringdusters have been pleasing fans for two decades. Their music extends beyond the confines of Flat & Scruggs and Bill Monroe, reaching into folk, Americana, and more. Hard work and raw talent have turned them into a conspicuous presence on the jam band circuit. To celebrate their longevity, they released an album of 20 songs, appropriately titled *20/20*. What better way for the GRAMMY-winning act to launch this collection of barnburners than to perform at the Grand Ole Opry?

The only catch is that every installment of the esteemed live performance radio show contains a host of luminary artists, leaving each act a limited space in which to create an impression. The Stringdusters were only able to eke out three songs within their allotted slot. It was a bill stuffed with well-known talent. Leading things off was Mark Wills, who treated the audience to his megahit "19 Somethin'." Then came on Connie Smith, one of country music's most celebrated



female vocalists. After The Stringdusters worked their magic, out popped George Thorogood & The Destroyers, who capped off the first half of the evening with a thunderous version of "Bad to the Bone." Everything post intermission was devoted to Christian music juggernaut MercyMe and others involved in the band's autobiographical film, "I Can Only Imagine 2," which includes country superstar Trace Adkins.

It's understandable why The Stringdusters would receive comparatively tepid applause upon hitting the stage. Nonetheless, they were able to quickly generate audience interest with "Dead Man Walking," off their newest record. The quintet's heavenly harmonies and intricate

arrangements are a thing of pure beauty. Those in attendance were soon clapping along and fully onboard; the crowd was putty in their hands by the time they exited.

The Infamous Stringdusters have a long and robust history with a discography to match yet lack the recognition that comes with major magazine covers and primetime television interviews. However, their musical acumen and tenacious spirit prove it's possible to gain followers even in the face of challenging circumstances.

Do yourself a favor and catch them on tour throughout 2026 as they travel into New England during March and the rest of America later on. — *Andy Kaufmann*

Now expanded for 2026, this is an exclusive nationwide list of professional recording studios. All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

DAUPHIN STREET SOUND

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

FAME STUDIOS

603 E. Avalon Ave.
Muscle Shoals, AL 35661
256-381-0801
Email: info@famestudios.com
Web: famestudios.com
Format: Pro Tools and vintage analog
Basic Rate: Call for info

MUSCLE SHOALS SOUND STUDIO

3164 N. Jackson Hwy
Sheffield, AL 35660
256-978-5151
Web: muscleshoalssoundstudio.org
Email: info@muscleshoalssoundstudio.org, recording@muscleshoalssoundstudio.org
Contact: Ask for Studio Manager for rates and info

RIVERLAND RECORDING STUDIOS

513 Talucah Rd.
Vallhermoso Springs, AL 35775
256-683-1740
Web: facebook.com/riverlandrecording
Format: Alesis HD 24, Pro Tools LE
Basic Rate: \$65/hr to \$80/hr. Contact us

SOUND CELL/SMITH MUSIC GRP, INC.

601 Meridian St.
Huntsville, AL 35801
256-539-1868, 800-933-2688
Email: soundcell@soundcell.com
Web: soundcell.com
Format: Pro Tools
Basic Rate: Call for info

SOUND OF BIRMINGHAM RECORDING

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

ALASKA

10TH PLANET RECORDING STUDIO

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

FRONTLINE STUDIOS

3700 Woodland Dr # 100
Anchorage, AK 99517
907-717-4773
Web: frostlinestudios.com
Email: production@frostlinestudios.com

ARIZONA

1ST CHOICE STUDIO

650 N. 157th Dr.
Goodyear, AZ 85338
623-234-1787
Email: info@billkeis.com
Web: facebook.com/people/1st-choice-recording-studio/100040158431347

Contact: Bill Keis

Format: digital
Basic Rate: Call for rates

ALLUSION STUDIOS

248 W Elm St. #101
Tucson, AZ 85705
520-622-3895
Email: contact@allusionstudios.com
Web: allusionstudios.com

BRICK ROAD STUDIOS

7430 E Butherus Dr,
Scottsdale, AZ 85260
480-788-3573
Email: scott@brickroadstudio.com
Web: brickroadstudio.com
Contact: Scott Leader, Mark DeCozio
Format: call for info
Basic Rate: \$500/day, \$85/hr., flat rate available

COSMIC SOUP RECORDING

Phoenix, AZ
480-331-7687
Email: mail@cosmicsouprecording.com
Web: cosmicsouprecording.com, facebook.com/cosmicsoupaz
Contact: Jeremy Daniel
Studio: ProTools. Equipment available on website.
Studio Rate: Contact for more information

EASTEND SOUND

20715 Arch Street
Hensley, AR 72065
501-813-2971
Web: eastendsound.net
Email: info.eastendsound@gmail.com
Rates: Call for rates, book online

EPICENTRE RECORDING STUDIO

7010 East Acoma Dr. #103
Scottsdale, AZ 85254
480-270-2221
Contact: Joe Bauman, Owner
Email: joe@epicentre-recording.com
Web: epicentre-recording.com
Format: 24 Track Hybrid for digital and analog audio

THE FOCUS RITE ROOM

Mesa, AZ
480-359-7267
Email: thefocusriteroom@gmail.com
Web: thefocusriteroom.com

FULL WELL RECORDING STUDIO

1718 N. 17th Ave.
Phoenix, AZ 85007
602-367-1342
Email: bolenbach@gmail.com
Web: fullwellrecording.com
Contact: Mike Bolenbach
Format: Pro Tools HD,
24 track 2 inch analog
Basic Rate: please call for info

LUNA RECORDING STUDIO

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

PLATINUM STUDIOS, LLC

(480) 430-4685
1628 East Southern Ave, Suite 9 #323
Tempe, AZ 85282
Web: platinumstudiosllc.com
Email: sean@platinumstudiosllc.com

PRECISION TUNE STUDIOS

3300 S. 8th Ave, STE L
Yuma, AZ 85365
(928) 261-9167
Web: precisiontunestudios.com
Email: sessions@precisiontunestudios.com

SALTMINE STUDIO OASIS, THE

48 S. MacDonald St.
Mesa, AZ 85210
480-220-4007
Email: info@thesaltmine.com
Web: thesaltmine.com
Contact: Don
Format: Digital and analog

ZAPP CITY STUDIOS

938 W Grant Rd.
Tucson, AZ 85705
Web: zappcitystudios.com
Basic Rate: Visit website/call for info
Services: Full service, fully backlined rehearsal and recording studio and backline rentals

ARKANSAS

BLACKWATER RECORDING STUDIOS

Cabot, AR 72023
501-424-9017
Email: blackwat@blackwaterstudios.com
Web: facebook.com/blackwaterrecordingstudios
Contact: Michael Sharpe
Basic Rate: Call for rates

BLUE CHAIR RECORDING STUDIO

159 Ray Sowell Rd.
Austin, AR 72007
501-605-3439
Email: darianbluechair@gmail.com

CRYSTAL RECORDING STUDIOS

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

EAST HALL RECORDING

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

RANEY RECORDING STUDIO

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

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Little Rock, AR
501-812-8071
Email: wolfmanrecordingstudios@gmail.com
Web: facebook.com/wolfmanstudios
Basic Rate: \$35/hr. weekend, \$25/hr. weekly, \$40/hr. remote

CALIFORNIA / NORTHERN

2200 STUDIOS - SAUSALITO

Historic, Inspired, Vibey
2200 Bridgeway
Sausalito, CA 94965
415-729-9327

Email: info@2200studios.com

Web: 2200studios.com
Description: Full-Service Studio located in the Bay Area bohemian enclave of Sausalito at the former Record Plant & Plant Studios recording facility.
Notable Projects: Fleetwood Mac (Rumours), Prince, Metallica, Grateful Dead (Wake of the Flood), Heart, Santana (Supernatural), Rick James, Huey Lewis, Journey, Sly Stone, Aretha Franklin, John Fogerty, and many more.
Format: digital and analog
Basic Rate: Call for info

25TH STREET RECORDING

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

ALIEN PRODUCTIONS STUDIOS

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

BLUE SEVEN AUDIO

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

DIFFERENT FUR STUDIOS

3470 19th St.
San Francisco, CA 94110
415-628-4060
Email: differentfurinfo@gmail.com
Web: differentfurstudios.com
Format: SSL 4048e, Protocols 10, Studer A827
Basic Rate: Contact for rates

THE DOCK STUDIO

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

THE GRILL RECORDING STUDIO

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

GULCH ALLEY STUDIO

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

HYDE STREET STUDIOS

245 Hyde St.
San Francisco, CA 94102
415-441-8934
Email: info@hydestreet.com
Web: hydestreet.com

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

LAUGHING TIGER

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

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

LIGHTRAIL STUDIOS

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

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

MIDDLERIDGE STUDIOS

V6 Ranch
Parkfield, CA 93451
805-610-8471

Email: middleridgestudio@gmail.com
Web: middleridgestudio.com

MOOD INDIGO RECORDINGS

Oakland, CA

Web: moodindigorecordings.com
Contact: Trace Ellington

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Cotati, CA 94931
707-795-7011

Email: admin@prairiesun.com
Web: prairiesun.com

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Web: pricetones.com, linkedin.com/
company/pricetone

PYRAMIND STUDIOS

39 Jeff Adachi Way
San Francisco, CA 94103
415-896-9800 x 226

Contact: Greg Gordon, Nick Romero
Email: info@pyramid.com
Web: pyramid.com

SAN FRANCISCO SOUNDWORKS

415-503-1110

Email: booking@sfsoundworks.com
Web: sfsoundworks.com

SKYLINE STUDIOS

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

Email: info@skylinestudios.com
Web: skylinestudios.com

SKYWALKER SOUND

P.O. Box 3000

San Rafael, CA 94912
510-984-2484

Email: info@skysound.com
Web: skysound.com
Contact: Leslie Ann Jones

STUDIO 132

Oakland, CA 94611
415-601-5077

Email: info@studio132.com
Website: studio132.com
Contact: BZ Lewis

Basic Rate: \$100 per hour, project budgets
as well

Info: ProTools HDX, Dolby Atmos 7.1.4,
Emmy Award winner

STUDIO X RECORDING

829 27th Ave.

Ste. B
Oakland, CA 94601

510-603-5574 (call or text)

Web: studioxrecording.com
Basic Rate: call for info

TARPAN STUDIOS

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

Contact: Narada Michael Walden

Email: kimrea@tarpanstudios.com
Web: tarpanstudios.com

TINY TELEPHONE OAKLAND

5765 Lowell St.
Oakland, CA 94608
415-819-1960

Web: tinytelephone.com
Booking/Info: jv@tinytelephone.com

WORKING TITLE RECORDING STUDIOS

863 Woodside Way
San Mateo, CA 94401
415-819-5465

Email: forrest@
workingtitlerecordingstudios.com
Web: workingtitlerecordingstudios.com

CALIFORNIA / SOUTHERN**4TH STREET RECORDING**

1211 4th St.

Santa Monica, CA 90401
310-395-9114

Email: info@4thstreetrecording.com
Web: 4thstreetrecording.com

Contact: Kathleen Wirt

Format: digital and analog, 24 tracks

Basic Rate: \$75-100/hr (includes assistant
or engineer)

Gear: API 3224 Console, Protools Ultimate
HDX, Studer A827, Protools HD3, (4) Neve
1066, (4) Focusrite, (2) Telefunken V72, (2)
Maag PreQ4, (2) Maag EQ4, (2) UREI 1176,
(2) LA3A, (4) SPL Transient Designers,
Generic 1031s, Yamaha NS10s, Lexicon,
Yamaha, DBX, Drawmer, Mics: Neumann
U-67, (2) U-87s (2) K-84s, (2) AKG 414s, (2)
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Sennheiser.

Special Services: Pro Tools and analog
recording. Superb sound design, Yamaha
C7 grand piano, Hammond organ w/ Leslie,
Rhodes. Great drums too.

Clients: Weezer, Daniel Caesar,
Muse, Kesha, LP, The Neighbourhood,
Solange, Vintage Trouble, The Beach
Boys, SZA, K-Flay, Andre 3000, Chris
and Rich Robinson, George Clinton,
Incubus, No Doubt, Fiona Apple, Nelly
Furtado, Hoobastank, Bryan Ferry, Jack's
Mannequin, Jim Carrey, Steve Martin, Weird
Al Yankovic, Ben Harper, Tom Freund,
Andrew McMahon in The Wilderness, Kali
Uchis, Betty Who, Tom Freund, Ben Harper,
Billy Joe Shaver, Sly Stone.

Comments: Right off 3rd Street Promenade
and the ocean. 26 hotels in walking
distance. "Top 10 US Studios Under \$100/
hr." Performing Songwriter Magazine. "One
of LA's 17 Temples of Sound," Hollywood
Reporter

7th ST. MEDIA STATION

1453 7th Street

Santa Monica, CA 90401
310-458-2112

Web: 7thsms.com
Basic Rate: Call for info

17TH STREET

1001 W. 17th St.

Costa Mesa, CA 92627
949-680-6568

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Web: 17thstreetrecordingstudio.com

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A top producer's private facility ready to
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323-655-0615

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

Original Music Web: jimbojamz.com

Contact: Jimmy Hunter, owner/producer/
engineer/drummer/vocalist/vocal coach

Format: State of the Art Pro Tools 10 HD6

Basic Rate: Call for a free consultation

Clients: Many 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 92646
714-375-7505

Gmail: abaudio01@me.com, erik.abaudio@
gmail.com

Web: laudiovisual.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 Nersosya

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 &
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Torrance, CA 90502

310-782-0125

Email: rwenzelaap@gmail.com

Web: aap123.com

Contact: Rich Wenzel

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

ASPEN'S PLACE RECORDING

1547 Truman Street

San Fernando, CA, 91340

818-966-5276

Email: uri@voodoodollproductions.com

Web: voodoodollproductions.com

Contact: Uri Gelman

Services: Live tracking, production, mixing
and Dolby Atmos mixing. Tracking sessions
include 1 engineer, 1 assistant and the
studio backline

Gear: Sony MXP3036 console, Pro Tools
Ultimate with 2 HDX cards, Burl and Avid
converters (56 simultaneous tracks) Groove
Tubes Vipre (11) Quad Eight MP227 (4)
MP401(2) Vintage API 512C (3) API 550A (3)
Groove Tubes Glory Comp (4), Manley
Massive Passive, NuMu and VariMu,
PYE compressor, LA2A (4) 1176 (4), BAE
10DC (2), AKG C12, C24, 414 (8) C451(4)
C28 Nuemann U47, U48, M49 plus many
more mics to list and a large collection of
amps, guitars and basses, Ludwig 70s kit
Hammond A100 with Leslie, Yamaha GH1
Mini Grand piano, 70s Fender Rhodes 73,
Vintage Steinway P50 upright piano, etc
Rates: Call for info.

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

1150 W. Olive Ave.

Burbank, CA 91506

**BARBER'S BASEMENT RECORDING
SERVICES, THE**

5717 North Figueroa Street

Highland Park, CA 90042

213-446-1423

Email: ed@barbersbasement.com

Web: barbersbasement.com

Contact: Ed Donnelly, Lead Engineer

Format: Pro Tools HD

Basic Rate: Please email for hourly, daily or
flat rate projects

BASS KING MUSIC

13012 Haas Ave

Gardena, CA 90249

323-309-5145

Contact: Rudy Campbell, Charles
Weathersby

Email: basskingmusic@gmail.com

Web: basskingmusicproductions.com

Format: Pro Tools

Clients: Christmas in Compton, Gordon
(Levert) Lisa Fisher, Ava Cherry, Marques
Houston, Mc Elht, Shock G of Digital

Underground, Roscoe, kurupt, Mr.Tan
Basic Rate: please call or send an email
Services: record production, producing, film, and production deals. We accept unsolicited materials. See website for demo submission for information.

BERNIE BECKER RECORDING & MASTERING

Pasadena, CA
626-782-5703
Email: hello@beckermastering.com
Web: beckermastering.com
Contact: Ryann Fretschel
Format: digital, analog, Atmos
Basic Rate: email for info

BERKELEY STREET STUDIOS

1715 Berkeley Street
Santa Monica, CA 90404
Web: berkeleystreetstudios.com
Contact: marlene@misthis.com

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/home
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: bigsurprisemusic.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

BOLEN SOUND PRODUCTIONS

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

BOMB SHELTER REHEARSAL

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

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
844-417-BREW
Email: booking@breweryrecording.com
Web: breweryrecording.com

CANYON PRIVATE STUDIOS/CANYON WEST

Los Angeles, CA
Web: canyonprivatestudios.com
Email: socials@canyonprivatestudios.com

Additional Location:

CANYON EAST-Nashville, TN

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 91.4 Dolby Atmos system.
Gear: Vintage Microphones, Vintage Trident 80b Console, Yamaha C7 Grand Piano, Hammond B3, Full Drum Kit, Selection of Amps and Guitars, Large Selection of outboard including: Neve 1073 sidecar, 3 Pultec EQP-1A, 2 Pultec MEQ-5, 3 UREI 1176, LA2A, Distressors, Tube Tech, Manley Labs.
Comments: With our impeccably tuned control room, large tracking room, first class facilities, and industry leading staff, we are the high end LA studio for the masses.

COCKPIT STUDIO

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

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: facebook.com/cosanostrastudiosla
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: dburanchrecorders.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.

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: facebook.com/diamonddreamsmusic
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@captionemusic.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 Zamprioni
Format: Analog and Digital
Basic Rate: Call for info

DUB ROOM STUDIO

8967 1/2 W. Sunset Blvd.
West Hollywood, CA 90069
323-632-0776
Web: thedubroomstudio.com
Email: pate.dubroomstudio@gmail.com

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 Vipro 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

ELECTRIC FEEL STUDIO

Los Angeles, CA
818-399-1446
Web: electricfeel.studio
Email: studio@efent.com, Bookings: danielle@efent.com
Basic Rate: call for info
Additional location: Nashville, TN

ENCORE STUDIOS

721 S. Glenwood Pl.
Burbank, CA 91506
323-465-4000
Email: info@paramountrecording.com
Web: paramountrecording.com/studios
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, Augspurger Mains with dual 18" Subs, large selection of high end outboard and microphones. Full backline including, Yamaha G5 Grand Piano, Montineri Custom Drum set, amps, and guitars.
Comments: Fever Recording Studios offer an unparalleled recording experience in a boutique and private environment. Our expertly trained staff, impeccable service, and modern 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: gatostrail@gmail.com
Web: gatostrail.com

GEZA X RECORDS

310-601-8707
Web: gezaxrecords.com
Email: gezaxrecords@gmail.com
Services: Mixing, Mastering, Vinyl Pressing, Video Production, Record Production and Music Business Consultation
Contact: Geza X, Larva X
See Website

Indie Specialist!
Package Deals Available

GLASHOUS STUDIO LA

Hollywood, CA
Web: glashausstudiola.com
Email: contact@glashausstudio.com
GLENWOOD PLACE STUDIOS
619 S. Glenwood Pl.
Burbank, CA 91506
818-260-9555
Email: info@glenwoodstudios.com
Web: glenwoodstudios.com
Contact: Kit Rebhun
Format: digital and analog
Basic Rate: call for info

GOLD-DIGGERS

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

GOLD STREET

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

GOLDEN IMPALA RECORDING STUDIO

3311 Beverly Blvd
Los Angeles, CA 90004
310-595-4578
Email: info@goldenimpala@gmail.com
Web: facebook.com/goldenimpalla
Basic Rate: call for rates

GOOD NOISE STUDIOS

Matt Sorum & Jace Allen
North Palm Canyon Drive
Palm Springs, CA
Email: contact@goodnoise.io
Web: goodnoise.io

GREEN STREET STUDIOS

Sherman Oaks, Ca
818-533-1143
Email: robbinggss@aol.com
Web: greentreststudios.com

GREEN TEE 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: olivierroulon@thegroovelab.org
Web: thegroovelab.org
Contact: Olivier
Format: digital, 32+ tracks
Basic Rate: call for rates

GROOVE MASTERS

Santa Monica, CA
310-393-3836
Email: contact@groovemastersstudio.com
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, 9090J, Augspurger, 8 Neve
Basic Rate: call for info

HIT SINGLE RECORDING SERVICES

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

HOLLYWOOD PLAYPEN RECORDERS

6645 Leland Way
Los Angeles, CA 90028
917-434 - 2051
Web: hollywoodplaypenrecorders.com

Email: info@hollywoodplayenrecorders.com

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@humanelement.tv
Web: humanelement.tv
Basic Rate: Call or email for information

ICE CREAM SOUND STUDIOS

453 S. Spring Street
 LA, 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@jrldrums.com
Web: jrldrums.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

KINGSIZE SOUNDLABS.COM

3406 N Eagle Rock Blvd.
 Los Angeles, CA 90065
 323-533-0022
Contact: Ronna
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: kalliopeaudio.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@larrabee studios.com
Web: larrabee studios.com
Contact: Amy Burr, Studio Manager
Format: digital and analog
Basic Rate: Call for info

**LEGACY RECORDING STUDIOS
ELECTRIC JUNGLE, RIFF HAUS, MANCINI
MIXING, LOCKOUT, STUDIO 1020A**

Fullerton, CA
 714-738-6271
Web: legacyrecordingstudios.com/studio/
 electric-jungle-6024/
Basic Rate: Call for info

THE LES PAUL RECORDING STUDIO

6050 Sunset Blvd
 Hollywood, California 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

LOADED BOMB STUDIOS

8531 Wellsford Pl, Ste. I
 Santa Fe Springs, CA 90670
 562-464-9456
Email: dobsound20@yahoo.com
Web: loadedbombstudios.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.

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: marcdmix@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, California 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

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: teacherous818@gmail.com
Web: facebook.com/themintroomstudios

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

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

MLE STUDIOS

P O Box 27017
 Prescott Valley, AZ 86312
 866-246-8846
Email: mail@majorlabelmusic.com
Web: majorlabelmusic.com
Contact: Col. Darryl Harrelson
Format: digital/analog, Pro Tools HD2
 Accl
Basic Rate: \$45/hr. or flat rate per song/project

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

MUNCHKIN STUDIOS
 Santa Clarita, CA
 661-253-3957
Web: munchkinstudios.com
Email: frankjosephs800@gmail.com
Contact: Frank

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: booking@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

PLATFORM M STUDIO
 1013 N Lake St.
 Burbank, CA 91502
 801-403-8512
Web: platformm.com
Email: info@platformm.com
Basic Rate: please call for info

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: privateislandaudio.net
Format: digital, Pro Tools
Basic Rate: please call for info

PRODUCTION COMPANY RECORDING, MASTERING & REHEARSAL STUDIO, THE
 673 Valley Dr.
 Hermosa Beach, CA 90254
 310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Format: 2-inch Ampex 16 track and Trident Mixing Console, Pro Tools and Analog Mastering
Basic Rate: \$60 per hour Digital Recording / \$75 an hour Analog Mastering

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

RAINMAN STUDIOS, INC.
 Van Nuys, CA
 818 468 5701
Email: platinummixes@gmail.com
Web: multiplatinums.com
Contact: David "Rain" Banta
Format: Cubase 9 wide selection of top vintage microphones, keyboards, and drum machines
Clients: Bone Thugs-N-Harmony, Snoop Dogg, Tracie Spencer, The Roots, Pharcyde, Do or Die, Fox Sports, Warner Brothers Television, Capitol Records, TVOne, NASCAR, Sony Music, Epic Records
Basic Rate: 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

RED ROOM STUDIOS
 14311 Cerise Ave.
 Ste. #208
 Hawthorne, CA 90250
 310-405-9601
Web: redroomstudios.com
Email: rrs90249@icloud.com
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

REVOLVER RECORDINGS
 41 Dusenber Drive
 Thousand Oaks, CA 91362
 805-230-9910
Web: revolverrecordings.com
Email: info@revolverrecordings.com
Basic Rate: Call for rates

ROBERT IRVING PRODUCTIONS, INC.
 Woodland Hills, CA 91367
 818-384-7464
Email: rirving@pacbell.net
Web: robertirving.com
Contact: Robert
Format: Digital Performer or Logic, Pro Tools
Basic Rate: Flexible
Notes: 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 Burlson Ave.
 Thousand Oaks, CA 91360
 805-496-2585
Email: rpdstudios@roadrunner.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 Veggies, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Pink, Goo Goo Dolls, Gary Taylor, Kevin Teasley, Malcolm-Jamal Warner, Gregg Alexander, Keira Knightley, Jonathan Butler, Mali Music, Foo Fighters, Guns N' Roses, Santana, k.d. lang, Tupac, Ice Cube, Eminem, R. Kelly, Avril Lavigne, Bobby Brown, Bootstraps, Israel Houghton, Jonny Lang, Egyptian Lover, Rodney O & Joe Cooley, Too Short, E-40, W.C., Krazie Bone, Tyga, KRS-ONE, K. Michelle, Trey Smoov, Brian May, Boyz II Men, The Whispers, Death Cab For Cutie, Everclear, Jenni Rivera, Juan Rivera, Ana Barbara, Anja Nissen, Drea Dominique, Mila J, Common Kings, Parenthood, Private Practice, Iron Man 2, FIFA World Cup, Space Jam soundtrack.

Comments: Facility features a large high

ceiling tracking room and excellent mix room built/owned by a 30-year veteran of the recording industry.

SKYBOX STUDIO, The

1818 Oak St. #68
Los Angeles, CA 90015
213-926-5241
Email: theskyboxstudio@gmail.com
Web: instagram.com/the skyboxstudio
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

TRACK...MIX...MASTER
9338 Tumbleweed Rd.
Phelan, CA 92371
Web: facebook.com/profile.php?id=61554759884754&locale=nb_NO
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: please call for info

SPARROW SOUND

1748 S Victory Blvd
Glendale, CA 91201
205-910-9944
Web: facebook.com/sparrowsoundla
Email: support@sparrowsoundla.com

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
Past Clients: 5 Seconds of Summer, Anderson.Paak, Andy Grammer, Andra Day, Ariana Grande, Bas, Bea 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, Jolo, JP Saxe, Karmin, Kelly Clarkson, Leslie Odom Jr., Nico & Vinz, Normani, Pentatonix, Randy Jackson, Teddy Swims, Victoria Monét, ZZ Ward

SQUEAK E. CLEAN STUDIOS

1014 Vine St.
Los Angeles, CA 90038
323-466-2406
Web: squeakeclean.com
Email: elle@squeakeclean.com, mg@squeakeclean.com
Contact: Elle Graham, Studio Manager

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
Contact: Trent Slatton
Basic Rate: Call for info

STEAKHOUSE STUDIO

818-485-2620
Email: kelle@linearmanagement.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: please call for info

STUDIO-333

Cerritos CA
Web: studio-333.com
Email: frank@studio-333.com
Contact: Frank
Basic Rate: please call for info

STUDIO 770

770 S. Brea Blvd., #218
Brea, CA 92821
714-672-1234
Email: info@studio770.com
Web: studio770.com
Contact: Shantih Haast
Format: Pro Tools HD, Logic Pro
Studio is now a tri-studio complex offering Studios A, B and C

STUDIO B

45250 Smurr St. Ste. #13
Indio, CA 92201
760-289-4007
Web: studiobindio.com
Basic Rate: Call for info

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 appt.)
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: threencorestudios.com
Email: john@3rdencore.com
Rooms: Six air conditioned studios from 900-2,400sq. 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.

TIME MACHINE RECORDING
Los Angeles, CA
Web: timemachinerecording.com

TIMEART STUDIO
Studio City, CA
818-980-2840
Email: info@timeart.us
Web: timeart.us
Format: Digital. ProTools 2021.3, Logic 10.6.1, John Hardy Stereo Mic Pre, Pro Mics.

TOMCAT ON THE PROWL PRODUCTIONS
Productions, Mixing, Recording, Restoration
Canoga Park, CA
818-943-6059
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Contact: Thomas Hornig
Format: Pro Tools HDX 32 Channel Avid I/O, Lots of pristine Preamps, EQs 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 22 x 22 Recording room, 22x15 control room, dbx compressors, gates orban Parasound, eq, reverb, dbx mastering processor, Yamaha spx 90 2 trk Mastering tape deck.
Services: Full band live recording. A comfortable place to create good music. Experienced in all Styles of music

TOTAL ACCESS RECORDING STUDIOS
612 Meyer Ln., Ste. 18
Redondo Beach, CA 90278-5261
310-376-0404, 424-271-5070
Web: tarecording.com
Email: steveornest@gmail.com
Contact: Wynn 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-south
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS
P.O. Box 561
La Mesa, CA 91944

619-697-7827
Email: info@trackstarstudios.com
Web: trackstarstudios.com
Contact: Josquin des Pres
Basic Rate: Call for rates

TREE HAUS RECORDING
Woodland Hills, CA
818-497-0664
Email: treehauswh@gmail.com
Web: facebook.com/treehausrecording, 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
Basic Rate: Please call for info
TRITONE RECORDING
1756 Victory Blvd.
Glendale, CA
323-356-7652
Web: talleysherwood.com, facebook.com/pages/tritone-recording/513309622059740
Contact: Talley Sherwood

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: uncleesca27@gmail.com
Web: unclestudios.com
Format: digital, 24 at a time 126 playback
Basic Rate: \$50/hr

UNDRGRND STUDIOS
1950 So. Santa Fe
Los Angeles, CA 90021
805-490-4848
Web: undrgrndstudios.com
Basic Rate: Call for rates

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

ULTRA SOUND STUDIOS
621 S. Broadway
Los Angeles, CA 90014
310-628-6068
Web: ultrasoundstudios.com
Basic Rate: Call or email for rates

VALENTINE RECORDING STUDIO
5330 Laurel Canyon Blvd,
North Hollywood, CA 91607
818-308-6609
Email: valentinerecording@gmail.com
Web: valentinerecordingstudios.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 Showcases/Performances.
Comments: The Village has produced landmark songs and soundtracks of every generation for the last five decades.

VIROLOUISE
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: Please call or email for rates.

WOMB RECORDING STUDIO, THE
Lake Balboa, CA 91406
818-414-6369
Email: haddaddrum@yahoo.com
Web: facebook.com/p/the-womb-recording-studio-100071473809102
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 BAND CAVE STUDIOS
5929 38th Ave.

Denver, CO 80203
720-772-8227
Web: thebandcavestudios.com
Email: collin@thebandcavestudios.com

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: please call for info

STEALTHTRAXX.ONLINE
Greater Roaring Fork Valley, CO
Email: info@stealthtraxx.online
970.319.0252
Contact: Ralph Pitt
Rates: Please Call for Quote
Web: stealthtraxx.online
Services: Remote Recording, Absentee Mixing (send in your raw tracks), Remote Audio for Video, Studio Availability

CONNECTICUT

CARRIAGE HOUSE STUDIOS
119 Westhill Rd.
Stamford, CT 06902
203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Contact: John Montagnese
Format: digital and analog
Basic Rate: 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: 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

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: trodnosssel.com
Format: Pro Tools HD2/HD3
Basic Rate: call for information

DELAWARE

JAMLAND STUDIO

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

OCCUPY STUDIO

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

DISTRICT OF COLUMBIA

CLEANCUTS MUSIC

4100 Wisconsin Ave. N.W., 1st Fl.
Washington, D.C. 20008
202-237-8884
Web: cleancuts.com
Format: digital
Basic Rate: please call for info

Additional location:

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

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

ALACRAN STUDIOS

555 Washington Ave #220
Miami Beach, FL 33139
305-874-7980
Web: alacranstudios.com
Email: studios@alacrangroup.com

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

BRICKKS HOUSE OF BEATZ

762 N. Belcher Rd.
Clearwater, FL 33765
813-545-8453
Contact: Corey Jackson
Email: booking@dirtybeatz.com
Web: instagram.com/brickkshouseofbeatz
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@crescentmoon.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@dogmanicrs.com
Web: dogmanicrs.com

EMERALD CITY PRODUCTIONS

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

EVERMORE SOUND RECORDING STUDIOS

1633 Acme St.
Orlando, FL 32805
407-218-5953
Email: info@evermoresound.com
Web: evermoresound.com
Contact: Luke Beaulac

Format: see website for equipment list

Basic Rate: call or email for info

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

MORRISOUND RECORDING

8003 N. 9th St.
Tampa, FL
813-989-2108
Web: morrisound.com, facebook.com/morrisoundrecording
Email: info@morrisound.com
Basic Rate: call

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, Florida 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

STUDIO 5020

5020 Biscayne Blvd.
Miami, FL
Web: 5020studio.com

STYLE-CITY MUSIC, INC

2101 Starkey Rd D15
Largo, FL 33771
727-520-2336
Email: stylecitymusic@yahoo.com
Web: stylecitymusic.com
Contact: Steven "Q" Berry
Format: "Style-City Music Presents" is a 29-minute music video program showcasing music videos from all over the world from both signed and unsigned artists, also provide Video Wall Rental for live events
Basic Rate: 6' x 10' Video Wall Rental Plus Two Cameras \$2,500 / Day

TWENTY-FIRST CENTURY STUDIOS

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

UNITY GAIN RECORDING STUDIO

1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
Email: info@unitygain.com
Web: unitygain.com
Contact: Bart 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

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: facebook.com/11thstreetstudios

THE BLUE ROOM RECORDING

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

BRAVO OCEAN STUDIOS

1040 Boulevard SE Suite 1 & K
Atlanta, GA 30312
404-747-5257
Email: contact@bravoceanstudios.com
Web: bravoceanstudios.com

GROOVE TUNES STUDIOS

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

LEDBELLY SOUND STUDIO

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

LOUDHOUSE STUDIOS

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

MAW SOUND RECORDING STUDIOS

P.O. Box 45
Hiwassee, 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

RHYTHM RANCH RECORDING

Alpharetta, Georgia 30004
404-702-7424
Email: brian@rhythmranchrecording.com
Web: rhythmranchrecording.com

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: please call for info

TWEED RECORDING

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

HAWAII

ISLAND SOUND STUDIOS

377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-200-1822
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

IDAHO

AUDIO LAB RECORDING

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

TONIC ROOM, THE

1509 Roberts St., Ste. 103
Boise, ID 83705
208-338-8433
Email: info@tonicroomstudios.com
Web: tonicroomstudios.com
Contact: Jason or Chris
Format: Pro Tools HD/Neve
Basic Rate: \$55/hr(8-12hrs), \$65/hr(1hr), \$550 Daily rate

ILLINOIS

CHICAGO RECORDING COMPANY

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.
Chicago 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: recordingstudio.com/businesses/united-states/illinois/chicago/studios/deaf-dog-music
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: please call

HANDWRITTEN RECORDING

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

MYSTERY STREET RECORDING COMPANY

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

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

REELSOUNDS STUDIO

4832 Main Street
Skokie IL 60077
773.294.9088
Email: admin@reelsoundschicago.com
Website: reelsoundschicago.com
Rates: Daily / Hourly / Special "lockout" rates, call for info
Format: Since1996, Reelsounds Studios is a full service, world class acoustic and visual facility producing award winning artistry. "Feels like home, and sounds better too."

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@studiomvr.com
Web: studiomvr.com
Format: Pro Tools HD3 Accel, also Hard Disk Recorders/72 Tracks
Basic Rate: Call for prices

TIGHTROPE RECORDING

4541 N Ravenswood Ave. Suite 203B
Chicago, IL 60640
312-722-1590
Web: tightropecollective.com
Email: tightroperecording@gmail.com

TONE 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: 1/4" 2-Track Studer, 1/4" 4-Channel Tascam, 1/2" 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 EQs 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: please 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: please call for info

KENTUCKY

DOWNTOWN RECORDING

515 S. 4th St.
Louisville, KY 40202

502-583-9966

Email: nick@downtownrecording.com

Web: downtownrecording.com

Contact: Nick Stevens

Format: Pro Tools HDX, 24 Track 2-inch analog

Basic Rate: please call for info

DSL STUDIOS

10352 Bluegrass Pkwy.
Louisville, KY 40299

502-499-2102

Email: info@dslstudios.com

Web: dslstudios.com

Format: Digital Pro Tools

Basic Rate: please 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: please call for info

LOUISIANA

DOCKSIDE STUDIO

4755 Woodlawn Rd.
Maurice, LA 70555

337-893-7880

Email: docksidestudio@gmail.com

Web: facebook.com/dockside-studio

Contact: Steve and Cezanne (Wish) Nails

Format: Tracking, Mixing, Lodging

Basic Rate: please call for info

ESPLANADE STUDIOS

2540 Esplanade Ave.
New Orleans, LA 70119

504-655-0423

Email: esplanadestudios@gmail.com

Web: esplanadestudios.com

MARIGNY RECORDING STUDIOS

535 Marigny St.
New Orleans, LA 70117

504-475-4535

Email: info@marignystudios.com

Web: marignystudios.com

Contact: Rick Nelson

Format: see website for equipment list

Basic Rate: call or email for info

STUDIO IN THE COUNTRY

21443 Hwy. 436
P.O. Box 490

Bogalusa, LA 70429

985-735-8224

Email: jay@studiointhecountry.com

Web: studiointhecountry.com

Contact: Jay Wesley

Format: Studer 2-inch 24-track, Pro Tools HD 32 i/o, Neve 8068 analog mixing board (32 ch.)

Basic Rate: \$750/day including engineer

MAINE

BAKED BEANS RECORDING

75 Weston Farm Rd.
Harrison, ME 04040

207-615-1717, 207-583-4312

Email: beans@megalink.net

Web: bakedbeansrecording.com

Contact: Alan Bean

Format: Pro Tools Ultimate

Basic Rate: \$45/hour

HIDDEN GEM RECORDING STUDIO

274 Richmond Mills Rd.
Fayette ME 04349

207-370-2015

Web: hiddengemrecordingstudio.com

Contact: Gordon Cunningham

Basic Rate: call for rates

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: please 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

CLEANCUTS MUSIC

2901 Chestnut Ave.
Baltimore, MD 21211

410-467-4231

Email: daveb@cleancuts.com

Web: cleancuts.com

Basic Rate: please call for info

Additional 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@hitandrunrecording.com

Web: hitandrunrecording.com

Format: Main DAW Cubase, 2nd DAWs

Digital Performer, Pro Tools Le

Basic Rate: Call for rates

LION AND FOX RECORDING STUDIOS

9517 Baltimore Ave
College Park, MD 20740

301-982-4431

Email: mail@lionfox.com

Web: lionfox.com

Contact: Jim Fox

Format: 32 track I/O, 96k, 24bit

Basic Rate: \$75/hour

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: omeagastudios.com

Format: Pro Tools HD and analog 24 track

in all three tracking rooms.

Basic Rate: Call for rates

Services: Four State of the Art Rooms

MASSACHUSETTS

BLINK MUSIC, INC.

129 Franklin St.
Cambridge, MA 02139

617-225-0044

Email: info@blinkmusic.com

Web: blinkmusic.com

Basic Rate: Call for info

BRISTOL RECORDING AND VOICE STUDIOS

238 Huntington Ave
Boston, MA 02115

617-247-8689

Email: info@bristolstudios.com

Web: bristolstudios.com

Contact: Jason

Basic Rate: Call for info

CYBER SOUND RECORDING STUDIOS

349 Newbury St., Ste. 201
Boston, MA

617-424-1062

Email: cyber.sound@verizon.net

Web: cybersoundmusic.com

Format: Pro Tools HD, Digital/Analog

Basic Rate: \$125 per hour with Engineer

DO NO HARM MUSIC, LLC

441R Marshall Street
Leicester, MA 01524

774-314-5580

Web: donoharmmusic.com

Email: dan.foley@donoharmmusic.com

Contact: Dan

Basic Rate: Call for info

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

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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: facebook.com/surefirecreativestudios
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

FBT STUDIOS
 1900 Hilton Rd.
 Ferndale, MI 48220
 313-444-0375
Web: fbtstudios.com
Basic Rate: Call for info

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
Contact: Kevin Sharpe

Format: see website for equipment list
Basic Rate: Call for info

ROYALHOUSE RECORDING
 Detroit, MI
Email: royalhousebooking@gmail.com
Web: royalhouserecording.com
Contact: Roger Goodman
Format: see website for equipment list
Basic Rate: See web for info

RUSTBELT STUDIOS
 118 E. 7th 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: please call for info

MINNESOTA

A440 STUDIOS
 Minneapolis, MN
 855-851-2440
Contact: Steve Kahn Studio Manager
Web: a440studios.io/pages/about-us
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 Analog, ProTools 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

EMERALD DREAMS LAB
 11802 East 23rd St S
 Independence, Missouri 64050
 816-226-6490, 816-527-3282
Web: dreamlabkc.com
Email: ls@emeralddreamslab.com or
 thahiphopmonk@gmail.com
Contact: Julius Hitchche
Notable Projects: Joey Cool, Holli, LS810, Shawn John, Tha Gooniez, D Twist Yung Cat, Soopa Mooni, Wahyo

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@mansionsound.com
Web: mansionsound.com

PHAT BUDDHA PRODUCTIONS
 1901 Locust St.
 St. Louis, MO 63103
 314-231-3930
Email: booking@phatbuddhaproductions.com
Web: phatbuddhaproductions.com
Format: digital Pro Tools HD2
Basic Rate: please call for info

MONTANA

CABIN 6 RECORDING
 420 E 3rd St, Whitefish, MT 59937
 406-250-7004
Email: toby@cabin6recording.com
Web: cabin6recording.com
Contact: Toby Scott

Format: Digital
Basic rate: \$60 per hour

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: facebook.com/p/arc-studios-100054793355246

JOEAUDIO PRODUCTIONS
 10850 John Galt Blvd.
 Omaha, NE 68137
 866-JOE-AUDIO / 402-341-9153
Contact: Joe Wolf
Web: joeaudioproductions.com
Format: Digital
Services: ProTools, ISDN, SourceConnect

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

RAINBOW RECORDING STUDIO
 2322 S. 64th Ave.
 Omaha, NE 68106
 402-554-0123
Email: audioguru@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: studio-24-omaha.square.site
Contact: Chuck Beckler
Format: digital
Basic Rate: \$60/HR

NEVADA

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

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

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

JAGUAR RECORDING STUDIO
 Las Vegas, NV
 702-808-4400
Email: thad@jaguarstudio.com
Web: thaddeuscorea.com
Contact: Thaddeus Corea

Format: Logic Pro
Basic Rate: Call for rates.

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

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
Web: thetonefactory.com

TRIMORDIAL STUDIO LAS VEGAS
Audio Graphics Web
Las Vegas, NV 89104
Email: trimordial@thefaro.com
Web: trimordial.com

Contact: Roy Rendahl
Format: Digital Pro Tools, Ozone Mastering
Gear: MacBook Pro, JBL, Shure, Rode, AKG, Yamaha
Services: Studio recording, song mastering, and music creation & production.

UNIVERSITY OF NEVADA, LAS VEGAS
4505 S. Maryland Pkwy.
Las Vegas, NV 89154
702-895-3332
Web: unlv.edu/music/beam/studio
Contact: Music Department, Recording Studio

NEW HAMPSHIRE

CEDARHOUSE SOUND & MASTERING
P.O. Box 333
North Sutton, NH 03260-0333
603-927-6363
Email: cedarhousesound@gmail.com
Web: cedarhousesound.com
Contact: Gerry Putnam
Format: Pro Tools Ultimate, Pyramix, SADIE and 2" analog
Basic Rate: please call or email for info

MOJO MUSIC STUDIO
P.O. Box 536
Franconia, NH
603-348-5249
Email: mojomusicstudio@gmail.com
Web: mojorecordingstudio.com
Contact: Tony or Joe
Format: Pro Tools 10
Basic Rate: call for rates

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

GDPONDERROSA STUDIOS
144 Warbasse Junction Rd.
Lafayette, NJ 07848
973-879-3199
Email: gdponderrosa@gmail.com
Web: ponderrosastudios.com,
facebook.com/ponderrosastudios
Format: see website for equipment list
Basic Rate: call or email for info

KALEIDOSCOPE SOUND
514 Monastery Pl
Union City, NJ 07087

201-223-2868
Email: info@kaleidoscopesound.com
Web: kaleidoscopesound.com

LAKEHOUSE RECORDING STUDIOS
619 Lake Avenue
Asbury Park, NJ. 07712
732-455-5669
Email: booking@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

NORMAN PETTY STUDIOS
1313 West 7th Street
Clovis, New Mexico 88101
Web: normanpettystudios.com
Email: info@normanpettystudios.com
Basic Rate: please call for info

SANTA FE STUDIOS
1 Santa Fe Studios Rd
Santa Fe, NM 87508
505-954-2400
Email: contact@santafestudios.com
Web: santafestudios.com

STEPBRIDGE STUDIOS
528 Jose St.
Santa Fe, NM 87501
505-988-7051
Email: stepbridge@gmail.com
Web: stepbridge.com
Contact: Edgard Rivera
Format: Pro Tools HD, Music production, audio services for film and authors.
Basic Rate: please call for info

NEW YORK

825 RECORDS, INC. (STUDIO & PRODUCTION COMPANY)
8225 5th Avenue
Suite 335
Brooklyn, NY 11209
347-240-5417
Email: mattyamendola@825records.com
Web: 825records.com
Contact: Matty Amendola
Format: Semi-private project studio
Services: Mixing & full service production

APPLEHEAD RECORDING STUDIOS
Woodstock, New York
845-418-2370
Web: appleheadrecording.com
Email: info@appleheadrecording.com

SONY 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
Web: 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: facebook.com/
downtownmusicstudios

DUBWAY STUDIOS
14 East 4th St. Suite 602
New York, NY 10012
212-352-3070
Email: info@dubway.com
Web: dubwaymusic.com
Contact: Al Houghton
Format: Pro Tools, full-service, music, live band tracking, mixing.
Basic Rate: 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@eastside-sound.com
Web: eastside-sound.com

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

EMBASSY STUDIOS
25 West 39th St., Floor #13
NY, NY 10018
212-389-6105
Web: embassystudios.net
Email: contact@embassystudios.net

ENGINE ROOM AUDIO
42 Broadway, 22nd Fl.
New York, NY 10004
212-625-3467
Email: info@engineroomaudio.com
Web: engineroomaudio.com
Format: Tracking, Mixing, Mastering and Manufacturing
Basic Rate: Contact us for details

EUSONIA STUDIOS
1133 Broadway, Suite 919
New York, NY 10010
212-260-7295
Web: eusoniasstudios.com
Contact: Steve Dalmer
Format: See website for equipment list
Basic Rate: cCall for info

FALL ON YOUR SWORD
Brooklyn, NY
Email: info@fallonyoursword.com
Web: fallonyoursword.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 STUDIOS
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

MANHATTAN BEACH RECORDING

12 West 37th ST., FL6
 New York, NY
 646-822-6810
Web: manhattanbeachrecording.com
Email: hey@manhattanbeachrecording.com
Basic Rate: Call for information

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 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

PRECISION SOUND STUDIOS

100 W. 80th St.
 New York, NY 10024
Web: precisionstudios.com
Email: booking@precisionstudios.com
Basic Rate: Call for info

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

RIFT STUDIOS

54 Franklin Ave #4
 Brooklyn, NY 11205
 203-918-4379
Web: riftstudiosnyc.com
Email: riftstudiosnyc@gmail.com
Contact: Tom Gardner

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, NYC 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

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: facebook.com/valhallastudiosny

VINEGAR HILL SOUND

46 Bridge St.
 Brooklyn, NY 11201
 917-688-4208
Web: vinegarhillsound.com
Email: info@vinegarhillsound.com
Basic Rate: \$1500/day, \$750/1/2 day

WATCHMEN STUDIOS

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

NORTH CAROLINA

CATALYST RECORDING

Charlotte, NC
 704-526-8400
Email: rob@catalystrecording.com
Web: catalystrecording.com
Contact: Rob Tavaglione
Format: digital with analog mixing
Basic Rate: please call or write for rates

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 27330
 919-718-0076
Email: deepriverstudios@gmail.com
Web: facebook.com/p/deep-river-sound-studios-100063554943811

DWARF STAR STUDIOS

No Greensboro St.
 Carrboro, NC 27510
 919-928-6961
Email: info@dwarfstarstudios.com
Web: dwarfstarstudios.com

EARTHSTONE RECORDING

8-d Wendy Ct.
 Greensboro, NC 27409
 336-210-7107
Email: earthstonesrecording@gmail.com
Web: earthstonesrecording.com
Contact: Benjy Johnson
Basic Rate: \$50hr, two-hour minimum, \$325 per day

ECHO MOUNTAIN RECORDING

14 N. French Broad Ave.
 Ashville, NC 28801
 828-232-4314
Email: info@echomountain.net, jessica@echomountain.net
Web: echomountain.net
Format: Digital/Analog
Basic Rate: please call for more info

FIDELITORIUM RECORDINGS

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

RADHAUS STUDIOS

12 Old Charlotte Highway, Suite 10
 Asheville, NC 28815
 828-484-4408
Email: studio@radhaus.us
Web: rad.haus
Contact: Rebekkah Hilgraves
Format: MOBILE VIDEO AND AUDIO RECORDING -- Video: record up to 9 cameras at up to 4K resolution; stream up to 8 cameras; Audio: digital and analog, flexible formats. Also building a 4,600 square foot studio complex.
Basic Rate: Varies based on requirements

RUBBER ROOM STUDIO

508 Estes Dr Ext
 Chapel Hill, NC 27516
 919-929-7209
Email: jerrybrownchapelhill@gmail.com
Web: rubberroomstudio.com

SALOON STUDIOS LIVE

313 Old West Road
 West Jefferson, NC 28964
Contact: Laura Jones
 336-877-2374
Email: info@saloonstudioslive.com
Web: saloonstudioslive.com/recording-studio

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: whisksyam@hotmail.com
Web: whisksyam.com
Format: Pro Tools HD 10
Basic Rate: Call for rates

OHIO

BAD RACKET RECORDING STUDIOS

26991 Tungsten Rd
 Euclid, OH 44132
 216-309-2882
Email: play@badracket.com
Web: badracket.com

LAVA ROOM RECORDING

6001 West Creek Road
 Independence, OH. 44131

216-334-1172
Email: info@lavaroomrecording.com
Web: lavaroomrecording.com

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

MERCINARY STUDIOS
 34200 Mills Rd
 Avon, OH 44011
 440-570-1700
Web: mercstudios.weebly.com
Email: brainchild216@gmail.com (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.
 2160577-4223
Web: superiorsoundcle.com

OKLAHOMA

CASTLE ROW STUDIOS
 2908 Epperly Dr.
 Del City, OK 73115
 405-265-6793
Email: info@castlerowstudios.com
Web: facebook.com/castlerowstudios
Basic Rate: Call or email for rates

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

STUDIO SEVEN / LUNACY RECORDS
 417 N. Virginia Ave.
 Oklahoma City, OK 73106
 405-236-0643
Email: cope@okla.net
Web: facebook.com/studiosevenlunacyrecords
Contact: Dave Copenhaver
Format: 2-inch 24-Track, Pro Tools & other digital formats, large playing room, tracking, mixing & mastering
Basic Rate: Call for rates

OREGON

BIG RED STUDIO
 P.O.Box 66
 Corbett, OR 97019
 503-695-3420
Email: billyo@bigredstudio.com
Web: bigredstudio.com
Contact: Billy Oskay
Format: 2-inch analog, vintage Trident Console, Pro Tools HD2
Basic Rate: Please call for rates

FALCON RECORDING STUDIOS
 15A S.E. 15th Ave.
 Portland, OR 97214
 503-236-3856
Email: falconstudios@comcast.net
Web: falconrecordingstudios.com
Contact: Dennis Carter
Format: Digital Pro Tools
Basic Rate: 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: facebook.com/cambridgesoundstudios

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

GREEN VALLEY RECORDING
 590 S. Frymire
 Hughesville, PA 17737
 570-584-2653
Email: greenvalleyrecording@windstream.net
Web: greenvalleyrecording.com
Contact: Richard or Alison Rupert
Format: Multitrack Digital, Analog (2 track only)
Basic Rate: \$30/hr

IMMERSIVE MUSIC MEDIA GROUP, LLC
 717-621-2441
 1630 Manheim Pike Suite 3A
 Lancaster, PA 17601
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 McTeer
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: facebook.com/sinestudiosllc
Basic Rate: \$100 min. (2 hr blocks)

SPICE HOUSE SOUND
 1514 E. Wilt St.
 Philadelphia, PA 19125
 203-644-2129
Email: booking@spicehousesound.com
Web: spicehousesound.com
Basic Rate: \$80/hr/\$320/half day/\$600 daily

SURREAL SOUND STUDIOS
 2046 Caster Ave., 2nd Fl.
 Philadelphia, PA 19134
 215-288-8863
Web: surrealsoundstudios.com
Format: Digital and Analog

THIRD STORY
 5120 Walnut St.
 Philadelphia, PA 19139
 215-747-1200
Email: tsr2@verizon.net
Web: thirdstoryrecording.com
Format: Pro Tools, Digital/Analog
Basic Rate: 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@charlestonound.com
Web: facebook.com/charlestonoundstudios

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 Elsey
Email: elliot@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: facebook.com/5950wildernessave

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

ADDICTION SOUND STUDIOS
 28 Music Square East
 Nashville, TN 37203
 615-953-6243
Email: info@addictionsound.com
Contact: Jonathan Cain or David Kalmusky
Format: Pro Tools HDX2 System
Web: addictionsound.com
Basic Rate: Call for info

AMERICAN RECORDING STUDIO
 2272 Deadrick Av.
 Memphis, TN
Web: american-recording-studio.com
Email: americanrecordingstudio@aol.com
Phone: 901-218-0977
Contact: David Gicking - Owner
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; Rolf 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

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.**

CLEMENT HOUSE RECORDING STUDIO

Nashville, TN

615-519-0671

Web: clementhouseproductions.com

Email: clementfurniture@yahoo.com

Contact: Bob Clement

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, Halsey, Keith Urban, Hunter Hayes

DAVE TOUGH PRODUCTIONS, LLC

Nashville, TN

615-554-6693

Web: davetough.com

Email: dave@davetough.com

Styles: pop, jazz, country, sync

Notable Projects: Lewis Capaldi, The Lost Trailers, Cindy Alter. Grammy-nominated

DROP OF SUN STUDIOS

821 Haywood Rd Suite 121

Asheville, NC 28806

Web: dropofsun.com

Email: dropofsunstudios@gmail.com

Basic Rate: call for info

EAST IRIS STUDIO

518 E. Iris Dr.

Nashville, TN 37204

615-777-9090

Email: info@eastirisstudios.com

Web: eastirisstudios.com

EASTSIDE MANOR

615-512-4059

Nashville, TN

Contact: Aaron Dethrage, Studio Mgr.

Email: hello@esmstudios.com

Web: eastsidemanor.com

Format: Neve VR48 Legend

ELECTRIC FEEL STUDIO

Nashville, TN

818-399-1446

Web: electricfeel.studio

Email: studio@efent.com, Bookings:

danielle@efent.com

Basic Rate: call for info

Additional location: West Hollywood, CA

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: funhousestudios@yahoo.com

Web: facebook.com/funhousestudios

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

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: nashvilletrax.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: producerdaniieldennis.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

TOP TRACK STUDIOS

2004 Lindell Ave

Nashville, TN 37203

615-543-5590

Web: toptrackstudios.com

Email: info@toptrackstudios.com

Basic Rate: please call for info

ROUND HILL MUSIC

818 18th Ave. S Suite 940

Nashville, TN 37203

615-695-7705

Email: info@roundhillmusic.com

Web: roundhillmusic.com

Format: Digital and analog

Basic Rate: please call

Additional locations:

New York

212-380-0080

London

+44 (0) 207-734 3251

ROYAL STUDIOS

1320 Willie Mitchell Blvd.

Memphis, TN 38106

901-775-3790

Web: royalstudios.com

Format: see website for equipment list

Basic Rate: Call for info

THE RUKKUS ROOM RECORDING

2741 Larmont Dr.

Nashville, TN 37204

615-385-4007

Email: booking@rukkusroom.com

Web: facebook.com/therukkusroom

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

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: 706recording@gmail.com
Web: sunstudio.com

TOMMY'S TRACKS MASTERING

Nashville, TN
615-522-4344
Email: tommy@tommystracks.com
Web: tommystracks.com
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: unomassstudio.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: legacyrecordingstudios.com/studio/wildwood-recording-9861/
Contact: Brendan Harkan

Format: Digidesign Pro Tools HD3 with Pro Control, Otari 2-inch 24 Track
Basic Rate: Call for info

WORLEY SOUND

Nashville, TN
615-829-6440
Web: worleysound.com
Email: hello@worleysound.com
Basic Rate: Call or email

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

B.A.M. RECORDING STUDIO

San Antonio, TX
830-438-3565
Web: bamrecordingstudio.com
Email: floresmusic@protonmail.com
Contact: Bobby

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

FIFTY 50 STUDIOS

1451 Empire Central
Suite 700
Dallas, TX 75247
469-242-2212
Web: fifty50studios.com
Email: todd@fifty50studios.com

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: studiohillaustin@gmail.com
Web: studiohillaustin.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: facebook.com/tierrastudios

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

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GUILFORD SOUND
561 Fitch Rd.
Guilford, VT 05301
802-254-4511
Email: info@guilfordsound.com
Web: guilfordsound.com
Contact: Cynthia Larsen
Format: Pro Tools + Analog
Basic Rate: Call Cindy

NORTHERN TRACK RECORDING STUDIO
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Web: northerntrackstudio.com
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802-448-2655
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Web: tankrecording.com
Format: Pro Tools Ultimate 2013/2015 Mac Pro, Apogee 32 Channels

VERMONT RECORDING STUDIOS
1057 Quarry Road
Chester, VT 05153
802-631-0707
Email: studio@vermontrecordingstudios.com
Web: vermontrecordingstudios.com
Social: @vtrecording
Contact: John Sawyer
Format: Studio One, Pro Tools, Solid State Logic SuperAnalogue Mixing Console & DAW Controllers.
Basic Rate: Call for more information

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BIAS STUDIOS
5400 Carolina Place
Springfield, VA 22151
703-941-3333
Web: biasstudios.com, facebook.com/biasstudios
Email: info@biasstudios.com, gloria@biasstudios.com

CUE RECORDING STUDIOS
109 Park Ave., Ste. E
Falls Church, VA 22046
703-532-9033
Email: info@cuerecording.com, studiomanager@cuerecording.com
Web: cuerecording.com
Basic Rate: please call for info

DA SPOT RECORDING STUDIO
213 W Brookland Park Blvd.
Richmond, VA 23223
804-649-2888
Web: daspotrecordingstudio.com

INNER EAR STUDIO
2701 South Oakland Street
Arlington, VA 22206
703-820-8923, 703-521-7781
Email: dz2801@aol.com
Web: innerearstudio.com
Rate: \$425 per day, hourly rates available
MASTER SOUND

Virginia Beach, VA 23452
757-373-1180
Email: rob@mastersoundva.com
Web: mastersoundva.com
Contact: Rob Ulsh
Format: digital and vintage analog
Basic Rate: Call for rates

WASHINGTON

BAD ANIMALS
2247 15th Ave. W
Seattle, WA 98119
206-443-1500
Email: info@badanimals.com
Web: badanimals.com
Contact: Wendy Wills
Format: digital and analog
Basic Rate: Call for info

BEAR CREEK STUDIO AND MUSIC PRODUCTION
6313 Maltby Rd.
Woodinville, WA 98072
425-481-4100
Email: ryanhadlock@hotmail.com
Web: bearcreekstudio.com
Contact: Manny Hadlock
Format: 2" 24 trk, 2" 16 trk, 1/2" 2 trk, Pro Tools HD 32 in/48 out
Basic Rate: Please call for rates

CLOUD STUDIOS
1101 E. Pike St.
Basement
Seattle, WA 98122
206-209-0977
Email: info@cloudstudiosseattle.com
Web: cloudstudiosseattle.com
Contact: Doug Wilkerson
Basic Rate: call for rates

ELECTROKITTY
4415 Densmore Ave., N.
Seattle, WA 98103
425-358-1441
Email: electrokittyrecording@gmail.com
Web: electrokitty.com
Contact: Garrett
Format: Digital and Analog
Basic Rate: call for more info

MIRROR SOUND STUDIO
301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Contact: Ken Fordyce
Format: 24 track digital-analog
Basic Rate: Please call for rates

ORBIT AUDIO
Seattle, WA
206-381-1244
Email: orbitaudio@gmail.com
Web: orbitaudiorecords.com
Format: Digital/Analog
Basic Rate: \$95/Hr, \$750/day

RAINSHADOW RECORDING
Fort Worden State Park, Bldg 315 West
PO Box 2034
Port Townsend WA 98368
360-301-0291
Email: rainshadowrecording@gmail.com
Web: rainshadowrecording.com
Contact: Simon Lynge
Format: Analog & Digital
Basic Rate: Please call for rates

ROBERT LANG STUDIOS
19351 23rd Ave. Northwest
Shoreline, WA 98177
206-542-1041
Email: info@robertlangstudios.com
Web: robertlangstudios.com
Basic Rate: Call for rates

SCENIC BURROWS STUDIO
Vancouver, WA
Web: scenicgurrows.com
Email: hello@scenicburrows.com
Contact: John Morgan Askew
Rates: Call for rates.
STUDIO SAGE

Seattle, WA
425-835-0597
Web: studio-sage.com

TEMPLE OF THE TREES
Seattle, WA 98166
206-381-1244
Email: orbitaudio@gmail.com
Web: templeofthetreesstudio.com
Format: Pro Tools HD, 2" Analog, SSL 4k
Basic Rate: please call or email

UNDERCASTE STUDIOS
-BY APPOINTMENT ONLY-
20340 24th Ave NE
Shoreline, WA 98155
206 679-5313
Web: undercaste.com
Email: undercaste@gmail.com
Rates: See website or call

WEST VIRGINIA

JAMIE PECK PRODUCTIONS
216 Longvue Acres Rd.
Wheeling, WV 26003
304-277-2771
Web: jamiepeckproductions.com
Contact: Jamie Peck
Format: Digital Pro Tools HD
Basic Rate: Call for info

RHL AUDIO
703-628-3015
Email: chris@rhlaudio.com
Web: rhlaudio.com
Contact: Chris Murphy
Basic Rate: Call for info

STUDIO L
318 Culler Rd.
Weirton, WV 26062
304-723-1068
Email: studioli@comcast.net
Contact: Rick Witkowski

WISCONSIN

BLAST HOUSE STUDIOS
117 Jonathon Dr.
Madison, WI 53713
608-276-4446
Email: mike@madisonmusicfoundry.com
Web: blasthousestudios.com
Format: See website for equipment list
Basic Rate: Call for rates

HALLIEWOOD
Chippewa Valley, WI
715-256-7795
Email: halliewoodrecordingcompany@gmail.com
Web: halliewood.com

WYOMING

BRIDGER PRODUCTIONS
P.O. Box 8131
4150 Glory View Ln.
Jackson, WY 83002
307-733-7871
Email: bridgerproductions@gmail.com
Web: bridgerproductions.com
Contact: Michael J. Emmer, President
Basic Rate: Call for info

TIMBER CANYON STUDIOS
38 Katie Canyon Loop
Laramie, WI 82072
307-221-9804
Email: office@timbercanyonstudios.com
Web: timbercanyonstudios.com
Contact: Marie Roberts
Format: Analog Console to ProTools
Ultimate HDX
Basic Rates: Call for info - day and half day rates available

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Brian Kehew Brings Classic Music Techniques, Equipment, and Mindsets to the Modern World

Music historians are driven by a passion for the art that goes beyond lyrics and melody. It's about the inspiration behind the sound and for the technically-minded, that means every detail that goes into music creation, from the equipment to the boards to the room to the various players themselves.

Best known as an engineer and producer, Brian Kehew has an impressive list of credits, from Fiona Apple and Aimee Mann to Beck and Eels. But it's his deep knowledge and understanding of era-specific sonic construction and craft that make him an authority, especially when it comes to classic rock and the best music ever made.

His ability to identify and recreate aural effects and evocative vibe on record has made him the industry go-to man when it comes to mixing music that evokes the past.

"My main work for the last 25 years has been mixing projects of classic bands and artists who are putting out box sets and unreleased things like concerts," Kehew explains. "I studied music and recording history, so I can make a 1958 record sound correct. I can make a Madonna record from the '80s sound correct. Whether it's early Black Sabbath or a jazz record from the '60s, I know the different styles and techniques."

If you bought or downloaded a re-release or special collection from the likes of Aretha Franklin, Talking Heads, or Fleetwood Mac recently, and enjoyed the package's extras (from a live concert track to a never before heard alternate version of your favorite hit) chances are Kehew mixed it, bringing clarity and quality to the old material, but also an audiophilic authenticity that makes the whole recording flow seamlessly.

He's known for this kind of work with countless artists including Ramones, The Pretenders, Morrissey, Alice Cooper, The Faces, The Stooges, MC5, Yes, Elvis Costello, Van Halen, and so many more.

"My studio is full of old tape machines so playing music from the past—like from the '60s and '70s for example—is no problem," he explains. "My job is to go through the archive with the producer—a specific album or it could be a whole career—and see what's not been heard before. Then I get to mix it to fit. That is my favorite job and just my favorite thing to do."

These types of older recordings would lose their magic in the hands of a less-schooled, less informed mixer. As Kehew explains, "you can fix vocals, drums, line things up, and 'modernize it' or make it cleaner or tighter, which modern music values, but I'm also trying to keep a '70s record sounding and feeling like the '70s."

A lot of Kehew's mixing jobs happen to be for legendary artists who led him down his professional path to begin with. Born and raised in San Bernardino, he learned engineering and recording at Cal State Dominguez Hills, took piano and guitar lessons as a kid, and later formed an electro duo with Jellyfish's Roger



Manning called *The Moog Cookbook*, doing inventive covers of alt-rock and classic rock gems.

Working as a musician has never been Kehew's focus, but he did just get one of the coolest gigs ever. As a regular crew member for The Who, he played a slew of fill-in dates for their keyboardist on the final tour, including the Hollywood Bowl. He also just shared the stage with Pete Townshend during a surprise GRAMMY party jam.

Kehew's work with the biggest bands on the planet doesn't stop there.

He serves as lead engineer on the Grateful Dead's *Angels Share* series, featuring hours of unreleased alternate takes, experimentation, and even studio chatter. "What I like about these is there's almost no overdubs," he says. "There's no trickery. They haven't finished the record yet, so you get to hear them as they were."

Studying an artist's records, knowing the traditions of recording from the past and the equipment used all factor into conjuring their nostalgic feel, and beyond mixing and producing, Kehew has channeled his nerdism for all of it into other game changing endeavors, including books.

His extensive survey of the Beatles gear and processes (with co-author Kevin Ryan) called *Recording The Beatles: The Studio Equipment and Techniques Used To Create Their Classic Albums* became a collectable best-seller. He followed it up by publishing two more Beatles books—*Kaleidoscope Eyes* and *Places I Remember*—with photographer Harry Grossman.

His next Beatles tome is a massive project exploring the work of master producer/arranger George Martin, which he dubs "the number one project in my life because I've worked on it for

over 10 years now." The three volume *George Martin: The Scores* is finally due out this month on Kehew's Curve Bender Publishing.

While researching the first book he became interested in the Sound Techniques mixer used on records by everyone from David Bowie to Elton John, as well as Queen, The Stones, and yes, the Fab Four too, all in the U.K. After connecting with its designer, he also had a hand in helping it get remanufactured and placed at major studios across the country.

Kehew also owns his own studio, called Round and Wound in North Hollywood, specializing in tape and media transfers done by the best ears in the business. It's his HQ for mixing and a place to connect with musicians of all ilks beyond the biggies. In these unstable and erratic times for the music industry it provides an old school, human touch that is much needed as A.I. and social media threaten what we love about music. With this in mind, he offers this advice for would-be producers, mixers, and music makers in general:

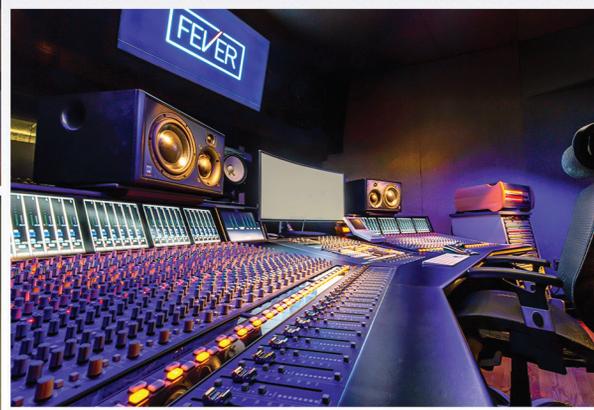
Follow your passion—"It should be more than a hobby. It should be who you are. If all the record stores closed, I would still be making music. I would be arranging songs and working with friends."

Show off your skills—"I've always felt that work will find you if you put it out there. And my best, like my Warner Brothers studio work, found me because I was doing what I do. Do it all the time, for everybody, maybe for free. People will find you."

Figure out 'your thing' that's different from everybody else—"There are five, six people on my block in North Hollywood that do what I do. But what I do that's different comes from studying music history. So do what only you can do!"

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