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Tedeschi Trucks

Talk about ambitious; multiple Grammy-winning husband and wife team Susan Tedeschi and Derek Trucks returns with *I Am the Moon*, a four-album collection that features 24 songs centered on the complex love story of Layla and Majnun written by 12th century Persian poet Nizami Ganjavi. In our exclusive interview with Derek, he tells us all about it—and then some.

By Eric Harabadian

Photos by: David McClister

How to Make Your Live Performance Really POP!

By Frank Demilt



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Scarlett

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Scarlett, the world's best-selling range of USB audio interfaces, has already helped make more records than any other range of interfaces in history. And now, Focusrite is giving new Scarlett owners the ability to record studio quality vocals, powerful guitars, luscious keys and huge drums, then mix and master with iconic Focusrite studio hardware – all in the box.

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Hazelrigg Industries

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Association with Legendary Designer Doug Fearn: With extensive backgrounds in live performance and production, brothers Geoff and George Hazelrigg—founder of Pennsylvania-based Hazelrigg Industries—design and manufacture professional recording equipment built for modern production techniques. Previously, during Geoff's tenure as lead assembler for D.W. Fearn (founded by Doug Fearn in 1993) the Hazelriggs began combining different aspects of Fearn's offerings to create the VLC. This "Swiss Army knife" production tool was launched under the Hazelrigg Industries banner, in a licensing agreement with D.W. Fearn. Hazelrigg Industries eventually took over the manufacturing and distribution for both brands, with Fearn staying on as lead designer.

The Products: Hazelrigg Industries currently offers three products: the VDI—an all-tube Direct Injection (DI) box and both the popular VLC, an all-tube Mic pre/DI/Inductor EQ and the VNE all-tube single channel compressor. Combined as a channel strip, Geoff describes these as "the best front-end anyone's ever heard."

Hazelrigg Industries and Dolby Atmos: Hazelrigg Industry products are also uniquely suited for work in Dolby Atmos, a revolutionary spatial audio technology, as each sound source in these immersive mixes must be of the absolute highest fidelity. At the core of the VLC, the VNE and the VDI (all tube direct box) is an amplifier circuit designed by Doug Fearn. Which reinforces even order harmonics of any signal passing through it. The result is that any signal going through any of their products comes out an improved version of itself, with a powerful enhancement of the fundamental tone.

Many of today's top Atmos mix engineers, including Mike Miller, now consider Hazelrigg Industries gear to be essential to their workflow. Prior to any mix session, stems received from clients are passed through their



banks of VLC/VNE "Atmos channels" to make sure that they sound as good possible—or simply tracked through the VLC/VNE to begin with. This latter approach was used to great effect during a groundbreaking session at Sweetwater Studios where the Hazelriggs and Mike Miller teamed up with Sweetwater Studios' Shawn Dealey and Jason Peets to record an album while making mix decisions in Atmos in real time.

Quote from the Hazelriggs: "The reason that our approach is so different from other preamp and compressor manufacturers is that the vast majority of them rehash designs from decades ago that were designed for a tape-based ecosystem. We, on the other hand, are designing with a telescope rather than a rear-view mirror, creating products for the workflows of today and tomorrow."

Contact Hazelrigg Industries, 567-393-3276

"Our Live Review in Music Connection" opened up opportunities to perform with national acts. The folks at Music Connection are super-approachable and helpful. Plus, we read their articles online every other day to get pro tips." - Westerner

Find out how to get your live show or recorded music reviewed at musicconnection.com/reviews/get-reviewed

MUSIC CONNECTION

Scott Williams

President, CD Baby
Downtown Music Holdings

Downtown Music Holdings has announced the appointment of **Scott Williams** to the position of **President of CD Baby and Soundrop**. Williams previously served as Chief Technology Officer of CD Baby. Williams joined CD Baby in 2013 as Vice President of Technology and was promoted to CTO in 2019. He was central to the launch of Soundrop, a low-cost music distribution service with transparent pricing and collaborator splits. For more information, contact jv@spinlab.net.



Sue Lucarelli

President
Epitaph Records

Starting in the fall of 2004 as an intern and having spent 17 successful years at **Epitaph Records**, **Sue Lucarelli** has been promoted to **President** of the label where she will report directly to Founder and CEO Brett Gurewitz. Lucarelli previously worked as Executive Assistant to the CEO and then Vice President of A&R. "The diversity of the label and its artist friendly mentality has always been appealing to me. I'm ready to continue to work with the knowledgeable and passionate team at Epitaph and our extremely talented artists to build a catalog of timeless music." Contact kelly@epitaph.com for more.



Taran Smith

Account Manager
Milestone Publicity

Milestone Publicity—the Nashville-based full-service public relations firm—has promoted Belmont University graduate **Taran Smith** to **Account Manager**. Since graduating from Belmont University with a BBA in Music Business, Taran Smith has been establishing her roots in Nashville, TN and building a career in the music industry—finding that her heart lies in Public Relations. Since joining Milestone in April of 2022 as an Associate Publicist, Smith quickly progressed to an Account Manager role. For more information on the promotion, contact jbonner@milestonepublicity.com.



Sebastian Rivas

Engineer
Renkus-Heinz

Renkus-Heinz, industry leading loudspeaker manufacturer, has announced industry expert **Sebastian Rivas** as **Software Development and Research Engineer**. With close to 15 years in the audio/visual industry Rivas joins the Renkus-Heinz team and advance the company's audio engineering efforts. Prior to joining Renkus-Heinz, Rivas worked as a professor at St. Thomas University, Software Developer at Sensey Electronics in Mexico, and at Danley Sound Labs developing the Direct Sound System modeling software. Contact katherine@brand-definition.com.



Brigitte Green

SVP, Film & TV Licensing
Interscope Geffen A&M Records

Interscope Geffen A&M Records has promoted **Brigitte Green** to the position of **Senior Vice President Film & TV Licensing** at the label. In her expanded role Green will continue to oversee the placement of music from the label's artists in film, television, trailers and promos. Green joined Interscope in 2018 as VP, Creative Licensing. She and her team have been responsible for hundreds of needle-moving synch placements in top movies and television shows. Prior to joining Interscope, Green was Vice President of licensing at Beggars Group, and began her career at WH Entertainment. Contact jv@spinlab.net.



Dionee Harper

EVP, Marketing & Artist Development
Warner Records

Dionee Harper is joining **Warner Records** as **Executive Vice President of Marketing & Artist Development**. The widely admired industry leader is currently Senior Vice President, Head of Marketing at Warner Music Group sister label Atlantic Records. In her new post, Harper will oversee Warner's marketing strategy across all genres, while working closely with the company's various departments. She will relocate from New York to the label's Downtown Los Angeles headquarters and report to Warner Records Co-Chairman and COO Tom Corson. Contact laura.swanson@warnerrecords.com.



Pharrell Williams

Chief Brand Officer
Doodles

Doodles, leading web3 NFT media & entertainment brand, announces the appointment of musician, producer, and 13-time Grammy Award winner, **Pharrell Williams** as a **Member of the Board and Chief Brand Officer**. Pharrell is a big believer in harnessing the power of web3 to revolutionize the music industry. His move to Doodles signals an exciting era in blockchain technology and entertainment where Pharrell will work closely with Doodles to take a web3 powered approach to music, art, animation, consumer goods and live events. For more information on strategic partnerships or the appointment, contact shirley@the5thcolumnpr.com.



Robby Hoffman

Manager
Primary Wave

Veteran music manager **Robby Hoffman** has joined **Primary Wave** in its talent management division. Hoffman brings over 30 years of music industry and management experience and will focus on expanding the company's management roster that includes Melissa Etheridge, Cypress Hill, Salt-N-Pepa, Aly & AJ, and others. Robby and his clients will now have access to Primary Wave's talent management infrastructure which includes an in-house press division, A&R/writer-producer relations team, branding division, digital strategy group, as well as our in-house film, television, video game, commercial advertising, and TV development team. Contact cmcnck@primarywave.com.



► DONNER PIANO DDP80 DIGITAL PIANO

Donner's DDP80 is a compact, 88-key digital piano with a full-sized weighted keyboard that plays the latest Donner-Designed Dream Sound Source—a multi-sampled French grand piano. The DDP80 came ready to play after I attached the included four round metal legs that distribute its 47-pound weight to provide stability and also a matching padded bench I quickly assembled. The DDP80 measures 50-inches wide, 14-inches deep, making the keyboard at 29-inches high from the floor.

It also comes with a detachable music rack and a three-pedal floor module with soft, sostenuto and sustain or damper pedals. This pedal module plugs into a DIN socket underneath the keyboard or you may plug in a single standard, on/off sustain pedal. Three pedals is unusual for an electric piano and, along with its weighted action and built-in sound system, the DDP80 is the perfect starting piano for students.

The DDP80 has a warm, reddish wood-like cabinet with a clean, uncluttered look; It comes with a 2 X 20-watts stereo amp that is loud enough to improvise and play along with other musicians or for a loud, raucous party!

The rear panel has an on/off switch, volume control, headphone jack for silent playing, stereo line out jack for recording, and a USB interface connector for using the DDP80 as a MIDI controller.

Its compact size made the Donner DDP80 a perfect fit in my small recording studio. I have it located adjacent to my Pro Tools rig—right-angled to my controller and video screens and it works so well! I especially like the built-in speakers when working on guitar parts and vocals—so handy to quickly check a singer's note or check guitar tuning. It is like having a grand piano next to me!

A big winner for my studio and visiting piano players, the DDP80 sells for \$599 MSRP.

donnermusic.info/3L5LB12



◀ FENDER JV MODIFIED SERIES

The new **Fender JV Modified Series** combines the classic look and design of '50s and '60s electric guitars, with the playability, solid modern construction/materials and more precise intonation. The JV Modified Series is fashioned after the highly sought-after "Japanese Vintage" reissues from the early 1980s. What a great idea! There are four models priced from \$1,299 to \$1,349 MSRP. They are: '50s Stratocaster HSS, '60s Stratocaster, '60s Custom Telecaster, and the '50s Telecaster.

I tried out the JV Modified '50s Telecaster (\$1,299 MSRP) with a thick, soft "V"-shaped maple neck with a 9.5-inch radius and maple fingerboard with medium jumbo frets. You get a solid basswood body and two single-coil pickups that offer the classic Tele tone. I liked the guitar's color a lot! Called White Blonde—it casts a translucent pink under certain lighting. I also like the anodized gold-colored aluminum pick guard—it matches the three brass barrel saddle bridge pieces. This guitar has a solid feel in my hands and responds well to every move! The back of the neck is not too smooth (slick) so it provides a little "purchase" for my hand to stay put while playing.

I especially thought the 4-way pickup switch wiring and design was well thought out. Both the Volume and Tone controls are smooth working and pulling up on the Tone knob flips phase of the pickups but only in pickup switch positions 2 and 4. In position 2 (pickups wired in parallel), flipping phase produces a super thinned-out sound but in position 4 (pickups wired in series) the sound is still thinner but with a warmer and louder mid-range. Great choices here and, depending on your guitar amp, is unlimited.

I enjoyed playing rhythm guitar parts on the JV Mod; its sound always fit in the track while retaining a unique character.

fender.com/en-US/electric-guitars/telecaster/jv-modified-50s-telecaster/0251962301.html

► STL TONES CONTROLHUB

STL Tones now has ControlHub, a pro audio mixing plug-in with models of completely configured signal chains as developed and used by well-known industry engineer/producers.

The chain includes up to five modules each with separate bypass buttons to produce very specifically dialed-in processing for complete stereo mixes, individual parts of a modern drum kit, electric and acoustic guitars, bass guitar, and both lead and backing vocals.

They are: Pre EQ—a three band semi-parametric and a hi/lo filter, Color can be the actual analog console's channel strip used or maybe a transformer. There is a Compression module with a choice of either a FET or VCA gain control element, Auto release, Sidechain and Wet/Dry mixing. The Master EQ section is similar to the Pre EQ and then the Effects processor is a complete reverb and delay system with pre-delay and different reverb types. You may sync to session tempo, parallel process with a Wet/Dry mixer, use modulation controls and set a Hi/Lo pass filter.

I liked that whatever processor was used—it is named up in the top row over the modules in the GUI. This is an inside look to see if a particular artist/mixer used a Neve 1084 module in the Color section and/or an SSL Bus Comp was emulated in the Compression module.

With this new launch, the Artist Packs include: Mark Lewis, Machine (the Producer), Castle Recording Studios, and my friend Neal Avron.

ControlHub emulates the original hardware or software signal chains and some of the artist/mixers offer to breakdown the settings of individual modules from the SSL G+ five Series, RND consoles, and Neal Avron's Melbourne.

The ControlHub plug-in, including one free Artist Expansion Pack, and will be available at the special introductory price of \$199.

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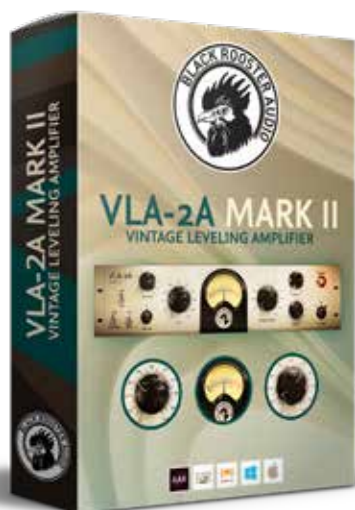
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◀ BLACK ROOSTER AUDIO VLA-2A MARK II PLUG-IN

Black Rooster Audio has added some modern touches to their popular VLA-2A vintage opto compressor emulation. Modern updates include a Wet/Dry control, Make up gain, and a big Gain control knob for pushing more level into saturation. There is a switchable external side-chain input, and the ability to switch between three different T4A opto-electric cells. Each of the three cells has different attack and release time characteristics plus they differ in compression ratios and knees—just like real T4A opto cells.

I found the Cell A position good to compress bass with its soft knee and low ratio with Cell B the same except with a higher ratio if you need it. Cell B also sounded good for taking care of a weak-sounding lead vocal track. Cell C is more like a limiter with a harder knee and higher ratio.

I liked the Emphasis control that works like a Tilt EQ in the side-chain. Turning the Emphasis knob CW push more treble and less bass into the side-chain and somewhat reminds me of the screwdriver adjustment Pre-Emphasis control on the back of the old Teletronix LA-2A leveling amp. Also new is the Gain control that, when cranked up starts to add colorful saturation. I used Cell C, Emphasis at 55, and also turned up Gain to 55 for a big improvement in sound of a bass guitar that played mostly up the octave.

Compared to the original VLA, the Black Rooster VLA-2A Mark II greatly broadens out the ways this emulation of a vintage opto-based compressor/limiter can be utilized. I did not have to use another compressor in series to get where I wanted to go! Always a good thing!

Black Rooster VLA-2A Mark II sells \$129 as a download with a 14-day demo available.

blackroosteraudio.com/en

▶ NEAT MICROPHONES WORKER BEE II CONDENSER MICROPHONE

Neat Microphones' Worker Bee II is just that: an all-around utility, hard-working condenser mic that is great for recording nearly any source, from the loudest guitar amp cabinet to the most delicate vocals.

Worker Bee II is a cardioid condenser mic with a 25-mm diaphragm that is internally shock-mounted; it requires standard 48-volt phantom powering. The big plus is that you may position the Worker Bee, as close to the source as you like—be it a vocalist, acoustic guitar, percussion instrument or a loud guitar amp.

In fact, my first test was recording a small, 5-watt guitar amp driving a Celestion 12-inch speaker. I put Worker Bee right on the center and in front of the speaker's dust cover and got a clear sound—it might be a little bright depending on the guitar, amp tone controls and player but that is easily solved by moving off-center by a couple of inches. In all cases, the Worker Bee II was almost touching the grill cloth and I used about 30dB of mic gain from a Sunset Sound S1P Tutti mic pre-amp.

About 45dB of gain from the same pre-amp setup was required for a medium loud singer right up on the mic. I used a windscreen and the sound was warm and articulated correctly—not overly bright or overly thick and dull. The mic has a swivel mount you can use to tilt the mic upwards to get more head tone and less nasal sound or tilt it downward to soften the high frequencies. Mic technique is everything.

Neat Microphones Worker Bee II sells for \$99.99 MSRP and a couple of them would make fine starter mics for any studio.

neatmic.com/bee/worker-bee-ii-microphone



▼ WALDORF IRIDIUM SYNTHESIZER

Waldorf has its Iridium Keyboard, a desktop synthesizer with a new 49-key FATAR TP/8SK semi-weighted pressure keyboard with polyphonic after touch. Polyphonic after touch is transmitted individually for each note played so you could play and hold down any number of keys and simultaneously move each finger individually. The 851-mm (W) x 355-mm (D) x 110-mm (H) Iridium Keyboard has an expanded front panel with one-knob-per-function control along with six freely assignable macro buttons next to the Pitch and Mod wheels for additional performance control.

There is a Mod Matrix with 40 independent modulation assignments each with its own individual Source, Amount, and Destination. Iridium Keyboard is also capable of processing MPE (MIDI Polyphonic Expression) data making multiple parameters of different notes separately controllable to emulate more exactly like an acoustic instrument.

The Waldorf Iridium Synthesizer ships with new specifically created sounds and samples in addition to all those included in the Iridium desktop from the likes of Kurt Ader, BT (Brian Transeau), Richard Devine, Thorsten Quaeschning, and Howard Scarr.

Iridium Keyboard sells for €2,989.00 EUR and available through Waldorf Music's global network of distributors.

waldorfmusic.com/en/iridium-keyboard



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

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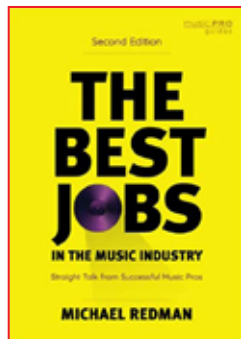
BOOK STORE

The Best Jobs In The Music Industry, 2nd Edition

By Michael Redman

(paperback) \$35.00

Redman covers the multitude of exciting job options that offer financial security and keep you close to the music you love. This second edition includes updates and even more exclusive interviews with top pros, giving a look at how music jobs have changed and the long-term impacts of COVID-19.



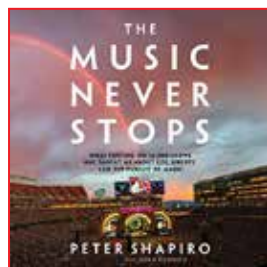
The Music Never Stops

By Peter Shapiro with Dean Budnick

(hardcover) \$29.00

Prominent independent music promoter Shapiro has subtitled his book, "What Putting On 10,000 Shows Has Taught Me About Life, Liberty and the Pursuit of Magic," and he is true to his word. Shapiro shares plenty of first-hand insights into his experiences working with

the likes of the Grateful Dead, Bob Dylan, U2, Phish, Dave Matthews Band, Al Green, Ms. Lauryn Hill, The Roots, Leonard Cohen, and The Great GoogaMooga festival.



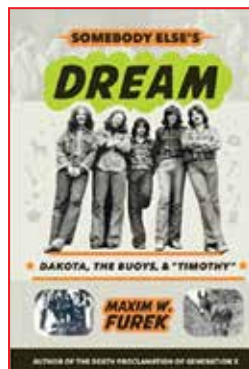
Somebody Else's Dream

By Maxim W. Furek

(paperback) \$19.95

Veteran rock journalist Furek delivers a unique exploration of rock in the '60s and '70s, particularly the Northeastern Pennsylvania scene. It was a time and place that spawned The Buoy, whose controversial "Timothy" was banned by major radio stations across the U.S.

The Buoy's career, despite major label deals and tours with huge acts such as Queen, was ill-fated. What happened to this talented group and its song, Furek observes, "is symbolic of the censorship that still remains in our nation."



The Steve Keene Art Book

Produced by Daniel Efram

(hardcover) \$95.00

Best-known for his deep ties to the '90s indie rock scene—thanks to work with Pavement, The Apples in Stereo, The Silver Jews, Bonnie "Prince" Billy and more—Keene is a legend among music and art fans both for his vibrant, automated style, and his everyman prices

of just \$5-\$10 per painting. He has allowed thousands to become art collectors by challenging the notion that "good art" has to be expensive art along the way.



When Your Hand Is In The Lion's Mouth

By Nita Whitaker

(paperback) \$18.95

Whitaker has forged a career as a recording artist, songwriter, musician, and actor. She is

also a former Miss Louisiana, *Star Search* Grand Champion, David Foster protege, Broadway actor, and has performed duets with Andrea Bocelli, Josh Groban, Michael McDonald and Michael Bolton, on world stages. Her heartfelt book shows where the seeds were planted for these successes.



Looking for the Magic: New York City, The '70s, and the Rise of Arista Records

By Mitchell Cohen

(paperback) \$20.00

From its inception as a new entity built on the pop and soul foundation of Bell Records, to groundbreaking artists like Gil Scott-Heron and Patti Smith, to revitalized legends like the Kinks and Aretha Franklin, up to launching its biggest star, Whitney Houston, *Looking for the*

Magic covers the label's entire roster: giant pop successes (Barry Manilow), cutting-edge jazz (Anthony Braxton) and rock royalty (Lou Reed, the Grateful Dead).



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Decades Dealing and Brokering Gear: Fueled by his early passion as a blues guitar player, Tom Hilbe has worked in numerous capacities in the audio equipment industry since the late '60s. Among other endeavors, he's brokered high end audio and film gear, became the largest broker of API consoles of the '70s and owned a remote recording truck company that worked with Metallica, Pee Wee Herman and Frank Zappa.

Hilbe's two decades plus in manufacturing began in 2000, when he was involved with video broadcast companies and couldn't find enough used shotgun mics. After creating his own improved affordable shotgun mics as part of his upstart Acoustic Solutions line, he began developing studio mics and mic pres, ultimately incorporating under the name Tom Hilbe Equipment (T.H.E.) Company.

The Mission: "From buying and selling for so many years, I own a lot of vintage equipment, and with my products am always trying to achieve the classic sounds of the '50s, '60s and '70s," he says. "While many companies simply mimic products from the past, what I'm doing is 180 degrees in the opposite direction – taking inspiration from older products but putting those classic sounds and classic 'headroom' into newly built modern equipment." One of Hilbe's trademark lines is his series of Tom-Com™ products, which are manufactured to be used with professional intercom systems, wired and wireless, for the broadcast and touring industries.

Hilbe Mo5 Mic Pre: Hilbe's Limited Edition Mo5 Mic Pre (made in Los Angeles) employs the classic Metropolitan Desk design built in house by Motown circa 1965, brokered and restored by Hilbe in 2008. In the desk restoration process for Uptone Recorders in Tacoma, WA, the mic pre design was reconfigured for 500 rack series production utilizing sourced N.O.S. Beyer input transformers (N.O.S. 709 op amps and new stock Jensen JT-123 output transformers). The Mo5 is a no frills, get down to basics mic pre whose plug in gives users the saturated sound of the original mic-pre circuit used on countless classic Motown recordings. It offers a vintage vibe and sound without the costly rack up, repair and service issues.



Hilbe Mo67: Having licensed the classic designs of the vintage audio company Melcor, Hilbe's Mo67 pre-amp has a unique modern designed employing the modern classic Melcor Op Amp, originally released in 1967. When compared to other modern model Op Amp style mic pres, the Hilbe Mo67 reflects a warmer and more musical sound, with a socket type Op Amp allowing for easy servicing. The Mo 67 is an all-discrete, solid-state transformer-balanced (in/out) mic preamp that's been described as "smooth, with a pleasing crunch when pushed." It's ideal for recreating the classic big-iron sound of the 60s and 70s - aka, the golden age of recording. Hilbe affectionately describes this piece as a contemporary throwback to "the age of innocence, the summer of love" and the user's "moral obligation." The Mo67 Melcor mic pres are currently in use at the new Warner Music in-house studios in Downtown L.A.

Contact T.H.E. Company, 213-926-7000

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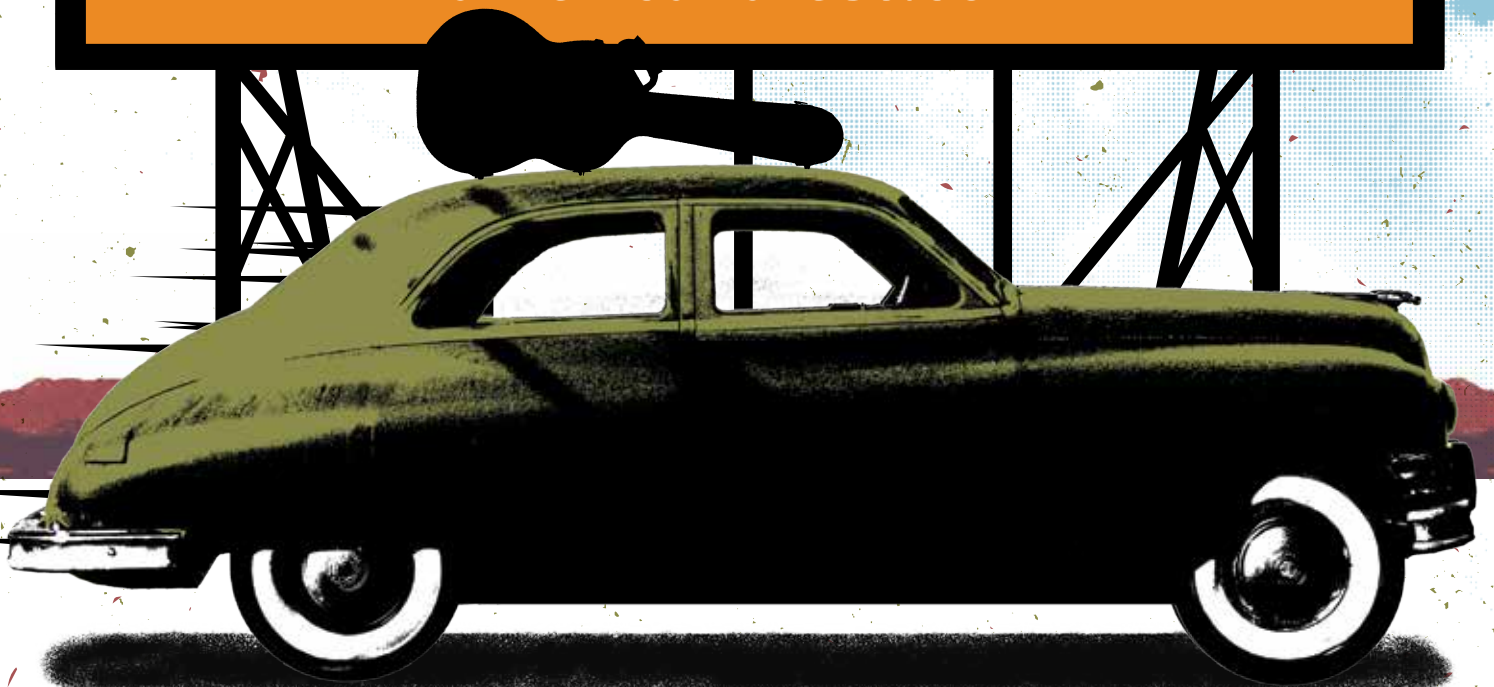
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▲ QUEENSRÛCHE ENGINEER ON TOUR

Front-of-house engineer Andrew Peters (Porno for Pyros, DragonForce, Drowning Pool, Iced Earth, Atreyu, Trivium) has chosen the eMotion LV1 Live Mixer for the North American tour of heavy metal legends Queensrÿche. "When Queensrÿche were asked to join Judas Priest's 50 Heavy Metal Years tour," Peters says, "I was looking to finally get my own rig for FOH. The Waves eMotion LV1 mixer seemed like the smartest fit."



▲ LIVING LEGEND TRAVIS BARKER RECOVERS

1/3 of Blink-182, Barker is a drummer and collaborator extraordinaire, seemingly working with every young rock group, leading the Emo Pop Punk rebirth by Machine Gun Kelly, Yungblud, Willow Smith, Kennyhoopla and Oliver Tree. Barker is recovering from a recent pancreatitis hospitalization.



▲ TELEFUNKEN FOR ZOUX

Recording artist and engineer Zoux has been putting TELEFUNKEN's C12 large diaphragm mic through it's paces for his new band. As a producer he has used the C12 with such dynamic artists as Macy Gray, and as a touring artist, he has performed with Bono, Elvis Costello, and the late Lou Reed and Ronnie Spector, among many others.



▲ ANDREW BIRD AT UNITED RECORDING

Musician, songwriter and composer Andrew Bird tracked his new album *Inside Problems* at United Recording in Hollywood with producer Mike Viola (left) and recording engineer David Boucher (right). Photo by David Goggins.

Producer Playback

"I learned much more by watching other sound guys work, asking questions and being passionate about it." "They exposed me to certain things and I appreciate that part of the education. For someone that's coming up, you can get by without it, especially if you're interested in live sound. That's an easier path and it'll pay much quicker." — **DAVID KIMMEL** (Aretha Franklin, Elton John and Rick Springfield)





▲ TELETUBBIES MIXER JAMES WICHALL

Re-recording mixer and dialogue editor for various TV and film projects, James Wichall fell into the business by chance while working in the legal department at U.K.-based Rag-doll production company, the team behind the popular *Teletubbies* children's television program. Wichall also mixes and edits from his home-based studio. Over the course of his career, he has worked on independent and short films, *Fantastic Beasts* and *Trainspotting2*, as well as a new children's television series, *Bot and the Beasties*, which is currently available in the U.K. To help support his busy lineup of mixing projects, Wichall relies on NUGEN Audio's Loudness Toolkit and Halo Up mix and Down mix software.



▲ VANESSA SILBERMAN IN THE BUNKER

DIY QUEEN and friend of MC, Vanessa Silberman has been recording new tracks in Brooklyn, NY's Bunker Studios with Ryan Carnes, including "Love Held My Body."



▲ BENJAMIN TOD AT BLACK MATTER MASTERING

Dan Emery and Benjamin Tod putting the finishing touches on Benjamin's newest album *Songs I Swore I'd Never Sing* at Black Matter Mastering, in Nashville TN.

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Originally from Guatemala, mix engineer and 11-time Grammy-winner Manny Marroquin fell in love with music when he discovered the drums as a child. Later he attended L.A.'s Alexander Hamilton High School where he logged countless hours in the school's studio. Rather than attend college, Marroquin spent a few months in an engineering program and landed a runner gig at Enterprise Studios. His break came when a producer asked him to do a rough mix of some tracks, was suitably impressed and invited Marroquin to mix the entire record. Since that pivotal day, he's worked with artists such as Kanye West, Phoenix, Alicia Keys and a swath of others.

Like any good mixer, Marroquin knows when and how to massage a track. But over the years he's learned something of equal importance and perhaps more nuanced: when to do little or nothing. "That's the million-dollar question," he asserts, "and it's what makes [mixers] unique: knowing when to do something and knowing when to leave [a track] alone. Some people express themselves through frequencies. That's mostly instinctual and I don't think it can be taught. It's almost like teaching someone good taste. You can show that to people, but it's got to come from within. That's a combination of thousands of key points you've learned since the moment you were born."

It's common for records to have multiple producers and just as many mixers. Marroquin views that as a choice that depends in large part on the genre and artist. "We just finished the record for Paramore," he explains. "That band needs one consistent sound because it's an album with one producer. But then you get another band or genre and they may have several. If there's only one producer, nine times out of ten it'll be the same mixer. So, it depends a lot on who the producer is. In today's world, we don't necessarily listen to albums as much as we used to, so it becomes less important to have [only] one mixer."

Plugin-maker Waves approached Marroquin to create the Manny Marroquin Signature Series bundle.

"When I signed on to do it, they wanted something that was slightly different and easy to use," he recalls. "My EQ is a four-band and I believe there are 14 different frequencies overall. Each one is based on a piece of gear in my room and is modeled to mirror it. For example, my 25k could be an Avalon EQ, 125 hertz could be my Neve and 800 could be my API. So, it's a super EQ with all of the gear but also the frequencies I tend to go to."

Recently Marroquin completed work with Paramore, the 1975, Phoenix and Kendrick Lamar. In fact, the day Music Connection spoke with him, he'd just begun the mix on DJ Khaled's latest record. He remains in close contact with David Sears, his high school mentor, who's now Vice President, Education for GRAMMY in the Schools. Indeed, they often sit on panels together. Marroquin works almost exclusively at North Hollywood's Larrabee Studios, his seven-room workspace, which he acquired in 2008.

See mannymarroquin.com,
Instagram @mannymarroquin,
Twitter @MMMixes

THE 3 MOST IMPORTANT ...lessons he's learned as a mix engineer are:

- Be a good people person and communicator. Be observant of how someone moves their body when they listen to your mix.
- You're only as good as your client. Hopefully you can connect with the right people.
- Be more emotional and less literal. Think more with your right brain - the creative side - than with your left, which is the technical side..

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BACKGROUND

Bowling and music might not seem like a natural pairing, but Brooklyn Bowl cracked a winning formula for uniting them 13 years ago. Lucas Sacks joined the organization three years into the chain's existence, and he's been booking artists to play their stages ever since.

Striking Out

I play guitar and bass. I was in a cover band at the Jersey Shore, where I grew up, when I was in high school. I did our booking and marketing, made sure we got paid, and helped figure out what gigs we were going to do. That led me to going to Syracuse [University] for a music business degree. I was in the Bandier Program. It was pretty new when I got there in 2008.

I did some college booking as well, interned for Soulive's manager one summer, and stayed in touch with him. When I was graduating, I wasn't sure if I wanted to do management or be a promoter or talent buyer. And the connection was there between Soulive and Brooklyn Bowl; they've played here more than any other band. So their manager connected me to Brooklyn Bowl. I started as an intern in the booking department. They hired me a few months later as an assistant. That was the summer of 2012.

My boss left in 2014, so I was promoted to being the main talent buyer and eventually became the director of booking. We opened Brooklyn Bowl in Philadelphia this past November. I'm the director of booking for both those rooms.

Bowlive and 13th Anniversary

Brooklyn Bowl opened in 2009. Our owner had always been close with Soulive. And he worked with them to create Bowlive, which was originally a 10-night run of shows where Soulive was the headliner. They'd have different openers every night. They've had Derek [Trucks] and Susan [Tedeschi] from Tedeschi Trucks Band. They've had Talib Kweli and Questlove and George Porter Jr. from The Meters, John Scofield, everybody across all genres. People would come all 10 nights. We did custom merch. There were concert films created out of it. Then we started doing livestreams.

But we've had them play on our [company's] anniversary before. We've also had them play on New Year's multiple times. These are their only shows this calendar year, so we figured this was a good way to ring in the new year of Brooklyn Bowl. We were supposed to do New Year's and, because of Omicron, a lot of shows got moved. We moved [Bowlive] to our



"We just want to break artists, push boundaries and do things that have never been done before. A big part of why I'm hopping on the team is to continue that process."

anniversary, because why wouldn't we make it on our other special weekend?

Booking the Bowl

Because we're an 850-capacity venue in New York and a 900-capacity venue in Philadelphia, we prioritize national touring bands. We typically talk to booking agents for most of our outreach. A lot of the time, they come to us. But we also work closely with local bands. We look at all the social numbers. We watch live videos more than listen to recorded audio; we like to make sure it's a good live show.

Sometimes, we'll get suggestions from bands we have an established history with. But we like to make sure bands are selling about 100 tickets in New York at reputable venues as a starting point.

Pitching Yourself as a Performer

Be clear but concise. We like details. Where have you played? When were the shows? How much were the tickets? Who were the other bands on the bill? And have links for your socials, website, bio, and photos. Again, the live video footage is important.

Some of Everything

We work across many genres. We might have a bluegrass band on Thursday, an old school, hip-hop show on Friday, emo night/karaoke late Friday night, and a gospel group on Saturday. That keeps it fun and different.

Bowling Green

I think we're the first bowling alley in the world to be LEED certified [for environmental sustainability]. We're partially wind-powered and use less energy. Part of the goal is to be more efficient, so we have bowling pins on strings. They're much more efficient, but it also makes them quieter.

A Sound Business

We do a lot of noise dampening. It's significantly quieter than a traditional bowling alley. Most of the time, the bands play loud enough. We're not really doing acoustic, solo and jazz things as much as possible, just because of that.

Crisis Management

There are a lot of things that can go wrong and require real-time adaptability. Shows get cancelled the day of. Gear doesn't arrive. Something gets broken. And because we do hundreds of shows a year, we're dealing with that pretty regularly.

It's now much more common where a show will be selling poorly and the band will push out the whole tour by a few months and reschedule. Or somebody gets COVID. It's definitely been a challenge.

On a personal level, I was on furlough for 10 months and picked up a part-time gig doing charity concerts that were COVID-friendly down in Georgia. But Brooklyn Bowl was closed for 18 months. Most of the staff came back once we reopened.

Exclusive Appeal

We started working with The Hold Steady to do a four-night residency the week after Thanksgiving. They have a really dedicated fan base; people fly all over the world to see them.

Before we were working with them, they would rent a bus to go on tour. Once we convinced them to do this residency, they realized people would come to them if they made it exclusive. Because of that, they sell a lot of custom merch. People who went to all the shows were able to get a custom-embroidered bowling shirt.

We work closely with bands to create a VIP sound check party or bowling with the band [event] or eating a fried chicken dinner with the band. We create custom posters. I get to wear my producer hat and come up with these concepts.

Everyone Feels the Pinch

The margins are small for bands right now because of inflation, and promoters whose venues weren't open are trying to be a little more careful about how much money they're guaranteeing artists. And artists need more money because they haven't been making it for two years either. It's a bit of a chicken and the egg scenario.

From Sound Check to Mental Health Check

One thing that doesn't come up enough in the music business is mental health. I work with a [nonprofit] called Backline. One of my coworkers is a founding board member. Some of the other board members work in the industry. It's super important to know there are resources for anyone in need. MusiCares, as well, has been really stepping up. There's a lot of discussion about sobriety. For a lot of artists who might not have been working for a large chunk of time, knowing there are outlets, being comfortable talking about it and asking for help, that's something that should be addressed.

OPPS

Fender Musical Instruments Corporation wants an Executive Director. Fender Musical Instruments Corporation (FMIC) is located in Hollywood, CA. Fender's brand mission is to accompany each player at every stage with products and brand experiences that fuel the pursuit of musical expression. Within the Fender Music Foundation, they strive to provide their city's young students with the gear and knowledge they need to begin their musical journey.

An American icon, Fender was born in Southern California and has built a worldwide influence extending beyond the studio and stage. A Fender is more than an instrument, it's a cultural symbol that resonates globally. Apply at Job/Searcher.

Warner Music Group is looking for a Manager, Finance. At Warner Music Group they're all about their people. Their global company is made up of knowledgeable, passionate, and creative individuals. Their commitment to Diversity, Equity and Inclusion fosters a culture where you can truly belong, contribute, and grow. They believe in each individual's value and encourage applications from people of any age, gender identity, sexual orientation, race, religion, ethnicity, disability, veteran status, and any other characteristic or identity. Apply at LinkedIn.

Meta needs a Music Analytics Manager, Media Analytics. Meta is seeking a Music Analytics Manager to join the Content Strategy & Acquisitions (CS&A) team. The

CS&A team partners closely with our Product and Partnerships teams to help build and invest in content businesses across the Meta Family of Apps. The Media Analytics team within CS&A serves as a trusted thought partner in building their content businesses. Apply via ZipRecruiter.

Format Entertainment wants a Music Coordinator. Format is looking for a new Music Coordinator. They require a highly organized, energetic and motivated candidate who is interested in furthering their career in the fast-paced environment of film and TV music supervision. You will be working closely with the format supervision team to help provide exceptional service for their clients. Apply at Salary.com.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

LABELS-RELEASES SIGNINGS

Chicago multi-instrumentalist NNAMDI has signed to Secretly Canadian. The artist's first album for the label, *Please Have a Seat*, will be available in October, and it's preceded by the single "I Don't Wanna Be Famous." "I realized I never take time to just sit and take in where I'm at," said NNAMDI. "It's just nice to not be on 'Go, Go, Go!' mode, and reevaluate where I wanted to go musically. I wanted to be present." Contact ryanc@biz3.net for more info.



▲ RAYE MAKES TRIUMPHANT RETURN

Multi-platinum-selling pop star Raye has released new single "Hard Out Here" via Human Re Sources. "I was very angry and in a lot of pain when the bones of 'Hard Out Here' were solidified," Raye said of the single. "I wrote this song because I needed this song. 'Hard Out Here' is about the bounce back, a rant reflecting on the last eight years of my career, and me preparing to take control of my narrative, my art and my life truly for the first time." Contact mtomczak@theorchard.com for more info.

Pianist, DJ and producer LP Giobbi has signed to independent label Ninja Tune's Counter Records imprint. LP Giobbi has celebrated with the release of the "All in a Dream" single featuring DJ Tennis and Joseph Ashworth. "All in a Dream" came together in such a fun and fluid way," she said. "I started working on the idea of the track with one of my favorite producers, Le Chev (Michael Cheever) and I was in Miami with Sofi Tukker and they walked into the studio and heard the record

and Tucker immediately said 'I have this vocal sample that would be perfect.' Contact trevor@biz3.net for more info.

Rocker babychaos has signed to Cleopatra Records. Babychaos is the musical pseudonym of model Lyzzie Larosa, and she pulls influences from industrial, metal, rock, pop and club music. Her first video for the label is "Babylon." "Babylon" is about the inevitable vilification of people living their authentic truth," she said. "I've found that no matter what, people will project their inner wounds and fears into

DIY Spotlight

THE VIGNATIS

Gypsybilly duo the Vignatis (Fabrice Vignati and Tracy Vignati) formed in L.A. in 2009 with a mission, to "stay true to our respective roots/backgrounds and create music that elevates people's states of life with positive messages."

The term "Gypsybilly" comes from their roots: "Being a French native, gypsy jazz/manouche music is a part of the European musical mosaic," said Fabrice. "My father introduced me to 1950s rockabilly and my brother to rock and blues. When Tracy and I met we came up with Gypsybilly. Our mix of the four genres that comprise Gypsybilly works very well for guitar. We do incorporate a few tricks here and there, for example, the acoustic rhythm guitar implements a technique we call 'la pompe renversee'."

Meanwhile, Tracy comes from

a jazz background thanks to her singer mom.

"I also grew up half of my childhood in Georgia around country music so it gets into your DNA," she said. "I sang any country song I could get my hands on. I also played clarinet in marching band and symphonic band in both middle school and high school, which later served to create the Gypsybilly sound, especially when I use guitar effects. Gypsybilly is a melding of the four styles of French gypsy jazz, rockabilly, jazz, and country. It is a pot-o-fun!"

The Vignatis are a true DIY band though not necessarily by choice.

"[DIY] ranges anywhere from creative vision, recording, artwork, distribution, booking gigs, promotion, etc," they say. "It is certainly not our preference. It seems as

though now labels, managers, etc. want things established before they take on anything. It is an enormous undertaking for the default independent artist. However, you do maintain the ever-important, creative control. Sometimes managing everything is too high of a price to pay. Help is welcomed. We need to meet the right label, manager, etc. who can understand what we are doing and establish a solid team. We are far too creative and hard-working to not be on the 'right' roster."

With that work ethic in mind, the group's recently released fifth album, naturally titled *Gypsybilly Vol. 5*, sees them take on cover songs.

"Covers can help others connect with your music by sharing something they already know while paying tribute to the inspirational greats that came before us. We worked very hard to do justice to these songs in our unique way and hope we have accomplished just that."

For more, visit thevignatis.com.



others no matter how morally good you may think you are." Contact maria@adrenalinepr.com for more.

PROPS

Music writers are honored in L.A. Congratulations to all of the music journalists who scooped awards from the **LA Press Club** at the **64th Annual SoCal Journalism Awards**.

Variety's Owen Gleiberman won first place in the "Criticism of Music" category, with Jem Aswad and Steven Gaydos of the same publication placing second and third. August Brown of the *LA Times* took first place in the "Entertainment Feature—over 50,000 circulation" category, and yours truly took home two first place awards, including "Online Columnist" for idobi Radio's "Basslines and Protest Signs" column. Visit lapressclub.org for more info.

Death metal band Archspire nominated for Western Canadian Music Award. Congratulations to them, plus fellow nominees **Before & Apace**, **Flash Back**, **Osyron**, and **Trench**. "We've been nominated for a Breakout West award," **Archspire** said in a statement. "Being Canadian means all the awards we're eligible for, are really just little maple syrup containers sitting atop

Tim Hortons doughnuts, sprinkled with cheese curds... But we're excited nonetheless!" Contact keith@startegixmedia.com.

THE BIZ

Ricky Martin sued by former manager. Martin is being sued for more than \$3 million by former manager **Rebecca Drucker**. Drucker has known Martin for 20 years and most recently managed him from May 2020 to April 2022. In a statement, Drucker's attorney Joshua Rosenberg with Venable LLP said, "This complaint only scratches the surface. Rebecca looks forward to having her day in court and prosecuting her claims in front of a jury." Contact freeman@freemanpromotions.com for more.

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



▲ NAOMI ALLIGATOR SNAPS TO ACTION

Los Angeles multimedia artist Corrinne James records music under the alias **Naomi Alligator**, and she has released new album *Double Knot* via Carpark Records. According to a press release, James moved to L.A. from Virginia in 2021 as a means to outrun her OCD. "She wants her music to feel both personal and vast, like you are sitting with your best friend while looking up at a bunch of trees. Her music consists of warm guitar strums, raw harmonies, and airy bells in effort to take you to that place." Contact eloyl@grandstandhq.com for more info.

The LEGAL Beat

BY GLENN LITWAK



In June of 2022 rock group Orleans filed a class action lawsuit with the court in Nashville against Warner Music Group and Warner Records over foreign streaming royalties. Orleans achieved its biggest success in the mid 1970's with the hits "Dance with Me" and "Still the One."

The dispute involves the contention that Warner has been deducting royalties through international "intercompany charges." This is where Warner's foreign affiliated companies take a percentage of what the label pays the recording artist.

Two members of Orleans (John

Hall and Lance Hoppen) allege that they were not advised and did not know about these deductions and believed they had a 50/50 royalty split with Warner.

Plaintiffs claim that Warner "sought to minimize the revenues paid to plaintiffs and Class Members for digital streams by engaging in improper accounting practices for earnings generated outside of the United States." This type of claim reminds me of the history in the film industry of "creative accounting" litigation.

Nowadays, we have digital distribution, which obviously does not involve shipping and selling physical product, so there are fewer expenses. Plaintiffs assert that Warner failed to disclose this foreign royalty deduction and the fee is "a relic of the days when the collection of revenues from foreign record sales entailed significant labor as opposed to the relatively frictionless methodology by which digital service providers can compensate rightsholders for the use of their services across multiple territories. In such instances, the cost

of foreign collection are negligible, and the grossly deficient payment of foreign royalties by defendants simply reflects their ability to manipulate their foreign affiliate practices with no commercial justification beyond self-enrichment."

Plaintiffs contend they should have (and thought they were) being paid streaming income based on "at-source income," meaning what the label was paid by a streaming service, and not what was received by Warner in the U.S. after foreign subsidiaries had taken a percentage of the income.

Of course, when Orleans entered into their recording contract, streaming did not exist. Major label recording contracts are quite long and complex. And they invariably have a number of options that the label can exercise to extend the contract for many years. Artists must make sure they have an experienced and independent music attorney to represent their best interests. The artist should make sure they understand all the provisions of the contract. If an artist is under

an old recording contract, it may be advisable to contact the label and try to revise the agreement to provide for things like streaming income. This is something that should be discussed with an artist's representatives.

This case has not been certified yet as a class action. If it is, my guess is it will settle as very substantial amounts of money could be at issue and Warner will not want to risk the court establishing a bad precedent.

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtlaw59@gmail.com or visit glennlitwak.com.

ORLEANS SUES WARNER MUSIC GROUP

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



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

Matthew Vander Boegh, TAXI Member

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

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

My Two Secret Weapons

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



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



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

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

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



Date Signed: August 2021

Label: Kill Rock Stars

Band Members: Andy Meyerson, Principal Dammit, Van Jackson-Weaver, Juba Kalamka, Lynnee Breedlove, Krylon Superstar, Drew Arriola-Sands, Honey Mahogany

Type of Music: Metal

Legal: Austin Legal Group

Publicity: Sarah Avrin & Delanee Wilson - Girlie Action Media

Web: commandotheband.bandcamp.com

A&R: Slim Moon

After four years of writing, self-proclaimed gay nü metal band, Commando, have released their self-titled, politically charged album via Kill Rock Stars as a combination of metal, punk, hardcore, hip-hop and pop, that founder Andy Meyerson calls "gay/queer rap metal." Each of the band's members feels the project is special and offers potential for real impact in the LGBTQ+ community in providing representation and an authentic voice.

Meyerson (who began drumming at 11), formed Commando in 2015 with guitarist Travis Andrews and bassist Van Jackson-Weaver, seeking to answer "how would the world be different if the nü metal of the late '90s had been used to dismantle homophobia, misogyny, racism/white supremacy and heteropatriarchy?" Meyerson shares that Commando is proud to help other LGBTQ+ community members "to know they have a space in this artistic conversation and cultural moment." Rotating vocalists (including Juba Kalamka, Lynnee Breedlove, Krylon Superstar, Honey Mahogany and Drew Arriola Sands) add to the straight, trans, black and white members, each bringing decades of music experience to the table.

"The continuing education I'm receiving from my bandmates is a wonderful thing."

Kalamka was "reticent to be involved in another band because—as successful as I've been—I wasn't interested in engaging in a primary organizing, management and production capacity." He adds, "I've looked inward and challenged myself as a conceptual artist, producer and songwriter. The continuing education I'm receiving from my bandmates is an amazing and wonderful thing."

With their self-release mixed and mastered (funded by their non-profit), Meyerson reached out to Kill Rock Stars' A&R Slim Moon, after recognizing Moon had "put out the music that changed our lives and aligns with our values."

Says Moon, "Large bands are frequently hard to work with, but [Commando] are a delight to work with—very organized, tenacious and devoted. Kill Rock Stars used to be a punk label with some queer bands, but is now a queer label with some punk bands. The audience and doors we are trying to open for queer artists to reach the mainstream is a perfect fit for Commando, what they are doing, and who they are." — **Andrea Beenham**



Date Signed: Oct.13, 2021

Label: Hillman Gran Records

Management: Gregory Johnson - Range Media Partners

Booking: WME

Publicity: Amanda Pena - DKC

Legal: Marquis "Quest" Malloy - Shihadeh Law

Web: davionfarrismusic.com

A&R: Tebs Maqubela - Hillman Gran Records

Lena Waithe has become one of the most prominent voices in urban television and film production. So, when an R&B crooner by the name of Davion Farris landed on her radar, back in 2021, with a falsetto laced tune called "Make Love," she promptly responded to his submission with an opportunity to become a foundational piece in her joint music venture with Def Jam Recordings, called Hillman Grand Records. Long before he met Waithe, Farris was an accomplished songwriter, having already co-written a litany of music with his famous brothers, SiR and D Smoke. But this was a unique opportunity for Farris to step out into the limelight, alone.

"I decided to bet on myself and submit my own personal art for film and tv projects," recalled Farris. "I'd gotten Lena's attention personally, and she was actually the first person to contact me. She told me that she loved the music, and wanted to know what my plans were for releasing, and how she could help support these releases... We talked briefly about her having recently started a joint venture with Def Jam, and how she wanted to continue her legacy of curating dope, black art, and how she felt like I could be a big part of that for her and the label."

"...The extra step is talking with the team about the stories I'm telling in the music."

The famous co-founder of Hillman Gran Record displayed an unyielding belief in Farris, which resulted in him signing with her upstart label, but it also garnered a song placement for "Make Love" on her hit television series, *The Chi*. Farris believes that his visionary employer has provided him with the ideal platform, largely because of her propensity for storytelling. This is fitting because in less than one year since signing with Hillman Gran Records, the story of Farris has been highlighted by three single releases ("Sometimes," "Bad Guy," "Tunnel Vision") and greatly enhanced by the business savvy that he's picked up from upper management.

"I still get in the [recording studio] a few times a week, but the extra step is talking with the team about the stories that I'm telling in the music, and us having a round table discussion about the story we want to tell, and which songs help tell that story most effectively," states the Inglewood, CA native. "As a businessman, I'm learning how to take my time and properly set up the rollout... It's really a beautiful thing to experience."

The marketing scheme that Hillman Gran Records created with Farris was greatly influenced by the company's head of A&R, Tebs Maqubela, who helped design the rollout for his latest EP *Moved*, a collection of sultry tracks featuring all three of his lead singles.

— **Miguel Costa**



Date Signed: January 2022

Type of Music: Indie Pop, Alternative Rock

Management: Kyle Esbin, kesbin@sprqtalent.com

Booking: N/A

Legal: N/A

Publicity: N/A

Web: listentofuller.com

A&R: N/A

Fuller (aka JP Welsh) was on a career track toward a future in law when a housing snafu prompted an about face and a move to the music mecca of Austin. The former Texas native hung out for a few years there, embracing the scene and playing in several bands. A singer-songwriter-guitarist, he moved to Los Angeles in 2018/2019 and the Fuller aesthetic was set in motion.

"I met up with producer Eric Palmquist (Bad Suns, Tate McRae) and did my first EP (*Crush Me*) with him," explains Fuller. "The first song from it came out on March 20, 2020 and a week later the pandemic hit and everything shut down." As with many musicians, Fuller had to be resourceful and began to pivot appropriately. "I worked at interacting with people online and reaching out to as many as possible," he says. "I was doing as much as anyone could do over the past two years or so."

"Right now we're focusing on building a community you can build a career off of..."

His tenacity and drive have paid off considerable dividends. The evidence can be found in 100,000 monthly listeners on Spotify, 32,000 followers on TikTok, 4,000 on Instagram and 4.3K on YouTube. It was time to seek management and that came in the form of Kyle Esbin. "I met him through Eric Palmquist," says Fuller. "Kyle was managing another artist with Eric. We knew of each other for a little bit. We chatted for a couple months and then I had a show this past December. He said he would come and bring 15 people. He showed up with 15 people and it was like, damn, he delivers! He started offering to help me and kept showing up. He's a real smart, hungry and cool dude with a lot of good ideas."

While the partnership of Fuller and Esbin is in its infancy, a mature musical path is clearly in place. "Right now we're focusing on building a community you can actually build a career off of," says Fuller. "Obviously we're still doing TikTok and Instagram stuff to get some pops here and there. But we're focusing more on how we can make this feel like something to people, and work with people who share a similar vision. Kyle has been helpful with strategizing and putting on shows with people who have similar goals." – **Eric Harabadian**



Date Signed: Oct. 5, 2021

Label: Prosthetic Records

Type of Music: Progressive Black Metal

Management: N/A

Booking: N/A

Legal: N/A

Web: facebook.com/dawnofouroboros, twitter.com/ouroborosof, instagram.com/dawnofouroboros

Publicity: Becky Lavery & Wil Collins - Prosthetic Records

A&R: Steve Joh - Prosthetic Records

As an aspiring musician, you'll likely either "make it" or settle down to "make ends meet." Tony Thomas, co-founding member of Oakland, CA metal band Dawn of Ouroboros may have found a way to do both.

The band released their debut album March 30, 2020 via Naturmacht Productions. With plans to tour and develop hype around the record, the global pandemic had other ideas. Explains Thomas, "We were just trying to stay as active as we could, promoting ourselves as a band. So, the first time we played live as a band wasn't really until [2021]." The band released a live track on BandCamp to show their live sound ability to keep fans hungry. By that time, an A&R rep from Prosthetic Records purchased the band's 2020 debut and reached out, floating the idea of working together. The band didn't initially engage.

"I was very clear. I play in other bands and I also have a full-time career."

"We were on tour last September, and I got [another] email," says Thomas. This time, they were prepared to talk specifics. Thomas and company requested they be allowed to play in other bands—which was crucial for co-founder/singer Chelsea Murphy, as well. Second, touring would have to be short bursts, due to their full-time jobs. The label happily obliged and Dawn of Ouroboros was welcomed onto the Prosthetic Records roster. Now, several months later, the band and label are building hype for a 2023 sophomore release, which Dawn of Orobouros have already recorded.

Thomas found value in identifying personal goals before meeting with Prosthetic. He recommends that approach, along with self-promotion, to keep your dream alive. "There's a lot of record labels that wanna support new bands and are open to you just sending them your demo," he says. "Just have open communication. [Send e-mails]. I was very clear. I play in other bands and I also have a full-time career. I'm probably not gonna be touring three months of the year. It would be amazing, but it's unrealistic, especially playing metal music."

Dawn of Ouroboros will be on tour throughout 2022. – **Andy Mesecher**



▶ PRIMARY'S CASABLANCAS

Julian Casablancas, lead singer of The Strokes, has sold a stake of his publishing catalog to Primary Wave in a deal set to be worth multiple millions and which includes a share of publishing for all Strokes music as well as Casablancas' share of master copyrights and royalties.

▶ MARL TO RESERVOIR MEDIA

A portion of hip-hop producer Marley Marl's catalog, including his work with LL Cool J, TLC, Busta Rhymes and Nas, has been acquired by Reservoir Media. It includes LL Cool J's *Mama Said Knock You Out* (which Marl co-produced); the Grammy-winning title track has over 80 million streams.



▶ NETTWERK SIGNS COOK

Emmy-winning, Julliard-trained, singer-songwriter-multi-instrumentalist Braxton Cook has been signed to Nettwerk Records following tours with Christian Scott, Christian McBride Big Band, Jon Batiste (work in *Soul*), and more, as well as work with Rihanna, Solange Knowles, Tom Misch, and others.

SESAC Latina Honors

The Society of European Stage Authors and Composers (SESAC) Latina congratulates winners of the 2022 Latina Music Awards. Recipients of this year's awards include Composers of the Year Eden Muñoz (Regional Mexican) for songs written for Pepe Aguilar, El Fantasma, La Arrolladora Banda El Limón de René Camacho, Calibre 50 and Banda MS, while Nicky Jam (Pop/Latin Rhythm) was recognized for his pieces written for J Balvin, Karol G, Natan y Shander, Julián Turizo, Myke Towers and Saga WhiteBlack, and others.

Song of the Year for "La Casita" (Regional Mexican, written by Eden Muñoz) and "Yonaguni" (Pop/Latin Rhythm, written by Orlando Cepeda), Publisher of the year to Dulce Maria Music LLC (Regional Mexican) and Sony Sounds (Pop/Latin Rhythm), and Producer of the Year to Trooko.

Full list of winners here: sesac.com/SESACLatinaAwards2022

Universal Scoops Zappa

Universal Music Group has acquired Frank Zappa's recordings, complete song catalog, and contents of "The Vault," a storage facility home to a 1,000-hour collection of film and video. Zappa recorded nearly every session, rehearsal, live performance, and jam, alternating between audio and video formats, for most of his life. The deal also includes Zappa's name and likeness.

Releasing over 60 albums throughout his career as a solo



▶ BMG'S LOGIC

Logic's 2014 platinum-certified *Under Pressure* debut, 2015's *The Incredible True Story* and *Everybody in 2017*, were followed by a 2019 NYT paperback fiction bestseller and soundtrack. Maintaining control of his sound recordings, the hip-hop star has signed a multi-album BMG deal.

artist and with his bands (The Mothers of Invention and The Mothers), Zappa is a posthumous Rock and Roll Hall of Fame Inductee (1995) and was also awarded the Lifetime Achievement Grammy Award (1997). The purchase price has yet to be disclosed.

AIMP Nashville Podcast

Celebrating its fifth season, The Nashville Chapter of the Association of Independent Music Publishers (AIMP) is launching 20 new episodes of its podcast, *AIMP Nashville Pubcast*, with last month's episodes featuring guests David Garcia, Nate Lowery and Al Porter.

Host Tim Hunze, AIMP Nashville Board Member and Senior Director, Creative at Anthem Entertainment, navigates the bi-weekly series and speaks to prominent writers and publishing professionals in Nashville to share insights and advice to help up-and-comers in the songwriting and music publishing business. New episodes include discussions with experts from Relative Music Group, APG, Big Machine Music and SoundExchange. More at: aimp.org.

Songsalve! Spotlight & Open Mic

Take part in the largest non-profit membership organization and social community for songwriters and composers in the world and share your music on Wednesdays in Long Beach at Wrigley Coffee House (437 W. Willow Street). Hosted by Laura Suarez, the weekly event takes place from 6-9pm, with signups starting at 5:15pm.

See videos of past shows at youtube.com/c/Songsalve and get more information about Songsalve! showcases at songsalve.org/showcase.html.

Music Supervisor Union Push

Professionals in the world of film and television sync licensing are pushing for unionization to help create more equality for behind-the-scenes workers. The complaints include challenging a lack of adequate healthcare support and pension options, extreme workloads, and unjust compensation—highlighting that they are one of only a few department heads that remain involved in shows from the script through shooting processes and sometimes right up until the full airing of the program.

Following a refusal by the Alliance of Motion Picture and Television Producers (AMPTP) to provide them with equal rights, hashtags began to pop up on

social media and have been building momentum (including #MusicSupervisorEquity, #SilentWithoutUs, and #unionize). The International Alliance of Theatrical Stage Employees (IATSE) has acknowledged the move towards union formation by 75% representation of the music supervisor community having signed union cards (including approximately 500 active music supervisors).

Grammy Songwriter Spotlight

The Recording Academy is introducing new rule changes for the 65th Grammy Awards, which come into immediate effect. In addition to an increase in entry fees, the minimum content for eligible records is shifting from 50% to 75% new material (i.e. within the past five years), and there are also new award categories including those for the Best Soundtrack for Video Games and Other Interactive Media, Best Alternative Music Performance, Best Americana Performance, Best Spoken Word Poetry Album, a Special Merit Award for Best Song for Social Change, and an award for the Songwriter of the Year (non-classical).

Songwriter of the Year will be restricted to non-performing and non-producing songwriters whose credits consist solely as a writer or co-writer and recognizes excellence for their body of work.

ASCAP Experience On Demand

After 16 years, the ASCAP Experience continues to offer support and advice around everything music, which now includes regular on-demand programming on YouTube.

Topics include timelines for

musical releases, speaking to various genre experts about their experiences, overall health and wellness support, and a plethora of new programming designed to help maximize your creativity and improve your music-making.

More at: youtube.com/c/ascap.

BMI Joins Twitch

Broadcast Music Inc. (BMI) has partnered with Twitch on its new music creator incubator, The Collective, which launched in November 2021. The platform gives selected songwriters and artists from various genres an opportunity to share their music and receive support, while simultaneously joining collaborative teams to learn about maximizing their live streaming, growing their fanbase, and earning more directly from their fans.

BMI will work with Twitch's music team to build co-operative groups of creators in similar stages of their careers, backgrounds and genres and participants will learn from the Twitch Music team as well as successful Twitch artists and their peers.

Upon completion, creators will continue to receive support from Twitch along with consideration for promotions from partners at Rolling Stone and Amazon Music.

More at: twitch.tv/p/artists/the-collective.

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



▲ CHIEF KEEF LAUNCHES 43B

Chicago rapper Chief Keef has launched a label in partnership with RBC Records and BMG (who acquired RBC four years ago). Keef's new label—43B ("Forget Everybody")—will offer distribution and marketing for their artists and producers and has inked its first artist, Atlanta rapper Lil Gnar.



▲ MOURNING KEN WILLIAMS

The songwriting world mourns the loss of Grammy winner Ken Williams. Best known for 1972's "Everybody Plays the Fool," he has written for The Main Ingredient, Donny Hathaway, The Impalas, The Four Tops, and others, and has been sampled by Alicia Keys, Lil' Wayne, and more.



▲ ACRAZE TO THRIVE WITH CAPITOL

Following the TikTok and musical festival smash, "Do It To It," which has garnered over 8.4 billion global streams, Florida artist and DJ/Producer ACRAZE has officially signed to Capitol Records, in partnership with Thrive Music. ACRAZE is touring Europe and North America through September.



▲ RANGE/VIRGIN GET HARPER

Following opening spots with Justin Bieber, Niall Horan, Julia Michaels, and Noah Kahan, and releasing music that garnered over 60 million streams, Corey Harper has signed with Range Music / Virgin and released his latest single "Pink Razor" with producer Alexa Salabian (Harry Styles, etc.).

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SONGWRITER PROFILE

- ANDREA BEENHAM

Kristopher Pooley: Kindness Matters

Growing up with full-time musician parents, composer-producer-music director Kristopher Pooley's course was charted early. With an international career spanning over 20 years, he has performed on nearly every major award and television show in the world.

Studying guitar, drums (joining the American Drum Corps in 1996), and piano, Pooley was a band director and taught competitive high school percussion for eight years, taking time off following performance studies at Wayne State University to travel Alaska, before moving to Los Angeles to study composition. "I realized this (jazz piano) really wasn't my lane because there are so many great players," he says. "I was good but didn't really have the drive they did—to be a jazz player for the rest of their lives. I had a knack for arranging, so I started to focus on that."

Stumbling upon a music career salary guide, Pooley admits that the reality check shifted his focus. "[Being a] film composer takes 30 years to make a living. In the meantime, you're interning and ghostwriting for other composers on a barely livable wage." Touring as a sideman, Pooley played keyboards for Gwen Stefani, becoming her programmer and music director after the original hire quit right before rehearsals. "I knew the software and raised my hand," reveals Pooley. "That's how the music directing thing started for me." He has since directed for Kesha, Demi Lovato, Adam Lambert, Rita Ora, and others.

As Katy Perry's musical director for 11 years, he worked on Perry's Super Bowl XLIX halftime show and has been music director for *American Idol* since 2018. Working from his Manhattan Beach studio, Pooley worked for four months to arrange the music for Perry's current Vegas Play residency (with added October dates). Thankful for the flexibility, Pooley adds, "We had our daughter, and my wife was playing bass for the Smashing Pumpkins at the time. After those tours, we decided to stay home. I realized I could do multiple tours at the same time (remotely) and it ended up working out."

Singing the melody and re-working a song, Pooley starts on piano and then looks to the genre and style to make it unique and to properly represent the performer vocally. Outside of *Idol*, Pooley is "making music for TV or tours, reworking the artist's existing material." Pooley divulges, "everything hinges and moves around the melody and chords—I don't listen to words. I need my wife—she hears words only at first." Pooley admits, "there's some wiring for producers where you can only be 100% of one thing at a time. People with an ear for production have spent their entire life honing in on that. They have to shut out other information to focus."

Be reliable, dependable, know your craft, and "be realistic about who you are as an artist," he advises. Know the history and musical focus of each genre. "Each genre has a culture" and, on *Idol*, Pooley says he tries to respect the culture of every style of music, recognizing there are lots of eyes on the outcome and sharing that, "[People want] to feel seen, heard and to know that this person respects what this music is."

Meeting people is important but, says Pooley, "the irony is that if you're the type of person who aggressively goes after relationships just to get ahead, that's disingenuous." He quietly lets go of those who pester.

Ultimately, Pooley concludes, "the most successful people—the people who work the most—aren't necessarily the most talented. A lot of times they're the most fun and easiest to work with. Your personal ethos goes way farther than any skill set ever will."

Credits to date include *American Idol*, *American Horror Story*, *Glee*, *The New Normal*, and tours with Pink!, Marshmello, Gwen Stefani, Morrissey, Miguel, DNCE, Siouxsie and the Banshees, Melissa Ethridge, The Smashing Pumpkins, Janes Addiction and Liz Phair, Tegan and Sara, Adam Lambert, Megan Trainor, Lionel Richie, Kesha, Rita Ora, and Katy Perry, and others.

Contact Chantal Reed, chantalreedpr@gmail.com, Visit pooleymusic.com



Who reads Music Connection?



THE INDIE ARTIST

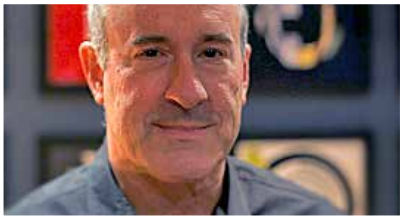
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THE EDUCATOR

"*Music Connection* magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of *Music Connection* magazine has a permanent home in my teaching studio!"

- **Chris Sampson**, Vice Dean for Contemporary Music, USC Thornton School of Music



THE AUDIO PRO

"*Music Connection* is the most enjoyable magazine I read. It has the best advice, news, inside scoops, etc. As a designer and manufacturer, they keep me up to date as to where things are heading. The people there are awesome, and you can always find the 'magazine of choice' by looking in a studio's bathroom. There is ALWAYS a *Music Connection* magazine in there!"

- **Paul Wolff**, Designer, Inventor, Owner, FIX Audio Designs



THE STUDIO OWNER

"I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well the first thing you should do is check out *Music Connection*.'"

- **Kathleen Wirt**, Owner, 4th Street Recording



THE INDIE ARTIST

"*Music Connection* consistently serves up some of the most helpful music articles online, and has helped me find several songwriting opportunities that I wouldn't have known about otherwise. Regardless the stage of your career, *Music Connection* is an amazing resource."

- **Aprilann**



THE GRAMMY WINNER

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

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

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DROPS

MJ the Musical-Original Broadway Cast Recording dropped in last month, following the show's February opening that was met with rave reviews. The musical celebrates the music of the late singer, songwriter and dancer **Michael Jackson**, and the accompanying album was recorded at Power Station at BerkleeNYC, produced by **David Holcenberg** and **Jason Michael Webb**, co-produced by **Derik Lee**, and executive produced by **Lia Vollack**, **John Branca** and **John McClain**. The album includes such hits as "Thriller," "Beat It," "Billie Jean," "Smooth Criminal," "Human Nature" and more. For more information, contact maria.malta@sonymusic.com.



Cadabra Records has released an original soundtrack, ***The Eyes Of The Cat***. Recorded and mixed at the **Octopus Music Factory** studio in Rome with sound engineer **Giuseppe Meddi**, the original new soundtrack is entirely performed by **Fabio Frizzi** (*Kill Bill*, *The Beyond*, *The City Of The Living Dead*). Frizzi performs a wide array of keyboards from his personal vintage collection on this musical accompaniment to the comic book published nearly 45 years ago by **Alejandro Jodorowsky** and Jean "Moebius" Giraud. The LP is now available on limited edition vinyl, which includes liner notes by **Aaron Lupton** and Frizzi. For more information, contact dave@earsplitcompound.com.



MEGAN THEE STALLION

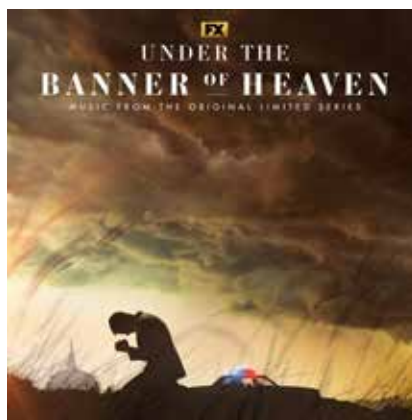
Beavis and Butt-head, the animated teens that brought the world hilarious and often insightful music commentary starting in 1993 when the television series debuted, are back in ***Beavis and Butt-head Do the Universe***. The film—in which the beloved antiheroes are serving a court-ordered sentence at space camp and find their way from the 1990s into present day via a black hole—is now available for streaming on **Paramount+**.

It's the duo's first onscreen appearance in more than a decade, reuniting composer **John Frizzell** (*Beavis and Butt-head Do America*) with the franchise. Frizzell composed the score with a 69-piece orchestra in Vienna, and the soundtrack is forthcoming via Paramount Music. For more, contact rcosta@costacomm.com.

The Day the Music Died: The Story of Don McLean's "American Pie" premiered exclusively on Paramount+ in July along with some special theater screenings, and is now available via the streaming service. In honor of one of the most universally renowned songs and the artist who wrote it, the documentary film showcases significant cultural moments in American history and features McLean discussing the making of "American Pie." The song first released in 1971 on McLean's album of the same name, and became an instantaneous, chart-topping hit. Contact bahr@viacomcbs.com.

Hustle (Soundtrack from the Netflix Film) is now available on vinyl with music by composer

Dan Deacon. The album comes pressed on blue vinyl with an exclusive red version live on Netflix Shop. ***Hustle***, an inspirational sports drama starring **Adam Sandler** as a basketball-loving Philadelphia 76ers scout with dreams of being a coach, debuted on Netflix's English Films list at No. 1, co-starring **Queen Latifah**. For more details, contact Kyrie Hood at kyrie@whitebearpr.com.



Rapper **Megan Thee Stallion** is guest starring as Tina Snow on season two of STARZ's hit drama series ***P-Valley***. Her voice also appeared on the new season's second episode, and she wrote and recorded an original song for the new season after her song "Hot Girl" appeared in season one. The acclaimed STARZ drama is based on the play by Pulitzer Prize winner **Katori Hall**, and has been praised for its

authentic trap music and giving a platform to southern female rappers. The series set a new record at the network for having the largest season-over-season growth in STARZ history. Contact Rose Propp at rosep@ferencomm.com for details.

Under the Banner of Heaven (Music from and Inspired by the FX Original Limited Series) **Original Score Soundtrack**, composed by **Jeff Ament** of Pearl Jam and **Josh Klinghoffer** together with **John Wicks** and **Josh Evans**, is now available on all streaming platforms. Produced by Evans and Ament, the soundtrack marks Ament's first time composing for a major

film project and was a dream realized for the musician, who is best known as the bassist for Pearl Jam. For further details, contact heather.davis@disney.com.

OPPS

Submissions open Aug. 23 for the 2023 **SXSW Film Festival** and will close Oct. 18. Feature film screening sections include "24 Beats Per Second," which showcases the sounds, culture and influence of music and musicians, with an emphasis on documentary; and short film screening sections include music videos. For submission guidelines, visit sxsw.com/apply-to-participate/film-submissions.

It's not too late to submit work for the 2023 **Sundance Film Festival**; late deadlines are in September. Music videos are accepted within the "short film" category. Deadlines, entry fees, rules and submission guidelines can be found at sundance.org/festivals/sundance-film-festival/submit.

The deadline is Sept. 12 for all entries to the **Film Music Contest**, an international music competition that includes categories in film scoring; video game scoring; music for film, ads, TV and video games; and instrumental music. For submission information for each category, visit fmcontest.com.

The Hawaii Songwriters Festival returns from Oct. 20-22 in Waimea, HI. Founded as a way to nurture songwriters from all walks of life and at all levels of writing, the conference navigates the ins and outs of the craft and business of songwriting and includes guidance from professional songwriters and music industry executives.

Participants are given an opportunity to connect with songwriters from around the world and get inspired in a beautiful setting by like-minded, passionate music professionals.

Registration includes lunch and a ticket to the closing concert. Full details and registration at: hawaiisongwritingfestival.com

PROPS

WK Entertainment and **Andy Martinez** have teamed up to produce a forthcoming documentary on Latin musical duo **Wisin & Yandel** in partnership with **Sony Music Latin**. Due out in 2023, the new film follows the duo's career from its beginnings in 1998 in Cayey, Puerto Rico, to their final album and tour **La Ultima Misión**, which kicks off this September and runs through December. This tour includes

26 arena shows across the U.S. as well as a record-breaking 14 dates at the Coliseo de Puerto Rico—which is more than any artist in history.

The documentary will be executive produced by Wisin & Yandel as well as **Walter Kolm** and **Chris Duque** of WK Entertainment and **Andy Martinez** of **Jak Entertainment**. This tour will be the last time fans can catch the duo onstage together. For more information, contact Elisa Kupelian at elisa@nakdent.com.



ELIZAVETA "LIZA" ZHARIKOVA

DistroKid recently announced that it has launched **DistroVid**, a new music video distribution service that enables artists to upload an unlimited number of music videos to leading digital service providers. DistroVid's launch partners include **Apple Music**, **Amazon Music**, **TIDAL** and **Vevo**, with more digital service providers expected to come online in the coming months. The new service gives independent artists an easy and affordable way to

get their music videos exposed.

Founded in 2013, DistroKid distributes 30-40% of all new music in the world, and its services include music distribution, monetization, metadata customization, storage and promotion. More information about the new service can be found at distrovid.com or by contacting henry.oliver@ldcommspr.uk.

The Society of Composers & Lyricists and the **Film Scoring Academy of Europe** has awarded the second annual SCL/FSAE scholarship for the 2022-23 academic year to **Elizaveta "Liza" Zharikova**, a 26-year-old award-winning concert violinist from St. Petersburg, Russia, committed to scoring for film. Zharikova is a graduate of the St. Petersburg State Conservatory and will participate in the Master of Fine Arts program in Music for Motion Pictures & Contemporary Media offered at FSAE's campus in Sofia, Bulgaria. The SCL/FSAE scholarship award provides an aspiring composer with financial aid equal to 50% of tuition cost for the one-year program. The scholarship is awarded based on artistic promise and financial need, and the program will again be offered next year. Email Ray Costa at rcosta@costacomm.com for more information.

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

OUT TAKE



Julia Betley

SVP of Creative Sync Licensing,
Warner Records

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The world of music licensing for Julia Betley, who recently joined Warner Records as SVP of Creative Sync Licensing, opened for her in 1996 with the release of Baz Luhrmann's *Romeo + Juliet*. A teenage Betley didn't know precisely what the job was called, but she found the soundtrack so powerful, she knew she wanted to somehow work in music and film. "I went to the USC Thornton School of Music, interned at a variety of companies, worked for three female music supervisors who were wonderful to me, and got to explore other aspects of the music industry," she says. "It all reinforced how much I loved sync."

Now, at Warner, Betley works daily to pitch artists' music for placement in film, television, gaming and sports. "We're here to amplify the release of our artists' music and create memorable moments that really help connect people with visual media," Betley says. Challenges of the job include making a connection with music supervisors to land placements in a crowded market—and dealing with long lead times. "If you're working on a film or show that's in post-production, but not coming out for six months, there's a challenge in finding current music. Sometimes you have to align sync opportunities with the release of a song, or work around the release schedule."

Betley says those aspiring to work in sync licensing should be familiar with the program DISCO, which is used for pitching music, and that it's also key to have a wide historical knowledge of all types of music to help meet music supervisors' needs.

"In sync, people come to us for alternative ideas, often because they couldn't clear a song, or they want something that sounds like music from an earlier decade but is more current. So having a wide knowledge of music helps," Betley says. "Knowing what your client needs and not trying to sell supervisors on something they don't want is also appreciated in this business. You can't make a song work where it doesn't, so being honest about what you have to work with is important."

► CORDAE MAKES TED TALK DEBUT

GRAMMY Award-nominated rapper Cordae made his TED Talk debut with "The Hi Level Mindset." Cordae made the case for doing everything that you put your hands on at the highest level possible, having an extreme work ethic and seriousness in everything you do, no matter how insignificant it may seem. For more information, visit ted.com/speakers/cordae.



▲ HARRIS-DUPART AND DA BRAT

Founder and CEO of Kaleidoscope Hair Products, Jesseca Harris-Dupart, accomplished an industry first by setting the Guinness World Record title for the largest donation of haircare products in 24 hours. Jesseca and leaders from Harlem Pride spoke to the impact this donation will have in the community, followed by a surprise performance from Jesseca's new wife, Atlanta hip-hop legend Da Brat.



◀ HARRY STYLES TOUR AIDS GUN SAFETY FUND

Harry Styles has sold out all 42 dates of his massive Love On Tour 2022 in support of Harry's House. Styles announced he will be donating proceeds from the tour, with Live Nation matching, equaling over \$1 Million to Everytown for Gun Safety Support Fund. "Along with all of you, I have been absolutely devastated by the recent string of mass shootings in America."



▲ MISS PAT EARNS PRESIDENTIAL MEDAL

York College presented its first Presidential Medal to VP Records co-founder, Patricia 'Miss Pat' Chin O.D at the UBS Stadium on Long Island. President Dr. Berenecea J. Eanes recognized Miss Pat as a pillar and staple of the community in bringing the reggae culture of music to a diverse community.

Tidbits From Our Tattered Past



2002-India Arie-#20

India Arie was starting to rise in recognition when she met one of her idols, Bonnie Raitt. "Meeting her helped me realize I don't have to put on an act or have a different persona to be successful—I can just be India. That was a turning point." Also in the issue are interviews with legendary singer-songwriter Delbert McClinton and with studio wiz Ed Cherney.



2006-Tool-#12

In our cover story Q&A interview with Maynard James Keenan, the Tool frontman stated, "People are just afraid to take risks, which I think is kind of silly. That's the only way you get anywhere." The issue also features interviews with producer Roy Hamilton (Michael Jackson, Britney Spears) and with Michael Gira, owner-operator of Young God Records.

▲ FOREIGNER PLAYS EASTERN EUROPE

Foreigner became the first band to perform USO events for U.S. troops in Eastern Europe since the Russian invasion of Ukraine. The band was treated to opportunities to visit with the fine men and women of the U.S. military, and even experience first hand some of the armored vehicles deployed at the bases.



◀ KUBERNIK WITH BRIAN AUGER

Legendary U.K. keyboardist and bandleader, Brian Auger, author Kenneth Kubernik, composer and flautist James Newton, who has taught a Jimi Hendrix course at UCLA, and Prof. Thomas Harrison of the Language Department at UCLA, recently celebrated the publication of the Harvey and Kenneth Kubernik book *Jimi Hendrix: Voodoo Child* at Sam Milgrom's Mr. Musichead photo gallery and book shop on the Sunset Strip in Hollywood.

▶ RINGO STARR

Ringo Starr hosted his annual birthday celebration at Beverly Gardens Park, Beverly Hills, CA on July 7. Starr was joined by fans, friends and family, including his wife, actress Barbara Bach, to fulfill his birthday wish of spreading Peace and Love across the globe.



Tedeschi Trucks



by Eric Harabadian

Photos by David McClister

Multiple Grammy-winning husband and wife team singer-guitarist Susan Tedeschi and guitarist Derek Trucks returns with one of their most ambitious and spiritually enriching recording projects to date. The Tedeschi Trucks Band's *I Am the Moon* is a four-album collection that features 24 songs centered on the complex love story of Layla and Majnun written by 12th century Persian poet Nizami Ganjavi. Operatic in scope, Tedeschi Trucks Band explores romantic relationships, collective struggle, faith and the human condition all through the lens of their communal mix of rock, soul, blues, jazz and world beat.

The album is a true concept in every sense of the word, from the subject matter to the way the music is packaged and presented. *I Am the Moon* is divided into four parts: I. "Crescent"; II. "Ascension"; III. "The Fall" and IV. "Farewell." Each "episode" of this project will be released in 2022, from late May to late August, each month as, first an individual online film that will coincide with a companion CD/digital release days later. On Sept. 9, a vinyl release will emerge. All four episodes will be available individually in 1-LP standard edition along with a 4-LP deluxe box set.

Music Connection: Congratulations on the release of *I Am the Moon*. It is quite an accomplishment.

Derek Trucks: Thank you, man. It was nice to have some work to do because we were all locked down at home.

MC: Yes, and we'll get into that. Could we initially talk about your beginnings, when you were a young kid, adjusting to different situations and playing among so many accomplished musicians early on?

Trucks: I think ignorance is bliss, at some point (laughs). You don't know you're supposed to be intimidated? Especially, at a very young age, your eyes and ears are so wide open and you're just taking it in. I was so fortunate to be around so many musicians who were very giving. Occasionally there would be some people who were competitive and weird, but usually it was pretty wide open. They would want you to succeed. And there is a lot to learn from musicians who have been at it their whole lives, no matter what skill level they were at. There's a lot to learn from grizzled veterans (laughs).

MC: That's a great point. You can always learn from someone, no matter their skill level.

Trucks: There is stuff I got from people I only saw once or twice. They maybe only had one or two things, but they were incredible, and they believed it and they were in it! I was really lucky early on in Jacksonville here. There was a band called Ace Moreland and West Side Story. It was made up of guys from Oklahoma and in the Jacksonville area. They were a great blues band around here. And they were in it! That's where I learned about Howlin' Wolf, Albert King, Hubert Sumlin and all this music I might not have come across as soon as I did. That's good stuff to have floating around in your head when you start playing.

MC: So, you connected with the blues almost immediately?

Trucks: Yeah, at 9 or 10 years old, right when I started; the sound of Duane Allman's guitar and Elmore James, that's the stuff I heard around the house that I really gravitated toward. For me, the late '80s/early '90s wasn't an incredible time for music (laughs). I'm glad my parents had a good record collection that I didn't push away from.

MC: So, beyond the blues you've pursued a lot of other kinds of music as well, correct?

Trucks: I was probably 12 or 13 years old when I started hanging with Col. Bruce Hampton and his band. I became open to a whole new world where I stopped listening to guitar players and started listening to horn players, singers and the whole Blue Note and Impulse Records era of the '50s/'60s. There was also Indian classical music and world music. And, you know, you stop listening to the things you were listening to. But if you go far enough down the road you realize they all lead back to the same place. You start finding connections between some of the Delta blues players and some of the Indian classical players. You figure out where things are coming from and leading to. Those are great moments that can really influence your playing and your sound starts becoming your own a little bit.

MC: How was this new project initially conceived and what is the main thrust of it?

Trucks: The pandemic downtime had a lot to do with it. We had been a hard touring act for, really, 30 years. As long as I've been on the road it's been non-stop. We've never had enough time off as we've currently had. And that led to, one—having enough time to get away from playing, and two—really enjoying getting back in a room together and making music in a different way.

Mike Mattison, who is the lead singer in my solo band and is in this group, is a great songwriter and a thoughtful character. He had this idea early in the lockdown when we couldn't all get together that maybe the band could dig into a book, work of art or some kind of source material and spend some time thinking about it. The thought was, when we would get back together there would be some ideas that would come out of it. So, Mike had this idea to dig into the 12th century poem by Nazimi about Layla and Majnun. Some people think it inspired, and was the Persian *Romeo & Juliet*. And part of that inspired the Layla record by Derek and the Dominos. A lot of it is about Majnun being in love with Layla and not being able to have her.

But Mike's whole thing was to turn the story on its head and ask, "What was Layla's take on all of this?" There is no mention of that on the original record, but the poem is thick with what she thought about it. So, we all read it and Mike came up with this great synopsis filled with

his dark humor. And when we all got together, everybody had a lot of ideas and there were a lot of songs kicking around.

MC: Was it immediately apparent that Tedeschi Trucks Band was into recording their next album?

Trucks: We had no notion of making a record at that point. Once we got people tested and their families would turn them loose, they came down and stayed at our house and studio, played music, wrote tunes and, before we knew it, the album kind of took on a life of its own. We had more material than we knew what to do with. We started thinking about what it meant and what did we wanna do with it. We had the idea of breaking it up and making it episodic.

At this point, we were a year into the pandemic, with no gigs in sight. And we thought, let's make a film with each record. Let's do it differently. There is something nice about people tuning in and hearing the record, seeing the visuals; and this is happening the first time for everybody. A communal listening session was kind of the thrust of that idea. So, when it came to fruition on the first record, it was really nice. We had a little party at the house. My parents and siblings came over and we were watching it all for the first time with fans around the

world. It was a cool thing to see the reaction in real time.

MC: So, this was a fresh way of marketing the new album?

Trucks: Yes. At least the last five or six records we put out, there's a few singles that came out, a few digital tracks for free. By the time the album drops everyone knows it. You put on the record and there is no real unveiling. It's not that exciting or fresh. I don't know, but there's something really exciting about going to a record store, getting the album,

looking at the packaging, popping the record on and hearing all the material for the first time. So, that was the concept on the way we were gonna release this album.

We were lucky that our label Fantasy was into it, because this is not the typical way they did business when releasing a new record. There were no advance singles to play on the radio or anything like that. I was really pumped that they were behind what we were doing. Even getting the film made was not something we typically would have the time or budget for. So, it was really nice to be able to do it all.

MC: Talk about your relationship with filmmaker Alix Lambert. How did you connect with her?

Trucks: Mike Mattison was a Harvard English major. When he graduated, he went to Hungary as an expat for a few years, singing with jazz groups. He met a fellow expat, Alix, over there and they struck up a friendship. Since then, they've worked on a few artistic projects together. So, when we were thinking about put-

"When we're in the studio we're recording constantly because if we don't, we might miss something really special."

ting visuals with the songs, we thought of her. And she was perfect for this because she sees and hears things differently. And we didn't want this to feel conventional at all. We didn't want the films to track too close to the story. We wanted to leave the films open to interpretation. And she did an amazing job in riding that line. The visuals don't take away from the music. They add to it. There are a number of people in this band and Alix captured the character and personalities of everyone.

MC: What are the challenges of working with a large ensemble?

Trucks: Over the years of working with a large band we've come to realize when and how much gas to use at any given time. When you have that much sound and power, you wanna use it. But it's important not to overuse it. And it's important that all the ideas are musical and you're not throwing things on it just to include everyone. You realize a 12-piece band can be an eight-piece band. It can also be a 4 piece or a duo. And I think this incarnation of the band is such where everyone just wants to contribute when appropriate, and that's a good place to be.

MC: So, this was probably the right time to take on an extensive project like this because you were familiar with and could utilize everyone's talents effectively.

Trucks: Totally! And we had done enough records where we didn't have to do stuff we've already done. I didn't think there was anything we had to prove as a band. So, we could just follow a song wherever it went. There doesn't have to be this big heroic guitar solo here or Sue has to do this big vocal thing there. We were always mentally there, but I don't think we embraced fully—if a song feels good, the concept's good and the intention's right, that's enough! Now, however people take it, you can't help that too much. But I think Sue and I are embracing what the band is, more and more.

MC: What is your writing process? How do you and Susan initiate songs with the band?

Trucks: It comes from a lot of different places. Some of the songs on the record—Gabe Dixon (keyboards-vocals) would bring a song almost completed and the band would play it. And if it felt good, the band would tweak it here

and there. There would be songs where Sue and I are having breakfast and you pick up a guitar and stumble across some melody or pattern. And then you walk out into the studio and start fumbling with it. And then two or three band members fall in and you spend 2-3 hours working on a song. And then there are times when a song comes to you almost fully formed. Also, we might discover a groove during soundcheck. There are a lot of ways we go at it. When we're in the studio we're recording constantly because if we don't, we might miss something really special.

MC: You've done so many different types of venues and shows. Can you recall one or two that really stand out for you, and why?

Trucks: There have been so many. We did that tour with B.B. King early on with this band. And there were some nights just getting to hang with B.B. before or after his set or listening to the band. Those are magical memories! The show we did with Leon Russell and Mad Dogs and Englishmen in 2015 at Lockn' Festival was over-the-top good! We rehearsed long and hard for one show and it exceeded all our expectations. That isn't always the case. That actually turned into a film called *Learning to Live Together*, which is still screened in some theaters.

We've been pretty fortunate to have gotten to play with a lot of our heroes. And even some of the nights when you're mid-tour with the band. Certain shows are just magical and you can never plan for it. The good nights just come when they do and you have to be thankful for them (laughs).

MC: You guys played the White House. That must've been a real turning point!

Trucks: Yeah, that was pretty incredible. We played with B.B. King, Buddy Guy and Booker T that night!

MC: What is a typical day on tour for Tedeschi Trucks Band?

Trucks: Well, it really all depends on the type of tour. This summer tour is three bands. And we try to get there early to see everybody. We soundcheck early. We're at the venue all day for these gigs. And it's a long hot summer. This tour is all about hydration (laughs)! We have a rehearsal room set up in the dressing rooms each

night, so I think we will be doing a lot of shedding and playing on this run. We've never done a tour like this behind so much new material.

MC: Have tours in the past integrated a lot of cover and traditional songs along with newer original material?

Trucks: That's what we've always done. We kinda grew up in that tradition of what we've all been a part of. We play tunes from my solo band and Susan's solo band. We have quite a few records with this group to dig in to. We just always play songs that shaped the band and inspired us; some of that Leon Russell and Mad Dogs and Englishmen, Derek and the Dominos stuff.

MC: What's your most memorable experience interacting with fans?

Trucks: That's interesting! We've been at this for so long that we've had people at shows who end up becoming life-long friends or family, almost! There's not much division for us (laughs). We're kind of in it and of it.

MC: How do audiences react to you around the world?

Trucks: We've been pretty lucky. It's pretty uniform, but there are different personalities in different countries. Germany seems a little more reserved, but they're listening hard. We've had some incredible crowds over there. It's just a different energy. And then we'll play Italy or Spain and it's like we're in the South. They're a little rowdier (laughs). It's just a different spirit. But it's like that in the States too. We're going to Europe for a month in the fall and planning on going to Japan next year. We're really lucky we can go to these places and play similar size venues like we do in the States.

MC: Finally, what's the secret to a good relationship, balancing family, career and all of it?

Trucks: It's really communication. We try to keep the lines of communication with our band and our relationship just wide open. It's tough at times. Susan and I have been married 20 years now. There are highs and lows that feel insurmountable. But when you know you know and you just work at it. Just like a band or anything, it takes compromise. But a lot of times that leads you to places where you're better off.

Contact Ailie Orzak, aorzak@shorefire.com



- Derek Trucks and Susan Tedeschi first toured together in 2007 as Soul Stew Revival.
- Tedeschi Trucks Band began in 2010. They played their first concert April 1, 2010 at Savannah Music Festival.
- Tedeschi Trucks Band has won a Grammy Award, 7 Blues Music Awards and was nominated twice for Americana Music Honors and Awards.
- Allman Brothers Band founding member drummer, the late Butch Trucks, was Derek Trucks' uncle.
- The Susan Tedeschi Band was started in 1993, with noted eventual Grammy-winning producer-musician Tom Hambridge.
- Like her husband Derek, Tedeschi also was a child prodigy of sorts. She made her debut at six years old as an understudy in a Broadway show.
- In bands since she was 13 years old, Tedeschi formed her first all-original group, The Smokin' Section, at 18.



REHEARSAL IS CRUCIAL

HOW TO MAKE YOUR LIVE PERFORMANCE REALLY POP

BY FRANK DEMILT

"If your live show is boring, you lack energy, or you are missing cues with your hype man and not performing all your lyrics, the crowd will be less engaged and become uninterested in you as an artist, most likely forgetting your name after the next performer."

Before you consider doing a live performance, rehearsal is crucial. I can't express enough how critical it is to be prepared to go on stage in front of an audience. Just because you can record in a studio and perform in front of a camera for a video (remember these are edited for the best takes) doesn't mean it will translate to a live show. The following article, taken from my recent book release, *The Blueprint: The Bible For Becoming a Successful Performing Artist In The Digital Age*.

Winning Over A&R, New Fans

A good live show that showcases your energy and can get the crowd involved can be that driving factor in winning over an A&R or industry representative, even if they have never heard your songs before. If you can captivate a crowd that may or may not know who you are, you have just created a fan base that will now stream your music purely from the fact they loved your live show. The opposite holds true as well, if your live show is boring, you lack energy, you are missing cues with your hype man and not performing all your lyrics, the crowd will be less engaged and become uninterested

in you as an artist, most likely forgetting your name after the next performer.

What are some of the ways you can rehearse? You may think this is a simple question to answer, but I have seen a laundry list of artists who not only rehearse wrong, but that don't know where to start when it comes to rehearsing. Of course, rehearsal is different for a one man show than it would be for a full band. For a one man show, you will most likely have a DJ to accompany you, playing your songs, with different cues of when to play the next record and different drops to keep the audience engaged. Most artists also have a hype man to keep the energy up during the performance. However, it is also possible that for your first few appearances you are performing alone, in which case it is best to practice stage presence, so you are not standing in one place, but rather working the entire stage, and engaging with the whole crowd.

Make sure that the echo is added on just the right word. Make sure that the lights are soft or colored or spotted or bright, so the music is accented at the right place in a song. Make sure that your show, in addition to your music is the best that it can be.

Here are a few of the things to work on after you have the song performance perfect:

- **The transition from one song to another in the set**
- **Audio effects of volume rides**

- **Lighting cues for mood and dramatic effect**
- **Guitar or costume changes**
- **Staging cues and scenery/gear changes**
- **Where you'll be speaking with the audience**

Even if you don't have a sound or lighting person, at least if those items are thought out your show will be better. Plus, you can always give notes to the venue sound and lighting people where you gig, who will probably appreciate the challenge and respect your professionalism. Just keep everything simple so it doesn't get confusing.

If you're inserting new production into your show, it is best to do a dress rehearsal before you take it to the stage. Play your set just like you would at the gig, complete with full lights and sound production, speaking to the audience, and any costume and guitar changes.

Play the songs as if you were performing. Don't stop and don't try to fix anything. It is what it is, and you'll learn a lot more from doing it this way than just normal rehearsing. After the set, talk over any areas of concern and generally debrief so you can make a list of problems and start right in on fixing them. It really doesn't take much to change a gig experience to a show experience. Which one do you think the audience will find more entertaining?

Rehearsal with Your DJ

First, let's begin with the DJ. You as the artists are dictating when you want the next song to play, when you want (if at all) there to be drops in the records by the DJ, if you want the DJ to be part of the performance (acting as your hype man and engaging with the crowd) or just in the background playing the records. These are all different roles the DJ must understand, as a missed cue or fumble in record change can hinder the entire performance. Rehearsal with your DJ to make these transitions flawless is tantamount in creating a great performance. Even if you as the artist is completely on point during your performance, if your DJ is not on the same page as you, how well you performed won't matter.

The audience, in most cases, won't see the DJ as the problem, they will only see a bad performance an attribute that to you as the artist and the performance (of course unless the DJ is working with all artists performing that night, and is messing up every performance, in which case then the audience might understand the DJ was bad and not the artists).

The Hype Man

Adding in the hype man creates another layer of synergy to your performance. The job of the hype man is to keep the energy up throughout the performance and emphasize what you are doing and saying as an artist. You and your hype man should be almost performing in tandem and have a pseudo routine in place for every step and song you plan on performing that night. They should know every word, line, and adlib to every song, and be prepared to emphasize what you are saying when you would like them too.

The hype man is essentially a live stack track, but also serves the purpose of keeping the crowd engaged while the artist is performing. A great hype man can take over a performance for an artist who maybe struggling on any given night. Flavor Flav for Public Enemy and Spliff Star for Busta Rhymes are recognized as some of the best hype men in hip-hop for how they were able to accompany their leading acts.

For live bands the rehearsal is exponentially more important, because now there are anywhere between three to sometimes 10 or more people playing instruments that all have different cues and aspects of what they are doing for each song. The lead singer usually creates the set list prior to the show, but I have seen singers take up until the last minute to hand out the set list to the band on what songs they will be performing that night. This is stressful for the band (yes, they should know all the cues for any songs that the artist wants to perform) but if the band doesn't know what songs and in what order they will be playing that night, it could affect the performance.

The Band

As a band, you should be rehearsing weeks and sometimes months leading up to the show, especially if you are doing multiple shows. It should be second nature for the singer and the band for each song that they could perform. A few ideas to keep in mind while rehearsing:

1. Practice Makes Perfect

Some songs may need to be played repeat-

edly until you can lock in the pitch, muscle memory and timing of your performance. The more you play a song, the more natural it becomes. And, sounding natural is very important in playing live instruments and singing. After all, if you are uncomfortable, most likely your audience will pick up on it. That's usually when people start walking away and looking at those cell phones. Audiences want to watch something or someone that transports them and not remind them of their own insecurities. By learning how to do something with your eyes closed, without looking, without thinking about it, you are creating a performance that truly is astonishing, because you are witnessing someone do something creative and powerful, with seemingly little effort. Practice those problem songs repeatedly until those songs sound unanimously better. If they never do, put in a song that makes the set better than the one replaced. Just be nice about it.

2. Practice Your Transitions

A lot of new performers do not factor in the power and preparation time available in between songs in a set. There are often little things like guitar exchanges, patch settings and even patch cables that need to be rerouted between songs. If this applies to you, start planning and practicing these changes just like you are going to do them on stage. By practicing these kinds of button presses, placing patch cables in easy to find places, and finding nice stable methods of placing your extra guitars on stage, you'll ensure smooth song transitions and safe gear!

3. Video Record Your Practices

What we hear and see in our heads and what is being played and performed can often be in opposition. The camera is always willing to tell the truth. Knowing what you really look and really sound like is terrifying for many. But if you can get past the fear of facing your own physical manifestation in this world, you'll be on the road to not only a great show but becoming more comfortable with your own physicality—an attribute often regarded as extremely attractive. By recording video performances of yourself, you can begin to learn what works and what doesn't work with what you are doing live. You can start altering those quirks and ticks that are throwing off the show.

I will highly recommend watching the performances with band mates, as well, if this applies to you. Everyone needs to know and hear what they look like. It's not meant to push someone's nose down in it. It's meant to help someone grow, by facing what they are putting out into the world with posture, facial expression, conviction, and performance.

Larry Butler, (Ry Cooder, Randy Newman, Isaac Hayes, U2, Van Halen, ZZ Top) is a former Warner Bros. Records in-house tour manager and Artist Development Director and VP of Artist Relations. He is also the author of *The Singer-Songwriter Rule Book* and has this to say regarding rehearsal and touring:

"Practice is learning the material and running through each song, step by step. Rehearsal is preparing for a live show. You should do both enough times so you can play and perform without thinking about it. Rehearsal is putting it all together and making a show of it. In fact, Paul Simon said, 'The show is too important not to rehearse.'"

You need to be organized and have a plan. Remember, a live show is visual so you must incorporate those elements. Know what you want to do and run through it to make it as entertaining as possible. If you're not paying attention to the visual aspects of your performance, it's not a rehearsal—it's practice. Sometimes artists forget that people are watching them. It's not about simply playing live—it's about putting on an entertaining show.

Everything you do on stage should be scripted. That's what the pros do. Walking around aimlessly does not engage an audience. If you don't want to choreograph your movements—well, then welcome to the world of amateurs. If you want total strangers to appreciate your music, play it live to see what works before you spend the time and money to record it. Sometimes magic happens. Most often that occurs because of rehearsal and experience. Everything clicks and works together. But that only happens after you've rehearsed enough and are aware enough to recognize it."

Cindy Mizelle, (Bruce Springsteen, Whitney Houston, Dave Matthews, Alicia Keys, Rolling Stones) who has worked with many legendary artists, contributed her vocal talents to over 120 albums. She has also written songs for other singers, such as Aretha Franklin. She's toured with "The Boss" as part of the "Seeger Sessions Band" and on the "Wrecking Ball Tour," and she has this to say regarding rehearsal and touring:

"In recording sessions, it's rare to get material beforehand. You might even be asked about arrangements when you show up. So, I try to research everything about the artist I'm going to work with. I try to find every version of their songs to see how they're different. That way I'm prepared for whatever comes.

Tour rehearsals typically last eight hours or more. You read through the lyrics and get a feel for the music and the show. Then, you'll run through the songs, usually 12 or more with alternative arrangements. You might also script moves for different songs. It takes a lot of concentration and energy. I find it helpful to take notes, so I know what I need to do.

There are a lot of things that may not be written down, especially with live shows. Knowing things like the vibe of a song, its personality, and how it's going to be presented are important considerations. That's where live rehearsals can get intense.

"I've worked with a lot of artists who choreograph their shows. You work it out in rehearsal so that the performance is tight, exciting, and entertaining. Luther Vandross and Whitney Houston planned every move on stage. That's what professionals do.

"When you rehearse properly, you become aware of the dynamics each person brings to the mix. You need to be sensitive to the artist you're supporting and know what they need from you. You need to be a team player. That's where rehearsals pay off. There are so many things to deal with on the road, the itinerary, your hotel information, the sound check, the production...all the little details that are part of a tour. You shouldn't have to think about your performance on stage too. It should be automatic, you know it, you live it, you do it.

If you've rehearsed enough, you can enjoy the show along with the audience. If you're on top of it, you can see what's out there and, often, that will elevate your performance."

Briana Lee, (Katy Perry, Elvis Costello, John Legend, Nick Jonas, Thirty Seconds to Mars) has been featured in Disney's The Little Mermaid Live and La La Land Live in concert at the Hollywood Bowl. Currently, she's expanding into more roles as a vocal arranger, producer, and vocal contractor for television and other media, has this to say regarding rehearsal and touring:

"The biggest difference between recording sessions and live rehearsals is what's expected of you. I often go in blind to recording sessions. You don't always get material until you're there. But, for live work, you can do research online and see what they've done before. If you don't practice, you won't learn the material. If I'm doing sessions or prepping for a tour, my world revolves around practice—everything else shuts down. I'll lay out the lyrics on the floor and learn the emotional content of each song as well as the music.

"Most of the time rehearsing for a live show can take anywhere from two days to a few weeks. It depends on the project and how complex the production is. There is also practice involved, working out arrangements and harmonies, which takes up additional time. You would think that a rock act would be less formal and looser. But Jared Leto is very focused. He knows exactly what he wants. He pays attention to every little detail. He knows how he wants the songs to sound, how he wants to present them on stage, and how the overall production should look.

"A lot of artists choreograph their show in rehearsals. Not so much for dance moves, but just movement in general and where you need to be on stage. Movement is always a big part of a live performance.

"If there's no plan or organization, it wastes a lot of time. You need to know what you want to do. If people bring problems or disputes into rehearsal, it can affect everyone."

Your Live Show

Now you're at the point where you have rehearsed with your DJ, band and hype man and are ready to start doing the live shows. So, let's speak a little on the difference in the local live shows I briefly mentioned above that are good starting points for new up and coming acts. As a new artist it is maybe a little difficult at first to get paid to do performances, so there are a few options for different types of shows, gigs, and events that are going to be beneficial for you as a new artist. Paying to perform, selling tickets to perform, talent shows, local festivals, showcases and possibly putting on your own shows/events are all good places to start.

First, is paying to perform. As a new act it is unlikely that hosts will ask you to perform on their bills, and most times you will have to pay for your performance slot. The price range on this will vary depending on the show type, the venue, the popularity of the show, and who the headliner is (if there is a headliner). Local shows generally range anywhere from \$10-\$100, and this will get you on as an opening act (usually with a handful of other opening acts who also paid to be there) where you will have a specific amount of time to perform (somewhere between 3-7 minutes is the average).

Sometimes these shows serve the specific purpose of showcasing local talent to patrons of the venue hosting the showcase (usually a

bar or night club) which can sometimes include (and if they do the flyer usually promotes this) industry representatives and A&Rs. These are a good place to start (even though you have to pay to perform) as you will be able to get your name out there not only to a new audience, but to the event hosts (who based on your performance and crowd reaction could invite you to perform at some of their upcoming events) and some of the other performing artists, with whom you can make connections, create relationships and do collaborations in the future.

Second, are the ticket shows. This entails the artist paying for several tickets they then must sell to perform. If you don't sell the tickets, you can't perform and you lose the money you paid for the tickets and your slot on the show. There is a benefit to these types of shows, as normally the artist gets to keep a certain percentage of the profits from the tickets they sell, (usually somewhere between 10%-20%) and this usually guarantees at least a certain number of your fans to attend your performance, which can increase crowd participation, stacking the odds in your favor for a better reaction to your performance. This can also enhance your opportunities with the promoter for future performances if you are able to sell all your tickets. If you show that you can bring out a crowd to these types of events, the promoter is more likely to invite you back to future events because they know you will bring and/or draw a crowd.

Third, is the talent shows. These are usually specific to high schools and colleges but are sometimes offered by different promoters and local studios as well. If it is through a school, being a student can usually get you a slot and there is nothing else to it (however, sometimes these school events will allow outside acts to perform, for a price, which can be beneficial as well). If it is not a school function, you most likely must pay a fee to perform, as you will be performing (in most cases) in front of industry personnel as well as a crowd. These types of opportunities can lead to further showcases and meetings with the industry people in attendance. These talent shows generally allow for the artist to showcase their best song and a brief introduction to who you are as an artist and where they can find you and your music online. Have your best song ready.

Fourth, is the showcases. These are put on by various promoters to find emerging talent. You will always have to pay to perform at these types of events; however, at the same time there will always be at least one or two label reps in attendance scouting the talent. These showcases are strictly for the purpose of finding emerging talent for the industry representative to either keep an eye on or create a relationship with for future work. Most of the time you will not get signed based off your performance at these showcases, but you will get your music heard by label representatives, who can put you in meetings and connect you with the right people to further your career, all for the final goal of making you apart of their label in some capacity.

Fifth, is the local festivals. Most towns have a park or designated area where each season they will host a certain type of festival (generally in the spring, summer and fall). These festivals almost always have live performances on a center stage, either throughout the entire day (or weekend) or at specific times during the festival activities. As a local act you may be able

to get on as a performer in a variety of ways. Knowing the festival host, knowing a promoter through the festival, paying for a performance slot, or simply being a local act can afford you an opportunity to perform. However, be mindful of the type of festival it is, as this could affect the crowd reaction you get. It may not always be in your best interest to perform at a certain type of festival if the audience you are going for will not be in attendance. However, on the flip side of the coin, performing for a different crowd can be beneficial as well, as it will open your music up to an audience that otherwise may not listen to your music.

Lastly, you can put together your own event. This can be a bit costly and little tricky. Not every venue is open to all audiences and all music genres and age groups. Once you do find the right venue, you will have to pay for the time you would like your event to happen, (the longer the event, the more money it will cost) and in most cases you will have to pay at least half of the deposit up front (this will be non-refundable, so if anything happens that forces your event to be canceled, other than possible a natural disaster, you will not get your money back). However, if you are throwing the event, this affords you the opportunity to generate money to both cover the overall cost to throw the event and to make a profit. By doing some of the various show options mentioned you can make money. You may also be able to work out a deal with the venue owner: since you are throwing an event in their space, and bringing in a certain number of people who otherwise may not come to this venue, perhaps you and the venue owner could split the door and/or bar profits for the night. Be careful, though, as you will be responsible for all parties attending your event, and anything that happens to the venue will be your financial responsibility.

I recommend you do research on the events in your area and some of the hosts and promoters, because not all will be beneficial to you as an artist, and some promoters look to take advantage of new naive artists. If you do start performing live, be sure to have all your rehearsing on point and put on the best show you possibly can. •



FRANK DEMILT (@frankademilt) has since 2013 worked in some of the top music studios in New York City, New Jersey, Miami, and Atlanta alongside the industry's top Grammy- and Emmy-winning

and -nominated artists. Beginning as an engineer at Soul Asylum Studios in Atlanta, he has since worked in various sectors of the music business. Recently, Demilt was named head of Artist Development, Sync Manager, and lead A&R at Water Music Publishing. He's also helped launch the creative agency Sloppy Vinyl, a premier artist development and entertainment company in New Jersey. His book can be purchased at *The Blueprint: The Bible For Becoming A Successful Performing Artist in the Digital Age* (Amazon).



The ASI 3DME Gen2 Bluetooth Active Ambient In-Ear Monitoring System

First released in October 2020 during the height of the pandemic, ASI Audio x Sensaphonics' 3DME Active Ambient in-ear monitoring system is based on technology created by audiologist, lifelong musician and Sensaphonics founder, Dr. Michael Santucci, who designed his first IEM in 1982 and whose companies have been leading innovators of advanced in ear monitor technology ever since.

According to Dr. Santucci, the ASI Audio 3DME project came to life as an extension of the active ambient technology he had developed to help working musicians keep their hearing safe. With traditional IEM technology, the goal is to isolate the user from the environment. However, one of the unintended consequences is the tendency for the user to remove one IEM removing one ear of an IEM to "hear what's going on in the room" which can lead to a variety of hearing problems for the user. To solve this problem, the Active Ambient technology introduced the ability for the musician to blend local stage sound with their IEM monitor signal.

This primary design goal of the ASI 3DME Gen2 is to incorporate ambient room sound into the monitor feed of the IEM to give the user a reduced feel of isolation. To accomplish this, ASI Audio x Sensaphonics came up with a unique design incorporating a sub-miniature, full bandwidth MEMS microphone built into each earpiece which feed preamps in the belt pack. The ASI Audio App is used to set a user-controlled blend of the ambient sound of the stage (including dialog between musicians) with the monitor mix.

The ASI Audio 3DME Gen2 builds on the already impressive feature set of the original 3DME and features a high-resolution signal path running dual-driver in-ear monitors (IEMs). The ASI 3DME Gen2 Monitoring system consists of the IEM Monitors, belt pack preamp/mixer/processor and the free ASI

Audio App, which is available for download for Android or iOS devices.

The microphones are capable of handling up to 130 dB SPL of sound pressure level without clipping, making the 3DME Gen2 useable in the loudest acoustical environments. Dr. Santucci's technology is patented, and the patent extends to include a belt pack and the recently upgraded app.

The ASI 3DME Gen2 Bluetooth Active Ambient In-Ear monitoring system costs about one-third of the price of the Sensaphonics touring IEMs, though the system can now be upgraded to include tour grade custom earpieces.

With the 3DME Gen2 App, users can EQ their mix via the seven band EQ and then save their presets for future recall. The App EQ settings can be controlled by step (manual) mode or present mode. Once the App is connected to the belt pack via Bluetooth, all your saved EQ presets automatically port over to the belt pack. The second page of the App shows your equalizer settings from which you can create, save, and recall multiple EQ settings for whatever rooms or spaces you may be currently working in.

There is also a built-in brick wall limiter built into the App on which you can separate the level on one or both ears. With the App, you can turn up one ear and adjust the EQ and control the volume of each earpiece and compensate for any hearing loss the user may be experiencing in one of both ears. The App allows you to always compare with a flat response via a compare function, a Seal Test to make sure your 3DME Gen2 earpieces are properly fitted into your ears as well as a battery level readout.

The belt pack has volume plus and minus controls to set the overall level of the ambient mix and can be optionally used to toggle two different saved ambient microphone settings. Also on the belt pack is a Mini USB port for charging the device's internal battery (which

has an extended life in the 3DME Gen2).

The 3DME Gen2 system brings some significant advancements over the original 3D-ME technology. For pro users, the internal EQ and limiter can be bypassed to return control to the monitor engineer. Microphone Levels on the IEMs can be set individually for your left ear or right ear or together. The Input sensitivity can also be adjusted, and you can set the App's brick wall limiter not to exceed a given threshold for each ear. With newly enhanced limiter performance. If you have any kind of hearing disorder that affects your ability hear yourself on stage, the 3DME Gen2 will in most cases allow you to compensate for your hearing loss. For users with significant hearing loss in one ear there is a CROS feature that allows you to hear a stereo mix in one ear. The 3DME can also be used as high-end ear plugs with the added advantage of being able to EQ and control the overall listening level.

The 3DME Gen2 ships with universal fit earpieces in several sizes that should accommodate most users Custom molded ear tips are also available, along with the new pro earpiece option and an app selection to optimize the belt pack performance for the type of earpieces in use.

The 3DME Gen2 from ASI Audio x Sensaphonics is fundamentally different from any other in-ear monitor technology currently on the market. The 3DME Gen2 is not cheap, but for what you're getting and the problems the 3DME Gen2 solves over traditional IEM technology, for any professional, touring or church musicians, any working musician dealing with hearing loss or a musician who just wants to be more in touch with what's happening on stage, it's more than worth the cost.

The ASI 3DME Gen2 Bluetooth Active Ambient In-Ear monitoring System is available now for \$699.00

Learn more at asiaudio.com

Richie Furay: A Good Feelin' For Classic Country

As a founding member of groundbreaking act Buffalo Springfield, not to mention Poco and the Souther-Hillman-Furay Band, Richie Furay holds a pivotal spot in rock & roll's archives. Having been a primary contributor to these seminal groups, he's partially responsible for the merging of country, blues, folk, and psychedelia that birthed our modern musical landscape. Songs like "Good Feelin' To Know," "Kind Woman," and "Pickin' Up the Pieces" are classics that have influenced a generation of artists.

Although his sound is said to have helped shape music's future, it's the recording industry's past—namely country music—that spurred the man to pick up a guitar. In particular, he mentions Ricky Nelson as one of his primary inspirations for pursuing his craft. He couldn't wait for the end of each episode of *The Adventures of Ozzie and Harriet*, when the teen idol would play a number. Other influencers include Gene Vincent, Carl Perkins, Eddie Cochran and Buddy Holly.

On his most recent album, *In the Country*, Furay returns to these roots, serving up country music covers with all the love and respect he insists they deserve. His friend, producer and recording engineer Val Garay, presented him with the concept when they bumped into each other at an Autism awareness event in Los Angeles. To see if their visions meshed, they independently listed songs they felt were worthy candidates and then compared them. To their surprise, they each named "Your Love Amazes Me" by John Berry as No. 1 on both their lists. Furay saw this as a sign the recording was meant to be. The album proudly features the Berry tune.

Over time, the pair hashed out the rest of their selections. Some are much older than others, but all are considered classics. Furay speaks enthusiastically about each. Take what he says about Sammy Kershaw's "She Don't Know She's Beautiful." "The thing that gets me about that song is the simplicity," he chatters. "I think of my wife. She's so beautiful, inside and outside." Every time he performs the number, he imagines he's singing directly to her. Other songs that made the cut include John Denver's "Take Me Home, Country Roads," Keith Urban's "Somebody Like You," Alabama's "I'm In a Hurry (And Don't Know Why)" and Marc Cohn's "Walking In Memphis."

In the Country's 14 tracks were recorded in just four days. Garay insisted they lay them down at Blackbird Studio in Nashville. Although Furay had assembled albums in Music City many times before, this was his first experience entering the storied space. Furay appreciated the way the studio accommodated live vocals. The final track, a fresh version of "Picking Up the Pieces" by his own band Poco, was eked out in a single take during the session's final

day. In fact, nine of the tracks on the album, Furay sang vocals live with no overdubs. He insists there's usually little that can be improved when the emotions fall just right. "You can wear a song out if you go into the studio and play it too many times," he declares.

Leading up to the platter's release, Furay delighted fans with a performance at Nash-

celebration. Furay drew laughter by revealing he met his future wife when her boyfriend at the time dragged her to an early Buffalo Springfield concert. The musician's daughter was also at the gig contributed background vocals on stage.

The day after, the Rock & Roll Hall of Fame inductee enjoyed another milestone: performing at The Grand Ole Opry. Although Poco graced the Opry many moons ago, Furay was no longer a member of the band at that time. Upon learning that Furay had never strummed on that hallowed stage, John Berry's manager, Brian Smith, got the ball rolling on making it happen. Furay had dreamed about this day since childhood. "It was absolutely a thrill."

Later, the album enjoyed the official Record Store Day treatment at Nashville's Vinyl Tap, with Furay signing exclusive vinyl pressings for adoring fans. Many who were present, though, were simply seeking libations at the cafe. "There were a lot of people who didn't know who I was," laughs the star. "After a while, I started interacting [with them] and we sold quite a few albums."

A documentary on Furay is currently in the works. His longtime manager, David Stone, initiated the project. Cameron Crowe provides the narration for this definitive portrait. "I was his first interview," reveals the artist of the renowned music journalist and director. Crowe's involvement was secured after the two reconnected through social media and then reunited in person after a show at Los Angeles' Saban Theater. Although they hadn't seen one another in decades, Furay insists it was "like we had been friends forever."

Part of the reason Stone felt Furay's life was worthy of memorializing on the big screen as a cornerstone of the country-rock genre as well as his journey into religious life. Many are unaware he spent the years between 1983 and 2017 as senior pastor at a nonsectarian Christian church in Boulder. During that time, he could not have imagined his current glorious return to the stage.

Likewise, he never could have anticipated a Buffalo Springfield reunion in 2011. Furay tells of a moment during that tour when he was trying out some guitar licks. "New song, huh?" That was Neil Young's take when he heard the notes. Although it wasn't at the time, Furay soon rushed home to make it into one.

Although he talked about retirement from touring, Furay qualifies that he's learned to never say never. Indeed, at the time he spoke with *Music Connection*, he still had gigs on the books. "I love to see people who appreciate my music," he spurts. "As long as it's something that's reasonable, I'm going to get out and play."

For more information, visit richiefuray.com



"You can wear a song out if you go into the studio and play it too many times."

ville's City Winery. During the show, he played old favorites alongside select cuts from the new recording. Among them was the John Berry tune, which was delightfully bolstered by an appearance from the original artist himself. The song's co-writer, Chuck Jones, was in attendance that night, as was Manuel Cuevas, the fashion designer famous for his flashy garments donned by rock and country artists. Furay proudly sported one of the icon's jackets that explosive evening. The 78-year-old's spouse was also present to soak up the

Alexisonfire

Otherness

Dine Alone Records

Producers: Alexisonfire

A more accurate title for this release would have been *Dallas Green and Others*. It's safe to say the strongest tracks, "Sans Soleil" and "World Stops Turning," carry a weight more familiar to Green's solo work. But don't confuse this as a complaint: the songs are so strong they will likely burn up the Canadian charts. For fans of the rest of Alexisonfire, check out "Dark Night of the Soul," as well as "Reverse The Curse," where Green & MacNeil unleash post-hardcore licks beneath classic rock solos. - **Andy Mesecher**



Chris Standring

Simple Things

Ultimate Vibe Recordings

Producer: Chris Standring

A consistent, surefire hitmaker, guitarist Chris Standring created his latest album from the other side of a life changing/affirming health scare. Inventive and adventurous as always, he delivers a set chock-full of soulful, funky and trippy potential smashes. *Simple Things* has one #1 already (the buoyant, freewheeling, synthy and snappy "Change the World") and a batch of inventive, rhythmically intoxicating Prince-Bootsy Collins inspired jams that are great candidates to achieve similar heights and influence. - **Jonathan Widran**



The Sweet Things

Brown Leather

Spaghetty Records

Producer: Matt Chiaravalle

With a penchant for early '70s Stones coupled with nods to The Black Crowes and Georgia Satellites, this N.Y.C. ensemble has learned its lessons well. Recorded, primarily, at FAME studios in Muscle Shoals, AL, the band goes back to the source for a rowdy and raucous mix of Southern influenced country-rock and blues. Rockers like "Ride it Home" and "Keep On Movin'" seal the deal and ably deliver the boogie. "Ain't Got Enough Room (In My Heart)" and "Ya Know I Don't Mind" offer their softer side. - **Eric Harabadian**



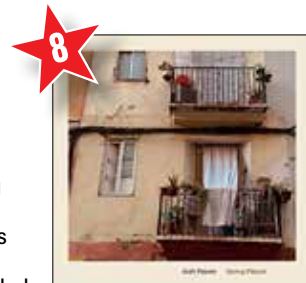
Josh Rouse

Going Places

Yep Roc Records

Producer: Josh Rouse

Any connoisseur of flawless songwriting will want to bathe in this breezy assemblage of frothy humdingers. Every tune is marked by soul-stirring beats and sharp lyrics that hint at powerful truths. Recorded in Spain during the moratorium on live performing, Rouse transports listeners on a laidback journey both cryptic and comforting. Even if we reach the final note without any definitive revelations, attempts to unravel the greater meanings present are inherently rewarding. - **Andy Kaufmann**



Jessy J

Blue

Changi Records

Producer: Jessy J

Displaying some of her most passionate and robust playing ever, Billboard No. 1 charting saxophonist Jessy J's vision for *Blue* was driven by a dual sense of melancholy and restlessness she felt during the pandemic lockdown. Tapping into her love of the soul and blues of the '60s and '70s, she creates a freewheeling set full of James Brownesque drums and bluesy Ray Charles organ licks in addition to a bit of contemporary disco energy, some trad jazz swing and her always vibrant Latin influences. - **Jonathan Widran**



Burna Boy

Love, Damini

Bad Habit/Atlantic Records

Producers: Various

If you are unfamiliar, Burna Boy is a multi-award-winning (2020's *Twice As Tall* earned Best Global Music Album Grammy) Afrobeats pioneer and a living legend. *Love, Damini* provides a global party, dancing through hardships and heartbreak. The album does not show too much variation—at 19 tracks, the songs repeat a familiar formula. Most impressive, alongside Burna Boy's storytelling ability, is the range of artists who mesh so well as features, including: J Balvin, Kehlani, Ed Sheeran and two songs with pioneers Ladysmith Black Mambazo. - **Joseph Maltese**



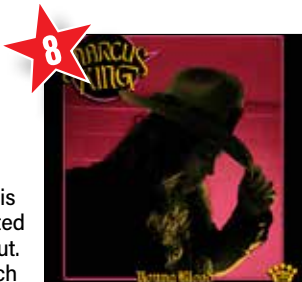
Marcus King

Young Blood

American Records/Republic

Producer: Dan Auerbach

In case there was any doubt, revved-up blues is Marcus King's passion. That fact is clearer than ever on the eagerly anticipated follow-up to his Grammy-nominated debut. Returning to the studio with Dan Auerbach of The Black Keys as producer, the tender-aged guitar phenom follows strongly in the footsteps of Jimi Hendrix. Any aficionado of the voodoo child should automatically connect. King's vocals are dripping with soul, too, but a ballad or instrumental excursion would do much to add visionary breadth. - **Andy Kaufmann**



Derek Sherinian

Vortex

InsideOutMusic

Producers: Derek Sherinian & Simon Phillips

Sherinian has been a go-to keyboardist to the stars for several years now. But this is not an artist resting on his bloated laurels. Jazz, fusion, hard rock, blues and all points in between find their way onto Sherinian's diverse musical palette. He's joined by frequent core collaborators bassist Tony Franklin and drummer Simon Phillips, along with several celebrity guests. The leader brings out the best in everyone that spans the gamut from acoustic trio jazz, with "Scorpion" to the sci-fi-infused title track. - **Eric Harabadian**



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

Poisson Rouge New York, NY

Contact: katie@presshererepublicity.com

Web: princessgoestotheflymuseum.com

Players: Michael C. Hall, vocals; Matt Katz-Bohen, keyboards; Peter Yanowitz, drums

Material: You know him as Dexter, the blood spatter expert for the Miami Police Dept., a serial killer who hunts serial killers. But Hall is also a talented singer who fronts his own band, Princess Goes to The Butterfly Museum. Alternative rock meets electronica best describes Hall's music; angsty, energized and at times hypnotic. In some cases, the lyrics are more cryptic, and one is left to their own interpretation; however, the vibe and sentiment is relatable.

The band hits the stage with "Nevertheless," an edgy full-throttle number with driving beats, aptly setting the tone for the set. "Cruel World," with its Beatlesque instrumental intro, addresses a relationship that needs to end: *I used to see beauty in people/ But now I see muscle and bones/ You know I never wanted to hurt you/ but I'm sorry my friend/ This is the end/ So I'm saying my goodbyes.* Altering the mood, "Daddy-Escape Route," provides a vehicle for Hall to express regrets about missed opportunities to connect with his father, a cathartic moment in the set: *In the broad light of day, you break your brand-new toy/ It's better fear than nothing coming from your daddy's eyes.*



Musicianship: Hall's voice has shades of Bowie, especially in the mid-range, and enough vocal agility to let loose in the upper registers. He's assembled an all-star backing band with the likes of Peter Yanowitz (the Wallflowers) and Matt Katz-Bohen (Blondie, Cindi Lauper). Along with live instruments, there are various programmed synth sounds that pull in the electronica element.

Performance: Loyal fans packed the room, standing shoulder to shoulder, cheering, and singing along with many of the songs. From the moment the band walked on stage they could do wrong. They kept the crowd riveted for almost two hours—a bit

long since there was so much to digest. Hall has a mesmerizing presence that drew you into his vortex, making it hard at times to evaluate individual elements, as they were overshadowed by his appeal. A newcomer to the band's music might long for some backstories here and there, but the night was mostly about wall-to-wall music.

Summary: Compelling and fully engaging, Hall puts the same intensity into his music as he does his acting. To unravel some of the song's mysteries is enticing, but Hall performs without addressing most of them. As for fans of Princess Goes To The Butterfly Museum, they will leave more than satisfied. - **Ellen Woloshin**



Vibrato Grill Jazz Los Angeles, CA

Contact: Burkhard Hopper hopper@hoppermanagement.com

Web: sarahmckenzie.info

Players: Sarah McKenzie, vocals, piano; John Hamar, bass; John Storie, guitar; Jacob Scesney, saxophone; Donald Edwards, drums

Material: Multi-talented and charismatic, Sarah McKenzie hails from Australia, yet her expansive sensibilities, residencies in Paris and London and international tour resume reveals her as a true musical citizen of the world. Her

winsome, deeply sensual yet often powerfully swinging set included two originals that perfectly embody her global jazz aesthetic—the poetic, sultry and hipster "Paris in the Rain" and bustling "De Nada," the latter representing her lifelong passion for Brazilian music which she also brilliantly expressed via vibrant, sensual spins on Antonio Carlos Jobim classics "Corcovado," "Chega de Saudade" (sung partially in Portuguese) and "Once I Loved."

Musicianship: In addition to being a deeply sultry and emotional vocalist, McKenzie is also a brilliant, intuitive and inventive pianist, both

when accompanying her vocals and engaging in ear-popping solo improvisations on par with the ivory magic of great vocalist/pianists like Diana Krall and Harry Connick, Jr. Making her first appearance ever in Los Angeles, she surrounded herself with top-notch local veteran jazz talent. Most of the arrangements left room for their sparkling individual work, but the most fun was "I Fell In Love With You," a bustling swing jam that featured fiery romps by McKenzie, Scesney, Storie and Hamar.

Performance: McKenzie's goal was clearly to allow us to experience various aspects of her artistry and share her many passions. By so artfully sharing both the Jobim songs and her ownie's Brazilian flavored gem "De Nada," and then freewheeling through "Blue Rondo a la Turk," she truly conveyed a sense that bossa nova and '60s jazz is the foundation of everything she is and does. She's an exciting performer who also took a moment to showcase her intimate, vulnerable side on an exquisite vocal-guitar duet on "Once I Loved."

Summary: McKenzie's explosive, one-two punch as a vocalist and pianist ensured that her L.A. debut was a lively, high spirited and swinging affair in every sense, allowing the local audience to understand why she's been such a popular performer everywhere else for so long. One caveat: it felt like she gave her own transcendent songwriting short shrift, playing only a handful of (admittedly spot-on!) originals amidst the classics.

- **Jonathan Widran**

El Rey Theatre Los Angeles, CA

Contact: J44Official@gmail.com

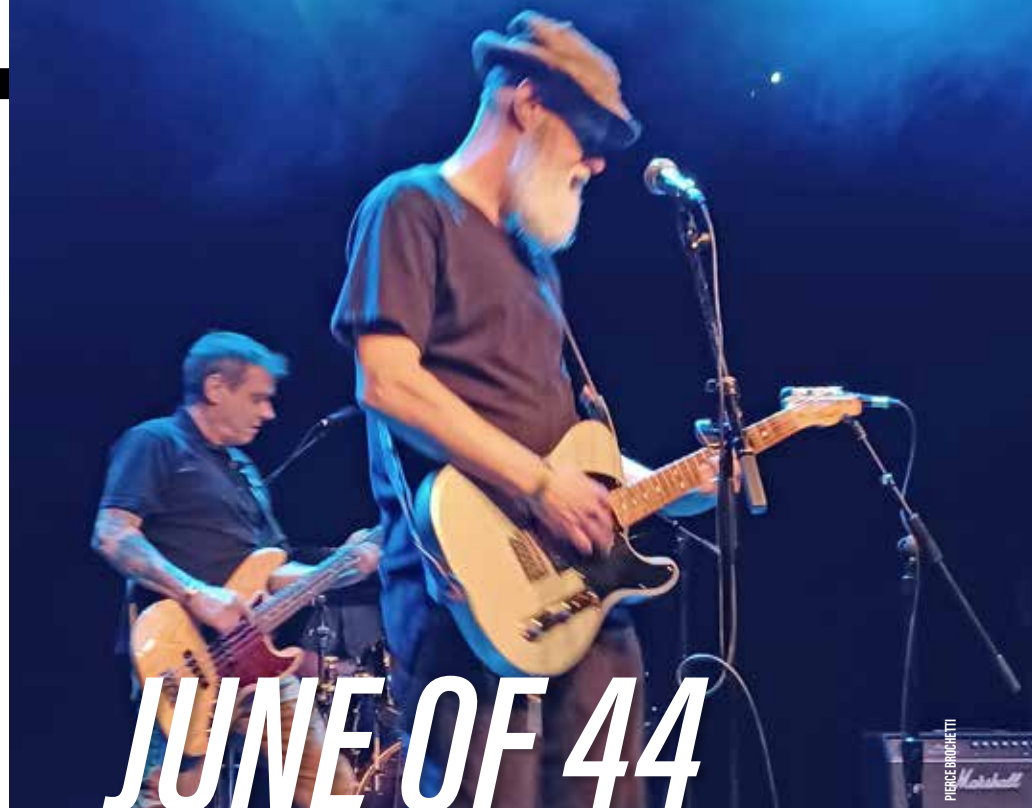
Web: facebook.com/juneof44

Players: Sean Meadows, guitar, vocals; Jeff Mueller, guitar, vocals Fred Erskine, bass, Doug Scharin, drums

Material: June of 44 is an eclectic band whose sound can be categorized as progressive pop meets punk meets psychedelia. Weird, eerie at times, with no real direction. The songs leave you hanging, but have profound messages that can be unlocked by reading the lyrics. One of the songs stood out as something akin to Rage Against the Machine, only a lot less ballsy.

Musicianship: June of 44 is made up of regular, everyday musicians. Nothing flashy going on here. They ran through the set list without hesitation and/or problems. Everyone had his parts down to a tee and every song went down without a hitch.

Performance: A bit lackluster. Everyone in the band was looking to guitarist Jeff Mueller as if to say, "How are we doing...Is this okay?" They just stood around bobbing their heads in unison to the beat. It was a bit comical. The El Rey Theater is a beautiful, very state-of-the-art music venue. Complete with chandeliers and artwork, the sound was crystal clear and the



bass drum thumped to the blinking of the lights that seemed to help out this vain situation.

Summary: If you like progressive music, you might like June of 44. They have been around for a very long time and have built

a cult following through the years. Out on tour this year in support of their latest effort, *Revisionist: Adaptations & Future Histories in the Time of Love and Survival*, which was released in 2020, most of the dates are abroad. – **Pierce Brochetti**



Harvard and Stone Hollywood, CA

Web: JoshuaBalis.com

Contact: Michelle@PitchCandyPR.com

Players: Joshua Dylan Balis, rhythm guitar,

vocals; Isaac DiSilva, drums; Reed Gaines, bass; Heaven Fody, lead guitar

Material: Joshua Dylan Balis' genre is country music with tinges of Americana and rock & roll

slathered all over it and in all the right places. The music is extremely uplifting and lively with colorful lyrics that guide you through a story as the song progresses. Beautifully written tunes with catchy hooks captivate and encourage as even the ballads have a sort of happy vibe to them, as if saying, "Everything will be alright."

Musicianship: Excellent players all around. Rich in stage presence, Balis and his crew played confidently and effortlessly as they gained popularity with each song. A great, sultry voice emanating from Balis had all the girls chit-chatting behind the scene. So solid was the rhythm section, composed of DiSilva and Gaines, that Fody and Balis glided through each song with grace as they put finishing touches on each tune.

Performance: Small and mighty was the stage, but so was Joshua Dylan Balis' performance. Not much room to move about but these guys were so into the music, they just drew the crowd in as everyone tapped their toes to the tunes.

Summary: Wow! These guys are representing from all over the country: Balis from Dallas, TX, DiSilva from Miami, FL, Gaines from Nashville, TN and Fody from Topeka, KS. They all came together beautifully as they rose up for us in Los Angeles, CA. Songs like "Stories" and "I See Myself" will have you dancing in the aisles, while "Grandmother" and "Silver Linings" will make you grateful for your family and hopeful of good things to come. Check out Joshua Dylan Balis at all your local music outlets. – **Pierce Brochetti**



Gold-Diggers Hollywood, CA

Contact: Shane Greenberg - The Syndicate, shane@thesyn.com

Web: arroyolow.com

Players: Cory Yamashiro, keys, vocals; Michael Brenner, guitar; Dane Sandborg, bass, keys; Randal Fisher, horns; Dylan Grombacher, drums

Material: With all heads bopping and the crowd swaying to the beat, Dane Sandborg's healing electro-acoustic project, Arroyo Low, delivered an intense 45-minute set covering singles from his new self-titled debut release. Performing for a blended East and West Los Angeles crowd of relaxed, low-key hipsters, the band of five created a vibey soothing

sound house, fronting a video backdrop of morphing shapes (provided by Michael Rollins).

Musicianship: The dedicated combination of musical artists made the seamless performance appear easy, between their impeccable timing and communication, use of dynamic time signatures, and overall dedication to the atmospheric soundscape. "Moments" kicked things off in an ambient electrico jam that included dreamy flute notes, with synth sounds and live tenor sax following on "Windsor." Randal Fisher's superb tone and intermittent growls delivered a great horn sound, with guest guitarist Alex Siegel adding beautiful

decorative voicings to the perfect meld of sound. Followup track "Pathways" brought a fuller drum kit sound, with guitar and flute building on the intensity and inserting sprinkles of chaos, and "Mt. Cedar" added intriguing, dissonant opening notes on keys and a percussive groove over synth samples and cozy bass lines, with a rotation of flute, drumkit, bass and tenor sax solos.

Performance: With a combination of acoustic instrumentation, synth loops, and live mixing—along with an occasional vocal passage—Arroyo Low's music is refreshing and gently invitational, while also delivering solid musicality. Their latest release, *Limousine*, brought a heavier-sounding, old-school beat that featured Randal Fisher on soprano sax and Corey Yamashiro on vocals, with backing loops and effects that combined in a ball of joyful, frenetic sound with drumkit swells, horn wails, and a gumbo of synth mixes.

Summary: Following their recent debut at SXSW, Arroyo Low is proving that they are up to the challenge of performing their artistic blend of lo-fi electronica-hip-hop-jazz creations live alongside intricate visual displays that add to the creative flow. With their cool combination of sound, sight, and feel, Arroyo Low provides the perfect loungey backdrop for a night chilling out with your favorite people. - **Andrea Beenham**

The Hotel Café Hollywood, CA

Contact: Mike Gowen - Milestone Publicity, mgowen@milestonepublicity.com

Web: instagram.com/kayastewart

Players: Kaya Stewart, vocals; Chaynler Joie, backing vocals; Benjamin Fortin, guitar; Miles Davis, bass; Karl-Johan Wigander drums

Material: Following the screening of the introspective mini-documentary of her personal and musical evolution, Kaya Stewart led a hipster Hollywood crowd through a strong set of pop-rock that showcased her confident stage presence and great vocal chops ahead of her sophomore album release (*If Things Go South*). In addition to a solid band and fabulous backing vocalist, Stewart's residency debut delivered a great mix of flavors that included dance, rock, and blues, with lyrics exploring love and loss, and navigating the adversities of life.

Musicianship: Tight, upbeat show opener, "Getting Closer" was followed up by dance jam "If Things Go South," proving an instant crowd favorite with a great transitional drop. Fun and empowering anthemic track, "Young In New York," provided a heavier feel and vocal growls from Stewart, intensifying the room's vibe. Stewart's vocal control was on full display in ballad "Til I Fixed It," also highlighting her writing in the lingering words, "can we have a cup of coffee without bringing up our sins." A great breakdown with cymbal flourishes and vocal decoration followed from "Jealous," with the pulsing bass and drum drive giving a Black Crowes-esque feel.



Performance: The positive venue atmosphere had Stewart opening to a buzzing crowd and her show unfolded with an easygoing presentation. She appeared comfortably grounded and very appreciative of her audience—who remained captive and engaged throughout her show, bopping along with her music. Singable melody lines (like "I have a feeling that it's over..." from "This Tattoo") and Stewart's musical chemistry and interaction with Joie add to the show's quality—especially on "Hope You're Happy." "Independence" brought a delicious blues vibe and pretty harmonized duet sections,

and "3 Is Company" brought an easy, fun rock vibe to end the night.

Summary: From her stage presence and camaraderie with her bandmates, to her beautiful vocal qualities, performance delivery, and lyricism, Kaya Stewart presents the full package. Upbeat and danceable, her music is fun and engaging, while still exploring challenging life moments. Her talent is undeniable—with her punchy octave leaps, flavorful vocal timbre and lovely vibrato, unique songwriting ability, and her great overall use of space. Definitely one to watch out for. - **Andrea Beenham**



The Mystical Hot Chocolate Endeavors

Contact: mysticalhotchocolateendeavors@gmail.com

Web: themysticalhotchocolateendeavors.com

Seeking: Booking, Distribution

Style: Alternative Prog

Unlike traditional progressive rock bands, this one, led by Craig Harley Schmulh, is not about dazzling virtuosity, flurries of notes. It's all about the mood, the impact of power chords. Their original song "MU-TH-UR" is a case in point; its brooding groove builds ominously, adding elements and energy, and Schmulh's strong voice makes effective dynamic switches right to the climax. The band covers Depeche Mode's "The Landscape is Changing" and it is the most prog-sounding song, full of atmosphere and tubular bells. This band is on an interesting path, but we advise them to work harder to improve their sound mixes. Multi-level recordings need a deft, skilled mixer.

Production	7
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



Sam Robbins

Contact: samrobbinsmusic@gmail.com

Web: samrobbinsmusic.com

Seeking: Label, Mgmt, Booking, Film/TV

Style: Singer-Songwriter, Folk-Pop

A winner at the Kerrville Folk Fest, Robbins has a likeable, easy-sounding voice that imbues his first-person observations with a personal touch. In "Reverence" he declares how he handles himself day-to-day: "I try to have some reverence for what's in front of me." Robbins' voice is doubled with a female singer on the soft, acoustic "Bigger Than In Between," which is deep and insightful without being grave and ponderous. On "Hard to Hate" he relates how while performing he met a threatening biker, but ended up bonding with him over shared musical favorites. Nashville-based Robbins has undeniable appeal, but we suggest he craft his lyrics to be less wordy and conversational, and more adherent to rhyme schemes.

Production	9
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.8



Remy de Laroque

Contact: remydelaroque@gmail.com

Web: remydelaroque.com

Seeking: Film, TV, Label, Publishing

Style: Indie Folk Rock

This Brooklyn-based French-American artist's sixth album yields engaging, confident, amplified acoustic songs with a rich, European flavor. Not a great voice, but it's likeable and it fits the overall vibe of the material, and when it blends with a female duet partner all is well. For example, we love the sound and spirit of "Bee Dreaming," especially the haunting, ethereal vocals. The darker, acoustic "One Way to Saigon" has a skillful infusion of French accordion and interesting percussion textures that contribute to the mood. The standout tune, though, is undoubtedly "Always Shine." With its bright, upbeat, almost-reggae spirit ("Your light in the night always shines") and handclaps and yayas adorning a catchy chorus, this one is a true pleasure.

Production	7
Lyrics	8
Music	8
Vocals	7
Musicianship	7

SCORE: 7.4



Simply Ant

Contact: antharris15@gmail.com

Web: YouTube

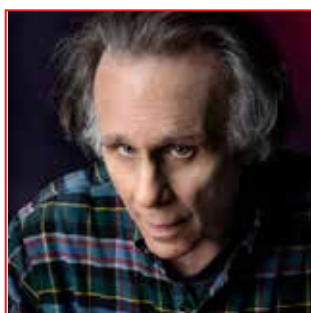
Seeking: Booking, Film/TV

Style: Hip-Hop

Simply Ant, part of a Honolulu artist collective by way of Texas, samples old R&B and soul songs, invoking the Old Kanye vibe. "Teakwood Mahogany" boasts the classic "thugs need love too" spirit, each line flowing after another. "Visions" is more of the same, positive storytelling, staying on the straight and narrow. "Does not sell bricks" but "Does not knock the hustle." "6PM on Lydia Dr" is an attempt at a more modern trap sound, though after the 1 minute mark, abruptly ditches the trap beat, and the song restarts with a new soul sample. Overall, the music and lyrics are simple and the sound may be outdated for 2020s.

Production	7
Lyrics	7
Music	8
Vocals	7
Musicianship	7

SCORE: 7.2



Jerry Gerber

Contact: jerry@jerrygerber.com

Web: jerrygerber.com

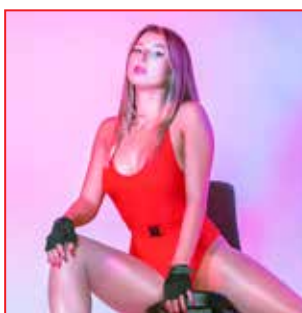
Seeking: Film/TV, Promotion

Style: Classical-Electronic

At first, you're impressed by composer Jerry Gerber's sure grasp of classical styles, as on the sweet "Home & Love." Graced by the beautiful voice of Abbie Parker, this chamber piece, evocative of another era, transports you to upbeat and sunny realms. And then it gets real interesting as Gerber veers into uncharted modern-edged areas, blending the classical style (even operetta voices) with modern-day synthesizers and electronics in a manner that is masterful. That describes "Symphony #11—4th Movement," whose frequent transitions are flawless. "Raga" has a surging energy and combines neo-classical sounds (harpichord) with electronics. Gerber's ability to blend eras is impressive. Film/TV folks should take notice.

Production	8
Lyrics	8
Music	9
Vocals	9
Musicianship	8

SCORE: 8.4



Zarenæ

Contact: musiczarenæ@gmail.com

Web: zarenæ.com

Seeking: Mgmt, Label, Booking

Style: R&B/Pop

Southern Cal-based Zarenæ and her production team have put together a trio of tunes that define the sound of TikTok pop: slickly produced and processed, with a sexy, seductive voice and a message that, while not deep and profound, is completely relatable and right on target for the genre's audience. The breakup song "You" is a case in point. It is as slick (and expensive-sounding) as it is shallow. "Talk" will remind some listeners of Ariana Grande and is an ideal vehicle for a dance-crew performance. "Dreamy" might be Zarenæ's best overall piece of work. Catchy and loaded with an arsenal of audio tricks, this song also has a fun chorus ("Hell no!") that's guaranteed to inspire its audience to join in.

Production	9
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.4

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.

A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Kzotic

Contact: kzotic@yahoo.com

Web: soundcloud.com

Seeking: Label, Booking

Style: Urban Hip-Hop

North Carolina rapper Kzotic shines on his new LP *Thank Me Later*. The title track features a standard trap instrumental—melancholy piano and flute—Kzotic's deep commanding voice dances on, off and around the beat, which comes out as bonafide storytelling, talking about chasing his dreams, determined to give his mom and grandma good lives. More excellent stream-of-consciousness flows on "January 8th," addressing friends, family and foes, all over classical flamenco guitar and trap beats. Mumbled vocals on "Survival" demonstrate Kzotic's versatility as an emcee. We liked his sample selection, but could be blown away by bigger risks in production and song structure.

Production	7
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



Possible Oceans

Contact: tsmith@milestonepublicity.com

Web: possibleoceans.com

Seeking: Booking, Label, Film/TV, Mgmt

Style: Indie Rock

Trevor O'Neill spearheads Possible Oceans, a synth-saturated project topped off by O'Neill's voice, which has the ideal tone for it. In fact, on "Nothing's Shocking" he brings a powerful force to the mic that is layered and dramatic, with a chorus that makes an impact in this darkly dancey post-punk song. The grim, downbeat lyrics (sung in a voice that reminds us of Father John Misty) continue amid the upbeat energy and 12/8 time signature of "Throw The Knife (Again)," where O'Neill deploys a rich fabric of sounds right up to the song's forceful finale. Best tune of the bunch is "Dotted Lines" whose lyrics of self-loathing ("We're heading for disaster") are set to a high-energy synth fabric, with plenty of stabs and jabs.

Production	9
Lyrics	8
Music	9
Vocals	9
Musicianship	8

SCORE: 8.6



Katie Barbato

Contact: katiebsongs@gmail.com

Web: katiebarbato.bandcamp.com

Seeking: Label, Film/TV

Style: Singer-Songwriter

Philly-area artist Katie Barbato is blessed with a powerful voice, high and pretty, and the vocal harmonies (with her male backup singer) on these synth-infused recordings are excellent. The overall quality of "Blue On The Inside" and her other recordings explains why she's had placements on Netflix. Next, we love the alternating soft and husky vocal tones on the slow, pensive, piano and xylophone infused "Embers," with its interesting chords and melodies. Barbato then goes for the gusto, achieving a big, graceful, cathedral pomp on the orchestral "Time Is An Illusion," our favorite, which is also a showcase for her fine work as a lyricist. Barbato is a thinker with an ability to go deep with her musical musings.

Production	9
Lyrics	8
Music	9
Vocals	8
Musicianship	8

SCORE: 8.4



Never Heavy

Contact: itsneverheavy@gmail.com

Web: itsneverheavy.com

Seeking: Film/TV

Style: Indie Rock

Tampa-based Steve Alex's project Never Heavy is aptly named. His original songs such as "Sensation" and "She Doesn't Know" are upbeat, optimistic pop-rock with one foot enthusiastically planted in the realm of classic bubblegum and its subsequent heirs such as The Plimsouls. Both tunes are punchy, guitar-driven and well-recorded, and Alex has the right voice to match. Best of all are the keytar sounds that infuse these recordings, consistently injecting a tasty icing on the proverbial cake in all the right places. "Goodbye Position" is more of a standard acoustic-guitar singer-songwriter outing, but with a keytar injection (as well as percussion and steel drums) that adds an element of color and fun.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.8



Freedom Heartsong

Contact: rachel@trendpr.com

Web: freedomheartsong.com

Seeking: Booking, Film/TV

Style: Blues Rock

One-man band Freedom Heartsong's recordings are lo-fi, rough-hewn, positive-minded and quirky, like the blues-rockin' "Warrior of the Light." It's the artist's signature song wherein with his megaphoned voice he proclaims his intrepid, optimistic outlook and how "music makes things better." Then, on "Los Angeles," the artist switches his persona entirely as he delivers a rapid-fire dissertation about the City of Angels that unfortunately devolves into crazy melodies and scatting. On "Dark Ocean of Human Emotion" he shifts to a more dramatic tone of voice to rattle off stream-of-consciousness lists and phrases. Overall, though lacking a pretty voice, Freedom Heartsong has moments of quirky character that work well.

Production	7
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.4



Molly Mahoney

Contact: mollymarymahoney@gmail.com

Web: mollymarymahoney.com

Seeking: Booking, Production

Style: Vocal Jazz, Crossover

Experienced in opera, theatre and big band music, S.F. Bay Area vocalist Molly Mahoney has developed a ridiculously impressive vocal range. Her choice of material, by Great American Songbook scribes like Henry Mancini and Cole Porter, allows her to show off her prodigious pipes. Mahoney has Love on her mind as all three songs she submitted to us dwell upon that topic. "All of You" is a gushing, jazzy love tribute where her voice is mostly pure light, though she sometimes over-sings. The uber-romantic "Moment to Moment" tempers the loveliness of love with an underlying bit of sadness, thanks to some beautiful solo piano work. Those keyboard flourishes continue on "Two For The Road" with a great solo passage.

Production	8
Lyrics	X
Music	X
Vocals	9
Musicianship	8

SCORE: 8.3

Now expanded for 2022, this is an exclusive list of professional rehearsal studios. All information below is verified by the listees.
To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

GUEST HOUSE STUDIOS, LLC
641 Mockingbird Ln.
Eclectic, AL 36024
334-580-0155
Email: ghs@guesthousestudios.com
Web: guesthousestudios.com
Basic Rate: Email or call for rates

ALMEC, LLC
1460 Ann St.
Montgomery, AL 36107
334-649-2677
Email: todd@southernvignier.com
Web: facebook.com/almecllc
Basic Rate: please call/email for info
Rooms: wide range, from single-user to multi-room suites. Monthly booking only.

ARIZONA

SCOTTSDALE STUDIOS
Scottsdale, AZ 85258
480-767-3777
Email: samw1222@aol.com
Web: facebook.com/scottsdalestudios

SER SOUNDWORKS RECORDING AND REHEARSAL
190 E. Corporate Pl., Ste. 2
Chandler, AZ
480-649-8074
Email: rockstar@sersoundworks.com
Web: sersoundworks.com
Basic Rate: please call for info

S.I.R. PHOENIX
3541 East Broadway Road
Phoenix, AZ 85040
480-966-7800
Email: azinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

CALIFORNIA/NORTHERN

ANNEX REHEARSAL STUDIOS
2554 Grant Ave.
San Lorenzo, CA 94580
510-908-5126
Email: info@annexrehearsalstudios.com
Web: facebook.com/AnnexRSLive
Basic Rate: please call for info

JACK LONDON REHEARSAL STUDIOS
632 2nd St.
Oakland, CA 94607
510-759-8557
Web: jacklondonrehearsal.com

LENNON REHEARSAL STUDIOS & MUSIC SERVICES
271 Dore Street
San Francisco, CA 94103
415-575-3636
Email: info@lennonstudios.com
Web: lennonstudios.com
Contact: studio manager
Basic Rate: please call for rates
Services: Rooms for rent by the month

RDM2 STUDIOS
6651 Brisa St.
Livermore, CA 94550
925-443-7362
Email: info@rdm2studios.com
Web: rdm2studios.com

REHEARSE AMERICA
8923 San Leandro St.
Oakland, CA 94621
510-569-7075
Email: oak@rehearse.com
Web: rehearse.com

Additional locations:

2751 Academy Way
Sacramento, CA 95628
916-923-2525
Email: hoh@rehearse.com

5749 88th St.
Sacramento, CA 95628
916-381-4500
Email: srs@rehearse.com

SHARK BITE STUDIOS
634 2nd St.
Oakland, CA 94607
510-663-8346

Email: mail@sharkbitestudios.com
Web: sharkbitestudios.com
Basic Rate: please call for info

STUDIO INSTRUMENT RENTALS (S.I.R.)
1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400
Email: sfinfo@sir-usa.com
Web: sir-usa.com
Contact: Fred Rose or Joey Yarmoluk
Rooms: All rooms come complete with 8 mixes of EAW monitor systems and stereo sidefills, Soundcraft SM-12 consoles, new consoles all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27x36' to an 80x50' show stage. All rooms come with stage and air conditioning.
Services: Showcases for major labels, event services, etc.
Equipment: Backline, audio, lighting / drum rentals.

Additional locations:

Los Angeles, Chicago, Las Vegas, Miami, Nashville, New York, Palm Springs, Phoenix, Portland, San Diego, San Francisco, Seattle

CALIFORNIA/SOUTHERN

ABC REHEARSAL STUDIOS
2575 San Fernando Rd.
Los Angeles, CA 90065
323-874-2408
Email: abc-rehearsals@gmail.com
Web: abc-rehearsals.com
Basic Rate: please call for information and specials
Rooms: Over 50 studios, onsite parking, monthly rentals only. High-quality durable walls.
Services: onsite manager
Clients: signed and unsigned bands

Additional location:

7413-7415 Varna Ave.
North Hollywood, CA 91605
323-874-2408
Email: abc-rehearsals@gmail.com
Web: abc-rehearsals.com

AMP REHEARSAL
5259 Lankershim Blvd.
North Hollywood, CA 91601
818-761-2670
Email: reservations@amprehearsal.com
Web: amprehearsal.com
Services: First all-inclusive rehearsal and recording studio
Basic Rate: call for rates

ANNEX STUDIOS / THIRD ENCORE
7 Valley Locations, 1 Anaheim
818-753-0148, 310-924-4516
Email: john@3rdencore.com, colin@3rdencore.com
Web: 3rdencore.com
Services: Third Encore's Annex Studios are 205 Premium 24-hr Monthly Lockout studios located in eight buildings in North Hollywood, Sherman Oaks, Van Nuys and Anaheim. All studios are fully air conditioned (with private a/c control) and include complimentary Wi-Fi. All buildings are one story for easy access and studios are constructed specifically for music production and rehearsal with multiple layers of drywall and soundboard. Band, drum and production rooms available.

BOMB SHELTER REHEARSAL AND RECORDING STUDIO
Rates: For rates, please see our website
Email: britt@bombsheltherehearsal.com
Web: bombsheltherehearsal.com
Contact: Britt-Marie Trace
Rooms: We have a total of 6 studios. This includes a large Showcase Room with black curtains, stage, drum riser, lighting and couch. All of our rooms offer a PA system and a backline of drums, bass amp and guitar amp if needed. Our Showcase Room is also our large tracking room with 18" ceilings, that is tied into our recording studio with a SSL AWS900+ mixing console, Pro Tools Ultimate and high end pro gear. Video Production 4 + Cameras is also done in our Large Showcase Room.
Equipment: We offer popular gear by industry standard manufacturers. SSL, Pro Tools, Apogee, UA, Neumann, AEA, Shure, Rode, QSC, Soundcraft, DW, Orange, Ampeg, Marshall, Audix, PDP, Aquarian, Sountone, Blackmagic. See website for detailed list.

Services: Rehearsal. Recording. Video Production. Practice your Music and play LOUD in our rooms! Solo rehearsal, vocal rehearsal, full band rehearsal, pre-tour rehearsal. Full audio/recording production. Tracking, Overdubs, Editing, Mixing, Mastering, Voice Over, Location Recording, Live Sound, Avid Pro Tools Certified Operator, 4 plus camera Video Production. Live Streaming Events. Band Promo Content.

BEDROCKLA
(Rehearse, Rent, Record, Relax)
1623 Allessandro St.
Los Angeles, CA 90026
213-673-1473, 877-6BEDROCK
Web: bedrockla.com
Basic Rate: call for rates
Services: Fully backlined/air conditioned hourly rehearsal studios, monthly lock out rehearsal studios, retail store, backline/event rentals/cartage, full recording studios, 5.1 surround mix studio, guitar, bass and drum repair, amp/electronics repair, event/film location

BLACK DIAMOND STUDIOS
(24 hour lockout only, no hourly)
Address: Lincoln Heights near the 5 and 110 freeway interchange
Phone: 424-835-1087
Email: info@blackdiamondstudios.com
Web: blackdiamondstudios.com
Basic Rate: Varies by size. Phone or email for current availability
Services: 24/7 lockout studios for professional musicians. Secured CCTV building and parking. 50 private air-conditioned rooms with free WiFi ranging from small solo/DJ/Drum to large full band sizes.

CENTERSTAGING
3406 Winona Ave.
Burbank, CA 91504
818-559-4333 Fax 818-848-4016
Web: centerstaging.com
Basic Rate: call for rates

CHAMPION SITE + SOUND
3229 Casitas Ave
Los Angeles, CA 90039
323-254-4300, 323-850-4990
Email: booking@champion.biz
Web: champion.biz

Additional locations:

9144 Owensouth Ave.
Chatsworth, CA 91311

Newport Exec Center
23 Corporate Plaza
Newport Beach, CA 92660

La Jolla Exec Center
4225 Executive Square
La Jolla CA 92037

Temecula Exec Suites
41593 Winchester Rd
Temecula, CA 92590

CIDE SHOW REHEARSAL STUDIOS

18205 S. Broadway
Gardena, CA 90248
310-324-4056
Web: cideshowstudios.com
Contact: Sherman
Basic Rate: \$12/hr

Services: Lockout Bldg and Rehearsal, Inhouse Tech & Wifi.
Clients: Michael Schenker, Doro, The Miracles, Coolio, Insecticide, New Years Day, 9th Circle, Heretic, Signs of The Swarm

CREATIVE MUSIC ROOMS
Los Angeles, CA
Email: info@creativemusicrooms.com
Web: creativemusicrooms.com
Basic Rate: See website for rates
Services: Long Term Tenants only

D.O.B. SOUND
8531 Wellsford Pl., Ste. I
Santa Fe Springs, CA 90670
562-464-9456
Email: dobssound20@yahoo.com
Web: dobssoundstudios.com, facebook.com/DOB.SoundStudios
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for rates
Services: Full recording, mixing and mastering

studio, video production, 5 fully equipped rehearsal rooms and guitar repair shop.

DOWNTOWN REHEARSAL

2155 E. 7th St.
Los Angeles, CA 90021
323-263-7381
Contact: Mike
Basic Rate: please call for info
Rooms: Sizes ranging from 12'x19' to 22'x24'. 12' ceiling. All studios have ceiling fans, carpeting and phone jacks. Studios are secure, private and clean.
Clients: Numerous label and unsigned bands.
Services: We have 205 Studios at 7th Street location

EASTSIDE REHEARSAL

2619 E. Cesar Chavez Ave.
Los Angeles, CA
323-688-6476
Email: eastsiderehearsal@gmail.com
Web: eastsiderehearsal.com
Basic Rate: \$14/20 hr

ELECTRIC JUNGLE PRODUCTIONS

Fullerton, CA
714-738-6271
Basic Rate: \$195 to \$1000 30-day lockout
Rooms: Call for more information

EXPOSITION REHEARSAL & RECORDING STUDIOS

9214 Exposition Blvd.
Los Angeles, CA 90034
310-287-1236
Email: contact@expositionstudios.com
Web: expositionstudios.com
Studio Specs: 6 rooms from 14x16 to 28x15
Rates: Ranging from \$22/hr to \$25/hr.

FRANCISCO STUDIOS

4440 District Blvd.
Vernon, CA 90058
323-589-7028
Email: franciscostudios.la@gmail.com
Web: franciscostudios.com
Contact: Zach
Basic Rate: call for monthly or hourly rates
Rooms: Over 100 Monthly Lockouts, private parking, Wi-Fi, Freight elevator, 24-hour Video Surveillance, 5 miles from downtown L.A., A/C
Services: monthly lockout hourly, recording, guitar and drum lessons; free wifi.

Additional locations:

Phoenix, AZ (4 locations)
602-229-1250
Contact: Beck

125 E Pennington St.
Tucson, AZ 85701
520-300-1116
Contact: Frank

6100 E. 39th Ave.
Denver, CO 80207
303-320-8440
Email: franciscostudiosdenver@gmail.com
Contact: Johnny

8420 Westglen Dr
Houston, TX 77063
713-460-4537
Email: rzapatamts95@gmail.com
Contact: Ricardo

GEMINI STUDIOS

Irvine, CA & Santa Ana, CA
714-545-2289
Web: gemini studios.com
Basic Rate: \$625 for 200 sq. ft.; \$555 for 150 sq. ft.; \$475 for 100 sq. ft.
Services: Gemini Studios has been serving Orange County musicians, performers and bands since 2001. We offer clean and affordable 24-lockout rehearsal studios located in central OC. We have two locations all close together and we are dedicated to providing the best private monthly music studios available. Check out our website, which allows you to reserve your studio online or get on the waiting list. Whether you're a solo musician looking for a spot to jam or a band needing a practice/rehearsal studio of your own or to share, Gemini has the studio solution to fit your needs. Practice Well.

GROOVE WORKS STUDIOS

5536 Atlantic Ave
Long Beach, CA 90805

310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Basic Rate: \$17 - \$24 per hour
Services: small, medium and large specially designed for live sound

HOLLOWAY PRODUCTIONS, INC
 9541 Santa Fe Springs Rd.
 Santa Fe Springs, CA 90670
 562-941-5949
Email: payhpin@gmail.com
Web: hollowayproductionsinc.com
Contact: Edward Holloway
Basic Rate: \$23/ \$25 an hour
Services: Eight rehearsal studios with full backline and Recording/HP Film studio. Drums, 2 half-stack guitar amps, Bass amps, PA system and 4 mics in every room.

INTERNATIONAL CITY STUDIOS
 3260 Industry Dr.
 Signal Hill, CA 90755
 562-494-6100
Email: booking@internationalcitystudios.com
Web: internationalcitystudios.com
Basic Rate: call for rates

LA REHEARSAL MUSIC STUDIOS
 5327 Santa Monica Blvd.
 Los Angeles, CA 90026
 323-871-1676
Email: larehearsal@gmail.com
Web: larehearsal.net
Contact: Brent Becker
Basic Rate: \$20/40/hr

LOCKOUT MUSIC STUDIOS
 1300 S. Beacon St., Ste. 101
 San Pedro, CA 90731
 714-997-1380
Email: info@lockoutmusicstudios.com
Web: lockoutmusicstudios.com
Basic Rate: \$50 - \$75 per day

Additional locations:

320 French St.
 Santa Ana, CA

3540 12th Street
 Riverside, CA

MATES REHEARSAL & CARTAGE
 5412 Cleon Ave.
 North Hollywood, CA 91601
 818-762-4613
Email: robertbrunner@matesinc.com
Web: matesinc.com
Contact: Bob Brunner
Basic Rate: please call for info
Rooms: Studio A & B 28x25 (stages 28x16) soundstage 50x60 (stage 50x24) monitor specs. Available upon request. Private bathrooms, lounge, easy load-in, plenty of parking. Also new soundstage, 41x23 private lounge, production office, bathroom. Very private, isolated location.
Services: cartage, worldwide freight, rentals
Equipment: List available upon request.

MDM MUSIC REHEARSAL STUDIOS
 4524 Brazil St., Ste. B
 Los Angeles, CA
 818-241-5015
Email: info@mdmmusicstudios.com
Web: mdmmusicstudios.com
Contact: Arbin or Robert
Basic Rate: call for rates
Services: Upscale rehearsal studios with a full backline. Great acoustics, no feedback

MUSICIANS CHOICE REHEARSAL STUDIOS - HOURLY
 3820 Hoke Ave.
 Culver City, CA 90232
 310-836-8998
Email: musicianschoicela@gmail.com
Web: musicianschoicestudios.com
Basic Rate: Please call for more information

MUSICIANS CHOICE LOCKOUT STUDIOS - MONTHLY
 Lemona Ave.
 Van Nuys, CA
 310-836-8139
Email: shovelhead66@hotmail.com
Web: musicianschoicestudios.com
Basic Rate: Please call or email for more info.

Additional locations:

West L.A., Hollywood, LAX/Westchester

MUSICIANS PERFORMANCE STUDIOS, INC.
 9650 9th St., Ste. C
 Rancho Cucamonga, CA 91730
 909-944-0100
Email: kjmusic1995@gmail.com
Web: musiciansps.com
Contact: Keith Jones
Basic Rate: \$14-\$26/hr.
Services: Rehearsal, Recording, Pro Shop,

Lessons, Repairs, Rentals, Live Stream w/Cat7, Lock Outs, and Live Events
 We offer cutting edge rehearsal services designed to advance your musical career in a friendly, professional and creative atmosphere.

NIGHTINGALE STUDIOS
 156 W. Providencia Ave.
 Burbank, CA 91502
 818-562-6660
Email: nightingalestudiosbooking@gmail.com
Web: nightingalestudios.com
Contact: Mike or Jay
Basic Rate: \$24/\$67/hr.
Rooms: 33 studio rooms. Video screening studio with 12' x 7' HD projector and screen. Most studios linked into central recording control room allowing convenient rehearsal and recording capabilities from your studio. Acoustically designed fully equipped studios from 100 sq. ft. up to 800 sq. ft. We have monthly lockouts, drum rooms, affordable showcase stage, weekly, and daily arrangements. We provide top security, and a clean "vibey" atmosphere. You will get your money's worth! Hourly and Monthly Lockouts.
Services: Full Pro Tools rig with very qualified engineer for live and session recordings, Community Showcases, we rent guitar and bass rigs, P.A. systems, and storage. Just tell us what you need!
Equipment: PA systems have all been recently updated with new state of the art QSC, Spectr Audio, Yamaha, and Electrovoice equipment. What sounded great before, is now off the charts
Clients: too many to list

PM STUDIOS
 3311 Winona Ave.
 Burbank, CA 91504
 310-213-8584
Web: pmrehearsalstudios.com
Contact: Patrick
Basic Rate: please call for info. We rent out for a month not an hourly studio

PIRATE STUDIOS
 Basement Level
 2807 Sunset Blvd., Suite 100
 Los Angeles, CA 90026
 844-274-7283
Web: pirate.com

Additional Locations:

4713 W. Jefferson Blvd.
 Los Angeles, CA 90016

156, 6th Street
 Brooklyn, NY 11215

110 Scott Avenue
 Brooklyn, NY 11237

Box Factory
 1519 Decatur St.
 Ridgewood, Queens, NY 11385

Other Locations: United Kingdom, Germany, Ireland

ROCKSTAR STUDIOS
 1460 Naud St.
 Los Angeles, CA 90012
 310-274-1366, 310-766-2384
Email: wannarockrss@yahoo.com
Web: rockstarstudiosla.com

ROCK AND ROLL FANTASY CAMP
 North Hollywood, CA
 888-762-2263, ext 5, 323-370-7033
Email: keith@rockcamp.com
Web: rockcamp.com

ROYAL REHEARSAL
 2609 S. Hill St.
 Los Angeles, CA 90007
 213-441-6888
Email: contactus@royalrehearsal.com
Web: royalrehearsal.com
Basic Rate: please call for rates

Additional locations:

1946 E. 1st St.
 Los Angeles, CA 90033

3200 N. San Fernando Rd.
 Burbank, CA

971 Goodrich Blvd,
 East Los Angeles, CA 90022

715 South Alvarado Street
 Los Angeles, CA 90057

S.I.R. LOS ANGELES
 6465 Sunset Blvd.
 Los Angeles, CA 90028
 323-957-5460
Email: lainfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

Additional locations:

4620 Santa Fe Street
 San Diego CA 92109
 858-274-1384
Email: sdinfo@sir-usa.com

SNAGGLETOOTH STUDIOS
 5716 Cahuenga Blvd. North Hollywood, CA 91601
Web: snaggletoothstudios.com
Phone: 818-655-0194
Email: support@snaggletoothstudios.com
Rates: \$20-\$125/hr
Studios: High-end hourly rehearsal, video production, and 24/7 lockout studios. All hourly studios have a PA system, digital console, and in-ear-monitor amps with iPad control. Full backline studios have Orange, Marshall, and Aguilar amps with DW kits. The showcase studio houses pro stage lighting, an ethernet connection, video distribution, photography screens and more.
Services: Turnkey livestream & video shoots.

SOUNDBITES STUDIOS
 3333 Hill St.
 Los Angeles, CA 90007
 213-205-8585
Email: service@soundbitela.com
Web: soundbitela.com
Basic Rate: call for rates

SOUNDHECK STUDIOS
 11736 Vose St.
 North Hollywood, CA 91605
 818-765-6600
Email: davidlee@soundcheckstudiosnoho.com
Web: soundcheckstudiosnoho.com
 Instagram: @soundcheckstudiosnoho
Contact: David Lee
Basic Rate: call for rates

STAGE ONE
 23092 Terra Dr.
 Laguna Hills, CA 92653
 949-367-9693
Email: questions@stageonestudios.com
Web: stageonestudios.com
Contact: studio mgr.
Basic Rate: please call for rates

SUMMIT REHEARSAL STUDIOS
 2016 N. Lincoln Ave.
 Pasadena, CA 91103
 626-486-2685
Email: summitrehearsalbooking@gmail.com
Web: summitrehearsal.com
Basic Rate: \$20/\$27 per hr

TEAM SOUND STUDIOS
 7065 Hayvenhurst Ave. Suite 6
 Van Nuys, CA 91406
 323-377-3346
Email: info@teamsoundstudios.com
Web: Teamsoundstudios.com, Facebook.com/teamsoundstudios
Contact: Michael Brasic
Basic Rate: \$25/hour (3 hr min.) 30 min. free set up time. Single private hourly rehearsal room.

THIRD ENCORE
 10917 Vanowen St.
 North Hollywood, CA 91605
 818-753-0148, 818-613-7518
Email: john@3rdencore.com
Web: 3rdencore.com
Rooms: 6 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 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. Digico, Avid, Yamaha, Midas consoles available.

TK REHEARSAL / West L.A.
 310-876-9666
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Charles
Basic Rate: \$325-\$1500/month

TK REHEARSAL / N. Hollywood
 818-856-5301
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Charles
Basic Rate: \$290-\$950/month

TOTAL ACCESS REHEARSAL
 612 Meyer Lane, Suite 12101
 Redondo Beach, CA 90278
 424-271-5070
Email: totalaccessrehearsal@gmail.com
Web: tarehearsal.com

UNCLE REHEARSAL STUDIOS
 6028 Kester Ave.
 Van Nuys, CA 91411
 818-989-5614
Email: uncleesca@gmail.com
Web: unclestudios.com
Contact: Scott Walton
Basic Rate: please call for info

UNFRIENDLY STUDIOS
 2312 Ventura Blvd.
 Camarillo, CA 93010
 818-633-4555
Email: unfriendlystudios@gmail.com
Web: facebook.com/UnFriendlyStudios
Basic Rate: call for rates

URBAN AUDIO STUDIOS
 Duarte, CA
 626-301-0221
Email: urbanaudio@earthlink.net
Web: urbanaudio.bz
Services: concert backline, event production, concerts, fashion shows, awards, sporting events, sound, stage, lighting

WOODSOUND STUDIOS
 120 Front St.
 Covina, CA 91723
 626-956-7455
Email: tom@woodsoudstudios.com
Web: woodsoudstudios.com
Services: live recordings, track recording, on line advertising, video spots, radio spots, voice-overs, corporate phone menus, green screen shoots, band rehearsals
Equipment: rentals available in house; microphones; stands-microphone and sheet music; cords-XLR, 1/4, stereo; Roland keyboard in Studio-A; guitar amp combo; guitar amp 1/2 stack; electric guitar & bass guitar (\$5 each)

DOG HOUSE MUSIC
 525 Courtney Way
 Lafayette, CA 90026
 720-864-0650
Email: info@doghousemusic.com
Web: doghousemusic.com
Basic Rate: From \$60/2 hour min/ for equipped studios; \$200-350/month for empty studio lease

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SOUNDSTRUCTURE STUDIOS

3131 Walnut St.
Denver, CO 80205
303-291-0602
Email: space@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

Additional location:

4321 E. Truman Road
Kansas City, MO 64127

CONNECTICUT

CARRIAGE HOUSE STUDIOS

119 W. Hill Rd.
Stamford, CT 06902
203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Basic Rate: please call for info

PARKVILLE SOUNDS

30 Arbor St. Unit B14
Hartford, CT 06106
860-461-0795
Email: contact@parkvillesounds.com
Web: parkvillesounds.com

SAGE SOUND STUDIOS

549 Howe Avenue
Shelton, CT 06484
203-922-0491
Email: info@sagesoundstudios.com
Web: sagesoundstudios.com

DELAWARE

KING CREATIVE

727 North Market Street
Wilmington, Delaware 19801
302-393-7619
Email: info@kingcreative.com
Web: kingcreative.com

FLORIDA

7TH CIRCUIT PRODUCTIONS

P.O. Box 370924
Miami, FL 33137
305-757-7277
Email: info@7thcircuit.tv
Web: 7thcircuit.tv
Basic Rate: please call for info

MARKEE MUSIC

1700 S. Powerline Rd.
Deerfield Beach, FL 3442
954-794-0033
Email: mark@markeemusic.com
Web: markeemusic.com
Basic Rate: \$26/38/hr, \$260/\$360/day

STARKE LAKE STUDIOS

275 N. Lakeshore Dr.
Ocoee, FL
407-565-9778
Email: info@starkelakestudios.com
Web: starkelakestudios.com
Basic Rate: please call for info

STAY TUNED STUDIOS

5570 Florida Mining Blvd. S., Unit 105
Jacksonville, FL 32257
904-292-9997
Email: staytunedstudios@comcast.net
Web: staytunedstudios.com
Basic Rate: call for info

STUDIO 26

3078 S.W. 38th Ct.
Miami, FL 33134
305-505-7956, 786-766-1604
Email: PJ@Studio26miami.com
Web: studio26miami.com
Basic Rate: please call for info

GEORGIA

ATLANTA ROCKSTAR REHEARSALS

1170 Sylvan Road, SW
Atlanta, GA 30310
770-296-5530
Web: atrockstar.com
Basic Rate: please call for info

CROSSOVER ENTERTAINMENT GROUP

1310 Ellsworth Industrial Dr.
Atlanta, GA 30318
404-352-3716
Web: crossover-entertainment.com
Basic Rate: please call for info

VISION STUDIOS

3875 Green Industrial Way
Chamblee, GA 30341
404-435-6725
Email: mason.lutz@visionstudiosatlanta.com
Web: visionstudiosatlanta.com
Basic Rate: please call for info

HAWAII

BLUE PLANET SOUND

420 Waiakamilo Rd.
Honolulu, HI 96817
808-843-3688
Contact: Jules Washington
Email: info@blueplanetsound.com
Web: blueplanetsound.com

WEST ONE HAWAII

419 South St.
Honolulu, HI 96813
808-286-6710
Email: westonehawaii@gmail.com
Web: westonehawaii.com

ILLINOIS

MUSIC GARAGE

345 N Loomis St.
Chicago, IL 60607
312-997-1972
Email: info@musicgarage.com
Web: musicgarage.com

S.I.R. CHICAGO

2835 North Kedzie Avenue
Chicago, IL 60618
773-478-8500
Email: chinfo@sir-usa.com
Web: sir-usa.com

SUPERIOR ST.

2744 W. Superior St.
Chicago, IL 60612
773-227-5550
Email: info@superiorst.com
Web: superiorst.com
Basic Rate: please call for info

INDIANA

MAXWELL'S HOUSE OF MUSIC

1710 E. 10th St.
Jeffersonville, IN
812-283-3304
Email: mike@maxwellhouseofmusic.com
Web: maxwellhouseofmusic.com

PLAYGROUND PRODUCTIONS STUDIO

5529 Bonna Avenue
Indianapolis, IN 46219
317-678-7529
Email: info@playgroundindy.com
Web: playgroundindy.com

SOUNDSPEACE

1125 E. Brookside Ave
Suite B3
Indianapolis, IN 46202
317-763-0010
Email: team@sndspc.com
Web: sndspc.com

KENTUCKY

EQUIPPED STUDIOS

3439 Buckhorn Dr.
Suite #140
Lexington, KY 40515
973-841-0729
Email: robertschulz336@gmail.com
Web: equippedstudios.com

THUNDERSOUND

1720 Kummer Road
Franklin, KY 42134
270-776-6930
Email: info@thundersound.com
Web: thundersound.com
Services: Rehearsal Space and Gear Rental

LOUISIANA

HED

929 Euterpe St.
New Orleans, LA
504-975-1294
Email: info@musicshedstudios.com
Web: musicshedstudios.com
Basic Rate: hourly rates

SOCKIT STUDIO

10379 Mammoth Ave.
Baton Rouge, LA 70814
225-216-0167
Email: info@socketstudio.com
Web: socketstudio.com
Basic Rate: call for rates

STUDIO 101 NOLA

3928 Euphrasine St.
New Orleans, LA 70125
504-237-5404
Web: studio101nola.com
Basic Rate: hourly rates

MAINE

MY THRILL STUDIO

46 Blueberry Hill Rd.
Winterport, ME 04496
207-223-5082
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com

S.I.R. PORTLAND

1432 SE 34th Ave.
Portland, OR 97214
503-282-6583
Email: orinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

MARYLAND

BAND REHEARSAL

239 North Franklinton Rd
Baltimore, MD 21223
443-831-2263
Email: bandsrme@yahoo.com
Web: bandrehearsal.net
Services: Full recording services available

Additional location:

1310 Franklin Ave
Essex, MD 21221

ORION SOUND STUDIOS

2903 Whittington Ave., Ste. C
Baltimore, MD 21230
410-646-7334
Email: chris@orionsound.com
Web: orionsound.com

MASSACHUSETTS

CHARLESTOWN REHEARSAL STUDIOS

50 Terminal St., Bldg. 1
Charlestown, MA 02129
617-241-0016
Email: info@charlestownmusicstudios.com
Web: charlestownmusicstudios.com
Basic Rate: please call for info

MUSIC STUDIOS OF

ARLINGTON CENTER
399 Massachusetts Ave.
Arlington, MA 02474
781-646-0243
Email: info@arlingtonstudios.com
Web: arlingtonstudios.com
Basic Rate: please call for info

THE RECORD CO

960 Massachusetts Ave
Boston, MA 02118



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If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.

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DOWNTOWN REHEARSAL

617-765-0155
Email: booking@therecordco.org
Web: therecordco.org/rehearse

MICHIGAN

DETROIT SCH. OF ROCK & POP MUSIC
1109 S. Washington St.
Royal Oak, MI 48067
888-988-ROCK (7625)
Email: info@detroitsschoolofrockandpop.com
Web: detroitsschoolofrockandpop.com
Basic Rate: please call for info

GROVE STUDIOS
884 Railroad St.
Ypsilanti, MI 48197
734-985-0838
Email: info@grovestudios.space
Web: grovestudios.space
Contact: website for booking
Basic Rate: starting at \$15 an hour or resident options starting at \$149/month
Special Services: Free live recording for your rehearsal sessions via OpenLIVE

MUSIC FACTORY
24536 Gibson
Warren, MI 48089
586-619-5100, 586-246-3742
Web: detroitrehearsalspace.com
Basic Rate: Room rates start at \$125 per month

NCM STUDIO GROUP
23207 Lahser Rd.
Southfield, MI 48033
313-332-8286
Email: ncmstudiogroup@gmail.com
Web: ncmstudiogroup.com
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for rates
Services: Full recording, mixing and mastering studio, 2 fully equipped "plug-n-play" production rooms, fully equipped rehearsal room studio with multi-tracking capabilities.

MINNESOTA

HUMANS WIN
10 S. 5th Street
Minneapolis, MN 55402
612-968-9484
Email: lance@humanswin.com
Web: facebook.com/HumansWin
Contact: Lance Conrad
Basic Rate: please call for info

TAYLOR SOUND
8000 Powell Rd., Ste. 100
Saint Louis Park, MN 55343
612-315-9143
Email: info@taylor-sound.com
Web: taylor-sound.com

MISSISSIPPI

STUDIO SEVEN
Flowood, MS
Email: booking@studioseven.org
Web: studioseven.org

MISSOURI

SKY RECORDING
9 W 19 St
Kansas City, MO 64108
816-283-8795 Fax 816-471-1030
Email: shawn@19below.tv
Web: skykc.com

SOUNDSTRUCTURE STUDIOS
Kansas City, MO
818-988-3928
Email: space@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

UTOPIA STUDIOS
3957 Park Ave.
St. Louis, MO 63110
314-773-3660
Email: info@utopiastl.com
Web: utopiastl.com
Basic rate: \$30/hr

NEVADA

MDV ENTERTAINMENT
4131 W. Oquendo Rd., Ste. 2
Las Vegas, NV 89118
702-736-4635
Email: mdventertainment@gmail.com
Web: mdventertainment.com
Basic Rate: please call for info

RED ROCK PRODUCTIONS LV
Las Vegas, NV 89135
702-227-1777
Email: redrockproductionslv@gmail.com
Web: facebook.com/RedRockProductionsLV
Basic Rate: please call for info

S.I.R. LAS VEGAS
4545 Cameron Street, Building A
Las Vegas, NV 89103
702-382-9147
Email: lvinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

STEVE BEYER PRODUCTIONS
133 N. Gibson Rd.
Henderson, NV 9014
702-568-9000
Email: booking@sbeyer.com
Web: sbeyer.com
Basic Rate: please call for info

TK REHEARSAL / Las Vegas
702-303-4094
Email: tkprod@aol.com
Web: TKrehearsal.com
Contact: Kenny
Basic Rate: \$250-\$750/month

NEW HAMPSHIRE

MUSIC MILL REHEARSAL
Jct I-495 and US Route 3
Chelmsford, MA
978-251-7900
Web: musicmillrehearsal.com
Services: Supplying rehearsal studios space and practice rooms serving Massachusetts and New Hampshire.
Call for nearest location

NEW JERSEY

REDBANK REHEARSAL (call)
60 English Plaza
Red Bank, NJ 07701
732-530-8794
Email: rbrbooking@gmail.com
Web: redbankrehearsal.com
Basic Rate: please call for info

Additional location:

59 Newman Springs Rd.
Shrewsbury, NJ 07702
Email: rbrbooking@gmail.com

NEW YORK

BAND SPACES NYC
342 Maury St.
Brooklyn, NY
917-686-9747
Email: spaces@bandspaceny.com
Web: bandspaceny.com
Basic Rate: please call for info

Additional location:

353 Ten Eyck St. (at Morgan)
Brooklyn, NY
917-686-9747

261 Douglas St.
Brooklyn, NY
347-628-9613

71 Schenectady
Brooklyn, NY
412-532-6283

CARROLL MUSIC INSTRUMENT RENTALS, LLC
625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com
Web: boulevardcarroll.com
Basic Rate: please call for info

Additional location:

1275 Valley Brook Ave.
Lyndhurst, NJ 07071
201-262-7740

EMPIRE REHEARSAL STUDIOS
47-32 32nd Place
Long Island City, New York 11101
718-706-6669
Email: admin@empire-rehearsal-studios.com
Web: empire-rehearsal-studios.com

Additional location:

2 Prince St.
Brooklyn, New York 11201

FUNKADELIC STUDIOS INC.
209 W. 40th St., 5th Fl.
New York, NY 10018
212-696-2513
Email: FunkadelicStudios@gmail.com
Web: funkadelicstudios.com
Basic Rate: call or see website

MICHIKO REHEARSAL STUDIOS
Roberto's Winds
149 W. 46th St., 3rd Fl.
New York, NY 10036
212-302-4011
Email: info@michikostudios.com
Web: michikostudios.com
Basic Rate: please call for info

THE MUSIC BUILDING
584 8th Ave.
New York, NY 10018
646-205-3299
Web: musicbuilding.com
Basic Rate: Monthly
Services: Monthly music rehearsal studios in New York City's most historic music facility. Alumni include the likes of Madonna, Billy Idol and The Strokes.

MUSIC MAKERS NY
260 W 36th Street
Basement
New York, NY 10011
212-967-6124
Email: musicmakersnewyork@gmail.com
Web: musicmakersny.com
Basic Rate: please call for info

PIRATE STUDIOS
156 6th Street
Brooklyn, NY 11215
844-274-7283
Web: Pirate.com

110 Scott Avenue
Brooklyn, NY 11237

Box Factory
1519 Decatur St.
Ridgewood, Queens, NY 11385

Other Locations:

United Kingdom, Germany, Ireland

RIVINGTON MUSIC REHEARSAL STUDIOS
188 Stanton St.
New York, NY 10002
212-353-0585
Email: book@rivingtonmusic.com
Web: rivingtonmusic.com
Basic Rate: please call for info

SMASH STUDIOS
307 W. 36th St., 18th Fl.
New York, NY 10018
212-244-9066
Email: studiomanager@smashny.com
Web: smashstudios.com
Basic Rate: please call for info



Howard Rosen Promotion Talent Search

Howard Rosen Promotion and its co-sponsors are giving one talented recording artist...

The Grand Prize includes:

- *Free 6 week Top 40 US terrestrial radio campaign at Mediabase Activator and Billboard Indicator stations with a weekly report of campaign progress
- *Open-end interview
- *Song review
- *Two (2) hours of consultation with Howard Rosen Promotion
- *Hollywood Music in Media Awards submission
- *One (1) full day on a 20'x30' Billboard on Times Square in NY from Intercept Music (rotating image)
- *Six weeks (6) of social media from Miles High Production to promote artist's new single/video and tour dates in that six (6) week period. Advertising not included.
- *Jones and O'Malley press release and a blast for the winner
- *Mapex Mars Drum Kit (cymbals not included)

The submission period is from May 5, 2022 to September 14, 2022. The winner will be chosen after submission period ends.

There is no cost to submit your song and no obligation to go forward with the awards once song is chosen. Once HRP staff narrows down to the Top 10 finalists, industry professionals will help choose the winner. Winner announcement date is dependent upon number of entries.

Campaign will start within 60 days of winner announcement based on our calendar availability and our choice of release date and the return receipt of artist's signed radio promotion agreement.

The song submitted is the song that will go to radio. It cannot be changed for any reason. Contest is open to all unsigned artists. Send one (1) original song (no WeTransfer files), along with a bio & photo if you have it, and your contact information via email to: contests@howiewood.com. Howard Rosen Promotion and its partners have sole discretion to determine the song selected for the radio campaign. All artists submitting understand and accept that this is a subjective process. Rules and regulations are subject to change anytime.

24 Hour
Lockout Studios
Soundcheck Studios
North Hollywood
Close to all
Freeways
www.soundcheckstudiosnoho.com
Studios range from drum rooms to huge band rooms
Showcase room also available for live streaming!!
- 20' x 18' stage w/full PA & professional lighting rig
- dedicated high speed internet line
- private full bathroom
All COVID safety protocols in effect along with hands free
bathroom amenities and newly modified A/C units with a
bi-polar ionization process that kills all airborne pathogens
818.765.6600 @soundcheckstudiosnoho 818.823.8774

NORTH CAROLINA

BANDTASTIC STUDIOS

Southend District
Charlotte, NC
704-491-1213
Email: studios@bandtastic.com
Web: bandtasticstudios.com
Basic Rate: please call for info

SOUNDSPACE @ RABBIT'S MUSIC

109 McDowell Street
Asheville, NC 28801
828-552-3534
Email: info@soundspaceavl.com
Web: soundspaceavl.com

OHIO

REHEARSAL CLEVELAND

5500 Walworth Ave
Cleveland, OH
216-600-0188
Web: rehearsecleveland.com

ROCK & ROLL CITY STUDIOS

5500 Walworth Ave.
Cleveland, OH 44102
216-600-0188
Email: thestudio@rockcitystudios.com
Web: rockcitystudios.com
Contact: Studio mgr.
Basic Rate: please call for info

OKLAHOMA

79TH STREET SOUND STAGE

1001 N.W. 79th St.
Oklahoma City, OK 73114
405-767-9799
Email: 79thstreetsound@gmail.com
Web: okcsoundstage.com
Basic Rate: monthly rates

THE DOWNTOWN MUSIC BOX

535 N. Ann Arbor
Oklahoma City, OK 73127
405-232-2099, 877-446-3330
Email: info@downtownmusicbox.com
Web: downtownmusicbox.com
Contact: Tony Curzio

OREGON

BLUE BUTLER STUDIOS

2400 SE Holgate Blvd
Portland, OR
971-322-9071
Email: bluebutlerstudios@gmail.com
Web: bluebutlerstudios.com

BONGO FURY

14181 SW Millikan Way
Beaverton, OR 97005
503-970-0799
Email: bongofurystudios@gmail.com
Web: bongofurystudios.com

PUDDLETOWN STUDIOS

Portland, OR
971-533-0119
Email: puddletownstudios@gmail.com
Web: puddletownstudios.com
Services: 8 Locations, see website

SUBURBIA STUDIOS

632 S.E. Market St.
Portland, OR 97214
503-736-9329
Basic Rate: call for hourly and monthly

PENNSYLVANIA

NESHAMINY STREET STUDIO

707 Neshaminy Street
Langhorne, PA 19047
215-378-8964
Email: seedredrum@gmail.com
Web: neshaminystreetstudio.com

RED PLANET RECORDING

300 E. Madison Ave.
Clifton Heights, PA 19018
484-461-3240
Email: info@redplanetrecording.com
Web: redplanetrecording.com
Services: Recording studio, rehearsal space and live sound company

SURREAL SOUND STUDIOS

2046 Castor Ave., 2nd Fl.
Philadelphia, PA 19134
215-288-8863
Web: surrealsoundstudios.com
Contact: Joseph Lekkass
Basic Rate: please call for info

RHODE ISLAND

JAM STAGE

25 Esten Ave.
Pawtucket, RI
401-305-3776
Web: jamstage.net
Services: \$25/hr, fully equipped

SOUTH CAROLINA

THE SPACE CHARLESTON

2123 Montford Ave.
Charleston, SC
Email: practicespacechs@gmail.com
Web: thespacecharleston.com

TENNESSEE

DIAMOND SOUND STUDIOS

241 Venture Circle
Nashville, TN
615-244-BAND (2263)
Web: diamondsoundstudios.com
Contact: Josh Diamond
Basic Rate: please call for info

S.I.R. NASHVILLE

1101 Cherry Ave.
Nashville, TN 37203
615-255-4500 Fax 615-255-4511
Email: tinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SOUNDHECK NASHVILLE

750 Cowan St.
Nashville, TN 37207
615-726-1165
Email: information@soundhecknashville.com
Web: soundhecknashville.com
Basic Rate: please call for info

Additional Locations:

3714 Bluestein Drive, Ste 600
Austin, TX 78721
512-444-0023
Email: info@soundheckaustion.com

2108 Lou Ellen Lane
Houston, TX 77018
713-290-0335
Email: gus@soundheckhouston.com

TOY BOX STUDIO, THE

2407 Brasher Ave.
Nashville, TN 37206
615-697-9545
Email: liij@thetoyboxstudio.com
Web: thetoyboxstudio.com
Basic Rate: please call for info

TEXAS

FRANCISCO'S STUDIOS

8420 Westglen Dr
Houston, TX
713-460-4537
Email: rzapatamts95@gmail.com
Web: franciscostudios.com/houston
Basic Rate: please call for info

PRO REHEARSAL & RECORDING

3150 Iron Ridge St.
Dallas, TX 75247
214-634-3433
Email: rooms@prorehearsal.com
Web: prorehearsal.com
Basic Rate: please call for info

RHYTHM ROOM REHEARSAL STUDIOS

1410 Brittmoore Rd., Ste. A
Houston, TX 77043
713-465-6122, 218-220-7248
Email: Rhythmroom@att.net
Web: rrrehearsalstudio.com
Basic Rate: please call for info

S.I.R. DALLAS

890 Regal Row
Dallas, TX 75247
214-716-0611
Email: txinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SOUNDHECK

1901 E. 51st St.
Austin, TX 78723
512-444-0023
Email: info@soundheckAustin.com
Web: soundheckAustin.com
Basic Rate: please call for info

Additional locations:

2108 Lou Ellen Ln.
Houston, TX 77018
713-290-0335

Email: info@soundheckaustin.com
Web: SoundcheckHouston.com

Additional location:

750 Cowan St.
Nashville, TN 37207
615-726-1165

Email: information@soundchecknashville.com
Web: SoundCheckNashville.com

UTAH

POSITIVELY 4TH STREET

375 W. 400 S.
Salt Lake City, UT
801-359-6108
Email: positive4thst@gmail.com
Web: practicespaceslc.com
Basic Rate: call for rates

VERMONT

BURLINGTON MUSIC DOJO

416 Pine Street
Burlington, VT. 05401
802-540-0321
Email: info@burlingtonmusicdojo.com
Web: burlingtonmusicdojo.com

WASHINGTON

CLOUD STUDIOS

1101 E. Pike St.
Seattle, WA 98122
206-209-0977
Email: info@cloudstudiosseattle.com
Web: cloudstudiosseattle.com
Contact: Doug Wilkerson
Rates: Please call for rates

EVOLUTION STUDIOS

1647 133rd Pl. N.E.
Bellevue, WA 98005
425-641-3626
Email: eden@bandrehearsal.com
Web: bandrehearsal.com
Contact: Eden
Basic Rate: please call for info

ROY'S PLACE REHEARSAL STUDIOS & RECITAL HALL

4926 196th St. S.W.
Lynnwood, WA 98036
425-771-7020
Email: info@roysplacestudios.com
Web: roysplacestudios.com
Basic Rate: please call for info

SEATTLE DRUM SCHOOL

12729 Lake City Way NE
Seattle, WA 98125
206-364-8815
Email: admin@seattledrumschool.com
Web: seattledrumschool.com
Basic Rate: \$35 per half hour and \$65 per one hour lesson

Additional location:

1010 S. Bailey St.
Seattle, WA 98108
Email: seattledrumgeorgetown@gmail.com
206-763-9700

SEATTLE REHEARSAL

2424 1st Ave. S.
Seattle, WA 98134
206-287-1615
Email: jodiopitz@yahoo.com
Web: seattlerehearsal.com
Contact: Jodi
Basic Rate: please call for info

S.I.R. Seattle

410 South 96th Street
Unit 5
Seattle, WA 98108
206-782-6800
Email: wainfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

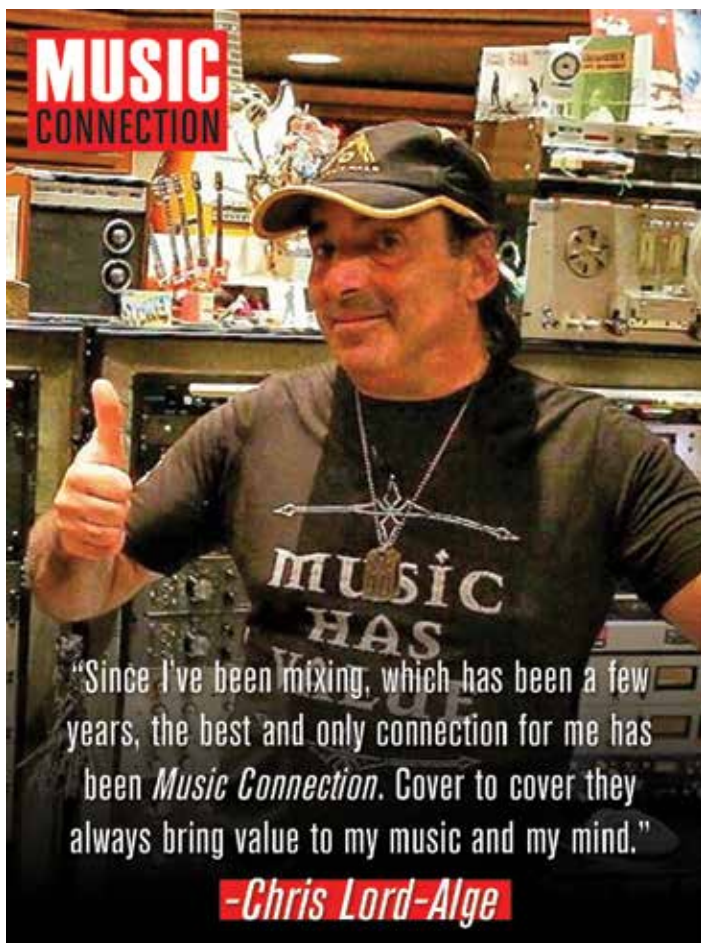
WISCONSIN

MADISON MUSIC FOUNDRY

2818 Index Rd.
Fitchburg, WI 53713
608-270-2660
Email: info@madisonmusicfoundry.com
Web: madisonmusicfoundry.com
Basic Rate: call for rates

TBC STUDIOS

10201 W. Appleton Ave.
Milwaukee, WI 53225
414-536-7337
Email: info@TBCstudios.com
Web: tbcstudios.com



Now expanded for 2022, this is an exclusive list of Gear Rental companies. All information below is verified by the listees.
To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

ADVANCED AUDIO & VIDEO
Box 2466
Huntsville, AL 35804
256-319-3030
Email: tucker@advancedaudio.tv
Web: advancedaudio.tv

HOLT AV
401 28th St. S.
Birmingham, AL 35233
800-322-4658, 205-328-5231
Email: info@holtav.com
Web: holtav.com

ALASKA

ACTION VIDEO PRODUCTIONS
1231 W Northern Lights Blvd, Suite 2
Anchorage, AK 99502
907-360-4276
Email: actvidstaff@gmail.com
Web: actvid1.com

ARIZONA

FAV
Ford Audio Video
920 East Madison Street
Phoenix, AZ 85034
800-654-6744, 602-643-4200
Web: fordav.com

MEE
Music Equipment Rentals
5221 W Surrey Ave.
Glendale, AZ
602-955-3750
Email: meerental@gmail.com
Web: meerental.com
Contact: Sam DeMarco

MP&E
16585 N. 92nd St. Ste. B104
Scottsdale, AZ 85260
480-596-6699 Fax 480-596-0004
Email: phoenix@hdgear.tv
Web: mayovideo.com

SMARTSOURCE RENTALS
1430 W 12th Place
Tempe, AZ 85281
480-829-6336, 844-428-6475
Web: smartsourcerentals.com

ARKANSAS

A// ARKANSAS
819 W. 8th St.
Little Rock, AR 72201
501-661-1164
Web: avarkansas.com

LITTLE ROCK ENTERTAINMENT
4701 Marlborough St.
Little Rock, AR 72204
501-396-9435
Email: info@littlerockentertainment.com
Web: littlerockentertainment.com

CALIFORNIA/NORTHERN

BLACK CAT SOUND SERVICE
Grass Valley, CA 95949
530-268-1620, 530-277-3020
Fax 530-268-3267
Email: chris@nccn.net
Web: blackcatsoundservice.com
Contact: Chris Christensen

EXPRESS VIDEO
2225 Palou Ave.
San Francisco, CA 94124
415-255-9883
Web: rentvideo.com

McCUNE AUDIO/VIDEO/LIGHTING
101 Utah Ave.
S. San Francisco, CA 94080
650-873-1111
Email: info@mccune.com
Web: mccune.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: no

Additional locations:
222 Ramona Ave. Ste. 1
Monterey, CA 93940
Email: Monterey@mccune.com
831-372-6038

168 E. Liberty Ave.
Anaheim, CA 92801
Email: Anaheim@mccune.com
714-578-1900

PRG GEAR
Video Equipment Rentals
410 E. Grand Ave.
San Francisco, CA 94080
650-837-9480
Web: verrents.com

PRO AUDIO REPAIRS
3150 18th St. 101
San Francisco, CA 94110
415-401-7828
Email: office@proavresource.com
Web: proaudiorepairs.com

STUDIO INSTRUMENT RENTALS
1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400 Fax 415-957-9470
Email: sfinfo@sir-usa.com
Web: sir-usa.com

CALIFORNIA/SOUTHERN

4WALL ENTERTAINMENT
5435 W. San Fernando Rd.
Los Angeles, CA 90039
818-252-7481
Web: 4wall.com

ABSOLUTE RENTALS
2633 N. San Fernando Blvd.
Burbank, CA 91504
818-842-2828, 310-560-2373
Email: info@absolute.live
Web: absoluterentals.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes

ADVANCED MUSICAL ELECTRONICS
8665 Venice Blvd.
Los Angeles, CA 90034
310-559-3157
Email: mail@advancedmusical.com
Web: advancedmusical.com

AMETRON PRO-AUDIO/VIDEO SALES & RENTALS
10919 Vanowen St.
North Hollywood, CA 91605
323-462-1200
Email: info@ametrone.com
Web: ametrone.com

AMP SHOP/BASSEXCHANGE
4870 Lankershim Blvd.
North Hollywood, CA 91601
818-386-5500
Email: sales@bassexchange.com
Web: facebook.com/bassexchange

ASTRO AUDIO VIDEO LIGHTING
6615 San Fernando Rd.
Glendale, CA 91201
818-549-9915
Web: astroavl.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

AUDIO DESIGN AND SERVICE, INC.
2625 N. Ontario St.
Burbank, CA 91504
818-754-9999
Email: info@audiodesign-service.com
Web: audiodesign-service.com

AUDIO PERCEPTION INC.
Los Angeles, CA
818-693-0134
Email: info@audioperception.com
Web: audioperception.com
Technical Services: Yes
Studio Equip: Yes
Musical Equip: No
Lighting Equip: No
FX Equip: No
Stages Equip: No
Cartage Equip: No
Special Services: Studio design, install, acoustics and wiring. Custom cables patch bays and panels. Audio and DAW tech support, upgrades, and instruction.

AUDIO RENTS INC.
824 N. Hollywood Way
Burbank, CA 91505
323-874-1000
Email: info@audiorents.com
Web: audiorents.com/home.html
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: no

AUDIO REPAIR SPECIALISTS
22520 Ventura Blvd.
Woodland Hills, CA 91364
818-346-3762
Web: arsrepair.com

BERTRAND'S MUSIC
9906 Carmel Mountain Rd.
Rancho Penasquitos, CA 92129

888-780-1812
Web: bertrandmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:
12222 Poway Rd., Ste. C
Poway, CA 92064
858-668-3244

910 E. Highland Ave.
San Bernardino, CA 92404
1-800-696-5338

23851 Via Fabricante 202
Mission Viejo, CA 92691
949-455-4163

145 Vista Ave.
Pasadena, CA 91107
626-793-4730

2618 W. Burbank Blvd.
Burbank, CA 848-9665

1217 N. Hacienda Blvd.
La Puente, CA 91744
626-917-9300

1570 Cherokee St.
San Marcos, CA 92078
760-744-3669

BRETT ALLEN STUDIO RENTAL
North Hollywood, CA
818-506-5568, 323-253-2277
Fax 818-506-5581
Email: brettallen@earthlink.net
Web: brettallensaudiorental.com
Studio Equip: no
Musical Equip: yes
Lighting: No
FX: no
Stages: no
Cartage: yes
Special Services: The most extensive collection of guitars, amps, effects and tuners in L.A. Finest in studio guitar tech service, intonation and setup specialist.

BROADCAST STORE, INC.
21822 Lassen Street Unit H
Chatsworth, CA 91311
818-998-9100
Email: sales@broadcaststore.com
Web: broadcaststore.com
Note: pickups by appt. only

CAPITAL AUDIO RENTAL
Burbank, CA
818-953-9099
Email: info@capitalaudiorental.com
Web: capitalaudiorental.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

CENTER STAGING
3400 Winona Ave
Burbank, CA 91504
818-559-4333
Email: adam@centerstaging.com
Web: centerstaging.com
Contact: Adam Hasper
Basic Rate: call for rates

CHAMPION SITE + SOUND
4225 Executive Square
La Jolla, CA 92037
323-850-4990, 323-254-4300
Email: booking@champion.biz
Web: champion.biz
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes

Additional locations:
Los Angeles, Chatsworth, Temecula, Newport Beach

DIGITRON ELECTRONICS, INC.
7801 Telegraph Rd., Ste. D
Montebello, CA 90640
323-887-0777
Email: repairs@digitronelectronics.com
Web: digitronelectronics.com

DRUM DOCTORS
520 Commercial St.
Glendale, CA 91203
818-244-8123
Email: thedrumdoctors@gmail.com
Web: drumdoctors.com

Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

DRUM PARADISE
11803 Vase St.
North Hollywood, CA 91605
818-762-7878
Email: info@drumparadise-la.com
Web: drumparadise-la.com/contact
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

FRET HOUSE, THE
309 N. Citrus Ave.
Covina, CA 91723
626-339-7020, 800-BET-FRET
Email: email@fretthouse.com
Web: fretthouse.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

FUTARA ELECTRONICS COMPANY
665 S. Manchester
Anaheim, CA 92802
714-535-6201
Email: service@futara.com
Web: futara.com

GARDS MUSIC
848 S. Grand Ave.
Glendora, CA 91740
626-963-0263
Email: info@gardsmusic.com
Web: stores.musicarts.com/ca/glendora/music-store-2608.html
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

350 S. Mountain Ave.
Upland, CA 91786
909-946-4789
11837 E. Foothill Blvd
Rancho Cucamonga, CA 91730
909-481-1515

GROOVWORKS
5536 Atlantic Ave.
Long Beach, CA 90805
(310) 403-5104
Email: info@grooveworksstudios.com
Web: grooveworks.com
Contact: Rodney

GPS ELECTRONICS
13045 Tom White Way, Ste. I
Norwalk, CA 90650
562-802-0840 Fax 562-802-0846
Email: gpselectro@yahoo.com
Web: gps-electronics.net/services.html

GUITAR CONNECTION, THE
633 Rose Ave.
Venice, CA 90291
310-396-3009
Email: theguitarconnection633@gmail.com
Web: theguitarconnection.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

GUITAR MERCHANT, THE
22807 Satcoy Street
West Hills, CA 91304
818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com

HOLLYWOOD SOUND SYSTEMS
6908 Tujunga Ave
North Hollywood, CA 91605
323-466-2416
Web: hollywoodsound.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: yes

HOOK - THE STUDIO MICROPHONE RENTALS

Los Angeles, CA
818-759-4865
Email: mfrenchik@fastmail.net
Web: thehookstudios.com
Contact: Mike
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no
Tech Services: no

INSTRUMENTAL MUSIC INC.

1501 E. Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-419-5055
Email: TO@instmusic.com
Web: instrumentalmusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

JAN-AL CASE RENTALS

3339 Union Pacific Ave.
Los Angeles, CA 90023
(800) 735-2625 323-260-7212
Email: arlene@janalcase.com
Web: janalcase.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

KEYBOARD CONCEPTS

5539 Van Nuys Blvd.
Sherman Oaks, CA 91401
818-787-0201, 800-22-PIANO
Fax 818-787-1219
Web: keyboardconcepts.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

3704 E. Colorado Blvd.
Pasadena, CA 91107
626-583-9126

3232 Santa Monica Blvd.
Santa Monica, CA 90404
310-586-5588

18285 Euclid Ave.
Fountain Valley, CA 92708
Tustin, CA 92782
714-544-0088

LA FX RECORDING SERVICES

5634 Cleon Ave.
North Hollywood, CA 91601
818-769-5239
Email: lafx@aol.com
Web: lafx.com
Contact: Dan Vicari
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

L.A. SOUND COMPANY INC.

9001 Canoga Ave.
Canoga Park, CA 91304
818-772-9200
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

LON COHEN STUDIO RENTALS

North Hollywood, CA
818-762-1195 Fax 818-762-1196
Email: office@loncohen.com
Web: loncohen.com
Basic Rate: call for rates
Services: We rent top of the line backline (guitars, basses, amps, keyboards and drums) which can be heard on records from Aerosmith to ZZ Top and can be seen on television from Conan to Lopez. We also offer cartage, temp. controlled storage, and world class guitar, bass and amp repair.

MATES REHEARSAL & CARTAGE

5412 Cleon Ave.
North Hollywood, CA 91601
818-779-0009
Email: jamesgiglio@matesinc.com
Web: matesinc.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

MCCABE'S GUITAR SHOP

3101 Pico Blvd.
Santa Monica, CA 90405
310-828-4497
Email: mccabes@mccabes.com
Web: mccabes.com
Studio Equip: no

Musical Equip: yes

Lighting: no

FX: no

Stages: no

Cartage: no

*Note: Rentals are limited to instruments \$500 or less. No day rentals

MCCUNE AUDIO/VIDEO/LIGHTING

168 E. Liberty Ave.
Anaheim, CA 92801
714-578-1900, 800-486-7686
Fax 714-525-6002
Email: anaheim@mccune.com
Web: mccune.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: no

Additional locations:

San Francisco HQ
101 Utah Ave.
San Francisco, CA 94080
800-899-7686, 650-873-1111
Email: info@mccune.com

Monterey McCune Office

222 Ramona Ave., #1
Monterey, CA 93940
800-372-3611, 831-372-6038
Email: monterey@mccune.com

MICWORKS

17150 Newhope St., Ste. 701
Mountain Valley, CA 92708
714-435-0342
Email: sales@micworks.com
Web: micworks.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

MORNINGSTAR PRODUCTIONS, LLC

41213 Sandalwood Cir.
Murrieta, CA 92562
888-409-4810, 951-677-4443
Web: msmtp.com
Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

MUSICIANS CHOICE STUDIOS

3820 Hoke Ave
Culver City, CA 90232
310-636-8998
Web: musicianschoicestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: yes

MUSIC MAKER RETAIL STORE

5701 E. Santa Ana Canyon Rd., Ste. J
Anaheim, CA 92807
714-974-0830
Email: mminfo@musicmakerinc.com
Web: musicmakerinc.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NIGHTINGALE STUDIOS

156 W. Providencia Ave.
Burbank, CA 91502
818-562-6660
Email: nightingalestudiobooking@gmail.com
Web: nightingalestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NORTHSTAR MOVING

19401 Business Center Dr.
Northridge, CA 91324
800-275-7767
Email: info@Northstarmoving.com
Web: northstarmoving.com
Cartage: yes

PACIFIC COAST ENTERTAINMENT

7601 Woodwind Drive
Huntington Beach, CA 92647
714-841-6455, 619-331-3560, 866-335-4723
800-275-7767
Email: info@gopce.com
Web: gopce.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

PETE'S MUSIC AND GUITAR SHOP

28780 Old Town Front St. #A-4
Temecula, CA
951-308-1688
Email: petesmusic@yahoo.com
Web: petesmusic.com
Studio Equip: yes

Musical Equip: yes

Lighting: no

FX: no

Stages: no

Cartage: no

Additional locations:

29800 Bradley Rd., #107
Manifee, CA
951-301-8088

PRO PIANO

Los Angeles, CA
warehouse only (not open to the public)
917-715-2860, 800-367-7777
Email: ricard@propiano.com
Web: propiano.com
Studio Equip: no
Musical Equip: yes
Lighting: no
Cartage: yes

SAN DIEGO SOUND AND MUSIC REPAIR

6555 El Cajon Blvd.
San Diego, CA 92115-2705
619-582-8511
Email: audidoctor.sd@gmail.com
Web: sdsdmr.com

SANTA MONICA MUSIC CENTER

1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928
Email: studio@santamonicamusic.com
Web: santamonicamusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional location:

Culver City Music Center
10562 Washington Blvd.
Culver City, CA 90232
310-202-6874

SINGER MUSIC

1217 N. Hacienda Blvd.
La Puente, CA 91744
626-917-9300
Web: singermusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SMARTSOURCE RENTALS

4928 W. Rosecrans Ave.
Hawthorne, CA 90250
310-417-3544, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional location:

Los Alamitos, Beverly Hills, San Diego, Culver City, Las Vegas, Tempe, South San Francisco

SOCAL PRODUCTIONS

9330 Laurel Canyon Blvd.
Arleta, CA 91331
818-565-3333
Email: rentals@socalps.com
Web: socalps.com
Studio Equip: Yes
Musical Equipment: No
Lighting: No
FX: No
Stages: No
Video: Yes
Cartage: No

SOUND CHECK AUDIO

Los Angeles, CA 90036
323-939-7777
Email: info@soundcheckaudio.com
Web: soundcheckaudio.com
Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes
*By appointment only

SOUND-TECH STUDIO

24300 Country Rd.
Moreno Valley, CA 92557
951-243-6666
Email: soundtechstudio@yahoo.com
Web: soundtechmusic.square.site
Contact: Allan Johnson
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: no

SST

17328 Ventura Blvd. #1
Encino, CA 91316
818-907-7780
Email: SSTshop@yahoo.com
Web: SSTsynths.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: yes

STUDIO 116 CORP.

13136 Saticoy St., Unit G
North Hollywood, CA 91605
323-274-0220, 323-922-2100
Email: rental@studio116corp.com
Web: studio116corp.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: no
Services: We are an Event production company. We rent sound, lighting & projection for all kinds of events.

STUDIO INSTRUMENT RENTALS

6465 Sunset Blvd.
Los Angeles, CA 90028
323-957-5460
Email: lainfo@sir-usa.com
Web: sir-usa.com
Contact: Fred Rose
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

Additional locations:

4620 Santa Fe St.
San Diego, CA 92109
858-274-1384 Fax 858-274-1906
Email: sdinfo@sir-usa.com
Web: sir-usa.com

1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400
Email: sfinfo@sir-usa.com
Web: sir-usa.com

STUDIO WEST OF SAN DIEGO

11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Web: studiowest.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: yes
Tech services: yes

THIRD ENCORE

10917 Vanowen St.
North Hollywood, CA 91605
818-753-0148, 818-613-7518
Email: john@3rdencore.com
Web: 3rdencore.com
Contact: John Hoik
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 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. Digico, Avid, Yamaha, Midas consoles available.

TONY PINNICK AUDIO

P.O. Box 18382
Encino, CA 91416
818-815-1264
Email: tonyminnickaudio@gmail.com
Web: tonyminnickaudio.com
Technical Services: Yes
Studio Equip: Yes
FX Equip: Yes
Special Services: Studio Recording Equipment Rentals. Over 20 years professional audio experience. Reputation for exacting attention to detail with a specially hand-picked assortment of classic vintage and modern Tube Microphones, Condenser and Ribbon Microphones, Mic Pre-Amps, Compressors, Limiters, EQ's and much more!

TREW AUDIO

2243 N. Hollywood Way
Burbank, CA 91505
323-876-7525
Email: info@trewaudio.com
Web: trewaudio.com

VALLEY SOUND MUSIC TECHNOLOGIES

5527 Caluenga Blvd.
North Hollywood, CA 91601
818-755-2801
Email: stretch@valleysoundla.com, zita@valleysoundla.com
Web: valleysoundla.com

VCI EVENT TECHNOLOGY

1261 S. Simpson Cir.
Anaheim, CA 92806
888-772-8226, 714-772-2002
Email: info@vcievents.com
Web: vcievents.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes
Cartage: no

VIDEO RESOURCES

1809 E. Dyer Rd., Ste. 307
Santa Ana, CA 92705
800-261-7266, 949-261-7266
Email: dane@videoresources.com
Web: videoresources.com

Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

VINTAGE STUDIO RENTALS

North Hollywood, CA
 818-994-4849

Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

VIRTUAL SOUNDS TECHNOLOGY

11901 Goldring Road, Unit C
 Arcadia, CA 91006
 626-239-0044
Email: sales@vstservice.com
Web: vstservice.com

WALL OF SOUND STUDIOS

1745 S. Claudina Way
 Anaheim, CA 92805
 714-533-7625
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com

Additional location:

Las Vegas
 702-371-0811

WEST L.A. STUDIO SERVICES

2033 Pontius Ave.
 Los Angeles, CA 90025
 310-478-7917
Email: westlastudios@me.com
Web: westlastudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

COLORADO

CEAVCO AUDIO VISUAL

4860 Ward Rd
 Wheat Ridge, CO 80033
 303-539-3500
Email: solutions@ceavco.com
Web: ceavco.com

FAV

Ford Audio-Video
 4230 Carson St.
 Denver, CO 80239
 800-654-6744, 720-374-2345
Email: boot@fordav.com
Web: fordav.com

IMAGE AUDIOVISUALS

2130 S. Dahlia St.
 Denver, CO 80222
 800-818-1857, 303-758-1818
Email: rentalsales@imageav.com
Web: imageav.com

MP&E

2931 S. Tejon St., Suite B
 Englewood, CO 80110
 303-789-1010
Email: denver@hdgear.tv
Web: hdgear.tv

SHAPED MUSIC, INC.

1760 LaPorte Ave., Ste. 3
 Fort Collins, CO 805241
 970-221-2315
Email: randyc@shapedmusic.com
Web: shapedmusic.com
Services: Shaped Music, Inc. is your sound, lighting, and backline production company serving all of Colorado including Denver, Boulder, Colorado Springs, Fort Collins, Grand Junction, Telluride, Aspen, Vail, Steamboat Springs, Keystone, Copper Mountain, and beyond. We also serve all of Wyoming, Nebraska, Utah, and New Mexico.

*Note: National touring & festivals also available. Pro Audio sales.

SPECTRUM AUDIO VISUAL

351 W. 45th Ave.
 800-909-9792, 303-223-1828
Email: info@spectrumav.com
Web: spectrumav.com

S.S.S. PRODUCTIONS

1165 Clarkson St.
 Northglenn, CO 80233
 303-875-5678
Email: events@sssproductions.net
Web: sssproductions.net

CONNECTICUT

M COMMUNICATIONS

48 Union St.
 Stamford, CT 06906
 203-348-2100
Email: sales@mcommunications.com
Web: mcommunications.com

DELAWARE

MIDDLETOWN MUSIC

4380 Summit Bridge Rd.
 Middletown, DE 19709
 302-376-7600
Email: sales@middletownmusic.com
Web: stores.musicarts.com/middletown-de

DISTRICT OF COLUMBIA

CONNECTING POINT MULTIMEDIA, INC.
 Washington, DC

888-866-5685, 703-527-8220

Email: info@cpmmonline.com
Web: cpmmonline.com

FLORIDA

BUDGET VIDEO RENTALS

1825 N.E. 149th St.
 Miami, FL 33181
 800-772-1111, 305-945-8888
Email: rentals@budgetvideo.com
Web: budgetvideo.com

CP COMMUNICATIONS

9965 18th Street N, Suite 2&3
 St. Petersburg, FL 33716
 800-762-4254
Web: cpcomm.com

GREAT SOUTHERN STUDIOS, THE

15221 N.E. 21st Ave.
 Miami Beach, FL 33162
 305-944-2464
Email: info@gssmiami.com
Web: greatsouthernstudios.com

MIDTOWN VIDEO

4824 S.W. 74th Ct.
 Miami, FL 33155
 305-669-1117
Email: info@midtownvideo.com
Web: midtownvideo.com, facebook.com/midtownvideo

PURE ENERGY ENTERTAINMENT

4650 Coral Ridge Drive
 Coral Springs, FL 33076
 954-782-6989
Email: info@PureEnergy.net
Web: PureEnergy.net

SMARTSOURCE RENTALS

9401 Southridge Park Ct., Ste. 600
 Orlando, FL 32819
 844-333-6440, 407-582-9807
Email: info@smartsourcerentals.com
Web: thesmartsourcelocations/orlando

STUDIO INSTRUMENT RENTALS

12200 N.E. 14th Ave.
 Miami, FL 33161
 305-891-3350 Fax 305-891-3550
Email: miinfo@sir-usa.com
Web: sir-usa.com

TAI AUDIO

5828 Old Winter Garden Rd.
 Orlando, FL 32835
 407-296-9599
Email: info@taiaudio.com
Web: taiaudio.com

PR GEAR

Video Equipment Rentals
 8063 Beacon Lake Dr.
 Orlando, FL 32809
 800-794-1407, 407-582-0350
Email: info@verrents.com
Web: verrents.com

Additional location:

3300 Davie Rd, Suite 101
 Davie, FL 33314
 954-723-2828

GEORGIA

ATLANTA SOUND AND LIGHTING

1400 Vijay Dr.
 Atlanta, GA
 770-455-7695
Email: sales@atlantasoundandlight.com
Web: atlantasoundandlight.com

CONCERT AUDIO

Atlanta, GA
 770-434-2437
Email: andrew@concertaudio.com
Web: concertaudio.com

LIGHTNIN'S

2555 University Pkwy.
 Lawrenceville, GA 30043
 770-963-1234
Web: lightnin.net

Additional location:

26-01 Ulmer Street
 College Point, NY 11354

ONE EVENT SERVICES

6779 Crescent Dr.
 Norcross, GA 30071
 800-967-2419, 770-457-0966
Email: info@onservices.com
Web: onservices.com

PC&E ATLANTA

Production Consultants & Equipment
 2235 DeFoor Hills Rd.
 Atlanta, GA 30318
 404-609-9001
Email: marketing@pce-atlanta.com
Web: pce-atlanta.com

SMARTSOURCE

1850 MacArthur Blvd., N.W., Ste. A
 Atlanta, GA 30318
 404-352-0900, 844-333-6440
Email: info@smartsourcerentals.com
Web: thesmartsourcelocations/atlanta

PRG GEAR

Video Equipment Rentals
 1389 Chattahoochee Ave.
 Atlanta, GA 30318
 800-794-1407, 770-300-0401

Email: info@verrents.com

Web: prgear.com/location/atlanta

HAWAII

AUDIO VISUAL HAWAII

74-5489 Loloku St., #8
 Kailua-Kona, HI 96740
 808-331-8403
Email: Hawaiisales@AVServs.com
Web: audiovisualhawaii.com
 *Services all Islands

HAWAII SOUND & VISION

P.O. Box 2267
 Kailua-Kona, HI 96745
 808-982-8330
Email: aloha@hawaiisav.com
Web: hawaiisav.com

MYSTICAL SOUNDS PRODUCTIONS

P.O. Box 22996
 Honolulu, HI 96823
 808-222-8833
Email: mspdj@gmail.com
Web: mysticalsoundsproduction.com

ILLINOIS

AV CHICAGO

619 W. Taylor St.
 Chicago, IL 60607
 312-229-4100, 888-709-9599
Web: avchicago.com

CHICAGO HD CORP.

6710 N. Kostner Ave.
 Lincolnwood, IL 60712
 312-951-9610
Web: chicagohd.com

DANCE ALL NIGHT! INC.

1340 Woodland Ln.
 Riverwoods, IL 60015
 877-940-9788, 847-940-9788
Email: bruce@danceallnight.com
Web: danceallnight.com
Studio Equip: no
Musical Equip: no
Lighting: yes and Video Projection
FX: yes
Stages: no
Cartage: yes
Tech services: yes

MARQUEE EVENT RENTALS

9480 W 55th Street
 Carol Stream, IL 60188
 630-571-9999
Web: marqueeents.com

MCS

Midwest Conference Service
 332 Commerce Dr.
 Roselle, IL 60172
 630-351-3976
Email: info@mcsexpo.com
Web: mcsexpo.com

NOVATOO AUDIO VISUAL

120 Easy St., Unit 3
 Carol Stream, IL 60188
 630-871-2222
Email: novatooinfo@sbcglobal.net
Web: novatoo.com
Contact: Tim Novak, rental sales Mgr.

SMARTSOURCE RENTALS

2025 Glen Ellyn Rd.
 Glendale Heights, IL 60139
 630-588-0200, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

SOUND CORE MUSIC & VIDEO

122 S. Illinois Ave.
 Carbondale, IL 62901
 618-457-0280
Web: soundcoremusic.com

STUDIO INSTRUMENT RENTAL

2835 N. Kedzie Ave.
 Chicago, IL 60618
 773-478-8500, 773-478-8555
Email: chin600@sir-usa.com
Web: sir-usa.com

SWING CITY MUSIC

1811 Vandalla
 Collinsville, IL 62234
 618-345-6700
Email: swingcitymusic@ameritech.net
Web: swingcitymusic.com

Additional location:

244 S. Buchanan
 Edwardsville, IL 62025-2109
 618-656-5656

VER

Video Equipment Rentals
 8401 W 47th St., Suite D
 McCook, IL 60525
 800-794-1407, 847-671-4966
Email: info@verrents.com
Web: verrents.com

ZACUTO

401 W. Ontario, Ste. 100
 Chicago, IL 60610
 888-294-FILM (3456), 312-863-FILM (3456)
Email: sales@zacuto.com
Web: zacuto.com

INDIANA

STUDIO ONE INC.

25833 SR. 2

South Bend, IN 46619
 800-888-9700, 574-232-9084
 Fax 574-232-2220
Email: sales@studioonesb.com
Web: studioonesb.com

IOWA

CONFERENCE TECHNOLOGIES, INC.

820 N. 15th Avenue, Suite 102
 Hiawatha, IA 52233
 319-363-8144, 877-486-1867
Email: info@conferencetech.com
Web: conferencetech.com

Additional location:

333 SW 9th St., Suite N
 Des Moines, IA 50309
 515-280-9800

RIEMAN MUSIC

6501 Douglas Ave.
 Urbandale, IA 50322
 515-278-4685 800-372-6051
Email: websales@riemans.com
Web: riemanmusic.com
Contact: J.C. Wilson

Additional locations:

Des Moines - East
 800-372-6051, 515-262-0365

Ames, IA 50010

800-234-4203, 515-233-4203

Mason City, IA 50401

800-397-4606, 641-423-6563

Fort Dodge

800-362-1627, 515-576-2189

Creston

800-947-9139, 641-782-5121

KANSAS

LIGHTS ON KANSAS CITY

1720 Merriam Ln.
 Kansas City, KS 66106
 800-229-5876, 913-362-6940
 Fax 913-362-6958
Email: kansascity@lightson.com
Web: lightson.com

LOUISIANA

THE PINNACLE GROUP

Lafayette, LA
 800-524-7462, 337-593-1149
Web: pingroup.com

Additional locations:

Baton Rouge, LA
 225-767-1148

Lake Charles

337-477-7469

Lafayette

337-767-1149

MAINE

AV TECHNIK LLC.

176 Innovation Way
 Scarborough, ME 04074
 207-699-0115
Email: info@avtechnik.com
Web: avtechnik.com

STARBIRD MUSIC

500 Forest Ave.
 Portland, ME 04101
 207-775-2733, 207-828-0888
Email: pianos@starbirdmusic.com
Web: starbirdmusic.com

MARYLAND

4WALL ENTERTAINMENT

9525 Berger Rd, Ste. G
 Columbia, MD 21046
 410-242-3322
Web: 4wall.com

CPR MULTIMEDIA SOLUTIONS

7812 Cessna Ave.
 Gaithersburg, MD 20879
 301-590-9400
Email: sales@cpmmms.com
Web: cpmmms.com

DSL SOUND, INC.

67 W. Baltimore St., Ste. 101
 Hagerstown, MD 21740
 301-797-1070
Email: info@dslsound.net
Web: dslsound.net

Additional locations:

Baltimore, MD
 410-522-2061

Delware, MD Eastern Shore, and Philadelphia
 302-697-7515

Harrisburg, PA

717-526-4416

PROGEAR

Video Equipment Rentals
 9590 Lynn Buff
 Court Suite 16
 Laurel, MD 20723
 800-794-1407, 301-731-9560
Web: progear.com

MASSACHUSETTS

ALL TECH SOUND & PRODUCTION SERVICES, INC.

13 Robbie Rd.
Avon, MA 02322
508-583-4000 Fax 508-583-1378
Email: info@alltechsound.com
Web: alltechsound.com
Services: Provides sound, backbone, lighting and stages for concert and corporate events

KLONDIKE SOUND COMPANY

37 Silvio Conte Dr.
Greenfield, MA 01301
413-772-2900 Fax 413-772-2199
Email: info@klondikesound.com
Web: klondikesound.com

RULE BOSTON CAMERA

320 Nevada Street, 1st Floor
Newton, MA 02460
800-785-3266, 617-277-2200
Fax 617-277-6800
Email: answers@rule.com
Web: rule.com

TALAMAS BROADCAST EQUIPMENT

280 Bear Hill Road
Waltham, MA 02451
800-941-2446 617-928-0788
Email: info@talamas.com
Web: talamas.com

ZASCO PRODUCTIONS, LLC

340 McKinstry Ave., Ste. 400
Chicopee, MA 01013
800-827-6616, 413-534-6677
Email: info@zasco.com
Web: zasco.com

MICHIGAN

IN TUNE RENTALS, LLC

8919 Middlebelt Road
Livonia, MI 48150
248-735-0000
Email: info@intunerentals.com
Web: intunerentals.com

RUSSELL VIDEO

4528 Concourse Dr.
Ann Arbor, MI 48108
734-213-0500
Email: inbox@russellvideo.com
Web: russellvideo.com

MINNESOTA

ALPHA AUDIO & VIDEO

7690 Golden Triangle Dr.
Eden Prairie, MN 55344
952-896-9898, 800-388-0008
Email: info@alphavideo.com
Web: alphavideo.com

EMI RENTALS

4719 42nd Ave. N.
Robbinsdale, MN 55422
800-832-5174, 612-789-2496
Email: info@EMIaudio.com
Web: emiaudio.com

TOTAL MUSIC SERVICES

777 Harding Street, NE
Suite 100
Minneapolis, MN 55413
651-644-7102
Fax: 651-644-8240
Email: info@totalmusic.com
Web: totalmusic.com
Contact: Billie Kahle
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: yes
Cartage: yes
Tech services: yes

MISSOURI

AMEREVENT

St. Louis, MO
314-255-2882
Email: info@theeventline.com
Web: amerevent.com

Additional locations:

Kansas City
816-760-2121

Metro-East
618-307-0030

FAZIOS

15440 Manchester Rd.
Ellisville, MO 63011
636-227-3573
Email: HelloSTL@erniewilliamson.com
Web: faziosmusic.com

SMARTSOURCE RENTALS

15400 South Outer Forty
Suite 203
Chesterfield, MO 63017
800-285-7794, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

NEBRASKA

MIDWEST SOUND & LIGHTING, INC.

4318 S. 50th St.
Omaha, NE 68117
800-981-9521, 402-731-6268
Email: info@mwsound.com
Web: mwsound.com

Additional location:

2322 'O' St.
Lincoln, NE 68510
800-617-4298, 402-474-4918

NEVADA

4WALL ENTERTAINMENT

3165 W. Sunset Rd., Ste. 100
Las Vegas, NV 89118
702-263-3858
Web: 4wall.com

AV VEGAS PRODUCTIONS

4780 Arville St.
Las Vegas, NV 89103
702-878-5050
Email: sales@avvegas.com
Web: avvegas.com

FAV

Ford Audio Video
6255 South Sandhill Rd., Ste. 100
Las Vegas, NV 89120
800-654-6744, 702-369-9965
Web: fordav.com

LEVY PRODUCTION GROUP

5905 S. Decatur Blvd., Ste. 1
Las Vegas, NV 89118
702-623-7932
Email: mike@levyproductiongroup.com
Web: levyproductiongroup.com

PROGEAR

Video Equipment Rentals
4155 West Russell Rd, Suite E-H
Las Vegas, NV 89118
800-794-1407 702-895-9777
Web: prggear.com

SMARTSOURCE RENTALS

6425 South Jones Blvd, Suite 103
Las Vegas, NV 89118
702-791-2500, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTALS, INC.

4545 Cameron St. Bldg. A
Las Vegas, NV 89103
702-382-9147
Email: ivinfo@sir-usa.com
Web: sir-usa.com

NEW JERSEY

CARROLL MUSICAL INSTRUMENT RENTALS, LLC

1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740
Web: boulevardcarroll.com

Additional locations:

625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com

WESTFIELD AUDIO VISUAL

2470 Plainfield Ave. Unit F
Scotch Plains, NJ 07076
908-838-9090, 212-776-3300
Email: info@westfieldav.com
Web: westfieldav.com

SMARTSOURCE RENTALS

490 S. Dean St.
Englewood, NJ 07631
201-568-6555, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

NEW MEXICO

AV SYSTEMS, INC.

1000 Cordova Rd., Ste. 303
Santa Fe, NM 87505
505-982-6300
Email: avrental@avsystems.com
Web: avsystems.com

ELLIOTT LOCATION EQUIPMENT

Mailing Address:
3120 Blake Rd.
Albuquerque, NM 87105
505-328-0909
Web: elliottlocationequipment.com

FIELD & FRAME

107 Tulane S.E.
Albuquerque, NM 87106
505-265-5678
Email: fieldandframe@yahoo.com
Web: fieldandframe.com

NEW YORK

CARROLL MUSICAL INSTRUMENT RENTALS, LLC

625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@boulevardcarroll.com
Web: boulevardcarroll.com

Additional location:

1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740

E C PROFESSIONAL VIDEO

253 W. 51st St.
New York, NY 10019
212-333-5570
Email: info@ecprovideo.com
Web: ecprostore.com

FUNKADELIC STUDIOS, INC.

209 W. 40th St., 5th Fl.
New York, NY 10018

212-696-2513

Email: funkadelicstudios@gmail.com
Web: funkadelicstudios.com

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118 W. 22nd St., 2nd Fl.
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212-243-8800
Email: rentals@hwc.tv
Web: hwc.tv

INTERACTIVE VISION SOLUTIONS

Audio Visual Equipment Rental in NY.C.
248 W. 35th St.
New York, NY 10001
212-729-4305
Email: info@audiovideonyc.com
Web: audiovideonyc.com

KEYBOARD INSTRUMENT RENTALS

276 Meserole St.
Brooklyn, NY 11206
212-245-0820, 800-884-0653
Email: keyboardrentals@aol.com
Web: keyboardrentalsnyc.com
Contact: Danny Brill

LIMAN VIDEO RENTAL

330 W. 38th St.
New York, NY 10018
212-594-0086
Email: info@lvrusa.com
Web: lvrusa.com
Contact: Ralph, Ian, Michael

LLOYD SOUND, INC.

173 Cortland Rd.
Dryden, NY 13053
607-753-1586, 607-423-1251
Email: lloylo5@outlook.com
Web: lloydssound.com
Contact: John Lloyd

LONG ISLAND VIDEO ENTERPRISES

110 Pratt Oval
Glen Cove, NY 11542
516-759-5433
Email: info@longislandvideo.com
Web: longislandvideo.com

MINERVA AUDIO VISUAL, INC.

200 S. Servie Rd. LL06
Roslyn Heights, NY 11577
718-366-0600
Email: info@minervaav.com
Web: minervav.com
Contact: Chris Roach
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes
Tech services: yes

PRIMALUX VIDEO PRODUCTION, INC.

555 8th Ave., Ste. 1002
New York, NY 10018
212-206-1402
Web: primalux.com

PRODUCTION CENTRAL

873 Broadway, Ste. 205
New York, NY 10003
212-631-0435
Email: info@prodcentral.com
Web: prodcentral.com
Contact: David

RSA AUDIO SERVICES

18 Fairlea Ct
Sag Harbor, NY 11963
631-242-8008 Fax 631-242-8056
Email: rsaaudio@aol.com
Web: rsaudio.net
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: no

SMARTSOURCE RENTALS

265 Oser Ave.
Hauppauge, NY 11788
631-273-8888, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTALS (SIR)

475 10th Ave., 2nd Fl.
New York, NY 10018
212-627-4900 Fax 212-627-7079
Email: nyinfo@sir-usa.com
Web: sirmy.com

TIMES SQUARE

5 Holt Drive
Stony Point, NY 10980
201-373-2700
Web: tsstage.com

ULTRA SOUND REHEARSAL STUDIO

251 W. 30th St., 4th and 5th Fl.
New York, NY 10001
646-706-1367
Email: booking@ultrasoundrehearsal.com
Web: ultrasoundrehearsal.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NORTH CAROLINA

4700 Emperor Blvd.
Durham, NC 27703
919-941-8112 Fax 919-941-9109
Email: sales@americanav.com
Web: aavevents.com
Contact: Erik Hauge

Additional locations:

151 Kitty Hawk Dr.
Morrisville, NC 27560
919-361-1151 Fax 919-405-2380

8005 Haute Ct.
Springfield, VA 22150
703-573-6910

BACKLINEPRO

Charlotte, NC
704-400-6875 Fax 704-366-7011
Email: backlinepro@bellsouth.net
Web: backlinepro.com
Contact: Brent Moore

CAROLINA BACKLINE

6012 Old Pineville Rd, Suite C
Charlotte, NC 28217
844-422-2554
Email: rental@carolinabackline.com
Web: carolinabackline.com

NORMAN SOUND & PRODUCTION

912 Central Ave.
Charlotte, NC 28204
704-334-1601
Email: nsp@normansound.com
Web: normansound.com

NORTH DAKOTA

HB SOUND & LIGHTS

3331 S. University Dr.
Fargo, ND 58104
701-235-3695
Web: hbsound.com

Additional location:

101 N. 8th St.
Grand Forks, ND 58203
701-775-1150

RENTALL

3201 32nd St. S.
Fargo, ND 58104
701-993-1900
Email: FARGO32@rentallusa.net
Web: rentalusa.net

Additional locations:

1356 Airport Road
Bismarck, ND 58504
701-250-1123
Email: Bismarck@rentallusa.net

1002 25th St. S
Fargo, ND 58103
701-234-1900
Email: Fargo25@rentallusa.net

OHIO

COLORTONE

5401 Naiman Pkwy.
Cleveland, OH 44139
440-914-9500
Web: csrav.com

COMMUNICATIONS CONCEPTS, INC.

508 Millstone Drive
Beavercreek, OH 45434
937-426-8600
Email: info@ccsistudioinstrument.com
Web: communication-concepts.com

MARK STUCKER PRODUCTIONS

Cincinnati, OH
513-325-4943
Email: mark@markstucker.com
Web: markstucker.com

WOODSYS'S

135 S. Water St.
Kent, OH 44240
330-673-1525
Email: woodsys@woodsys.com
Web: woodsys.com

OKLAHOMA

FAV

Ford Audio-Video
4800 W. Interstate 40
Oklahoma City, OK 73128
800-654-6744, 405-946-9966
Email: logah@fordav.com
Web: fordav.com

Additional location:

8349 E. 51st St.
Tulsa, OK 74145
918-664-2420

OREGON

CINEMAGIC STUDIOS

20726NE Interlachen Lane
Fairview, OR 97024
503-233-2141
Email: joe@cinemagicstudios.com
Web: cinemagicstudios.com
Contact: Joe Welsh

GRASSVALLEY

1600 NE Compton Drive, Suite 100
Hillsboro, OR 97124

503-526-8100
Web: grassvalley.com

PICTURE THIS
2223 N.E. Oregon St.
Portland, OR 97232
503-235-3456
Fax 503-236-2302
Email: info@pixthis.com
Web: pixthis.com

STUDIO INSTRUMENT
1432 SE 34th Ave.
Portland, OR 97214
503-282-5583, Fax 503-282-5584
Email: orinfo@sir-usa.com
Web: sir-usa.com

TIDEPOOL AUDIO
Portland, OR
503-963-9019
Email: sales@tidepoolaudio.com
Web: tidepoolaudio.com

PENNSYLVANIA

ALL SOUND PRO
1031 Kunkle Dr.
Chambersburg, PA 17202
Bob: 717-496-1645
Jacob: 717-357-8625
Email: allsoundpro@gmail.com,
Web: allsoundpro.com
Contact: Bob Ranalli
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

AMP AUDIO VISUAL
5201 Bella Vista Road
Drexel Hill, PA 19026
855-292-2100
Email: hello@amp-events.com
Web: amp-events.com

AUDIO VISUAL RENTAL SERVICES
2024 E. Westmoreland St.
Philadelphia, PA
800-695-5943
Web: audiovisualrenting.com

GOURMET P A SYSTEMS
Cranberry Industrial Park
3016 Unionville Rd.
Cranberry Township, PA 16066
724-776-2766
Web: gourmetpa.com

KEYSTONE PICTURES, INC.
1314 Alter St.
Philadelphia, PA 19147
800-659-5821
Email: scheduling@keystonepictures.tv
Web: keystonepictures.tv

VIDEOSMITH INC.
1516 North 5th Street, Suite 119
Philadelphia, PA 19123
215-238-5070, 215-327-3941
Email: info@videosmith.com
Web: videosmith.com

RHODE ISLAND

AMBIENT, INC.
75 New England Way
Warwick, RI 02886
401-941-8500 Fax 401-732-5368
Email: info@ambientsound.com
Web: ambientsound.com

RHODE ISLAND RENTALS
111 Plan Way
Warwick, RI 02886
401-738-9731
Email: partysales@irirental.com
Web: irirental.com

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NEW PRO VIDEO
3546 Admiral Dr.
North Charleston, SC 29405
800-462-8895, 843-554-7811
Web: newprovideo.com

SHOW SERVICES INC.
365 Red Cedar St., Ste. 201
Bluffton, SC 29910
843-815-3731
Email: alex@showservicesinc.com
Web: showservicesinc.com

SOUTH DAKOTA

OUTSOUND PRODUCTIONS
408 S Cliff Avenue
Sioux Falls, SD 57103
605-212-4603
Email: info@outsoundproductions.com
Web: outsoundproductions.com

TENNESSEE

4WALL ENTERTAINMENT
820 Cowan St.
Nashville, TN 37207
615-453-2332
Web: 4wall.com

ALLPRO ELECTRONICS
606 Fessiers LN #103
Nashville, TN 37210
615-310-2379
Email: sales@allproelectronics.com
Web: allproelectronics.com

ALLSTAR AUDIO SYSTEMS, INC.
750 Cowan Street
Nashville, TN

615-804-7800
Email: mike@allstaraudio.com
Web: allstaraudio.com, facebook.com/AllstarAudio

BLACKBIRD AUDIO RENTALS
2805 Bransford Ave.
Nashville, TN 37204
615-573-5118
Email: blackbirdaudiorentals@gmail.com
Web: blackbirdaudiorentals.com

BLEVINS AUDIO
P.O. Box 100903
Nashville, TN 37224
615-202-8669
Email: themciguy@aol.com
Web: blevinsaudio.net
Contact: Steve Sadler

BRANTLEY SOUND ASSOCIATES INC.
115 Duluth Ave.
Nashville, TN 37209
615-256-6260
Email: bbrantley@brantleysound.com
Web: brantleysound.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: yes
Cartage: no

DR&A, INC.
45 Willow St.
Nashville, TN 37210
615-256-6200
Email: drice@griptruck.com
Web: griptruck.com
Contact: Doug Rice, Founder/CEO

GAULT & ASSOCIATES, INC.
3545 Probasco Pl.
Chattanooga, TN 37411
800-424-2858, 423-756-6128
Knoxville: 865-690-5101
Nashville: 615-771-9096
Email: avfred@aol.com
Web: gaultav.com

PROGEAR
Video Equipment Rentals
533 New Paul Rd., Suite 100
La Vergne, TN 37086
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Web: prggear.com

RENT A CAMERA
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855-588-2882
Email: info@rentacamera.com
Web: rentacamera.com

SOUNDCHECK
750 Cowan St.
Nashville, TN 37207
615-728-1165 Fax 615-256-6045
Email: information@soundchecknashville.com
Web: soundchecknashville.com
Basic Rate: please call for info

STUDIO INSTRUMENT RENTALS OF TN, INC.
1101 Cherry Ave.
Nashville, TN 37203
615-255-4500 Fax 615-255-4511
Email: tninfo@sir-usa.com
Web: sir-usa.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

TAKE ONE FILM & VIDEO
125 Commerce Dr.
Henderson, TN 37025
877-81-TAKE1, 877-818-2531
Email: mail@takeone.tv
Web: takeone.tv
Contact: studio mgr.
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: no
Tech Services: yes

THOMPSON MUSIC RENTAL
Nashville, TN
615-210-2120
Email: backlinenashville@gmail.com
Web: thompsonmusicrental.com

TREW AUDIO
220 Great Cir. Rd., Ste. 116
Nashville, TN 37228
800-241-8994, 615-256-3542
Email: info@trewaudio.com
Web: trewaudio.com

TEXAS

ACA V
Action Computer & Audio Visual Corporate HD
8524 Hwy. 6 N., #131
Houston, TX 77095
281-550-7955
Email: sales@actioncomputerandaudiovisual.net
Web: actioncomputerandaudiovisual.net

FAV
4120 Freidrich Lane, Suite 400

Austin, TX 78744
800-654-6744, 512-447-1103
Web: fordav.com

Additional locations:

4380 Blalock Rd.
Houston, TX 77041
713-690-0555

4901 Statesman Drive
Irving, TX 75063
972-241-9966

MOPAC MEDIA
6400 Arnold Drive
Austin, TX 78723
512-462-2000
Email: rentals@mopacmedia.com
Web: mopacmedia.com
MP & E
3328 Waypoint Dr.
Carrollton, TX 75006
972-931-3880 Fax 972-931-3882
Email: dallas@hdgear.tv
Web: hdgear.tv

Additional location:

4822 E. Cesar Chavez
Austin, TX 78702
514-485-3131
Email: austin@hdgear.tv

OMEGA BROADCAST GROUP
817 W. Howard Ln.
Austin, TX 78753
512-251-7778
Email: sales@omegabroadcast.com
Web: omegabroadcast.com

OMEGA PRODUCTIONS
456 Commerce St.
Palacios, TX 77465
214-891-9585
Email: getinfo@omegalive.com
Web: omegalive.com

ONSTAGE SYSTEMS
8721 Forney Rd.
Dallas, TX 75227
972-686-4488
Email: info@onstagesystems.com
Web: onstagesystems.com

PINNACLE GROUP, THE
Houston, TX
800-524-7462, 337-802-1916
Web: pingroup.com

PROGEAR
Video Equipment Rentals
3110 Roy Orr Blvd, Suite 200
Gran Prairie, TX 75050
214-260-1295
Web: prggear.com

SMARTSOURCE RENTALS
3322 Longmire Dr., Ste. 200
979-694-7490, 844-333-6440
College Station, TX 77845
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional locations:

2110 Hutton Drive, Suite 120
Carrollton, TX 75006
214-827-2430

SOUNDCHECK
3714 Bluestein Drive, Ste 600
Austin, TX 78721
512-444-0023
Email: info@soundcheckaustin.com
Web: soundcheckaustin.com
Basic Rate: please call for info

Additional location:

2108 Lou Ellen Ln.
Houston, TX 77018
713-290-0335
Email: gus@soundcheckaustin.com
Web: SoundcheckHouston.com

UTAH

TV SPECIALISTS, INC.
180 E. 2100 S.
Salt Lake City, UT 84115
801-486-5757
Web: tvspecialists.com

WEB AUDIO VISUAL COMMUNICATIONS
1420 S. 4800 W. Suite D
Salt Lake City, UT 84104
801-484-8567
Email: sales@webbav.com
Web: webbav.com

VERMONT

SOUNDVISION
310 Hurricane Ln., Ste. 1
Williston, VT 05495
800-547-4343, 802-871-5130
Web: svav.com

Additional location:

7 Lincoln St., Ste. 200-A
Wakefield, MA 01880
781-245-9655

VIRGINIA

AAV EVENTS
8005 Haute Ct.
Springfield, VA 22150

703-573-6910 Fax 703-573-3539
Email: sales@americanav.com
Web: aavevents.com

Additional locations:

4700 Emperor Blvd.
Durham, NC 27703
919-941-8112 Fax 919-941-9109
Web: aavevents.com

151 Kitty Hawk Dr.
Morrisville, NC 27560
919-361-1151 Fax 919-405-2380

AVIVA RENTALS
1609 Rhoadmiller St.
Richmond, VA 23220
877-564-9143, 804-353-9212
Email: lee@aviarentals.com
Web: audiovisualrentalsvirginia.com

CONNECTING POINT MULTIMEDIA, INC.
P.O. Box 986
Arlington, VA 22216-0986
703-527-8220, Fax 888-866-5685
Email: info@cpmmonline.com
Web: cpmmonline.com

SMARTSOURCE RENTALS
7664 Fullerton Rd., Ste. K
Springfield, VA 22153
703-978-2321, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

WASHINGTON

AV RENT
Seattle, WA
206-575-7771
Email: sales@avrent.com
Web: avrent.com

Additional location:

12922 SE 299th Street
Auburn, WA
253-474-9979

PROGEAR
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12610 Interurban Ave. S., Ste. 110
Tukwila, WA 98168
206-242-3860 800-794-1407
Email: info@verrents.com
Web: verrents.com

SMARTSOURCE RENTALS
8655 154th Ave. N.E., Suite 140
Redmond, WA 98052
525-881-5353, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTALS
3631 Interlake Ave. N.
Seattle, WA 98103
206-782-6800
Email: waifo@sir-usa.com
Web: sir-usa.com

WISCONSIN

FULL COMPASS SYSTEMS, LTD.
9770 Silicon Prairie Pkwy.
Madison, WI 53593
800-356-5844, 608-831-7330
Email: rentals@fullcompass.com
Web: fullcompass.com

INTELLASOUND PRODUCTIONS
416 Venture Ct., Ste. 2
Verona, WI 53593-1821
608-845-5683 Fax 608-845-3299
Email: mail@intellasound.com
Web: intellasound.com

WYOMING

DGW VIDEO PRODUCTIONS LLC
3537 Agate Rd.
Cheyenne, WY 82009
307-529-1498
Email: sales@dgwvideo.com
Web: dgwvideo.com

WILD BUNCH VIDEO PRODUCTIONS
244 N. Beverly
Casper, WY 82601
307-267-6377
Email: wildbunchvp@bresnan.net,
akastorme@gmail.com
Web: wildbunchvp.com
Contact: Scott Sterrett, Jared Walker

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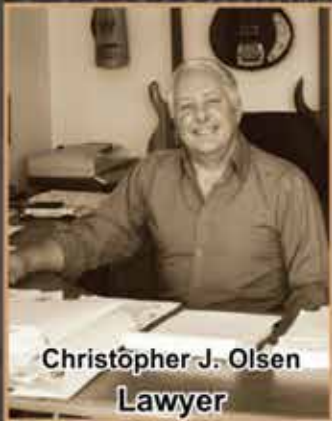
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How to Eat Right on Tour

Nutrition and hydration are paramount to staying well, energized, and maintaining mental health on tour. While touring is a great way to connect with fans, promote an album, and showcase your body of work, life on the road certainly has its challenges. Limited access to healthy food and irregular meal times are common pitfalls that can have a lasting impact on a person's sleep, energy, mood, and performance. Musicians need high-efficiency nutrition, similar to athletes. Additionally, crew members complete grueling physical labor daily that also requires proper fueling to support energy levels and mood.

Touring artists and crew can improve their nutrition starting with load-in. Before reaching for coffee, aim for at least 16 fl. oz. of filtered water, ideally at room temperature. Dry tour bus or hotel room air can be dehydrating, as we lose moisture each time we exhale to humidify our breath. This compounds fluid losses a person may already experience after performing. If alcohol was consumed the night before or if re-hydration wasn't a priority after the show, that will also contribute to morning dehydration, lack of energy, and grogginess.

After water, organic coffee or tea can be great ways to start the day, while it's generally best to refrain from energy drinks and soda, the acidity of which can irritate the throat, and are often laden with sugar, and artificial flavors, colors, and additives. If coffee is harsh on your throat (which is particularly important to be aware of for singers), opt for a latte, a cold brew, or a dark roast coffee (which is less acidic), all of which may be easier on the stomach and vocal cords. Organic high quality matcha tea or yerba mate are also energizing alternatives to coffee that provide a boost without jitters.

Food options in the morning and throughout the day will invariably depend on whether tour catering is available, restaurant food or local catering is brought in, or per diems are offered for band and crew to purchase their own food. A Mediterranean Diet is a healthy choice for most people, is nutritionally complete, and helps sustain energy levels and boost mood and cognition.

The hallmark of a well-executed Mediterranean Diet is produce. Fresh fruits and vegetables contain vitamins, minerals, and antioxidants that support energy, mood, and digestion, as well as protect against oxidative stressors of tour including indoor and outdoor pollution, alcohol, processed foods, and refined inflammatory fats and sugars. While fresh produce can be tough to come by, access has gotten better over the years. If catering or a reasonable restaurant option is available, aim

to start the day with produce by having eggs with vegetables and avocado or a vegan tofu or bean and veggie scramble with olives or avocado on the side.

Greens, in particular, assist our body with properly utilizing the protein and nutrients in our food. A green smoothie is an easy on-the-go option, or even mushroom and kale egg bites alongside a piece of fruit from Starbucks if in a pinch and needing to fuel roadside. If budgets are tight, get the most nutritional bang for your buck with a packet or two of steel-cut instant oats (just add hot water from the venue, or even from a rest stop or convenience store along the road) with a handful of nuts and dried fruit mixed in. If available, fresh fruit, flaxseeds, and cinnamon are great



add-ins as well (these can be included on the rider or stocked on the bus or van).

Lunch and dinner follow a similar pattern, with produce being the cornerstone, alongside high-quality protein, complex carbohydrates (think whole grains and sweet potatoes), and healthy fats like extra virgin olive oil. While salads and bowls (using brown rice or quinoa as a base) are available at many chain restaurants, the dressings they come with are often processed and inflammatory. Forgoing these in favor of high-quality extra virgin olive oil (I keep a bottle on the bus) and vinegar or fresh-squeezed lemon will make for a healthier option.

If a full meal makes you feel heavy or slows you down before performing, try something light such as broth-based soup with whole grain crackers, an apple (it has soluble fiber which is great for those who suffer from acid reflux) with raw almond butter, or a veggie and quinoa salad with avocado. While triggers and sensitivities are different for everyone, it's wise to avoid any foods that typically cause digestive problems such as onions or garlic, cruciferous vegetables (e.g. cauliflower, Brussels sprouts), beans, and dairy.

Protein and carbohydrates post-show will help muscles recover, maintain stable mood levels, and prepare the body for sleep. Instead of fried chicken, consider a grilled chicken sandwich on whole grain bread with mustard and veggies. Instead of stuffed-crust pepperoni pizza, choose thin crust pizza that's light on cheese and heavy on vegetables, forgoing the processed and cured meats. Pair a salad with the post-show meal to assist digestion. Replenish fluids and energy by re-fueling immediately after getting off stage and aiming for at least two hours between the last meal and bedtime, or more if acid reflux is a concern. Having adequate time to digest before bed allows for proper breakdown and absorption of nutrients, minimizes gastrointestinal issues, and supports restorative sleep.

While it's tempting to reach for alcohol after a performance, whether to celebrate a great show, or in an attempt to dampen the emotions or adrenaline rush following a live performance, alcohol both dehydrates as well as interferes with sleep duration and quality. Coconut water or filtered water are great options to replenish fluids after performing (consider adding a packet of electrolytes to water, such as Nuun, Liquid IV, Drip Drop, or similar). Cold-pressed juice, herbal tea, and alcohol-free spirits are also great beverages to have around when water isn't an enticing post-show option.

Musicians—who are already at an increased risk of mental health struggles in comparison with the general population—report even greater incidence of depression, anxiety, and panic attacks on the road. Investing in healthy food, and a dietitian to source that food and curate a tour bus and green room atmosphere of wellness, can enhance performance, reduce burnout and support mental health. This allows musicians to enjoy performing more shows over a longer career.

EMMALINE RASMUSSEN, MS, RD, E-RYT, is a Registered Dietitian specializing in neurology and integrative medicine. A well-connected music enthusiast, she wholeheartedly believes musicians are performers who should be on high performance diets, much like athletes. Without placing as much importance on their health as athletes do, these artists' careers will be stunted. Her organization, Sound Nutrition, was thoughtfully developed with the input of musicians and music industry professionals at every step of the process to create comprehensive services that promote optimal nutrition and wellness throughout an artist's career. For further information, see soundnutrition.co

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