

MUSIC CONNECTION

EXCLUSIVE DIRECTORY
Rehearsal Studios
+ Gear Rentals

SOOPER RECORDS

LIVE REVIEW

Ruby
Friedman
Orchestra

EXEC PROFILE

Sarah
Nagourney

LINKIN PARK

LEGAL BEAT

Cox Communications
Copyright Case

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



GG Magree • Halestorm • Sennheiser + NEW MUSIC CRITIQUES



ORGANIC SPHERICAL IMMERSIVE MUSIC

IMMERSIVE TOOLS

PRODUCTION COMPOSING
LIVE -REAL-TIME MIXING PRE&POST



MULTI CHANNEL
SEQUENCING

LIVE IMMERSIVE EMULATION
CUSTOM APPLICATIONS

PRODUCTION MIXING
& LISTENING ROOMS

707-496-7165

SOUNDPRESSURELABS@GMAIL.COM

TrueSPLTM

A large, stylized graphic of a musical staff with notes, integrated into the TrueSPL logo.

GRAMMY CONSIDERED





Meet the SSL family.

Crafted for musicians, producers, and audio engineers who demand exceptional sound quality, the SSL USB Audio Interface family delivers class-leading performance combined with a studio session-ready feature set for your rack or desktop. With a range of I/O configurations and next-gen 192kHz/32-bit conversion, the SSL USB family is more than just an interface — it's the heart of your SSL studio.

SSL 2 MKII | SSL 2+ MKII | SSL 12 | SSL 18 | ALPHA 8

#WhatWillYouCreate
www.solidstatellogic.com

Solid State Logic
OXFORD • ENGLAND



36

Linkin Park

MC talks with the alt-metal icons about their new album *From Zero*, touring and much more as their journey back from tragedy continues.

By Ruby Risch

Photos: Jimmy Fontaine

Sooper Records

Artist-driven, Chicago-based label Sooper Records is profiled in-depth this month, as MC digs into their origins and plans for the future..

By Kurt Orzeck



50

Directory of Rehearsal Studios and Gear Rental

Compiled by Robin Rose



40



20

Producer Crosstalk: Yuheng Yan

By Rob Putnam

Departments

08. Close Up

09. Assignments

10. New Toys

14. Book Store

16. Up Close

18. Studio Mix

23. Sounds & Visions

24. The Legal Beat

26. Signing Stories

28. Song Biz

32. Film-TV-Theater-Games

34. Mixed Notes

Reviews

44. New Music Critiques

46. Albums

47. Lives



Be sure to follow *Music Connection* on Facebook, Instagram, Twitter/X and Spotify.



The opinions expressed in *Music Connection*, as well as all Directory listings and contact information, are provided by various sources in the music industry. *Music Connection* is not responsible for any business transactions or misadventures that may result from your use of this information.

- 22. Exec Profile: Sarah Nagourney By Andy Kaufmann
- 24. DIY Spotlight: Charlotte Morris By Brett Callwood
- 30. Songwriter Profile: Halestorm By Andrea Beenham
- 33. Out Take: Jonathan Shank By Jessica Pace
- 42. Product Profile: Sennheiser By Steve Sattler
- 43. Industry Profile: Fender 1965 Strat By Brian Stewart
- 62. Tip Jar: The Journey, The Shift, The Calling By Keith Mitchell

There's nothing like the magic of recording *the whole band*

Track your entire band with Scarlett 18i20 4th Gen, the heart of your studio setup. With eight 4th Gen mic preamps delivering an impressive 69dB of gain, Auto Gain to set your levels, and Clip Safe to keep them in check, you can focus on nailing the take.

Plug your guitar, bass, or keyboards directly in and if you need more inputs, expand up to 24 channels via ADAT. Dial in extra character with Air modes for added presence or harmonic drive, and bring your production to life with included virtual instruments and tools to shape the perfect mix.

What are you waiting for?

Get the band together today and record your next track together.

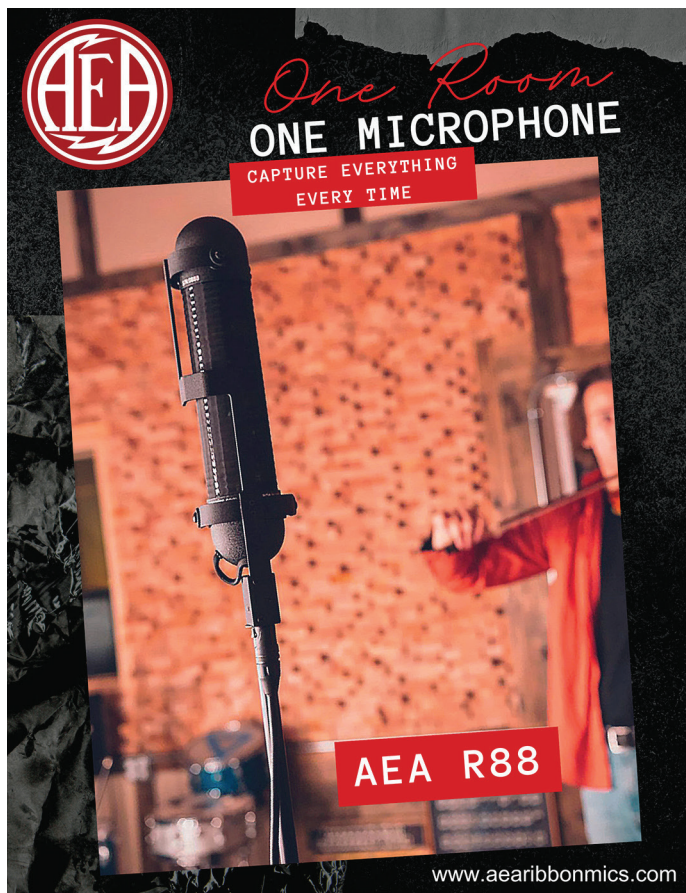
Scarlett | Focusrite

Learn more:



www.focusrite.com





AEA *One Room*
ONE MICROPHONE
CAPTURE EVERYTHING
EVERY TIME

AEA R88

www.aearibbonmics.com

MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR

ericb@musicconnection.com

Robin Rose

OPERATIONS MANAGER /
DIRECTORIES EDITOR

robinr@musicconnection.com

Steve Sattler

BUSINESS DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING / MARKETING
hillorier@musicconnection.com

Jon K

ADVERTISING / MARKETING
jonk@musicconnection.com

Ray Holt

DIGITAL MARKETING DIRECTOR
rayh@musicconnection.com

Brett Callwood

SENIOR EDITOR
brett@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Ruby Risch

ASSOCIATE EDITOR / SOCIAL MEDIA MANAGER
rbyr@musicconnection.com

Michael Stern

NEW TOYS
newtoys@musicconnection.com

Andrea Beenham

SONG BIZ
drea@dreajo.com

Glenn Litwak

THE LEGAL BEAT
gtlaw59@gmail.com

Jessica Pace

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

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net • **Rob Putnam** toe2toe6@hotmail.com

Jonathan Widran few522@aol.com

EDITORIAL INTERNS

Anna Jordan, Cade Pinkerson intern@musicconnection.com

CONTRIBUTING WRITERS

David Arnson, Bobby Borg, Miguel Costa, Shana Nys Dambrot, Gary Graff, Eric Harabadian, Ari Herstand, Dan Kimpel, Lina Lecaro, Joseph Maltese, Emily Mills, Jacqueline Naranjo, Kurt Orzeck, Lyndsey Parker, Megan Perry Moore, Steve Sattler, Adam Seyum, Daniel Siwek, Eric Sommer, Brian Stewart, Ellen Woloshin

PHOTOGRAPHERS

David Arnson, JB Brookman, Alexx Calise, Miguel Costa, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluff, Heather Koepp, Charlie Meister, Jacqueline Naranjo, Scott Perham, Garrett Poulos, Alexander G. Seyum, Daniel Seyum, Mark Shiwohich, Daniel Siwek, Brian Stewart, Ellen Woloshin

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

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

Copyright © 2025 by E. Eric Bettelli. All rights reserved.

Founded by: J. Michael Dolan / jmichaeldolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101

Fax: 818-638-8015 Email: contactmc@musicconnection.com

Web: musicconnection.com

Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

Subscribe to *MC* NOW!
musicconnection.com/store/subscribe



Pearlman Microphones
still handmade in the USA

photo by Julian David

818 -203-5007
www.pearlmanmicrophones.com

NOHO'S ONE-STOP SPACE FOR CREATIVES



**PHOTOGRAPHY
DOLBY ATMOS
MIX/MASTER
RECORDING
PODCAST
DANCE
VIDEO**



**HOME TO THE
WORKS OF:**

PRINCE
JIMI HENDRIX
INDIANA JONES
RINGS OF POWER
+MORE



FAB FACTORY STUDIOS

7240 FULTON AVE, NORTH HOLLYWOOD, CA 91605
818-356-6092 | INFO@FABFACTORYSTUDIOS.COM

Marshmellow Skies Studios

marshmellowskies.com

Legendary Producer's Immersive Audio Studio: Equally famed for producing the classic Fleetwood Mac albums *Tusk*, *Live*, *Mirage*, the GRAMMY-winning *Rumours*, and the first four releases by his hit making singer-songwriter daughter Colbie, Ken Caillat found the perfect way to describe the experience of listening to the four iconic Joni Mitchell collections (including *Court and Spark* and *The Hissing of Summer Lawns*) remixed in the custom Immersive Audio studio (9.1.6) at his Marshmellow Skies Studios in Westlake Village: "It turns the whole room into Joni Mitchell." Warner Music also commissioned Caillat and his team to remix her album *Joni Mitchell at Newport Live*, which won the GRAMMY for Best Folk Album in 2024. Caillat partnered with veteran engineer Claus Trelby (whose credits in addition to Mitchell include Dishwalla, Sting, and Eric Clapton) to create the new studio, which was designed by George Augspurger.

Caillat's History of Innovation: The Immersive Audio aspect of Marshmellow Skies is something of a grand sequel to Caillat's founding and serving as president of 5.1 Entertainment Group Digital Production Services, which in the late '90s and early 2000s created 5.1 DVD Audio conversions, remastering in that format albums for Billy Idol, Frank Sinatra, Pat Benatar, Wilson Phillips, The Beach Boys, Herbie Hancock, David Becker Tribune, Alice Cooper, and, of course, Fleetwood Mac. Caillat previously was co-founder and president of Highway One Media Entertainment, creating the then-popular CD-ROMs for the interactive computer media market. On the music side, he worked early in his career as a demo engineer for Albert Hammond, Marc Bolan, and Phoebe Snow and led a group of investors to purchase the Sausalito Record Plant in 2019, where *Rumours* was recorded. It is currently being renovated, and Caillat hopes to reopen it as a full-service recording facility and museum.



The Marshmellow Skies Experience: The Immersive Audio studio is equipped with state-of-the-art KRK studio monitors and supports Dolby Atmos, DTS:X Pro, and Sony 360, as well as all traditional audio formats. Caillat says, "We love to take classic albums recorded on a 16-track tape machine and re-envision them with 9.1.6 technology that has 13 speakers surrounding you that challenge the concept of stereo mixes and remix them into something else entirely."

ArtistMax: Another feature of Marshmellow Skies is ArtistMax, a full-service coaching/mentorship program, partially inspired by the assistance Colbie Caillat had early in her career, dedicated to helping artists succeed in the industry.

Contact 747-299-0028

JAN-AL HAS BEEN MAKING CASES FOR THE GREATS SINCE 1983



From the Rolling Stones to the Red Hot Chili Peppers Lady Gaga to Post Malone Jan - Al has been providing cases to all your favorite musicians.

Visit our new website to see what we can do for you!

WWW.JANALCASE.COM

800 735 2625

Wes Donehower

Senior Vice President, A&R
Mercury Records and Big Loud Records

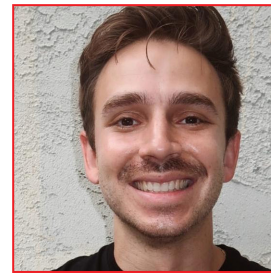
Mercury Records and Big Loud Records have named **Wes Donehower Senior Vice President, A&R**. This unique dual role originated from the successful strategic alliance between Mercury Records and Big Loud Records, who have worked closely together across artists like Big Loud's Morgan Wallen, and as part of Big Loud Records' wider distribution deal with Mercury Records. "It's a privilege to work with both the Mercury and Big Loud teams. I'm looking forward to continuing to build new relationships in country music while fostering my longstanding partnerships across all genres," said Donehower. For more, contact corey@bigloud.com.



Nick Guilmette

Senior Director of A&R
Prescription Songs

Independent music publishing company **Prescription Songs** has announced the promotion of **Nick Guilmette to Senior Director of A&R**. Based in Los Angeles, Guilmette has spent the past three years with the company, playing a key role in expanding its roster and strengthening its presence across global markets. "Nick embodies exactly what we strive to accomplish here at Prescription Songs with his creative energy, boundary-pushing ideas, and genuine passion he has while working across the roster," said Prescription Songs Head of A&R Rhea Pasricha. For more, contact agreenberg@falconpublicity.com.



Jack Kim

General Manager
Fender Music Korea

Fender Music Korea (FMK), a new wholly owned and operated subsidiary of **Fender Musical Instruments Corporation**, will be led by **General Manager Jack Kim**, who will report to Edward "Bud" Cole, President of Asia Pacific for Fender. "I am honored to join the Fender team during such an exciting time of growth and transformation. Fender's legacy and commitment to innovation inspire me, and I look forward to working closely with our partners to elevate the brand's presence and deliver exceptional value to the Korean market," said Kim. For more, contact avelasquez@fender.com.



Lindsay Love-Bivens

Artist Relations Manager
PRS Guitars

PRS Guitars announced the hiring of **Lindsay Love-Bivens as Artist Relations Manager**. She will report to Director of Artist and Community Relations, Bev Fowler. "We're excited to welcome Lindsay to the PRS Artist Relations team. She brings with her a wealth of guitar knowledge and a longstanding admiration for PRS, making her a natural fit for the role. Her strong reputation in the industry speaks for itself, and we're confident she'll be a valuable addition to our team," said Fowler. For more, contact ehammond@prsguitars.com.



Josquin Des Pres

CEO & President
Utonium Music

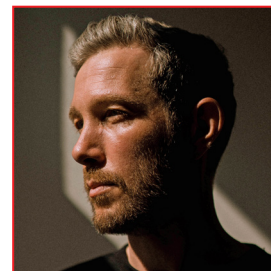
Utonium Music has appointed **Josquin Des Pres as CEO & President**. A veteran producer and songwriter, Des Pres has an extensive track record in film, television, and collaborations with internationally recognized artists. In his new role, Des Pres will guide Utonium Music's continued growth as an innovative production and publishing company. A major initiative for 2025 includes the expansion of the company's Songs Without Borders brand, which fosters cross-cultural collaborations and global duets. For more, contact josquin@utoniummusic.com.



Johann Böhringer

General Manager
IDOL

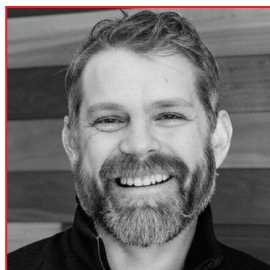
Independent distributor **IDOL** has appointed **Johann Böhringer** as its new **General Manager, Germany, Austria, and Switzerland**. Based in Berlin, Böhringer will oversee IDOL's expansion across the GAS region. He will develop new business opportunities and support IDOL's existing domestic roster. Böhringer brings a decade of experience in marketing, A&R, and label leadership roles, previously heading up A Million Music's label division and holding Product Manager positions at Columbia Records Germany and B1 Records. For more, contact erin@namemusic.net.



Chance Stahlhut

Chief Operating Officer
Concert Stuff Group

Concert Stuff Group has announced the appointment of **Chance Stahlhut as Chief Operating Officer**. A veteran of the live event production industry, Stahlhut brings nearly three decades of hands-on and executive experience to the growing company. "Chance's rare combination of technical expertise, operational excellence, and creative insight makes him an ideal fit to help execute our vision," said Jim Brammer, CEO of Concert Stuff Group. "We're excited to have his dynamic experience on board as we continue to grow and innovate across the live event landscape." For more, contact patricia@thetagexperience.com.



Chris Kontopanos

Regional Sales Manager
DPA Microphones

Chris Kontopanos has joined microphone solutions manufacturer **DPA Microphones** as the company's new **Regional Sales Manager** for the Mid-Atlantic territory, which includes Washington D.C., Delaware, Kentucky, Maryland, North Carolina, Eastern Pennsylvania, South Carolina, Tennessee, Virginia, and West Virginia. Kontopanos will oversee sales of DPA Microphones, Austrian Audio, and Wisycom solutions. "Chris' experience will further strengthen our position as a renowned leader in the professional audio industry," said Chris Spahr, VP of Sales and Marketing, Wisycom USA and DPA Microphones. For more, contact jar@dpamicrophones.com.



▼ KRK KREATE 5 POWERED STUDIO MONITORS

KRK launches Kreate Series Studio Monitors. Designed for entry to mid-level prosumer applications, they are a compact pair of nearfield speakers for producers, content creators, and home studio users, and are available in three sizes, with 3", 5", and 8" drivers. These powered, two-way studio reference monitors feature a wide bandwidth, boundary, and tuning EQs for environmental acoustical tuning, new transducer designs, Bluetooth streaming input, and Class D amplification. Loaded with professional features and an economical price point, these speakers are brimming with modern technology.

The speakers feature a composite woven glass-aramid fiber cone woofer and a 1" soft-dome tweeter housed in a compact ported cabinet. On the rear panel, the Kreate 5 offers balanced TRS, XLR and unbalanced RCA inputs, while LF and HF tone controls help manage overall sound and allow for acoustical room optimization. The overall design is in line with KRK's signature style, with a yellow cone and matte-black finish.

In terms of performance, the Kreate 5's deliver a response tailored to the needs of casual mixing, playback, and content editing. The low-end is present and somewhat forward in character, which may appeal to electronic music producers or beatmakers. Mid-range detail is relatively clear, though not especially revealing, and the high frequencies are slightly softened, reducing listening fatigue during longer sessions. These monitors lean toward a sound profile that prioritizes usability over extreme accuracy.

Build quality is consistent with other monitors in this price bracket. The enclosures feel solid enough for regular desktop use, and the components are suitably fitted. Heat management is passive, so there is no fan noise, which is useful in quiet production spaces.

The Kreate 5's serve as an accessible option for those seeking to step up from multimedia speakers or headphones without investing in higher-end reference gear. While they may not offer surgical precision for critical mastering tasks, the monitors can function adequately for music production, podcasting, and general media work, and are a versatile solution for producers, podcasters, and content creators alike. Unlike the higher-end KRK

speakers, the Kreate are not controllable via the KRK Systems iOS app. The KRK Kreate 5 offers a familiar sound and a feature set aligned with budget-conscious creators. They won't suit every use case, but they fulfill their role as functional, compact monitors for moderately demanding everyday studio tasks. K3 \$179 pair; K5 \$169 each; K8 \$229 each

krkmusic.com



► EAR TRUMPET LABS WANDA VINTAGE MID-CENTURY DESIGN CONDENSER MICROPHONE

Located in Portland, OR, Ear Trumpet Labs is a small boutique company that specializes in hand-built condenser microphones with a distinctive, vintage aesthetic. Their microphones blend state-of-the-art sound quality with visually inspiring and playfully eclectic, retro-industrial or steampunk-inspired designs. With female names that evoke early and mid-20th century women, their models include the Edwina, Louise, Myrtle, Josephine, and their newest mic, Wanda. The Edwina is known for its versatility and feedback rejection, the Louise and Myrtle for capturing acoustic ensembles, and Wanda for its high-SPL handling and 1940s-'50s aesthetic midcentury styling.

Wanda is a high-quality and great-sounding compact, stand-mounted condenser mic with a distinctive and rugged-cast all-brass body intended for studio recording and live performance. Wanda has a medium-large diaphragm condenser capsule and multilayer pop filter designed for high-volume applications like horns, snares, or kick drums, with strong feedback rejection and plosive control without need for additional pop filter protection. The electronics are a transformerless FET circuit with fully balanced, hand-wired components, including film capacitors, precision resistors, and hand-tested, matched transistors with each circuit finely tuned for optimal performance. The high SPL handling circuit is designed not to overload from loud sound sources. The built-in mount pivots to different angles and is designed for easy adjustment and compatibility with straight and boom stands. No additional clip is required. "Road-ready rugged brass construction" is designed to handle the rigors of travel.

It's important to note that Wanda is not just a novelty item. Wanda sounds excellent and has a strong, high output and hi-fidelity presence comparable to the fine European condenser microphones. It is unique in that other manufacturers do not offer a vintage looking condenser capsule option. There is a definite sweet spot for the Wanda that is pronounced, but it is a large sweet spot that fades after about 12" away from the mic.

Ear Trumpet Labs microphones achieve their distinctive retro-industrial aesthetic through a combination of carefully chosen materials, construction methods, and visual cues that evoke a bygone era of craftsmanship and engineering. Ear Trumpet Labs microphones are used and praised by numerous artists, including GRAMMY winners Billy Strings and Brandi Carlile. Founded by Philip Graham, a former software engineer who initially started building microphones for his daughter, they are made by hand in his small boutique workshop and offer a lifetime warranty. Ideal for vocalists, horns, strings, and more, Wanda is recommended across sound sources, from crooners and trumpets to drums and guitar cabs. \$525

eartrumpetlabs.com



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



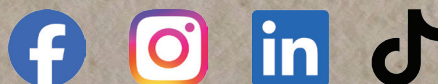
ThunderBay 4

Your music deserves the best and OWC delivers. From blazing-fast SSD to high-capacity RAID solutions and reliable Thunderbolt docks, we keep your studio running seamlessly. No crashes, no bottlenecks—just pure creative flow. Because when inspiration strikes, you need gear that keeps up. OWC always has your back.

Less waiting. More creating.



www.owc.com/musicconnection
Follow us on social @poweredbyowc



► FREQPORT FREQTUBE FT1 USB REAL TUBE HARDWARE PLUGIN

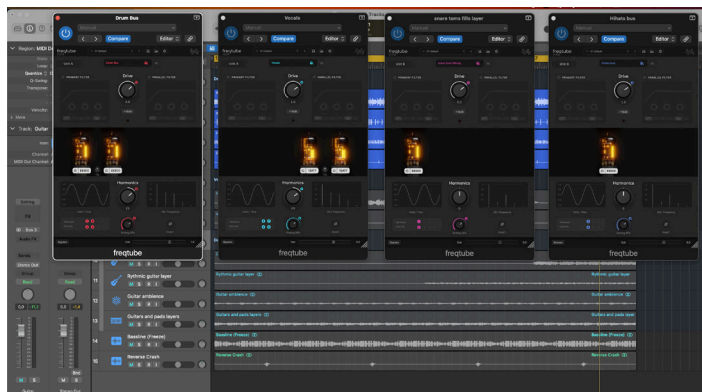
Based in Copenhagen, Denmark, FreqPort's flagship product is the FreqTube FT1. FreqTube is the answer to the question: how can I get actual tube sound within my DAW? For decades, we have seen emulations of tube processing via digital plugins, many of which sound good and work well while some fall short of the goal. But FreqTube is a game changer. The FT1 is the real deal and no one else is doing this. Accessed via USB-C and offering total recall via their proprietary software, the FT1 acts as a plugin inside your DAW that features actual vacuum tubes.

Using four vacuum tubes that offer either two stereo paths or four mono paths, the FT1 comes equipped with (two) E83CC tubes in channels one and two, and (two) 12AX7 tubes in channels three and four. What is the difference between these tubes? The 12AX7 and E83CC tubes are essentially the same, with the E83CC being a higher-quality, premium version of the 12AX7. The 12AX7 is the American name, while ECC83 is the European designation for the same tube type.

In practical use, the FT1 is incredible on a direct electric bass, brings life to vocals, and can help a vocal cut through a mix with a harmonic sizzle that can be either subtle or substantial. A small-sounding, direct guitar suddenly sounds like it is coming from an amp, and again, enhancement can be mild or drastic. Using their software, the unit appears as a plugin and is very easy to dial in on what you need. When you first launch the plugin, it instructs you to select a key input from your audio hardware. This differs from the traditional notion of a key input where a sidechain controls the envelope of a sound. Selecting any unused audio input gives the FT1 a timing/clock reference, and without doing this required step you will encounter performance problems. Once clocked with a key input, the FT1 should work perfectly. Bear in mind that when you open a session without your FT1 attached, there will be no signal on that channel, so you will need to either remove the plugin or bypass it totally.

It's easy to fall in love with this unit. Once you have it set up, it is very reliable and will be a powerful addition to your mixing toolkit. A rack mount is available to mount two FT1's side by side for \$99. \$999

freqport.com



◀ TAYLOR GOLD LABEL 814E ACOUSTIC GUITAR

Hot on the heels of Taylor Guitars' 50th anniversary that was celebrated in 2024 with an array of commemorative limited edition acoustic guitars, Taylor unveils a completely new line rolling into their year 51. The Gold Label Collection brings new features and refinements while still retaining all the qualities that have made Taylor musicians' favorite for decades.

Well-known and internationally respected for great playability, pure tone, and accurate intonation, the new Gold Label Collection does not disappoint. The Gold Label Collection has three innovations: new body designs, internal bracing, and neck joints. Two new body styles, the deeper-bodied Grand Pacific and the new larger Super Auditorium feature new "Fanned V-Class bracing," promising enhanced warmth. A newly designed patented "Action Control Neck" features a long-tenon design for improved resonance and allows you to fine-tune your string height. The Gold Label 814e has a slim neck, is easy to play and has a sweet warm treble that is not brittle, and a low end that is focused and not boomy. The string action is perfect with no need for adjustment.

Adapted from Taylor's Grand Auditorium body size, the Super Auditorium features slightly longer and wider proportions, channeling extra low-end power and an open response. Body woods can be either Honduran rosewood or figured Hawaiian koa back and sides, each paired with torrefied spruce tops offered in natural or sunburst. These are premium guitars, and the woods are gorgeous. As aged tonewoods become rarer and harder to source, torrefaction is a process in which younger spruce tops are roasted. Torrefied spruce tops sound warm, giving them a quality you would expect from older wood.

Cosmetically the Gold Label 814e features fresh visual appointments with a new Continental inlay suite, a new pickguard design, grained ivoroid trim, bone bridge pins, a gloss-finished body and antique chrome Gotoh 510 tuners with ebony buttons. The tuners have a feel that is among the best I've experienced.

Loaded with an LR Baggs Element VTC bridge pickup, it's discrete Class A preamp has a proprietary analog compressor that operates below 400Hz to attenuate the thump and boom that can foil a great live acoustic guitar sound. Soundhole mounted volume and treble tone controls enhance operation. A great looking deluxe hardshell case with a British Cocoa exterior rounds out the package.

One thing that is remarkable about Taylor Guitars is that they never are content to rest on their laurels. Always innovating under Andy Powers' inspiration, the Gold Label Series is guaranteed to be a hit for Taylor Guitars fans. \$4,499

taylorguitars.com

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

DO WE HAVE ROYALTIES FOR YOU?



More than \$750 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For
Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services,
Webcasts, Other Digital Formats and International Neighboring Rights

Find Out If We Have Royalties For YOU

www.afmsagaaftrafund.org

  **SAG-AFTRA**
Intellectual Property Rights Distribution Fund

The AFM & SAG-AFTRA IPRD Fund is a
501(c)(6) non-profit organization - est. 1998
info@afmsagaaftrafund.org

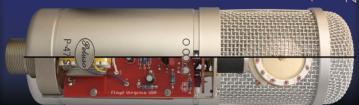
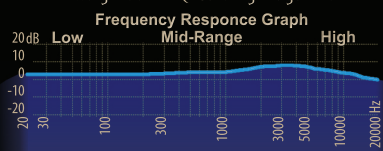


PELUSO'S LINE OF 48V LARGE DIAPHRAGM CONDENSER MICS. EACH CLEAR AND DETAILED MIC HAS ITS OWN UNIQUE, DISTINCT CHARACTER.

ALL THREE MICS...

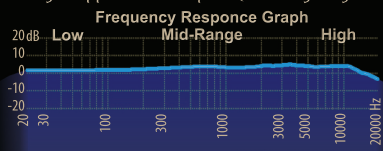
- !!! Are Available for Under \$1300 Each
- !!! Handle High SPL with Switchable Pad
- !!! Cut Low-End with a High-Pass Filter
- !!! Run on 48V Phantom Power
- !!! Employ Ballanced Transformer Output
- !!! Built to Last in Virginia

"The P-47SS is sonically big, bold and smooth, yet nicely clear and open... it's not a bright mic... and the low-end capture is more forward and weighted" - REcording Magazine



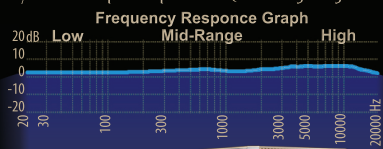
P-47SS

"The P-87 is a clean and honest mic that is even and balanced from the lows to the highs, with only a slight upper mid bump" - REcording Magazine



P-87

"The Sound of the P-414 offers a balanced neutral tonality with largely flat lows and mids and a gentle yet clear top-end push" - REcording Magazine



P-414

PELUSOMICROPHONELAB.COM



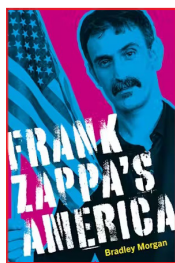
Peluso Microphone Lab

Frank Zappa's America

By Bradley Morgan

(hardcover) \$39.95

They really don't make 'em like Frank Zappa anymore. Visionary, poet, activist, virtuoso... Zappa was all of those things and so much more. Plenty has been written about the great man in the past, but Morgan has found fresh ground to plough here. He "casts the artist as an often-misunderstood figure who critiqued the actions of religious and political groups



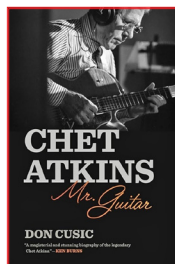
promoting a predominantly white, Christian vision of the United States," as written in the jacket's blurb. Morgan digs deep into Zappa's messaging and examines the occasionally ignored intentions. It's a rare book that makes us love the subject more than we did going in.

Chet Atkins: Mr. Guitar

By Don Cusic

(hardcover) \$39.95

Country music historian Cusic has done a fine job of telling the story of the great Chet Atkins, described here as "arguably the most influential guitarist of the twentieth century and, through his work as a recording executive, is often credited as a founder of the Nashville sound." Cusic takes us on a satisfying journey



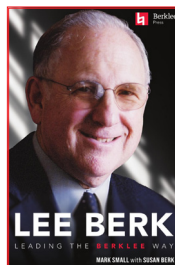
that starts in Atkins' birthplace of Luttrell, TN. We read about his musical adventures with Elvis Presley, the Everly Brothers, and George Harrison. Atkins recorded over 100 solo albums, and Cusic covers it all with an admirable attention to detail.

Lee Berk: Leading the Berklee Way

By Mark Small with Susan Berk

(paperback) \$29.99

Lee Berk is, of course, the man that the Berklee College of Music is named after. With that in mind, and when considering the wealth of talent that has blossomed in part because of that famed institution, Berk is well worthy of a good biography. "The book presents the story of descendants of poor Jewish immigrants from



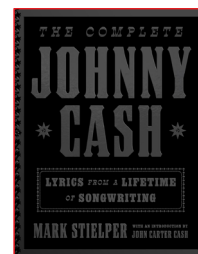
Russia who arrived on America's shores in the 19th century, paving the way for Lawrence Berk (1908-1995) and his son Lee to realize their unique version of the American dream," reads the press release. Not only would they realize it, but Berk would help others do the same.

The Complete Johnny Cash: Lyrics from a Lifetime of Songwriting

By Mark Stielper

(hardcover) \$60

It's just a joy to spend any time with the brilliant mind that was Johnny Cash, isn't it? The only thing that possibly outshone Cash's talent was his heart. The Man in Black was always on the side of the working man; he never punched down and would always offer a hand to help people up. Those sentiments and many more burst out of the page when examining his lyrics



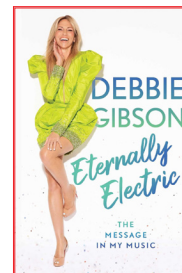
with the help of this exhaustive tome. "The essential collectible features material from his childhood in rural Arkansas, across the highs and lows of his public career and personal life, through to his last days," the notes read. It's a special read.

Eternally Electric: The Message in My Music

By Debbie Gibson

(hardcover) \$30

Obviously named in tribute to one of her biggest hits "Electric Youth" (which, unbelievably, is 36 years old now), pop star Debbie Gibson's *Eternally Electric* is a far better read than we were perhaps expecting. On one hand, you think



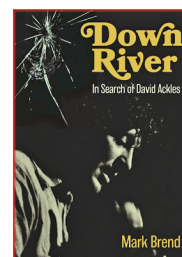
who peaked in the '80s be?" But then the human side kicks in, plus the fact that Gibson can pen a sentence, and it all becomes very engaging. We learn of the challenges of child stardom, her highs and the lows, and her recent comeback. Before it really gets going, we're 100 percent rooting for her.

Down River: In Search of David Ackles

By Mark Brend

(paperback) \$24.95

Back in 1972, when David Ackles released his third album *American Gothic*, it was lavishly praised and referred to as the "Sgt. Pepper of folk." That's an enormous statement, especially



when considering his standing as a cult figure today. But he has fans in high, and diverse, places, from Genesis drummer Phil Collins to Elvis Costello and Elton John. Brend takes on the challenge of dragging Ackles' music out of the shadows.

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



4TH STREET RECORDING

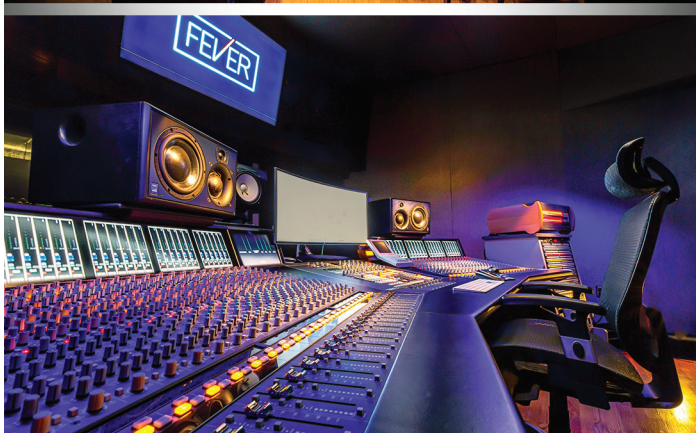
S A N T A M O N I C A

1211 4th Street, Santa Monica, CA 90401

310-395-9114 • info@4thstreetrecording.com

Artists, Producers, Labels

Legendary Studios, Iconic Sound



9 Studios Built for Any Session. Why Settle?

Budget friendly - full bands, string sections, choirs, big band, Vocal production, and mixing in Dolby Atmos.

Last Minute Booking?. No Problem!

- 6 Monthly Production Lockouts
- Vintage and State of the Art Control Rooms
- Dolby Atmos Certified Mixing Studio - Apple Music Ready
- 2 Large Live Rooms with Backline Instruments

www.clearlakerecording.com



Call To Book/Free Tour
818-762-0707

UP CLOSE

- JONATHAN WIDRAN

BetaWave Studios

betawavestudios.com

From Adolescent Rocker to Studio Owner: Now Founder and Head of Production for the multi-faceted video production, livestreaming, and podcast-generating hub BetaWave Studios in Glendale, CA, Matthew Faulkner got his first taste of entrepreneurship at age 12, printing and selling T-shirts for his '90s punk/skate punk influenced first band. In his 20s, when a later band was signed to a label and collaborating with Marti Frederickson, the renowned songwriter/producer (Aerosmith, Ozzy Osbourne, Carrie Underwood) gave him some important advice: "Veteran songwriters can guide you through structure, but as for Pro Tools and other technology, you have to take the reins yourself." Yet when he graduated from the recording technology program at Citrus College, the powers that be told the grads their prospects for work were slim. Undaunted, he secured an internship at Sonora Recorders in Los Feliz and worked his way up to playing bass on a session and ultimately partnering with the facility's primary producer on various indie recordings. Faulkner realized his greatest asset was his experience and secured his own studio space nearby to work on other projects. As the work at Sonora fizzled out, he began merging audio and video production at the newly launched BetaWave Studios. Business rose to another level during the pandemic when more artists were looking to livestream to engage their fans.

Diverse Clientele and Expanding Video Services:

In addition to serving local indie rock and electronic music clients, BetaWave became a popular hub for video production projects with large companies and instrument brands, as well as a Power Host. Current clients include Warner Music Group, Amazon Studios, Spotify, SMOSH, KORG, Universal Music Group, ASCAP, and Adobe. A creative studio built for music-driven content, BetaWave's branding is "Effortless Content, Maximum Impact." The facility specializes in cinematic video production, live streaming, and branded storytelling for artists, music brands, and record labels. They offer fully equipped, ready-to-shoot spaces that make content creation effortless and inspiring. Available equipment includes cinema cameras, haze machines, projectors, and in-demand technician support (provided by a crew of free-lance specialists). Creators love the ease of the turnkey setup, easy add-ons, and convenient location, among other amenities. Clients also have the option of simply renting the studio space and bringing in their own crew and equipment. They can book on Peerspace, which Faulkner describes as "Airbnb for commercial filming locations."

Podcast Studio: The crew at BetaWave offers an effortless experience for those looking to create a high-impact video podcast that looks as good as it sounds. As with its other video production services, for new hosts and established podcasters alike, they handle all the details so clients can focus on their content and conversations. From their cinema-grade production quality to hands-off content delivery, they give the clients' voices a powerful visual presence. Many clients have been told by viewers that their video podcasts looked like actual TV shows, reflecting the high quality of the video presentation. "We love being of service to other creatives, trying to help them on their journey and make sure they enjoy the ride," says Faulkner.



Contact BetaWave Studios (818) 925-6210

JAMERICANA FÊTE 2025 THE BROADSIDE

PRESENTED BY
CUTTING EDGE CE MUSIC BUSINESS CONFERENCE
NOLA DOWNTOWN MUSIC & ARTS

FREDDIE BLUE &
THE FRIENDSHIP CIRCLE

LOOSE CATTLE

PAUL SANCHEZ

RORSCHACH BLUES BAND

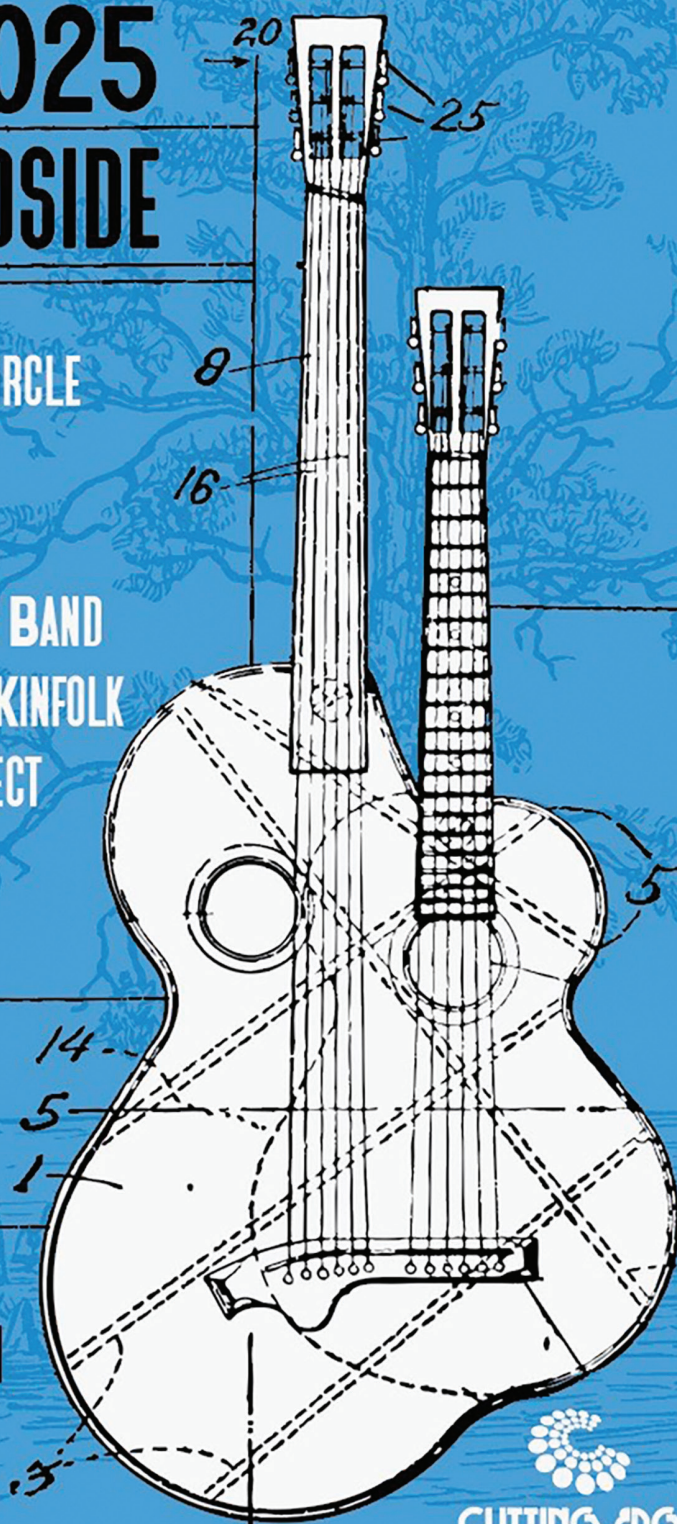
WILL VANCE & THE KINFOLK

LILLI LEWIS PROJECT

DINOLA

MIA BORDERS

**SATURDAY
AUGUST 16TH
DOORS AT 2PM
SHOW AT 3PM**



JAMERICANA FÊTE

BROADSIDENOLA.COM - 600 N. BROAD STREET, NEW ORLEANS

Part of the 2025 Cutting Edge CE Conferences and Events



▲ TRAX RECORDS CELEBRATES 40 YEARS WITH AN ANNIVERSARY COMPILATION

To commemorate its 40th anniversary, Trax presents *Trax Records: The 40th Anniversary Collection*—a bold, multi-format release that captures the essence of the label's past, present, and future. Curated by artist and provocateur Jorge, the collection rolled out digitally and in limited edition vinyl on June 20. (L-R: Reggie Mars, Richard Fairbanks, Screamin' Rachael, Jesse Saunders at Universal Studios in Chicago)



▲ WOLF ALICE ANNOUNCE NEW ALBUM *THE CLEARING* OUT AUGUST 29 AND NORTH AMERICAN TOUR

North London quartet Wolf Alice have announced a headline tour in celebration of their recently announced fourth studio album *The Clearing*, due out on August 29. Written in Seven Sisters, London and recorded in L.A. with GRAMMY®-winning, master producer Greg Kurstin last year, *The Clearing* reveals where Wolf Alice stand sonically in 2025, delivering a supremely confident collection of songs bursting with ambition, ideas, and emotion.



▲ HIGH MOON RECORDS RELEASE SLY & THE FAMILY STONE'S UNEARTHED THE FIRST FAMILY: LIVE AT WINCHESTER CATHEDRAL 1967

This earliest live recording of the pioneering band is accompanied by a deluxe booklet with liner notes from the set's GRAMMY®-nominated producer Alec Palao, featuring exclusive interviews with Sly Stone and all of the original band members, never-before-seen photos, rare memorabilia, and more.



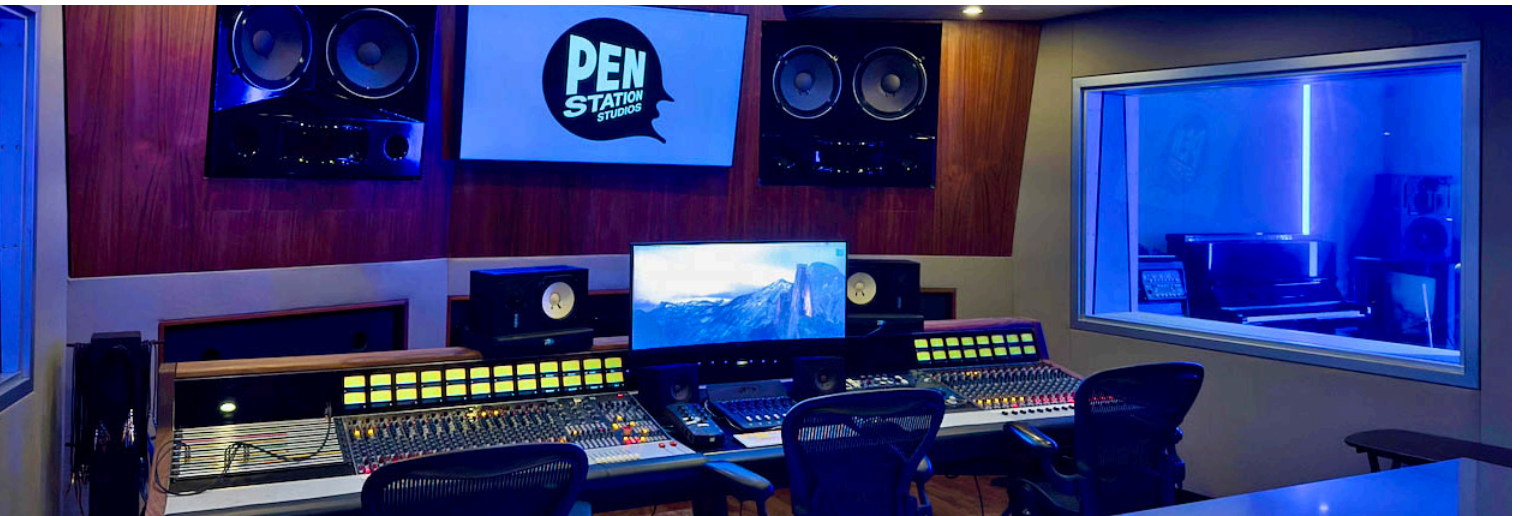
▲ PLATINUM-CERTIFIED SINGER, SONGWRITER, AND MULTI-INSTRUMENTALIST CLINTON KANE'S NEW SINGLE "HEARTBEAT FOR A HOME" FEAT. ELINA OUT NOW

Clinton Kane returns with his most emotionally charged release to date, "Heartbeat for a Home," featuring acclaimed Swedish artist Elina, available everywhere via his newly independent platform. "Heartbreak For A Home" marks Kane's first single of 2025 and signals a bold new era of independence and creative control.

PRODUCER PLAYBACK

"Wear many hats. It's a big asset if you know how to do every job in the process." - JOSH GUDWIN





▲ PEN STATION STUDIOS REOPEN STUDIO F, UNVEILS A NEW CONSOLE AND ENHANCED MONITORING

Studio F now features a 32-channel Neve-powered Custom Series 75 console, upgraded monitoring with 18" subs, nearly 10,000 watts of power, and ergonomic enhancements. Overseen by Peter A. Barker, the retrofit includes a new vocal chain and switchable THD Labs meters for flexible metering.



▲ PJ MORTON LAUNCHES PRODUCTION SERIES, A PJ MORTON PRODUCTION, FEATURING NEW PROJECTS FROM LA REEZY, DARREL WALLS, AND MORE

PJ Morton's *A PJ Morton Production* is a new production series of cross-genre collaborations, introducing and championing a fresh class of rising stars in hip-hop, R&B, and gospel. On the heels of releasing "Pardon Me," Morton has unveiled "Amazing" by Darrel Walls.



▲ NEW CARDBOARD SESSIONS FEATURING RETURN TO DUST

Cardboard Sessions, a collaboration between Signal Snowboards and Ernest Packaging, is a free-form video series that brings musicians together to play instruments built and designed by the creators of Cardboard Chaos. The raw, charged episode of *Cardboard Sessions* featuring Return to Dust is out now.



GINA MILES
WINNER OF
THE VOICE

DT 1770 PRO MKII

STUDIO HEADPHONES
MONITOR, RECORD & EDIT

 **beyerdynamic**



The NAMM Show

the MUSIC begins here

Registration Opens Early Fall

namm.org/attend



Music Sound Live

NAMM WEEK

January 20-24, 2026

Anaheim Convention Center • Southern California

Events
January 20-24

Exhibits
January 22-24



TV, film, and video game composer Yuheng Yan enrolled in Berklee College of Music with plans to major in guitar music performance. But two years in, he developed tendonitis and had to change course, literally and figuratively. A friend who studied film scoring persuaded him to merge into his lane. He soon realized that he enjoyed scoring and had a talent for it. In short, he was scoring at scoring.

Following graduation, he moved to L.A., landed an assistant gig with film composer Philip Giffin and later worked with Dominic Lewis. He's since composed for TV shows, films, and video games including Apple TV+'s *Dope Thief*, *The Fall Guy*, and 2K Games' *Mafia: The Old Country*.

What appeals to Yan most about composing is its storytelling element. "Writing your own music is a great way to express your creative identity and music sensibility," he observes. "But what I prefer is to have a rough framework. When I set those boundaries is when I do my best work. A lot of musicians are guilty of sitting around all day trying to dial in on one specific sound. When we work in TV or film, the story tells us what we need to do with our music. I also enjoy collaborating with people who aren't trained musically. I have to find a way to communicate because they can't always express why they don't like a section."

There's much to be gained from a formal music education. But often some of the most poignant lessons are learned outside of college. "After graduation I realized that you can have the most brilliant idea, but if you don't have the production chops to execute it, no one will even bother to listen," the composer explains. "This is a service business and it's not always about how creative your music is. It's about how well it works with the picture. If you have an average idea but can execute it with professional-level production, then it'll work and help pave [the path of] your career. Having good ideas is important. But being able to execute is even more so."

"Often there isn't the budget to record with live musicians," he continues. "Until you get to that point, you have to work with samples to mock-up your ideas. In the early 2000s, the technology was in its nascent stage and you could get by with 60 or 70 percent of what you were going for. But now, what you get with samples has to sound like the final product."

Technical skills are crucial, of course. But there are other intangibles that often aren't so easily taught. "My biggest realization came when I worked with Dominic Lewis," Yan recalls. "I learned that this business is not just about how well you can write music. It's about whether or not people like working with you."

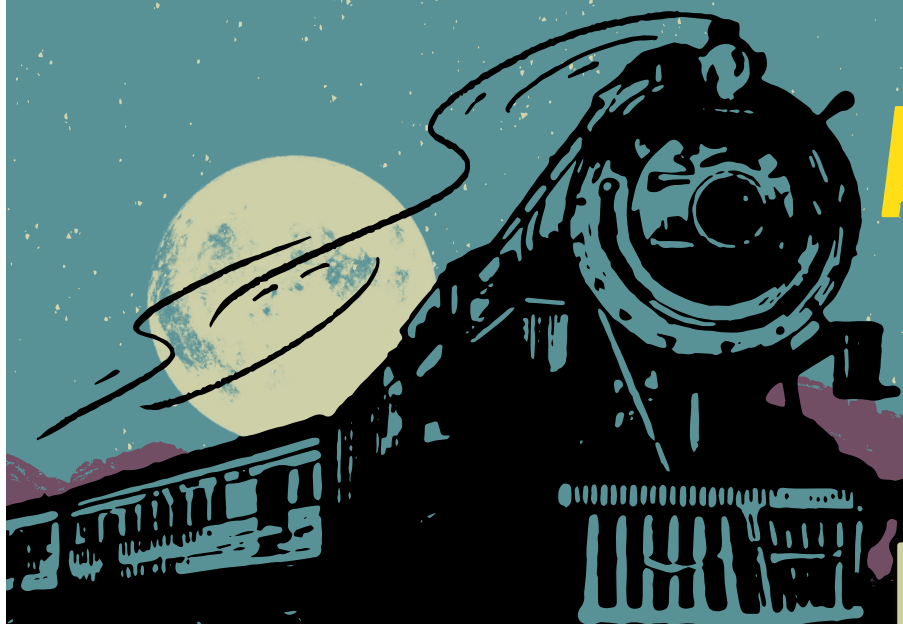
His current and upcoming projects include Jackie Chan's *Karate Kid: Legends*, collaboration with composer Randy Miller, and he continues to create alongside Dominic Lewis. Compositions of which he's most proud include his work for the Disney TV show *Monsters at Work* and the video game *Mafia: The Old Country*. He works largely from his home studio in Van Nuys at which he often employs many of the UAD plugins.

Contact yuhengyan.com; Instagram @yuhengyanmusic

THE 3 MOST IMPORTANT

... lessons he's learned as a composer and musician are:

- There's no room for ego. When you let it go, it makes collaboration so much smoother.
- Always serve the story.
- Deadlines are important. You cannot miss them.



AMERICANAFEST

SEPTEMBER 9-13, 2025
NASHVILLE, TN



Support our mission:
Advocating for the authentic voice of
American roots music around the world.

Sarah Nagourney

Owner
Glassbeat Music

Years with Company: 25

Address: New York, NY

Web: shecreatesnoise.com,
sarahnagourney.com

Email: shecreatesnoise@gmail.com

Guests: Sharon Tapper, Kate Kyman,
Sam Cox, Lachi, Michelle Fantus,
Shira Gans

BACKGROUND

Sarah Nagourney began her career as an artist. Today, the founder of Glassbeat Music is best known as a platinum-selling songwriter, producer, and artist development strategist. Her freshly minted podcast, *She Creates Noise*, spotlights the many women who are thriving despite the odds.

Getting Noisy

About a year ago, I was interviewed on a podcast. A few friends heard it and said, "You should do that." I started thinking about it and talked with my daughter. She said, "I think that's a great idea." It feels right. I wanted to try something new. There are so many women in the business that don't get as much attention as they deserve. Let's applaud and highlight what they're doing.

Help, Human and Nonhuman

I was worried about the technical side. Every time I would look at the distribution system, it was pages and pages. They have this thing called CoHost AI, which helps rewrite your notes. And I rewrite things [manually,] but it's really helpful to have A.I. help me get organized.

I've got an intern, a social media person, and another helping with a lot of the details. It still comes down to me, because I've got to approve all the copy. If you do anything well, it's a lot of work.

First Episodes

I'm starting with people I know or know of. For example, I did not know Lee Dannay, but we have bumped into each other professionally for years. We shared a GRAMMY U mentee who's very talented. I sent her an email through LinkedIn, and she said, "I'd love to do it." Some of the other guests are Sam Cox, Kat Hyman, and Sharon Tapper. There are some very respected people in the industry doing [my podcast.]

Dealing With Sexism

I was a cute, young singer/songwriter and had my share of colorful stories avoiding inconvenient encounters, just trying to protect myself, and being taken seriously. Some of the women I spoke to said, "Back in the day, it was, 'Go get coffee,' and, 'Can you type this letter,'" even if you went to Cornell. There was definitely a different treatment of women.

But it's improved greatly. A lot of those trailblazing women that I have on the podcast helped improve things for women today, but there's still a ways to go. Pay equity comes up



"There are so many women in the business that don't get as much attention as they deserve. Let's applaud and highlight what they're doing."

a lot. There are people that aren't as nice, and there are also wonderful people out there. You just have to find your champions.

Accidental Careers

Sam Cox talked about how she hadn't even thought about [entering the music industry]. She was doing marketing and met some people at SXSW who said, "Come to New York." She wound up moving to N.Y.C. and meeting people in the business through her friends. So in her case, it was kind of an accident. Some people just fall into things.

Another person I interviewed, Michelle Fantus, also kind of fell into a role at Sony Music. And she figured out that, if she wanted to be in the music business, she should set up a showcase and get young talent. That was brilliant, because that put her on the map. She had all these great artists in their earliest days. She became kind of the person to go to for young talent, and that made her a valuable commodity. All the women I'm talking to are out-of-the-box thinkers.

A Songwriter's Life

I started songwriting when I was nine. I liked writing poetry and playing guitar. I still love to write. My current method is to go in with some kind of loop, maybe eight or 16 bars, a melody, and a lyric starter idea. It could be just a germ of that idea or the chords or the title. Sometimes, it's somebody else's idea. In songwriting, you have to be flexible.

Identifying Magic

In the [writing] room, sometimes it feels amazing. Then you listen to it back and go, "I don't remember it sounding like that." Or it could be the other way around. You listen to it and think, "I don't remember it being that magical."

I was just in London on a writing trip. I had

six sessions, which is a lot for me. I was tired and didn't want to do that last session. And it was the best one. I went in with no preconceived notions. It was so organic. I knew it was working and something we all loved.

A Flood of Female Producers

I think [becoming a female producer] wasn't encouraged. Either the technology seemed daunting or [they were told,] "You're a pretty girl. Be a singer." It's changed dramatically. There are so many more women producers now. It's 10 times more than it was five years ago.

Artist Development and Mentorship

I get in the room with young artists all the time. I can't help but take on a role as an advisor. I got into [artist development] 15-ish years ago with one artist. Although we've never worked together officially with me being her manager, I've always been there to advise her, and she's been very successful.

I got started with someone about 12 years ago, a young male artist who's super talented. I was writing a lot and getting a lot of cuts, and then found it harder to get those cuts because things changed a lot. I felt like I had to create my own artists. Therefore, I had to find someone to develop and write with, so that I was writing songs with someone I was sure would have records released. It was kind of self-fulfilling, because if I didn't make sure something happened, then my songs wouldn't go anywhere.

Work Harder Than Everyone

If you're an artist, you've got to work harder than your manager, your publisher, everyone. I think it was Sam Cox who said she'd rather work with an artist that works hard than someone who is really talented. You want them to be talented as well, but if they don't put in the time, they're not going to go anywhere.

The Gender Gap

I want people to know how much great work is going on behind the scenes by these women and celebrate their excellence, hard work, and creativity. The Annenberg study says only 13 percent of executives in the music industry are female. Only six percent are songwriters. And less than one percent are producers. So that's a reason to say, "Let's realize that there is inequity and try to address that by making opportunities available to women."

The Limitations of Artificial Intelligence

I'm a little concerned about how long it's going to be before A.I. writes better songs than people, though I know, having experimented with it, that the lyrics they spit out are a bad version of what's already been done. As Rick Rubin said, "A.I. can only regurgitate what's been fed into it." If you ask five film producers to take a script and turn it into a film, they would all have very different results because they all have different points of view. Whereas with A.I., it might all be the same because it's regurgitating what's already there.

JOJO ABOT

Jojo Abot's unmistakable and inimitable vision eats boundaries for breakfast. Her multidimensional practice encompasses but is not limited to music, video, performance and visual art, photography, and a sense of sartorialism, maquillage, and adornment that is like if fashion went shamanistic supernova. She is, in short, her own total work of art. And she does all this with a healing perspective on her ancestral lineage as an Ewe woman, born in Ghana and a true citizen of the world, the better to spread higher love vibrations in her own soul and throughout the human collective.

As a musician, beyond her extensive and expansive personal discography, Abot has toured with Ms. Lauryn Hill and enlivened audiences at Afropunk, Radio City Music Hall, the Apollo, the Greek, and more. As a composer, she's working on an original interdisciplinary opera right now. Her previous live interdisciplinary opera *Even in the Dark* was performed at Redcat in 2023 and featured dancers, vocalists including Esperanza Spaulding, and a monumental video projection showing the regaled and regal artist in scenarios amidst the backdrop of her beloved West African landscapes.

In fact, it is in her video work—in which the distinctions between "music video" and "video art" become truly meaningless—that her star shines in all its facets. Her energy as performer is electric, as her hyperchromatic, maximally textured and patterned clothes, makeup, and jewelry set off her syn-copated, celestial, soulful songs. Everything with Abot is a ritual, an activation, an opportunity to transcend the everyday for something impossibly vibrant. One such work—the affecting call to integration and collective healing, *Re.Member*—was featured at 2024's LUMINEX, an outdoor video art festival projected across the buildings of Downtown L.A.

Her visual art exists in this continuum, across celebrated institutional collaborations including MoMA, the Brooklyn Museum, the Ghana Pavilion at La Biennale di Venezia—and last year in Los Angeles at LA Louver. *A God of Her Own Making*—her solo exhibition at the gallery in 2024, and also the name of the new "immersive spatial opera," already being shared in segments online—incorporated all these elements but crucially contextualized within an array of sculpture, textiles, film, spatial sound, painting, and performance centered around her salient, ancestrally activated ideas "on the transformative and sacred power of the divine feminine, inspiring conversations around collective elevation and engagement with our spiritual selves."

[instagram.com/jojobot](https://www.instagram.com/jojobot); [jojobot.com](https://www.jojobot.com)



Charlotte Morris

Philadelphia folk artist Charlotte Morris was highly scored in a recent New Music Critique, so impressed were we with the songs from her *Both Sides* album. She's worked hard to get to this point, having fallen in love with music as soon as she could walk and talk.

"By age 12 I was writing songs and teaching myself guitar, piano, ukulele, and others," Morris says. "With songwriting, music grew from something I loved into something I needed."

After college, Morris moved to New York to pursue theatre. "However, it was at that time that I found my way back to songwriting," she says. "This was the biggest change I'd ever been through—making such a huge move—and I didn't know how else to process it other than writing. A little less than a year after moving, I released my debut EP, *To New York, with Love*, and started to figure out how I could move forward in this crazy industry that is music."

Morris describes her sound primarily as folk/Americana. "First and foremost, my music is rooted in honest and emotional storytelling," she says. "I write what I'm feeling, so that might be really folky one day but super rock/pop-driven the next. Overall, my music is intimate, personal, and raw; it's meant to feel like a conversation between best friends or a look into my personal diary."

The aforementioned *Both Sides* was released in May of this year. "It is the most honest and vulnerable I've ever been in my music," Morris says. "It's a collection of stories—some mine, some inspired by others—but all rooted in truth, growth, and the messiness of being human."

For Morris, DIY means owning "every aspect of your artistic identity."

"From writing, arranging, and performing, to recording, releasing, booking shows, and marketing," she says. "Of course, it's great to have help in as many of these areas as possible, but I still want to have ownership over the final decisions and what the world sees of me."

Morris is taking a well-earned break this summer but will be back on the road later in the year.

Visit charlottomorrismusic.com for more.



THE LEGAL BEAT

BY GLENN LITWAK



Is an internet service provider (ISP) liable for copyright infringement by its subscribers? On June 30, 2025, the U.S. Supreme Court agreed to review the major record labels' copyright infringement lawsuit against Cox Communications, a large ISP.

The question in the case is whether or not Cox is immune from lawsuits over copyright infringement by Cox's subscribers (vicarious copyright infringement).

Cox was sued by major record labels Universal Music Group, Sony Music Entertainment, and Warner Music Group, among others. In 2019, a jury in a Virginia

federal court held Cox liable for both contributory and vicarious copyright infringement and awarded one billion dollars in damages. The jury found Cox liable for violations of copyright law by Cox's internet service subscribers.

The record labels contended that Cox "knowingly contributed to, and reaped substantial profits from, massive copyright infringement committed by thousands of subscribers."

In February of 2024, a federal appeals court overturned the "vicarious liability" portion of the judgment but confirmed the "contributory infringement" ruling. The court ordered a new trial to establish the amount of damages stating that the one billion dollars was unjustified. Both Cox and the music labels then appealed to the U.S. Supreme Court.

In November of 2024, the Supreme Court asked the federal government to provide its opinion on the case. In response, the U.S. Solicitor General supported Cox's position, and contended that ISPs don't become liable for copyright infringement simply because they

do not terminate subscribers from their service after having received a notice of copyright infringement.

The labels disagreed with the government's opinion stating it was "bewildering" and stated:

"Cox was held liable not because it failed to do enough to police infringement, but because it took no meaningful steps to stop infringement and continued serving specific, identifiable subscribers even after receiving explicit notice of their repeat (and often rampant) infringement."

The labels further stated:

"Cox kept supplying the means of infringement because it adopted an express policy of prioritizing profits from subscription fees over compliance with the Copyright Act of the DMCA." (The DMCA being the Digital Millennium Copyright Act that gives legal protections to ISPs that cooperate with copyright owners.)

The record labels requested that the Supreme Court review the vicarious liability issues and reject Cox's contributory infringement positions. Cox has contended that it should not be held liable for the

actions of others.

Cox has been sued in other cases related to copyright infringement and deceptive advertising. In addition, Cox has been a defendant in a dispute over government funding for broadband expansion.

There have been some other instances of litigation between record labels and ISPs, including lawsuits filed by labels against Charter Communications and Astound Broadband.

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 gtllaw59@gmail.com or visit glennlitwak.com.

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

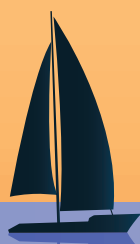


Technical Program: October 23-25
Exhibits: October 23-24

AES SHOW 2025

LONG BEACH

AESshow.com
#AESshow





PRETTY RUDE

Date Signed: September 2024

Label: SideOneDummy Records

Type of Music: Indie Rock

Publicity: Caroline Borolla, Clarion Call Media

A&R: Phil Bender-Simon

Web: prettyrude.bandcamp.com

When two business entities enter into contract negotiations, risk factors of indeterminate size are almost always at play like bargaining chips on both ends of the conference-room table. Some markets are less volatile than others; the art-business market is on the other end of the spectrum.

With that in mind, when a band meets with a label to sign a deal, they are wise to tuck an ace card up their sleeve: a new, unreleased record that can have enormous value as a bargaining chip. A completed album can even function as a brass ring that clinches a contract.

Frontman James Palko and partner Matt Cook of Brooklyn brawlers Pretty Rude had that secret weapon—an already completed record—when they attended the annual Good Things Are Happening Fest in Scranton, Pennsylvania. It was there that they met SideOneDummy Records President Phil Bender-Simon through a mutual friend, Palko recalls.

Palko further details the circumstances surrounding Pretty Rude's

"Plenty of people and labels can express excitement and then disappear into an email thread."

eventual signing to the label, "We met [SideOneDummy Label Manager Phil Bender-Simon] at the fest because he was managing our friends in Carpool." "Technically, when the record was finished in mid-May of last year, we signed the papers and started planning the release," Cook adds. "There was a general excitement and good hang between each other. And when we showed him what we were working on with [Pretty Rude's debut LP, *Ripe*], he was super-excited and kept following up."

"Plenty of people and labels can express excitement [over a young band's music] and then disappear into an email thread," Cook continues. "But Phil checked in with us and constantly asked what we were up to and how things were going."

Palko chimes in: "So it felt natural to finish the record with Phil. And since then, it's been nothing but a positive rollout [with Bender-Simon]. By the time we got to the last track ['No Moment'], I think that I had more or less exhausted all the things that I had wanted to say."

He continues: "I feel like the last song really encapsulates the mood of the record. The lyrics on that song are about how not everyone gets to win. Sometimes you end up being some guy who has a reckoning about whether they're going to continue to pursue music or figure something else out."

With the wind at their sails and a fertile fanbase growing at a rapid clip, don't expect Pretty Rude to throw in the towel anytime soon. As Larry David would quip, the band is doing "prettay, prettay, prettay good." — **Kurt Orzek**



BLINDEAD 23

Date Signed: June 2025

Label: Peaceville Records

Band Members: Patryk Zwoliński, vocals; Mateusz Śmierczalski, guitars; Roger Öjersson, guitars and vocals; Maciej Janas, guitars; Paweł Jaroszewicz, drums; Vinicius Nunes, bass

Type of Music: Avant Metal

Management: tanya@uceagency.com

Booking: Mateusz Śmierczalski, blindead23@gmail.com

Legal: Nick Cotton, nick@snappermusic.co.uk

Publicity: Austin Griswold / Secret Service Publicity, austin@secretservicepr.com

A&R: Paul Groundwell

Web: facebook.com/blindead23

Polish guitarist Mateusz Śmierczalski began his band Blindead in 1999. Simultaneously a member of metal gods Behemoth, there was only so much effort he could devote toward his own project. Nonetheless, independently releasing albums and touring with Oakland's Neurosis sparked interest, leading to a deal with Mystic Production in 2010.

Blindead unleashed three records with the Polish indie. "We toured Europe, and everything started falling apart," laments the player also known as Havoc. Despite rising popularity, every penny went back into keeping the dream alive. One final recording with the original lineup came out in 2019.

Then COVID happened. Havoc temporarily put away his instrument and began seeing a therapist. "I needed to restart my life," he opines. Eventually, he began writing solo for the first time. Śmierczalski originally wanted a fresh name but instead renamed the group Blindead 23 as a way

"Peaceville released most of the bands we listened to growing up."

of declaring a renewed mission. "Why should we leave the name that we were working under for 23 years?"

With backing from an unnamed label, they recorded a 53-minute opus in Sweden alongside producer David Castillo, whose credits include Carcass, Leprous, and Opeth. Eventually, that agreement went sideways, leaving Blindead 23 in the lurch. As an instrument tech for bigger bands, Śmierczalski took every opportunity to show off the video they made for the single.

He also told the CEO of Mystic, Michał Wardzała, what was going on. Wardzała took that unreleased album, plus a newer 27-minute "mini-album" to Peaceville's Johnny Wilks, who caught the band in Poland during their appearance at the Mystic Festival. A joint deal between Peaceville and Mystic was forged.

"Peaceville released most of the bands we listened to growing up," Śmierczalski says, naming My Dying Bride, Katatonia, and Paradise Lost as influences. "I never thought there'd be a day when my band would be signing there." — **Andy Kaufmann**



Date Signed: 2025
Label: Rise Records/BMG
Type of Music: Industrial Rock
Booking: AB Touring
Legal: Greenberg Glusker LLP
Publicity: Ashley White Public Relations
A&R: Rise Records
Web: ggmagree.com

Australian artist GG Magree successfully surfs on the boundaries of electronic music, pop, and punk, resulting in a genre-blending musician whose live shows are a thrill ride. She started DJing in her dad's clubs when she was a teen.

"I was on a tour with another artist called Nghtmre and he asked me if I sang," Magree says. "I'm the type of person that says yes to everything and ended up writing one of my biggest songs, called 'Frontlines.' I guess I would say I started treating it seriously, and I love that I could actually make it my profession, and now I don't know what else I would do. People have always asked me what I would do if I wasn't an artist, and I don't have an answer for them because I know that this is what I'm supposed to do in this life."

Magree says that her sound has evolved massively since those early days. "I feel like I first moved to the States because the artists that I collaborated with are in the dubstep scene," she says. "I was kind of brought into that world, but after taking some time off during COVID and working on myself I've truly figured out who I am today, and she's an

"I hear horror stories about other labels, so I just feel so grateful to have found a family."

electro metal punk little baby. I take inspiration from artists like Nine Inch Nails, Justice, and Charli XCX. It's slutty. It's rave. It's punk. It's fun because that's who I am at the core."

The artist recently signed with Rise/BMG, and she says she's never felt as secure with a label. "I feel so safe as an artist, and they completely 100 percent support everything that I do and the artist that I want to be. I hear horror stories about other labels, so I just feel so grateful to have found a family."

Magree recently dropped "Bleed," the first single from her debut album which comes out in October. "It was recorded in L.A., and it definitely took a lot to get to where it is now," she says. "I started recording the album two years ago, and I've done about 56 songs in total, but the final product that I have is who I am at the core" - **Brett Callwood**



Date Signed: June 2025
Label: ONErpm
Type of Music: Country, Reggae
Management: Emilie Glover, Red Light Management
Booking: Russell Brantley, 33& West
Publicity: Kate Rakvic, Sacks & Co.
A&R: Chris Hrovat, WME Nashville
Web: maolimusic.com

The marriage of island sounds and country music is nothing entirely new. Jimmy Buffet and Kenny Chesney are two examples of artists that adopted that approach. But Hawaiian singer-songwriter Maoli takes it to the next level, with a reggae and soul-drenched amalgam that is totally unique.

Maoli embraces his Maui-based Polynesian heritage and has redefined modern country in the process. Having amassed over half a billion global streams across nine independent albums, carving out a nearly 15-year career across various U.S. and foreign stages; many fans are discovering his immense vocal and songwriting talent.

"I'm super-excited to be signing [a representation deal] with an agency like WME," says Maoli. "I've been on the road since 2012, just grinding away. And as things grew over the years it was getting difficult to put

"I'm not a guy that works with producers too much, but it's just crazy to be around such talented people as Dann and David Huff."

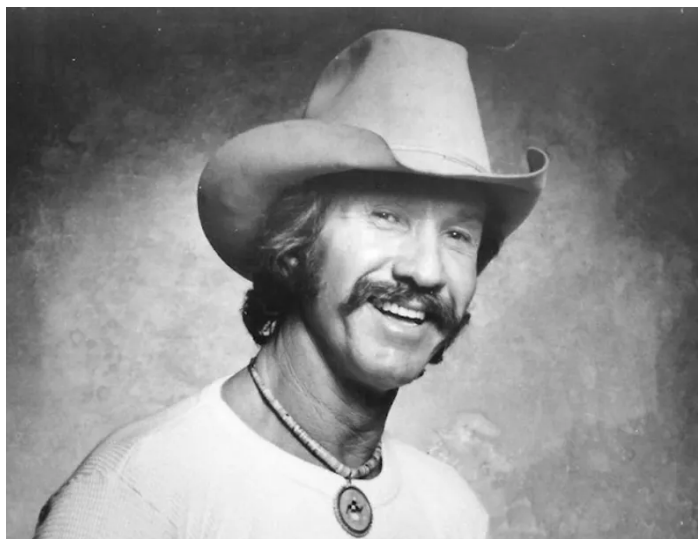
everything together. And throughout the years we've run with many different agencies. But it just started growing where we needed a team like WME. And meeting them told me they just seemed so professional and really know what they're doing. They can get us on a lot of co-headlining tours. And a lot of festivals they book are ones we can't get on by ourselves. So, I'm just glad to be a part of that."

Maoli recently headlined a sold-out show in New Zealand at the 12,000 capacity Navigation Home Stadium. And then he returned to the U.S. mainland for a series of successful dates celebrating his tenth recording in 17 years called *Last Sip of Summer*.

"Dann and David Huff are the kindest and most badass people ever," says Maoli about their production skills on the new album. "It was the first time working in Nashville and co-writing with other songwriters on Music Row. I'm not a guy that works with producers too much, but it's just crazy to be around such talented people as Dann and David Huff."

With over 125 years of experience, William Morris Endeavor (WME) is one of the world's preeminent talent agencies. They represent a wide swath of entertainers, athletes and artists on a wide range of issues, including booking, branding, and intellectual property.

Maoli's new album *Last Sip of Summer* is globally available now on all platforms. - **Eric Harabadian**



▲ ANTHEM ACQUIRES ROBBINS

Singer-songwriter Marty Robbins sells catalog to Anthem Music Publishing in a deal including "Big Iron," "El Paso," "My Woman, My Woman, My Wife." With 500+ songs and 72+ albums over 35+ years, Robbins holds GRAMMY and ACM Awards, and dual CMH and NSA Hall of Fame inductions.

► KOBALT GETS TWIGS

Singer-songwriter (dancer, actress) FKA twigs has signed to global publishing with Kobalt. 2025 marks the release of *Eusexua*, a British *Vogue* cover, solo dance debut with the Martha Graham company, and receiving the Music Producers Guild Outstanding Contribution to U.K. Music Award.



▲ CHEVY METAL FUNDRAISER

Wiley Hodgden, Brent Woods, and Shane Hawkins return to The Agoura Hills Canyon Club for annual Eastwood Ranch Foundation animal rescue fundraiser August 31. Opening set by surf-rockers The Alive. Dollar-for-dollar proceed match-up to \$500k. Tickets at linktr.ee/chevymetal.

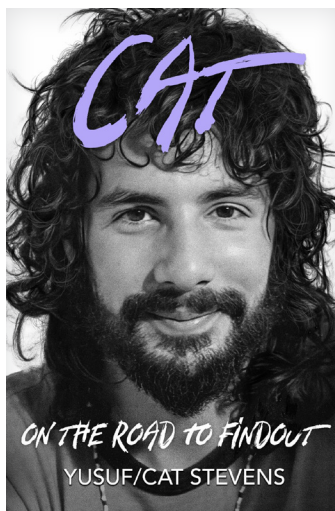
More MLC Momentum

The MLC Distributor Unmatched Recording Portal (DURP) offers ongoing global expansion as a powerful tracking solution for music rights holders, now serving over 110 distribution partners and more than 20 countries. The portal provides an efficient means of identifying unpaid mechanical streaming royalties for independent, self-administered songwriters and a means of identifying their customers (who may also be entitled to a share of outstanding royalties). See more at bit.ly/4nyZ7NK.

The MLC also has an educational YouTube channel to help creators navigate their royalties, with videos on digital and international rights and an on-demand webinar series. Season One of the MLC podcast is also up on YouTube with education, tips, and tools to help creatives succeed. Learn more about the podcast at bit.ly/4IHgjza

BMG Signs Arthur

U.K. singer-songwriter James Arthur has signed an exclusive publishing agreement with BMG in a deal that includes recently-released *PISCES*. With over 38 million monthly listeners on Spotify, Arthur's agreement includes



▲ YUSUF/CAT STEPHENS MEMOIR

Singer-songwriter Yusuf/Cat Stevens readies the release of long-awaited, *Cat On The Road To Findout*, coming this Fall. Exploring highs, lows, and the transcendental quest along his musical journey from folk to '60s and '70s pop, and embracing Islam, before his return to music and art.

November's "ADHD."

The Arthur acquisition adds to BMG's growing U.K. roster, which currently includes Mick Jagger, Keith Richards, Lenny Kravitz, George Ezra, CMAT, and Kamille. With 20 offices across 13 markets, BMG represents more than three million songs and recordings, including works by The Rolling Stones, Tina Turner, George Harrison, and Blondie.

WCS Conference Returns

Tickets are on sale now for the 45th Annual West Coast Songwriters Conference. Taking place in Los Angeles from September 26 - 28, the annual event provides a collaborative community, expert industry support, pitch opportunities, and unmatched networking to enhance and accelerate songwriting development.

West Coast Songwriters (WCS) was founded in 1979 and is one of the most active music associations in the USA, with multiple monthly events, pitching events, workshops, retreats, showcases, along with their annual conference, providing unparalleled access to mentorship, professional feedback, and real-world opportunities for both emerging and established songwriters.

Details and registration at westcoastsongwriters.org/conference-2025.

U.S. Copyright Challenges

The Society of Composers & Lyricists (SCL) and Songwriters Guild of America (SGA) (and others) believe that U.S. Copyright terminations extend to international markets following songwriter Cyril Vetter's February federal court win, which ruled that he could reclaim rights to his 1963 "Double Shot (Of My Baby's Love)" in all territories. Vetter's ruling stated that terminations extended to all existing song rights globally (which opposing counsel was quick to appeal). The SCL and SCA praised the ruling, stating that worldwide-termination "interpretation protects authors," emphasizing that not encompassing termination globally would provide for a loophole of exploitation by 'savvy publishers.' The full statement can be read at bit.ly/4kpgm00.

Section 203 of the Copyright Act currently enables rights-transfer terminations on non-work-for-hire creations 35 years after the fact, with multiple legacy acts (including Salt-N-Pepa) now moving to reclaim ownership of their song rights.

Performing Songwriting Workshops

Since 2014, the Performing Songwriter workshop series has provided an intimate platform for songwriters of all levels, ages, and occupations, to join together for three days in Nashville to learn from some of the best in the business. Helping participants in finding their writer's voice and clarify their message in a universal way, classes are restricted to 20 participants to ensure each attendee gets the most out of their time. The regular faculty includes songwriters Mary Gauthier, Gretchen Peters, Beth Nielsen-Chapman, Emily Saliers, Verlon Thompson, Suzy Bogguss, and Jonatha Brooke, with past facilitators including Mike Reid, Allen Shamblin, Don Henry, Gordon Kennedy, and Mark D. Sanders. Previous surprise guests have included Keb' Mo', Pam Tillis, Kathy Mattea, Christopher Cross, Amy Grant, and others.

Find more info at performingsongwriter.com/creative-workshops.

TikTok Engages Rumblefish

Music industry rights administrator HFA's Rumblefish, part of the Music Services Division of SESAC Music Group, has been retained to provide data, licensing, and royalty management services for TikTok (short-form video) and CapCut (video editing with effects, filters, music). Providing direct licensing, recording-to-composition data links, usage data, royalty calculation, distribution, copyright research, and publisher support, HFA's Rumblefish leverages its advanced tech, industry partnerships, and decades of experience in rights management, to provide scalable expert rights management services to AR/VR/A.I. companies, apps, background music services, investment funds, jukebox operators, karaoke platforms, lyric and tablature services, music management companies, record labels, social media and online video companies, streaming and download services, synchronization services, etc.

More at rumblefish.com and sesacmusicgroup.com.

ASCAP Young Composers

The ASCAP Foundation Young Composers program is dedicated to the memory of Pulitzer Prize-winning composer Morton Gould following his passing in 1996. With his first composition published

when he was just six years old, Gould championed young creators, serving as President of ASCAP and the ASCAP Foundation from 1986-1994. ASCAP celebrates recipients of the 2025 Morton Gould Young Composer Awards (aged 13 to 30), including Corey Chang, Kai Kubota-Enright, GianCarlo Lay, Grace Ann Lee, Emily Liushen, Quinn Mason, Paul Novak, Nathaniel Parks, Jaebong Rho, Cyrano Rosentrater, Alex Tedrow, Isaac Thomas, Max Vinetz, Brady Wolff, and Jihwan Yoon. See bit.ly/44wa6Pj.

AllTrack's Neighboring Rights

Following the acquisition of music licensing rights management firm Number13, independent music PRO, AllTrack launches their Neighboring Rights Division, with ex-SoundExchange Executive Wade Metzler at the helm. AllTrack is now the only U.S.-based PRO with a centralized platform to manage performance, mechanical, and global neighboring rights collection for their roster, catering to self-managed creators, labels, and publishers. See alltrack.com.

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



BMI's Benson Boone

Following a stint on *American Idol* (2021) before gaining momentum on TikTok, and signing with Night Street Records ("Ghost Town," "In the Stars"), Benson Boone's *Fireworks & Rollerblades* (2024) hit No. 6 on Billboard, with "Beautiful Things" peaking globally. *American Heart* is out now.



WSHOF SONGWRITER AWARDS

In its fifth year, Women Songwriters Hall of Fame honors 12 women of song: Melba Moore, Brenda Russell, Regina Belle, Janis Ian, Sylvia Moy, Julie Giroux, Janiva Magness, Vicki Peterson, YoYo, Christina Shusho, Dr. Stacy L. Smith, Asha Puthli, Lari White (womensongwritershalloffame.org). [L to R: Brenda Russell, Melba Moore]



ONERPM INKS BIORDI

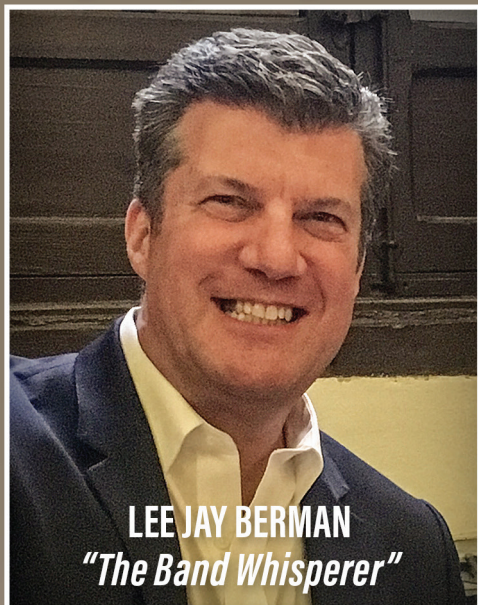
Independent Australian hip-hop, R&B, rap, and EDM label ONErpm has inked a global partnership with Biordi. The partnership adds label support for marketing, online strategy, and platform growth, with plans for international expansion and improved artist-driven momentum. [L to R: Rick Butterworth, ONErpm, and Lowkee, Biordi]



SMP SIGNS HOFMANN

Sony Music Publishing (SMP) signs Canadian singer-songwriter Noline Hofmann to global publishing. Debut *Purple Gas* ("Rodeo Junkies," "August," etc.) title track (duet with Zach Bryan) broke into Billboard Hot 100. U.S. tour included the Stagecoach Festival and Grand Old Opry stages.

Band Conflict? Partnership Issues? Royalty Disputes?



LEE JAY BERMAN
"The Band Whisperer"

**AMEC 2024 Counsel of the Year Award for
Excellence in Alternative Dispute Resolution**

*"I never knew there was someone who fixes those things.
I thought I had to do it!"*

— Former Record Label GM

"We never could have done it without you."

— Guitarist, Grammy Winning Rock Band

"He understands how to work with talent, and lawyers like him."

— Entertainment Litigator



The Mediation Offices of
Lee Jay Berman

- Specializing in Entertainment Conflict Resolution
- Discrete and Confidential
- Based in L.A., Works Worldwide

Reach Out and Let's Talk it Over...

310-593-9905 • info@leejayberman.com

SONGWRITER PROFILE

— ANDREA BEENHAM

Halestorm: The Climb

"In the beginning, I would vomit all the time. It was the way I would figure out the messy puzzle in my head. [As] a teenager, I would dig deeper, summarize, then create a song out of it. Through that process, you learn a lot about yourself. You kind of conquer something. That became an addiction and a process for me to stay sane."

Halestorm frontwoman Lizzy Hale and brother Arejay (Halestorm's drummer) landed the cover of the local paper after enlisting their dad to help build a rotating inverted drumkit (the family farm lent access to a tractor axle and spare parts to get the job done). They played Friendly's restaurant for free ice cream, and bowling alley and coffee house gigs, before jumping into the bar and club circuit. Finding cohorts with the same dedication proved difficult. "Looking back, we were at this kind of base camp," says Hale, "on our proverbial mountain, which is how we ended up naming the new record [Everest]."

Hale is still baffled it all worked out. "There's a difference between believing you're capable of doing things and them actually happening," she admits, adding that it's about letting go, trusting who you are, always striving for better, and never tiring of the chase. "Whether or not you'll ever achieve it, you're on your way to becoming the ultimate version of you," she says. "You learn to get excited about the unsureness, the fragility, the great unknown, that moment that you bring something out of yourself you never thought you could. It really is the climb."

The songwriting has been about knowing herself. "I have my guys. If I'm writing on my own, my inner teenager or 100 year-old crone—who doesn't have any more fucks to give—[are] with me," she shares. "The idea that you're still here, after everything you've survived via this business or otherwise, you start to believe there's something more and that you're meant to be here." Let your inner child make a mess. "Even if it's dumb, even if it's the messiest thing you've ever put together," says Hale, "see that through, give yourself time, then come back with your critical brain."

Crediting female rock predecessors for helping her see possibilities, Anne Wilson (Heart) was one of Hale's first vocal inspirations. Wilson helped Hale speak her truth as a woman. "With all we have to rage about, hard rock and heavy metal [are] tailor-made for the female psyche," says Hale. Interacting with Wilson, Lita Ford, and Joan Jett over the years, she always thanks them for their powerful examples.

Great songs are built on truth. Hale used to share what she thought people wanted to hear before realizing that rock 'n' roll is exuded. "A lot of people that do what I do fail to see that an audience doesn't come to see you. They come to see themselves reflected in you," she says. "By letting go of things I thought I was supposed to be and embracing myself unapologetically, with all my flaws, I created deeper connection with the people that follow me."

Recruiting producer Dave Cobb (Brandi Carlisle, Chris Stapleton, Jason Isbell) for their latest record, Halestorm wrote and recorded it in real time, changing the way they created their music. "The idea that you had no choice but to trust yourself and follow your gut in a lot of ways [is] the only way you can touch the magic and that core of what you're about," says Hale. Describing the experience as both freeing and terrifying (and feeling like teenagers again), the band has since turned their house into a studio.

"No matter what you have between your legs, to survive this business, to do [your] best, you have to give your life to it," says Hale. "You have to unfold in a way most humans wouldn't dream of in order to keep moving, keep inspired, to achieve the unachievable."

With a GRAMMY, seven No. 1s, slots alongside Shinedown, Avenged Sevenfold, Alice Cooper, Evanescence, and recently supporting Iron Maiden, *Everest* is out now.



Contact rhylee@ashleywhitepr.com; Visit halestormrocks.com



Maor Appelbaum
mastering
 sounds with IMPACT

www.maorappelbaum.com
mappelbaum@gmail.com 818-564-9276



GUILLERMO MARIGLIANO
 (Latin Jazz Guitarist • Composer • Educator)

"From Buenos Aires to L.A., Latin Jazz meets soul-stirring improvisation."
 ★ New Album: Guitar Multiverse
 📖 Author of 4 acclaimed guitar method books
 🌐 International educator & performer across South America, Europe & U.S.

South American Rhythms, Tango, Jazz, Bolero, Brazil, Colombia, Venezuela, Paraguay

guillermomarigliano.com
 Listen. Book.

marigliano@gmail.com
 (323) 702.3009

🎧 🎵 📺 📷 📱



"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)

MUSIC CONNECTION

FROM INSPIRATION TO HIT: LEARN FROM THE SONGWRITING LEGENDS



Singer-Songwriting
FANTASY CAMP

OCTOBER 23-26
LOS ANGELES, CA

What's Up, Beautiful, Get The Party Started, How Will I Know, I Wanna Dance with Somebody, Freeway of Love, Take Me Higher and more!

POWERED BY ROCK & ROLL
ROCKCAMP.COM

LINDA PERRY
 (5X GRAMMY NOMINEE, SONGWRITING HALL OF FAME INDUCTEE, ASCAP AWARD WINNER, 4 NON BLONDES)

NARADA MICHAEL WALDEN
 (5X GRAMMY WINNER, PRODUCER OF THE YEAR IN 1987, SOULMUSIC HALL OF FAME INDUCTEE)

AUTUMN ROWE
 (GRAMMY WINNER, VOCAL COACH FOR THE X FACTOR AND AMERICA'S GOT TALENT)

MORE SPECIAL GUESTS TBA!

PRODUCED BY DAVID FISHOF

RESERVE YOUR SPOT AT ROCKCAMP.COM

DROPS

The soundtrack for **Washington Black**, with music by rising star film and television composer Cameron Moody, is available now. At just 22 years old, Moody is making history as one of the youngest composers to ever score a 20th Century Television series with *Washington Black*, which premiered on Hulu in July. The limited series, created by **Selwyn Seyfu Hinds** and starring **Sterling K. Brown** (*This Is Us*, *American Fiction*, *Paradise*), tells the story of George Washington "Wash" Black with help from Moody's rich orchestral palette recorded at Fox scoring stage in Los Angeles with a full orchestra. For more information, contact Sarah Roche at sarah@whitebearpr.com.

The soundtrack for **Parry Nightmare**, the popular Japanese indie game created by Japanese developer **Kakukaku Games** and published by **Phoenix Inc.**, is now available. With music by



Osamu Kubota and **Emi Evans**, the soundtrack offers a backdrop of jazz, classical, electronic, and pop influences for the game that has received rave reviews. Kubota is known for his work on *Beatmania*, *Granado Espada*, and *Kingdom Hearts*, while vocalist Emi Evans is best known for her contributions to *NieR*, *Dark Souls*, *Star Wars: Visions*, and more. Her main theme, sung in French, appears in several versions throughout the album. Released by **Scarlet Moon**, the *Parry Nightmare Original Game Soundtrack* is now on all major streaming and download platforms. Contact Jayson Napolitano at jayson@scarletmoonpromotions.com for more information.

Hollywood Records released **Ironheart - Vol. 1 (Episodes 1-3) Original Soundtrack** this summer, coinciding with the premiere of the first three episodes of Marvel Television's *Ironheart* on Disney+. Composer **Dara Taylor** (*Straw*, *The Boys: Diabolical*, *Strays*) crafted the score, which combined distorted synths, trap percussion, and orchestral elements to capture the emotional and personal journey of Riri Williams, played by **Dominique Thorne**. Set in Chicago, the series follows the young inventor as she builds high-tech iron suits while facing challenges of grief, identity, and legacy. The digital soundtrack is available on all major platforms. Contact Christian Endicio at christian@whitebearpr.com for further details.



Pacific Ballet Dance Theatre announced its upcoming performance of **Carmen** at **The BroadStage Performing Arts Center** in Santa Monica for August 24. Directed and choreographed by award-winning choreographer **Natasha Middleton**, the production reimagines **Georges Bizet's** classic with flamenco-inspired choreography and features Elen Harutyunyan taking on the title role for her third time. Set for one night only, the ballet explores themes of passion, freedom, and fatal obsession through a modern lens while honoring its operatic roots. The event marked a return to Santa Monica for the company, which started there. Tickets for the show can be found at pbdtdla.org, and Staci Griesbach can be contacted for further details at stacigriesbach@lunaworldwide.com.

Bethesda Softworks and Laced Records have opened pre-orders for the **Doom: The Dark Ages** original soundtrack, which is expected to ship in October. Composed by musical duo **Finishing Move**, the score will be released in multiple formats, including a 4LP box set with all 35 tracks from the game's original soundtrack, a double LP featuring 17 curated tracks, and a double CD set. Exclusive red and black marbled vinyl is offered through Laced Records and

a red vinyl variant through Bethesda Gear Store. Designed by id Software, the packaging featured artwork by the studio's concept team and **Grzegorz Domaradzki**. The soundtrack captured the game's dark tone with a mix of metal, folk instruments, and modern synths. Contact Greg O'Connor-Read at greg@topdollarpr.com for more information.

OPPS

Submit your online application by September 15 for consideration in the **National Musical**

Theatre Competition (NMTC), the first national biennial competition for emerging musical theatre performing artists, and offers a \$10,000 cash prize to its first winner. The national semifinals and finals are held in conjunction with the NATS Winter Workshop. Finals will be held in January 2026. Participants have the chance to network with and learn from industry professionals in N.Y.C. and take their careers to the next level. Additional dates, deadlines, and

information can be found at nats.org/musical_theatre_competition.html.

The first deadline is August 26 (with second and final deadlines of September 16 and October 1) to submit your music video to the



SXSW Film & TV Festival, which will take place March 12-18 next year. You'll learn if your work made the cut by February 10, 2026. Details and application information can be found at cart.sxsw.com/products/musicvideoapp.

September 10 is the deadline (final deadline September 30) to submit work for consideration in the **San Francisco Short Film Festival**. The festival is presented by SF IndieFest, which showcases the best new independent films from around the world live in theater to thousands of San Francisco film fans. A few years ago, IndieFest added an annual program of all short films, including music shorts. Learn more and submit at tinyurl.com/bdhf55y2.

PROPS

Award-winning, quadruple-platinum recording artist **Jessica Simpson**, whose work spans film, television, music, fashion, and publishing, is set to headline the 2025 **Women Who Rock Benefit Concert**. The concert is slated for September 25 and presented by Gibson Gives at Stage AE in Pittsburgh. The lineup of the annual event is all female-fronted, and proceeds support lifesaving women's health research and patient care initiatives at **Magee-Womens Research Institute** and **UPMC Magee-Women's Hospital**. In addition to music, there will be a



effort to develop original work. Pascal (*Rent*, *Aida*, *Cabaret*, *Chicago*, *Something Rotten*) will lead a creative team that includes book writer **Stephen Garvey** (*The Bardy Bunch*, *Five Golden Rings*, *Stages of Rita: The Rita Hayworth Musical*) and orchestrator and arranger **David Abbinanti** (*Heartbreak Hotel*, *Saturday Night Fever The Musical*, *Ghost The Musical*). *Feels Like the First Time* will also feature 14 of Foreigner's iconic hit songs. The fall benefit show will include a cocktail reception for 50 special guests and photo opps with the band. For more information, including an opportunity for a local high school choir to be part of the show, visit tillescenter.org/foreignerbenefit.

It's Never Over: Jeff Buckley, the new documentary by Oscar-nominated filmmaker **Amy Berg** (*Deliver Us from Evil*, *Phoenix Rising*, *West of Memphis*) opened in theaters on August 8, and will have its premiere on HBO Max this winter. Warmly received at its Sundance world premiere, Berg's portrait of the iconic, late singer-songwriter **Jeff Buckley** features never-before-seen archival footage and interviews from Buckley's inner circle, including with his mother **Mary Guibert**, former partners **Rebecca Moore** and **Joan Wasser**, former bandmates



silent auction, and the event will be emceed by 100.7 Star personality **Kelly Dzanaj** with **Kiya Tomlin** receiving the Impact Award. Learn more, see the lineup, and get tickets at axs.com/events/964223/women-who-rock-tickets.

Foreigner is set to appear at a special benefit concert, *Foreigner: The Hits Unplugged*, on September 5, 2025 at Long Island University's Tilles Center For The Performing Arts, hosted by the band's original lead singer **Lou Gramm**. The event will support the production of *Feels Like the First Time - The Foreigner Musical*, which is set for an April 2026 world premiere and directed by Broadway star **Adam Pascal**, as well as LIU's **New Works Initiative**, an

Michael Tighe and **Parker Kindred**, and other artists, friends, and collaborators. The film chronicles his short but boundary-pushing career—from his first, only, and widely acclaimed studio album *Grace*, released in 1994, to his sudden death in 1997 at just age 30. For more information, contact George Nicholis at gnicholis@magpictures.com.

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

OUT TAKE



Jonathan Shank

Producer; founder and CEO of Terrapin Station Entertainment

Web: shorefire.com/roster/jonathan-shank

Most recent: *Heart of Town*

GRAMMY AWARD-WINNING live events producer Jonathan Shank has decades of experience in live music production, family entertainment, and sports partnership with a career that began as an intern at New Orleans' House of Blues in 1994. Along the way, he's learned that being collaborative and kind are key to a sustainable career in the business, as well as forging a path that will allow you to grow and take on new experiences. "There is room for everyone in the music business; it's just about finding your lane," Shank says.

As founder and CEO of Terrapin Station Entertainment, Shank has worked on everything from concerts to film-orchestra experiences, crediting his team for the success of these productions. Now, Terrapin is gearing up for the stage debut of *Gabby's Dollhouse Live! Presented by Walmart*, with a 75+ city tour launching in September to build buzz ahead of the fall release of the *Gabby's Dollhouse* movie starring Kristen Wiig. The musical stage production is based on the popular DreamWorks animated series of the same name.

"*Gabby's Dollhouse* has been such a team effort with so many people a part of it," Shanks says. "I think it's really exciting when you get to connect the dots between all these different aspects of a live musical production." Shank sees immersive, live music experiences and productions as growing trends in the industry, and Terrapin Station has collaborated on many with live events producer Black Ink Presents, including *Barbie the Movie at the Hollywood Bowl*, featuring an all-woman orchestra.

His advice to those aspiring to a career in live events production is to attend as many live shows as possible. "If you get to as many shows as you can, you'll start seeing the same group of people more and more who are interested in the same types of events."

► **ISAIA HURON UNVEILS NEW SINGLE "LIST CRAWLER," THE FIRST CHAPTER OF HIS CINEMATIC CONCEPT ALBUM**

Rising alt-R&B artist Isaia Huron released his bold new single and video "List Crawler," a hypnotic, late-night meditation named after a classifieds-type aggregator for adult companionship—written, produced, and performed entirely by Huron. The track marks the first offering from Huron's upcoming concept album, a deeply personal, sonically lush project that follows the circular descent of a man caught between connection and self-destruction.



▲ **THE ACES ANNOUNCE THEIR SAPPHIC DISCO-POP ALBUM GOLD STAR BABY**

Pop band The Aces' new record *Gold Star Baby* will be released on August 15 via SoundOn. In concept, *Gold Star Baby* is a metaphorical club in every city where if you know...you know. Disco-pop that fills the Pussycat Dolls and Spice Girls shaped holes in our hearts, The Aces narrate the perfect night out, even if it's just a glittery mirage of escapism. A celebration of queerness and pure pop fun, the largely self-produced album isn't just an evolution for the four-piece, but where they've been headed all along.



◀ **IYLA ANNOUNCES DEBUT ALBUM AND RELEASES NEW BREAKUP ANTHEM "CORSET"**

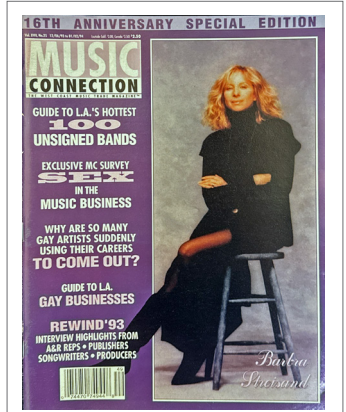
Critically acclaimed rising R&B artist Iyla has released her latest track "Corset," produced by longtime collaborator Kadis. "Corset" captures the emotional whiplash of a relationship that binds tight but never quite feels right. Set for release on August 8, Iyla's debut album, *Weeping Angel*, follows a life-changing loss of a parent, channeling grief into creative clarity and is her most fearless work to date—a 13-track debut shaped by pain, but defined by power. "I'm proud of everything I've done, but this is different," says the artist.



▲ **GINO MCKOY BREAKS THROUGH: BILLBOARD HIT AND STREAMING SUCCESS**

Indie artist and filmmaker Gino McKoy is making headlines across both the music and film industries with the breakout success of his pop ballad "Everything to Me," which debuted at No. 30 on the Billboard charts. The track, produced by David Kershenbaum and Greg Phillinganes, mixed by Mick Guzauski, and co-composed by Gino and Hudson McKoy, is the official title song of Gino's genre-bending sci-fi feature film, *Lumina*.

Tidbits From Our Tattered Past



1993 - Barbara Streisand - #25

On the cover of our 1993 issue was iconic singer, actress, producer, director, and songwriter Barbara Streisand. As '93 came to a close, Streisand's return to the stage became a cultural milestone, with two sold-out New Year's shows at Las Vegas' MGM Grand and a reported \$20 million payday. Jonathan Widran's story on Streisand celebrated her singular career—topping charts, earning Tonys and GRAMMYS, and breaking ground in film with *Funny Girl* and *The Prince of Tides*. It also spotlighted her philanthropic work and enduring creative control.



2005 - Coldplay - #15

On the cover of our 2005 issue was British rock group Coldplay, fresh off the blockbuster release of their chart-topping third album *X&Y*. Coldplay told *MC* that fame hadn't changed their core. "We've always felt like you just do your best and worry about everyone else after that," said frontman Chris Martin. He joked about the Beatles comparison: "My head's a mixture of the two; one half thinks Paul McCartney should clean my boots." Martin admitted *X&Y* reflected life's upheaval—"Everything that happens to me or us as a band must affect what we do."

Limited back issues available to order
at musicconnection.com

▲ MARK MALLMAN RELEASES 11TH STUDIO ALBUM MAGIC TIME VIA HYGH TENSION RECORDS

Acclaimed musician, author, and TikTok historian Mark Mallman returns with his 11th studio album, *Magic Time*, via Hygh Tension Records (TLG)/Virgin Music Group. To celebrate, Mallman has shared a video for the single "Freaks Me Out" in which he has "invented a bunch of different characters, each freaky in their own way, to show how multifaceted fear can be." Mallman has written music for *Rick and Morty*, *General Hospital*, and *The Morning Show*.



◀ KATSEYE'S NEW EP, BEAUTIFUL CHAOS, OUT NOW VIA HYBE X GEFGEN RECORDS

L.A.-based pop group Katseye dropped their new EP, *Beautiful Chaos*, via Hybe x Geffen Records. *Beautiful Chaos* follows the group's debut EP *S/S* (Soft Is Strong)—which debuted at No. 1 on Billboard's Emerging Artists and Heatseekers Albums charts in late 2024. Their new bold, five-song set explores the challenges of shaping meaningful identity in a digital age where reality is curated and authenticity fights the algorithm.

► YUNGBLUD RELEASES FOURTH STUDIO ALBUM IDOLS AND WILL KICK OFF NORTH AMERICAN TOUR ON AUGUST 23

Internationally acclaimed force and one-of-a-kind British rocker Yungblud has released his fourth studio album *Idols* ahead of his highly anticipated North American headline tour starting on August 23. His most ambitious body of work to date, *Idols* is the first installment of a double album (with the release date of part two to be announced) and marks an exciting coming of age for the 27-year-old artist whose last two albums went to number one in the U.K., broke into the Billboard top 100, and has accumulated an astonishing 6 billion streams globally.



LINKIN PARK: BACK FROM ZERO

By Ruby Risch

By Ruby Risch





erlin's Olympiastadion is a brutalist marvel—concrete and colossal, built for spectacle. It's hosted World Cups, political pageantry, rock gods, and operatic breakdowns. But on June 18, it played host to something else entirely.

Linkin Park, not just back, but big. Their largest headlining show ever. No co-bill. No festival booking. Just six people—and 66,000 fans—meeting on their own terms.

"It was our biggest headline show of all time," says co-founder, guitarist, and co-lead vocalist Mike Shinoda. "And on this tour, it's going to be beaten by other ones that are bigger," he adds, a humble grin sweeping across his face.

That kind of clarity wasn't always there. Not even close.

To understand what makes this moment so powerful, you have to rewind to what Linkin Park actually meant in the first place. Formed in 1996 in Agoura Hills, CA, the band burst onto the scene with their 2000 debut *Hybrid Theory*, which became one of the best-selling debut albums of all time. Their signature blend of nu-metal, hip-hop, electronic textures, and alternative rock created a genre-defying sound that resonated with a generation of listeners navigating a new millennium.

What set Linkin Park apart then wasn't just their sonic innovation, it was their emotional transparency. They sang about alienation, anxiety, identity, and grief, long before those themes were comfortably mainstream. They weren't just on the charts; they were in your bloodstream. Tracks like "In the End," "Numb," and "Crawling" soundtracked high school breakups, first tattoos, late-night AIM chats. The band's raw vulnerability met with radio-ready polish meant you could scream them in your bedroom or hear them at a stadium. Either way, they hit home.

After Chester Bennington's heartrending death in 2017, Linkin Park didn't just lose their frontman, their bandmate, their friend. They lost their axis—the voice who embodied catharsis in its most visceral form, the voice, able to shift from haunting falsetto to full-throated scream in seconds, that became an emblem of emotional volatility. "[There was] obviously a lot of grief and uncertainty," guitarist Brad Delson says.

No quick rebound, no tidy timelines. The silence was real, and the band let themselves vanish from the spotlight, collectively and individually. And for a while, it felt permanent. "We definitely gave ourselves time to just sit in the grief and heal—as much as one does," Delson says. "Eventually a spark emerged to begin a new chapter and making art anew, and yeah, it's been really fascinating and fulfilling, and I'm really proud of *From Zero*, and the show and the humans involved."

Shinoda, Delson, Joe Hahn, and Dave "Phoenix" Farrell didn't rush a rebound. They didn't even know if one was coming. "There were so many weeks and months where it was like, 'Well, this is doomed; it's just not going to happen. I don't see how we're ever going to solve all the things that are wrong with trying to get back out on the road,'" Shinoda says. "We're going to have to find a singer, and nobody's going to be able to live up to that, even if they were good, it's going to be too much pressure, the fans aren't going to accept it. No one's going to like it... That sounds like a recipe for disaster."

There was no master plan, no dramatic Pinterest vision board. Just small steps, instinctive choices, and one hell of a willingness to leap into the unknown. The question was never how to move forward; it was if they even could. So, they didn't think about the whole mountain. Just the next foothold. "Having a band with the history that we did—that we have—and having it effectively fall to pieces, and then picking it all up and trying again, was—is—so difficult," Shinoda says.

When asked what went into making the Linkin Park resurgence happen, Shinoda laughs and says, "God. So many things." And it's true—reigniting a force like Linkin Park means reckoning with legacy, loss, and the weight of millions who still care. Shinoda uses a saying: *How do you eat an elephant? One bite at a time.*

When Linkin Park reemerged onto the scene in November of last year with *From Zero*, their first full-length album since the loss of

Bennington, the world didn't quite know what to expect—and neither did they. "Even like 18 months ago, I don't think we would have known where we'd be at all," Shinoda admits. "The band came into focus while the album came into focus. When we started this process, we didn't know who the band members were and we didn't know what the music was going to be like...we kind of just decided to just keep moving and keep our minds open to what seemed interesting, or what seemed like the right choice, and we arrived at the body of music that became *From Zero*, and the lineup as you see it."

That first step looked like curiosity. Then studio time. Then something unexpected: a spark. "We kept our expectations... I wouldn't say low, but we tried not to put all the pressure of the whole thing on every small decision," Shinoda says. "One tiny little moment at a time." That leap landed them in a new chapter: one marked not by erasure or reinvention, but by evolution.

One bite. One step. One breath. Eventually, those moments became momentum.

Two new collaborators emerged—not in a press release or bombshell Instagram drop, but slowly, quietly, and organically. Enter Emily Armstrong, a powerhouse vocalist with emotional grit and range, and Colin Brittain, a longtime producer who'd left his own front-of-stage days behind.

Both Armstrong and Brittan were, at first, only names on session calendars. "It wasn't like, 'Hey, let's go find this or that piece,'" Delson says. "It just kind of naturally unfolded."

Brittain puts it more romantically: "It was more of a long dating process... then there was the engagement process... and then it was, 'Hey, Emily and Colin, will you go learn these new songs? [Then it was] 'hey, we really like you guys, and we're not looking for anyone else.'" The drummer/producer called it "Exhilarating and terrifying and I guess it was sort of like an existential crisis." But, ultimately, "It was actually quite good for me...[because] it made me a better person, or at least a more patient person." And when it got to a point where he woke up every morning thinking "*Oh my god, like, this could actually happen,*" that's when the excitement crystallized into conviction—when he stopped second-guessing and started preparing for what was next.

Before joining Linkin Park, Armstrong had already built a reputation as one of rock's most incendiary frontwomen. As the lead singer and co-founder of dynamic alt-rock band Dead Sara, she carved out a career on raw power and emotional precision—her vocals both jagged and operatic, capable of rupturing silence and commanding chaos. Dead Sara's breakout track "Weatherman" introduced her as a feral, full-throated force, and years of grinding club tours and festival sets sharpened her into an unflinching performer. Offstage, she worked across genres, including collaborations with Courtney Love, building a toolkit without ever diluting her intensity.

"When I first met Emily, she just felt kind of familiar, even though I didn't know her," Shinoda says. In 2019, Shinoda and Armstrong got together, mainly just to meet each other and write. After a couple of sessions, a few years went by before they reconnected. "When we were working in the studio, we were inviting her in once in a while. It's like, maybe she'd come in, and then weeks would pass [before] she'd come in again, and then it'd be [that] less weeks would pass, and then it was days," says Shinoda.

But when he heard Armstrong's vocal scream during the bridge of "Unshatter," it pulled the whole thing into focus. "There's a rare connection I have to that type of performance. I don't like a lot of

**"WHEN
I FIRST
MET
EMILY,
SHE JUST
FELT
KIND OF
FAMILIAR,
EVEN
THOUGH
I DIDN'T
KNOW
HER."**

bands who scream," he says, "It doesn't feel genuine to me, it feels like technique." But with Armstrong, "it was immersive and emotional and real. And that was just, for me, was one of those moments where, 'oh, I connect with this,' and it doesn't feel like it's trying to be Chester. It doesn't feel like it's trying to be Linkin Park. It just felt like her, and I really love that about it."

Armstrong wasn't the only one with something to prove. Brittain had spent years behind the board before jumping back in the saddle of performing. "When I moved to L.A. I started producing, and I had a fair degree of success with my production career, I just thought that that was sort of where the universe was pulling me," he says, chalking it up to: "you're not meant to play the biggest stages. You're meant to make the biggest song so then other people can play them."

But joining the band wasn't just about drumming. It was about synergy. Even as a fan, Brittain told Shinoda, "We need a giant like Linkin Park. That's so important throughout the generations, to really come back and, you know, lead the way for people, because it's one of the only bands that I could think of that has this kind of a visceral, emotional impact on so many people around the world. So it was something really important to me, even as a fan, not as a band member."

The band didn't "audition" anyone; they followed that spark. And where it led was *From Zero*.

The album, Linkin Park's first full-length LP since *One More Light*, didn't start with a grand premise or genre manifesto. "The album was driven more by intuition than concept or overarching conceptual direction," Shinoda says. "We were just vibing and whatever the song wanted to do, we chased that down."

That chase led to a tight, propulsive record layered with emotional honesty and signature LP textures: hard-charging guitars, electronic flourishes, and raw, lived-in lyricism. It's not a return to *Hybrid Theory*. It's not *A Thousand Suns* 2.0. Less a return than a reorientation. It's familiar, but forward. Introspective without navel-gazing. Big without posturing. Delson puts it simply: "We gave ourselves permission to return to things that were seminal early on—creatively for us and juxtaposing those with surprising new elements gives *From Zero* its richness."

The songs came in waves. Then floods. As always, the band wrote compulsively—dozens upon dozens of songs, hunting for that absolute 10. "It's like iteration. Constant iteration, until you get to that undeniable place, and that can take a really long time." They'll write 50–100 songs to get to 10 that "are great."

"You really gotta love [what you're working on] in the studio to have the conviction that this is something important to share," Delson says. "If we're not listening to it instead of everything else in the world...we wouldn't expect anyone else to care."

Delson, often referred to as the quiet architect of Linkin Park's sound, lights up when talking about studio work. He likens it to surfing—something he doesn't actually do, but feels emotionally connected to. "Every wave is different. There're always unknown questions to be discovered and explored, just endless possibility."

That commitment to detail—obsession, really—is the band's creative religion. It's how they've stayed unpredictable for two decades while never losing themselves.

Of the new album, Shinoda says, "There's so much of Linkin Park's DNA in it...Because of the combination of new blood and the fact that our band has, to some degree, I don't want to say avoided, but you wouldn't get very much old school Linkin Park in most of our material after 2007. There'd be glimmers of it, but it wasn't full on. We were always trying to take our DNA and make it more, 'how can

we take this thing that we do and make it more different?' Or, 'how can we completely avoid it all together so as to not be repeating ourselves with the new blood?' It's almost like when you paint with some of the old colors—it felt totally new because you've got completely new personalities and points of view in the mix, like when Emily sings a song like 'Two Faced,' it doesn't sound like a *Hybrid Theory* rip-off to me, it just sounds like Linkin Park."

It wasn't just the music that leveled up. *From Zero*'s visual identity is as carefully crafted as its track list. The standard cover features a small, abstract icon—a mysterious dot in a seemingly digital void. The deluxe version? It explodes into a textured, full-frame world built by hand (literally).

"There were years of creativity that went into *From Zero*," Delson says. "And a tremendous amount of richness in the visual art...The art isn't an afterthought for us, the art, the visual art, is really a part of who we are. And so, in collaborating with our long-time director Frank Maddocks, Joe and Mike went about taking these icons. And people think that these are digitally created, but they're all made by hand—those are physical pieces that were submerged in and immersed in solutions and then photographed. So we worked with this guy, Josh Foster, creating all these chemical textures. And a talented photographer named Brian Ziff actually photographed these things."

The result isn't just another album cover, it's a painstakingly built visual language that echoes the band's sonic ethos: boundary-blurring, genre-defying—physically real but emotionally surreal.

It plays on the motif of appearance versus reality, Delson explains, raising questions about "What's digital [and] what's analog... And if we're successful, oftentimes you don't know which is which."

That tension is the heart of Linkin Park itself. If *From Zero* was the risk, the live shows were the gauntlet. "When we put out those songs, it was like, 'God, I hope someone likes this,'" Shinoda says. "In 24 hours, you'll know if everybody hates your guts."

"We launched all these plans before anyone heard anything or saw anything...There was so much pressure around that launch. It was face-melting," Delson says of their high-wire return act. "Arenas and stadiums were locked in before we'd even played a note. It was a miracle no one knew."

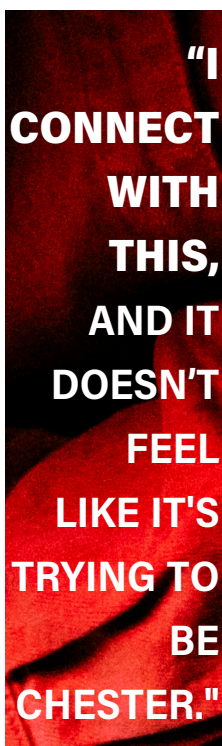
Especially about Armstrong. She literally had to hide—even coming to the studio was kept a secret. "I told her it was almost like she was on *The Bachelor*," Delson says.

But the secrecy paid off, resulting in a surreal response. The cameras were already rolling when the lights dimmed for Linkin Park's long-awaited return show—broadcast live to fans across the globe. Dust covers veiled the instruments on stage like furniture in a long-shuttered house. And like the fixtures, the fans had been waiting. As the first notes rang out, crew members lifted the sheets and the band emerged, already wired with decades of history, grief, and expectation. "It's good to see you again," Mike said, beaming. But behind the scenes, something else had been unfolding: a gamble. New music. New members. And a fanbase that didn't know what was coming.

The livestream revival was electric and raw. And the fans? They showed up. En masse. "We were really taken aback at how instantly the new music connected with people all around the world," Delson says. "The velocity of traction" with new songs like "The Emptiness Machine" didn't just connect, it exploded. "[It] was a global top streamed song, like, immediately, and then for months. And I'm not even saying in the rock genre, in like, the main page of most streamed songs, it was in there, and you don't even see rock songs in there," Delson remarks.

"When we cut into 'Faint' or 'Casualty' or 'Emptiness Machine' or 'Up From The Bottom,' people know every word, and it's just as loud as the old songs. And then you're seeing mosh pits and people just really having an emotional connection to the song... it's a cathartic experience," Brittain says. Many of those songs "didn't exist one second ago," Delson adds, "[and] that is like magic." Having tracks off *From Zero* already punching with the same weight, volume, and connection of old anthems confirms that the band hasn't strayed from what defines them, only reaffirms that their "chemistry is super, super rare."

Ask fans what they think Linkin Park is, and you'll get a dozen



answers: A nu-metal icon. A crossover blueprint. A band that raised them, saved them, soundtracked their coming-of-age. Ask the band what Linkin Park is, and you'll hear something else: a group of people still chasing that spark driven by human connection.

The band's core ethos remains as grounded as it ever was: It's never about the scale or spectacle, but the authenticity and shared emotion that makes every performance matter. "Whether we're playing for 1,000 people or playing for 50 or 75,000 people... the energy to me is almost the same," Brittain shares. "As long as the people who are there are connecting with it, I don't really care even how many people it is."

But that authenticity can sometimes get obscured by the sheer scale of the band's success. "Because the band is so big... it's easy to forget, like, 'oh, this band is actually sitting down with an instrument and writing you a story,'" Shinoda says.

"People tend to think that there's some kind of a formula or big industry... that's behind the scenes, or something like that, that's pushing it into this thing," Brittain says. But in reality, it's "organic and democratic. And it's a band. It's a full group of people with everyone's opinions—and everyone's opinion matters—and that energy comes from the band members, and it's filtered through the band. It's filtered through the taste of the members in the band. And none of it is put on. It's all taste driven. Yeah, there's really no decisions that are made based on commercialism. It's all just what we like, and, as far as I can tell, it's always been that way. I can't imagine it not being that way."

"It's not just about it being commercially successful. It's about everybody in the band standing on stage and loving what they made" Shinoda says. "I want every single person to stand behind it, that's important to me."

If it's not undeniable to all of them, it doesn't make the cut. "We really try not to ever convince anyone else in the band that what we like, *they* should like," Delson says. "[It] really starts again with the six of us in the studio," he adds, "whether it's the track first or the song of it all first, ultimately, everything is in service of the content of the song, of the idea that we want to get across." That bar keeps them honest. Keeps them pushing. Keeps the art alive.

Veracity remains the band's north star—even when that means resisting shortcuts. Shinoda describes a kind of intuitive editing. "If I make a demo and I know it's unfinished, I listen to it and I already know what criticisms [the band is] going to have of that demo before they even say it," he says. "I know them all so well."

But with Armstrong and Brittain, it's different. "I don't know what Emily is going to say. I don't know what Colin's going to say. Because I haven't written with them for long enough to guess it," says Shinoda. "That just makes it a little more challenging. It [also] makes it really fun."

Brittain, for his part, is an analog-gear-head with a producer's restraint: He knows when not to play. And that perspective is shaped by his work outside the band. "It's more about the song... rather than being a show-off drummer," he says. His goal in this discipline, always, is for the team to sound cohesive together. "I just want this [song] to sound great, I want this version of the record to come across to the listener and to the audience as powerful and connected as I can."

"When I'm producing other artists, I'm sort of in that role where it all kind of funnels through me and I feel a little bit [more] responsible," he says. "So I think, in some ways, it's a lot more freeing to have somebody like Mike who's so confident in where the song is going to go, because that way I can almost be a little bit more outside of the box and try ideas that are maybe even a little more fearless than what I normally would do if the situation was reversed."

Recording in the studio is one thing, translating those tracks into a live performance is another entirely. "You almost have to relearn the song," Brittain says. "You're in the studio and you're experimenting around. Oftentimes, we'll track drums in just a handful of takes, or guitars in a handful of takes, and you're moving so fast you don't really know what you'd even played." But on stage, "one person might rush, another might drag, and you've got to figure out how to exist together in that song." There's an intimate

physicality to it, "It's like learning to breathe together," he says.

What makes this new chapter resonate isn't nostalgia, it's motion. A band once paralyzed by heartbreak and uncertainty is now lit by gratitude. Their stage energy is massive but measured. Intentional. Alive. Before every show, they huddle. "We regularly try and verbally express gratitude for each other and for the things that happen," Shinoda says. "[Even] if we have something that doesn't go right, we learn something from it. We try and express gratitude for those things out loud so we can really stay focused on the connection between all of us and the fact that everybody participating in that is valuable."

That connection is their throughline. Not the polish. Not the platform. The pulse.

"We always look at it like, if all that stuff was taken away, would the show be successful?" Shinoda says. "Would I be proud of it and feel like it's going to reach people the way it was intended to, even if there's no bells and whistles?"

It's a mindset he's carried since his early days—like when he wore blue goggles and gloves onstage at the Whisky a Go Go, trying "to make people feel like they're seeing something bigger than the little thing that it is." Decades later, he finally has his answer.

"It takes a while to get to a point where you can get up on stage and be more naked and just be like, 'okay, I'm just a dude, I'm just a person, human being up here sharing these songs and connecting with you,'" Shinoda says.

So what does "From Zero" mean?

It's not just about grief. Not just about rebuilding. It's about the radical act of beginning again—without pretending the past didn't happen. They're not trying to erase anything; they're bringing all of it with them like carryon luggage. If Linkin Park's early years were all about volume—sonic, emotional, cultural—this new era is about intention. From *From Zero* to its deluxe reissue, every beat, riff, and pixel of album art has been shaped by something raw, deliberate, and very human. Call it a rebirth. Call it a homecoming. But don't call it a comeback.

For now, Shinoda just wants to "stay focused on the purity of why [we're] doing it, and what it's for." Delson will keep chasing "moment[s] of discovery" in the studio. And Brittain, well, "I hope it doesn't get old." ■

BEHIND THE SOUND:

- DELSON STARTED HIS CAREER SHREDDING ON A PAUL REED SMITH THROUGH A MESA DUAL RECTIFIER. HIS GO-TO GUITAR ON *FROM ZERO* IS AN ORANGE FENDER CUSTOM SHOP.
- BRITTAİN'S LIVE DRUM RIG USES HYBRID TRIGGERS TO BALANCE RAW ENERGY WITH STUDIO POLISH. HE AVOIDS HEAVY BACKING TRACKS, PREFERRING A LIVE, SHIFTING FEEL THAT ADAPTS TO THE BAND'S MOMENTUM.
- BOTH DELSON AND BRITTAİN EMPHASIZE THE ANALOG-TO-DIGITAL BRIDGE—TRACKING SONGS THROUGH CLASSIC GEAR BEFORE TRANSFORMING THEM INSIDE THE DAW.
- DURING THEIR HIATUS, SHINODA IMMERSSED HIMSELF IN SESSIONS WITH YOUNGER ARTISTS, ABSORBING NEW SONGWRITING AND PRODUCTION PERSPECTIVES.
- MOST USEFUL GEAR ACROSS THE BAND? THEIR LAPTOPS. IDEAS ARE CAPTURED IN DRESSING ROOMS AND ON THE GO.



SOOPER RECORDS BY KURT ORZECK

Founded in 2016 by artists NNAMDI, Sen Morimoto, and Glenn Curran—who met as fellow forward-thinking members of Chicago's perennially underrated music community—Sooper Records is an ambitious labor of profound love. With a particular focus on what they call “the formless experimental cross-roads of genre fusion,” they seek to issue releases that are—again, in their words, because they could not be better articulated—“highly sophisticated musical work[s] that [are] also ... authentic expression[s] of the human experience.”

MC recently spoke with Curran, who is also a member of “Spaghetti Midwestern” band Longface. He spoke elaborately with conviction and altruism about what drives him and his partners to pour their heart and soul into the super-duper Sooper Records—and release albums they believe in, as art for art's sake.

Are you currently in one of your offices or a mini warehouse?

I'm in our main office space, which is a second bedroom in my apartment in Chicago. I have all of our direct-to-consumer stock [here], which we sell on our website and Bandcamp, and I send it out by hand still. But most of our retail stock is in Bloomington, IN, with Secretly Distribution. We also have a satellite, flex-office space where we can do photo shoots and [such].

Obviously, there are a lot of challenges that smaller and fairly newer labels like yours are facing. But there are distinct advantages as well, no? Like, each of those vinyls behind you has your fingerprint on it. Is that the key

It can be. Reaching people through social media directly allows a company or label to put a personal touch on [their releases] if they want to. We have a specific voice online. We share a lot of activist causes. We're sarcastic. We're self-effacing. We make fun of the music business a lot. There's not a lot of other labels that do that. Part of the reason our voice is the way it is, is because the people at the top of the company are still doing the day-to-day work.

Has the Sooper philosophy evolved over the past eight years or pretty much remained the same?

It's a good question, a big question. In its simplest form, the philosophy has stayed the same, which is that we put out music that we really love, think is substantive and important, regardless of its commercial viability or position in the hype spectrum. I've played in bands since grade school and took some time off when I was in law school, but [after graduating,] I joined a band again.

Can you elaborate more on how a label owned by artists differs from one run by executives?

There are natural pressures to work with artists who already have big followings online—that's a pretty common label trajectory. [What we do is] parlay the album successes that we've had with some of our artists into new opportunities that bring us additional resources [so we can] extend our runway and continue putting out music for music's sake.

What were some Sooper albums that sold well enough that you could, like you said, provide the label with funds that allowed you to help other artists?

Our early successes were very much tied to 's [1997 album] *Drool* and Sen's [album] *Cannonball!* Sooper was really built on the back of NNAMDI's reputation at that point, because he had played in so many bands in Chicago and had toured all around the country and the world as an instrumentalist in other people's bands. Sooper was very much seen at the very beginning as NNAMDI's label. Sen came on shortly thereafter.

We did their [next] albums, and those campaigns were successful and are really the reason that we're still alive today. We started to get interest from industry partners like Secretly Distribution, who has been a fundamental partner to us since around 2017 or 2018. That partnership opened up all sorts of new channels and resources for the company to then build on and take advantage of.

How long a leash do you give Sooper artists?

All our artists choose what singles are released on their albums and what video collaborators they want to use. They choose their album covers and artist photos. We're always here to provide resources and give our input, to start a dialogue and brainstorm things, but all the creative choices in the campaign from what's released is 100 percent led by the artist. That's what we see the job of a label is to do. We don't see ourselves as having any specialized knowledge about creating the vision for the artist at that point in the [artistic] process.

Does Sooper only issue releases by Chicago bands?

No, it's not necessary. Cisco Swank and Luke Titus released a collaborative record called *Some Things Take Time* [with Phoelix] in 2022. Luke is from Chicago but now lives in L.A. Cisco Swank is a New York artist. We release a lot of artists in Chicago, in part because of our location and in part because of how our A&R process works.

Please talk more about Sooper's A&R approach.

Everyone [on our roster] basically comes in through having collaborated or knowing someone who's either already on the label, or works with NNAMDI and Sen or myself. When we work on an album campaign with somebody, we work with them on the one-album campaign for easily 12 to 18 months. It's hard to do that with a stranger you don't know. Also, a lot of the artists that we work with don't have team members—managers and [others] who are tested day to day by industry proxies. We invest serious resources into [our] campaigns, so when we're going to spend a lot of time working with artists, [we want to] actually know them.

Have you ever had to be careful not to expand Sooper too quickly?

If we expand too fast, we're not going to have the resources to give as much attention to each release as we would like to.

When you started the label, did you envision it to reach and maintain a certain size?

We've ebbed and flowed in our journey to where we are now. There was a learning curve to [arrive at] our max capacity. It would be difficult for me to even answer the question how many eras we've already gone through, from starting as a micro-cassette label to [executing] full priority campaigns at least once every quarter. We've never exceeded that. We've never got into a situation where we made commitments that we couldn't keep or felt like we were giving short-shrift [to an artist or release]. We're still a really small team. We would need more employees if we wanted to do any more than that.

Why did Sooper focus on micro-cassettes at first?

In the first era of the label, we were part of the DIY community in Chicago. We released one or one to two tapes a month for almost two years. We did handshake deals for a

hundred tapes [per release]. We put 50 on Bandcamp and had 50 [at the] release show. It was really fun, and I don't even know it was that intentional. The initial motivation for doing that was the same for starting the label: We have all these friends who make all this amazing music, and everyone's always trying to get on labels, and nobody ever can. So [we decided to] start our own thing. That first phase solidified and built our base and foundation in Chicago. We still do cassettes from time to time, or a vinyl and CD release, but oftentimes we'll [release them] as additional physical items.

How did you come up with the name "Sooper"?

It comes from NNAMDI's Sooper-Dooper Secret Side Project, his solo [endeavor]. When NNAMDI first started making solo music, it was under [that] moniker. He was known as an instrumentalist; he played guitar, bass, and drums in all these bands—in Chicago—punk bands, hardcore bands, indie bands and hip-hop [acts]. He's so talented. We knew [Sooper] would be immediately recognizable in Chicago as a NNAMDI-affiliated label.

To what extent is genre a consideration when you decide to release an album or take on an artist?

It's not. We've released everything from experimental noise to jazz to punk to indie-rock to country to hip-hop to left-field pop to synth-pop to diva pop.

What was the period when Sooper faced its biggest challenge? And what was the time when you felt blindsided by an unexpectedly huge success?

The last like four years, starting in 2020 with the COVID pandemic, and post-pandemic period, has [created] ups and downs. 2020 was a massive year for us, and 2020-2021 was this great moment of traction where we became highly visible. We released NNAMDI's *BRAT* and Sen's self-titled record, and both those albums did really well. To this day, I think *BRAT* is still our most technically successful record. Those records [allowed us] to really reach a whole lot of new people and get on the radar of other people, and that was really great.

The last couple of years, '22 and '23, were more challenging. Record sales dipped, everyone was dealing with inflation, it was still hard for bands to tour, and illness was an issue. It's still presenting an issue for bands who are touring. That was a learning curve. It's like any other business or any other endeavor, there's ebbs and flows. You're not going to maintain a high speed at all times.

But then, at the end of last year, another opportunity came around. During that tougher time, where we were like, "How do we reinvigorate? How do we rejuvenate? How do we bust through to this next level, whatever it is?" And the answer to that was funding. We brought on a new partner who was an old friend of ours and who was able to bring new resources into the business in a healthy way that allowed us to maintain all of our decision-making structures.

Are you able to identify that person or do they wish to remain anonymous?

Her name is Jess Myers. She's a photographer and video artist, and has known NNAMDI since she was going to DIY shows at his parents' old house in high school. She was the photographer of the *BRAT* album cover and directed the video [with Morimoto and Husni Ashiku] for one of his most widely listened to songs, "Wasted." She was a visual-art collaborator with the label for a long time, and then she came in and was able to bring her knowledge and resources to bear on [Sooper], just because she believed it and loves it.

At the end of last year, we were able to launch an ambitious five-year plan. 2024 was the first year of that new plan. That was the first time we'd ever looked out that far. Now we've secured the resources and the runway to know that we at least get to do this for the next five years.

So, how do you see Sooper evolving over the next five years? What milestones and benchmarks do you have in mind?

Good question. We signed a bunch of new artists at the beginning of 2024. We were hell-bent on reasserting ourselves and doubling down on one of our favorite things to do, which is work with truly developing small artists that we really love. And that's what we did [last] year. We put out a record by Rami Gabriel [*That's What I Been Sayin'*], and then Carlile's [*Human Human*], Warm Human's [*Hamartia*] and Marcus Drake's [*Save Point 1*]. You know, those records sort of run the genre gambit. That was the goal with 2024.

We recently signed Pile, who are longtime friends. Our bands have been playing with Pile for like 15 years or so. I personally played in bands that opened for Pile at basement shows. Another artist we're really excited about is Luke Titus. We've done two projects with Luke Titus, and he's done really well for himself, building his fan base and playing all over the world. His reputation [spans] jazz, indie and hip-hop spheres in Chicago, New York, and L.A. [Note: Sooper Records released Titus' *From What Was Will Grow a Flower* on April 25.] We're really focused on those two artists.

After that, we want to get further along and see where we land before we determine whether or not we need to make changes. We have some vague ideas about the two, three years after that. They're not super set in stone. We'll see where the chips fall after that. Maybe we'll be able to expand our staff a little bit. Nothing crazy, [though]. Honestly, I like being small and lean, and overhead in terms of salary is always one of the most expensive things to a company. So I think we are pretty dedicated to keeping [Sooper Records] small.

We're grateful to be here continuing to put out music and art made by humans at a time when so many things are destabilizing and uncertain. Running a small business ... there's no right way to do it. The point of a small business is to keep surviving and figure out however you can do that in a way that keeps you true to your philosophy and values. We're grateful to be here, and we'll see how it shakes out. Talk to me in four more years. ■

Sennheiser Profile Wireless 1-Channel & 2-Channel Systems

In today's fast-moving, content-driven world, audio quality is often what separates polished, professional work from the forgettable. Whether you're a solo artist tracking demos, a content creator filming behind-the-scenes footage, or a band prepping for a promo shoot, clear, consistent, and reliable sound is essential. With its new Profile Wireless mic systems, available in both 1-channel and 2-channel versions, Sennheiser now offers a streamlined solution tailored to modern creators.

Built on a 2.4 GHz digital transmission platform, the Sennheiser Profile Wireless systems offer low-latency, broadcast-quality sound with rock-solid reliability and are designed to deliver professional-grade audio without the bulk, complexity, or steep learning curve of traditional wireless setups. Set-up is plug and play and refreshingly quick: just open the case, clip on the mic, connect the receiver via USB-C, Lightning, or 3.5mm TRS, and start recording. No apps, no menus, no syncing required.

Each transmitter features a high-quality condenser capsule with a cardioid pickup pattern, providing excellent vocal isolation in real-world environments. The receiver outputs audio via USB-C, Lightning, or 3.5mm TRS, thanks to the included adapters, and supports sample rates up to 48 kHz at 24-bit resolution. The system is compatible with smartphones, cameras, and computers, and can be powered either through USB-C or from your camera when connected via analog.

The Sennheiser Profile Wireless is available in both 1-channel and 2-channel configurations to fit various end-user set-ups. The 1-channel version is perfect for vloggers, streamers, singer-songwriters, and solo content creators seeking high-quality wireless audio with a minimal setup. It includes one transmitter and one receiver, and supports onboard level control, direct recording, and plug-and-play usability—no app or pairing steps required. This makes it a versatile tool for interviews, performances, voiceovers, and other solo workflows.

The 2-channel version expands on the same ease-of-use, designed for creators who need to capture two sources at once, such as interview setups, musical duos, or collaborative video shoots. Both transmitters sync to a single shared receiver, feeding isolated stereo tracks directly into a mirrorless camera or recording device. There's no need for a mixer, interface, or additional crew, just a little advance planning and the Profile Wireless system. The 2-channel

version is especially well-suited to indie filmmakers, mobile journalists, or anyone producing dual-source content on a budget.

One major advantage: the systems are modular and ready for the future. Both the 1-channel and 2-channel configurations share the same receiver hardware, meaning you can start with the 1-channel setup and add a second transmitter later to upgrade. That scalability is a smart choice for creators just starting out or working with evolving production needs.

A standout feature of both systems is the onboard recording capability. Each transmitter includes 16 GB of internal memory and supports up to 30 hours of 32-bit float audio recording, independent of the wireless transmission. This offers a critical safety net during

redundancy when other devices fail. For creators working on tight timelines or musicians capturing spontaneous moments, that level of built-in protection is a game-changer.

In use, the Sennheiser Profile Wireless system is an ideal solution for musicians capturing high-quality audio during rehearsals, live streams, or songwriting sessions. For solo artists and singer-songwriters, the 1-channel version offers a streamlined, plug-and-play setup perfect for tracking vocals and acoustic instruments without cables or complicated settings. Its cardioid condenser microphone ensures clear, focused audio that minimizes background noise, ideal for intimate home studio recordings or mobile content creation using laptops or smartphones. With low-latency, 2.4 GHz digital transmission, creators can monitor in real-time and capture studio-grade sound on the go.

In more complex setups, the 2-channel Profile Wireless system shines during full band rehearsals, live performance capture, or demo recording sessions. For example, a guitarist and vocalist can each have their own wireless transmitter, feeding clean audio into a mixer, camera, or DAW simultaneously great for multi-angle video shoots or social media content. Whether you're rehearsing in a garage or recording a stripped-down set for YouTube, the system's reliability, ease of use, and professional sound quality make it an essential tool for today's music creators

seeking flexibility without compromising on fidelity. In many rehearsal rooms, like those featured in *Music Connection's* Rehearsal Studio Directory, acoustics are often designed for volume, not clarity. In those conditions, the Profile Wireless system is especially well suited, delivering usable, high-fidelity audio even in untreated or echo-prone spaces.

Bottom line: The Sennheiser Profile Wireless System delivers professional results with minimal friction. With excellent sound quality, onboard recording, 32-bit float capture, and intuitive design, it's one of the most flexible and affordable wireless systems currently available. Whether you're just getting started or upgrading an existing rig, the Profile series meets a wide range of content creation needs with Sennheiser's trademark quality and reliability.

The 1-channel kit is competitively priced at \$199, while the 2-channel configuration varies depending on the bundle.

For more details, visit sennheiser.com/profilewireless



shoots, especially in unpredictable field environments. The 32-bit float functionality, added via firmware update v4.1.0 ensures dynamic content like loud instruments or whispering vocals can be captured cleanly without clipping or distortion. Audio is recorded in standard WAV format and easily transferred via USB-C to your computer or DAW.

Each system includes a full accessory kit: a rugged case, clip-on mic with magnetic mount and windscreen, the shared two-channel receiver, two USB cables, USB-C and Lightning adapters, a 3.5mm camera cable, and a cold shoe mount. Everything you need to record directly into a laptop, phone, or DSLR comes in the box. Considering the accessories, internal storage, onboard recording, and robust construction, Sennheiser has delivered serious value in a compact package.

Battery life on the Profile 1-channel system clocked in at approximately seven hours per charge. The 16 GB internal memory allows for up to 30 hours of onboard recording, ensuring



Fender Vintage II 65 Stratocaster: As Good As It Gets

The first electric guitar I owned was a 1968 three-color sunburst Fender Stratocaster my parents bought me in 1974. Since then, I've been very fortunate to have had three record deals, toured with well-known acts and opened for major artists in the '80s and early '90s. From then on, I've focused on songwriting and recording and had the honor of having some incredible GRAMMY-winning artists perform on my music that has been aired on radio, film, and TV. One of the greatest honors I've had was writing an entire album with Phil Everly that I recorded at the renowned EastWest Studios. The one thing in common in most of my live performances and recording experiences is the pure and distinctive sounds of the Stratocaster.

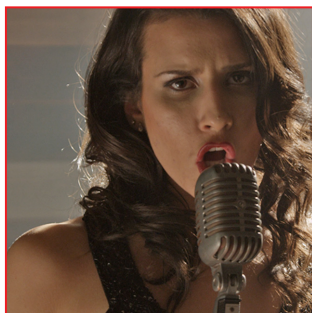
I felt lucky to receive a Sonic Blue Fender Vintage II 65 Stratocaster the very first day they were available because by the end of the week they were out of stock. It arrived in an exact rendition of the original black tolex case with an orange plush interior and the chrome logo that was first introduced in 1965. Upon opening the case I was sucked into a time warp by the look of this Sonic Blue beauty laying over orange plush with a hint of fresh nitro lacquer in the air. The other cool colors they pulled from the past for this edition are Shoreline Gold and Candy Apple Red. There were many updates for the Stratocaster in 1965, including subtle alterations to the routing on edges of the body and headstock, the one millimeter larger pearloid fret markers, a nylon

string guide bushing, a very comfortable medium "C" shaped neck and the new grey bottom pickups updated with enamel coated wire replacing Formvar coated wire adding more bass and midrange. This would also be the last year for the small headstock with one of the bigger visual changes being the transition logo which was only in use from December '64 to December '65 on these versions and in 1966 on the large headstock versions, making original models from 1965 quite rare indeed.

The guitar is light at seven and a half pounds and is set up with a floating bridge that is perfectly intonated. The high-quality thick laminated rosewood fretboard is dark in color with a touch of red and tight woodgrain with an extremely comfortable 7.25 radius. Before I plugged it in, I played it acoustically and it has a very full, rich, chiming, and resonant sound. Then, I put the guitar through its paces with a 65 Deluxe Reverb, a 68 Vibrolux, a Supro Keeley Custom, and a Vox AC-4. First, I plugged straight into the amps with the bass and treble set halfway up and it sounded full, with a bold tight bottom end and a punchy midrange without losing any of the sparkle on the high end that vintage Stratocasters are known for. Then I played it through a Xotic Super Sweet Booster and SP compressor and the guitar sounded amazing on everything from R&B to Rock and Country to Pop with rich articulation and sustain. I then added a J Rockett Archer, and an Ibanez Tube Screamer played individually then stacked, revealing beautiful medium crunchy

rhythm sounds and everything from singing blues to blistering lead solos. The sonic range of the pickups are perfectly balanced, and the bridge pickup handles heavy modern rock with ease. The vintage tall frets play like a dream and the tremolo bridge unit is very stable as I slammed the whammy bar all the way down till the strings were slack more than once and it came back perfectly in tune every time.

For over 70 years, the Fender Stratocaster has remained as timeless as the music it helped to create. From the beginnings of rock 'n' roll and R&B to the countless hit songs in every popular genre from every decade since its inception, the Stratocaster can clearly be heard. Currently with 120 Stratocaster models to choose from on their website, Fender's biggest competition must be themselves. Their popular artist signature models that cover every era from the early days with revered pioneer artists like Buddy Guy, Jimi Hendrix, and Eric Clapton to contemporary artists such as Jim Root, H.E.R., and Bruno Mars prove the staying power of this marvelous instrument. If you ever wanted to own a Strat actually made in 1965 then you know the price is out of reach for most of us at \$40,000 to \$50,000, which as we all know is about the cost of a decent new car. The good news is, this 65 Stratocaster reissue is an exceptional and exact recreation that you can own for about 20 times less at about \$2,400. In fact, I like this guitar so much that I purchased another in Shoreline Gold. For me, the Fender Vintage II 65 Stratocaster is as good as it gets.



The Lael Project - Lael Summer

Contact: beatrice@empktmedia.com

Web: thelaelproject.com

Seeking: Film/TV

Style: Singer-Songwriter

Lael Summer's range shows promise, but the music often feels overcrowded, and her vocals—while emotive—stay in a tight, limited range. "The Good Fight" stands out as the most cohesive track, with a more tailored arrangement and vocal performance. Unfortunately, her cover of Adele's "Hello" doesn't land: Distorted vocals and underwhelming instrumentation fail to reimagine or rival the original, leaving a hollow impression and, ultimately, underscoring the strength of the original rather than showcasing Lael's own artistry. If you're going to take on a titan, you need to be prepared to rise to the myth.

Production	8
Lyrics	7
Music	6
Vocals	6
Musicianship	7

SCORE: 6.8



Jamie Felton

Contact: jamiefelton11@gmail.com

Web: jamiefeltonmusic.co.uk

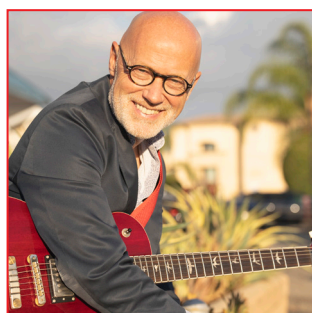
Seeking: Review

Style: Indie, Soft-Rock

Jamie Felton's ode to environmental issues, "Drowning in the Sand," is an intelligent little acoustic rock ditty that, because of the weight of the lyrics, ends up sounding quite huge. The song ends with recorded snippets of Trump insanely calling global warming a hoax and, before that, Felton tells us that he's no Greta Thunberg. Yet the title of this song by this British artist refers to the hourglass that we're all living in, waiting for the final grain of sand to drop. Meanwhile, "Not Your Average Song" sees Felton speaking over a strum about the challenges of making it in the music industry. He's nothing if not flexible.

Production	7
Lyrics	8
Music	7
Vocals	7
Musicianship	8

SCORE: 7.4



Pierre Englebert

Contact: penglebert@proton.me

Web: pierre-englebert-music.com

Seeking: Review

Style: Rock

There's a glorious energy about a song like "Surrounded by Idiots," with lines like "cornered by morons, suffocated by bigots," that recalls the satirical best of Randy Newman. These are carefully crafted tunes, written with a deft hand and a gift for storytelling. Further lines such as "I would go batshit, even bonkers, I would lose it" and "I'd be a mess, I'd be depressed," showcase a dexterity with the human language that allows Englebert to wax lyrical about the human condition with joy, honesty, and wit. He also knows how to pen a melody, and that makes for a heady brew.

Production	8
Lyrics	8
Music	7
Vocals	7
Musicianship	7

SCORE: 7.4



Michael McClure

Contact: leftyguitar@sbcglobal.net

Web: michaelmcclure.bandcamp.com/album/tall-tales-from-the-path-less-traveled

Seeking: Review

Style: Prog

Michael McClure, a multi-instrumentalist, composer, and producer "has been playing guitar for 52 years." This dude has been rocking out for over half a century, and it shows! His track "Smokin' Dirty Sock" lives up to its quirky name, offering a masterclass in complex instrumentation and fearless experimentation, blending rock, funk, electro, and classical in a no fuss manner. McClure's ability to let each song evolve naturally is admirable, making his work a compelling listen for fans of adventurous, genre-blending music.

Production	8
Lyrics	X
Music	8
Vocals	X
Musicianship	9

SCORE: 8.3



Derek James

Contact: derek@derekjmusic.com

Web: derekjmusic.com

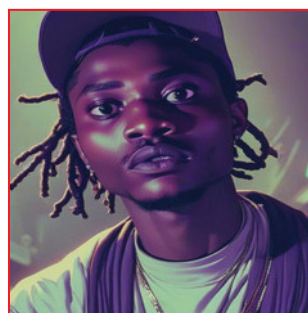
Seeking: Publishing, Distribution

Style: Country

California native Derek James delivers a coastal country vibe with genuine, laid-back charm that feels right at home on country radio. His track "You Were There" stands out as a highlight, showcasing his approachable style. However, the collection overall suffers from a lack of variation in tone, music, and vocals, which keeps it from fully standing out. While Derek's sound is solid and comfortable, there's room for more experimentation and boldness to elevate his work beyond familiar territory. A promising artist to keep an eye on.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.4



Errittage

Contact: kingerittage@gmail.com

Web: Spotify

Seeking: Booking

Style: Afro-Fusion, Nigerian Hip-Hop

According to his Spotify bio, Errittage is, "a young and talented emerging artist from Delta State, Nigeria, who is making waves in the music industry with his unique blend of contemporary sounds and engaging lyrics." It's the blend, the cultural hot-pot, that makes this music so special. Traditional Nigerian sounds meet head-on with modern hip-hop. The beats are impeccable, the production sublime, and the lyrics on-point. A song like "No Reason" is an uncompromising, rapid-fire, aggressive rap beast, while "Demons" is an introspective gem that showcases just how dynamic and diverse Errittage's sound can be.

Production	9
Lyrics	9
Music	8
Vocals	8
Musicianship	8

SCORE: 8.4

Music Connection critics rate recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.

MC can only guarantee that a review will be fair and honest. For more information, see Submission Guidelines on the next page.



Khemet McConville

Contact: renee6262000@gmail.com

Web: temehk.com

Seeking: Review, Booking, Film/TV

Style: Indie R&B, Indie Eclectic

Independent, multi-faceted artist Khemet McConville offers a soothing, lo-fi sound with whispered vocals that sometimes tend to undersell his capabilities. Tracks like "1216 E. Palm Dr." and "Your Mother Said" shine with jazzy horn flourishes, but some of the arrangements could benefit from a more dynamic evolution. "In the Heat of the Night" is a standout, where he taps into a funkier, more confident tone with subtle Donna Summer flair. Definitely a vibey listen with clear potential if he leans into boldness.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.2



Guillermo Marigliano

Contact: marigliano@gmail.com

Web: guillermomarigliano.com

Seeking: Booking, Label

Style: Latin Jazz

Latin jazz artist Marigliano released an album called *Guitar Multiverse* last year, a title which hints at some comic book existence where there are parallel universes and stuff. When it comes to jazz, one has to consider how many different universes could exist just to satisfy the number of notes that would be an option in one song. So yeah, it all makes sense when listening to a song like "Dreams" in which Marigliano takes the listener on a journey that ducks and dives, but always satisfies. "Geometric Field" hints at something incomprehensibly complex, but in fact it's delicately dazzling.

Production	8
Lyrics	X
Music	7
Vocals	X
Musicianship	8

SCORE: 7.7



The Nathaniel Hardy Project

Contact: nshardyjr@outlook.com

Web: youtube.com/@thenathanielhardyproject8675

Seeking: Film/TV

Style: Hip-Hop Jazz, R&B

The Nathaniel Hardy Project blends spoken word, rap, and R&B, but struggles to find cohesion. His rich vocal tone seems very Barry White talk-into-the-mic inspired, yet the delivery often lands in awkward, unmelodic pockets. "Moonlight in Baltimore" is a misfire—choppy snare, clashing horns, and repetitive lyrics that feel more like shower riffing than songwriting. "Love Is Just Too Precious!" comes closest to working, balancing funk and electro-R&B with more structure. Despite the clear passion, much of the material feels underdeveloped, leaning too heavily on talk-singing when melody or momentum is needed.

Production	6
Lyrics	5
Music	6
Vocals	5
Musicianship	6

SCORE: 5.6



Sound Siren

Contact: soundsirenofficial@gmail.com

Web: soundsirenofficial.com

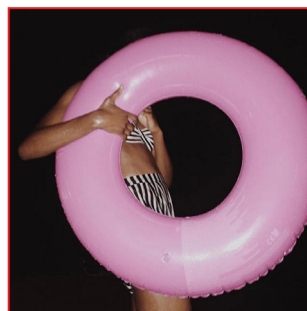
Seeking: Label, Booking, Film/TV

Style: Rock, Pop, Alternative

"Sound Siren is a newly formed rock, pop, and alternative band led by frontman, guitarist, and songwriter Chris Poulson," they say in their online bio. "He is known for his previous role as the drummer for the acclaimed band Rock Kills Kid, which signed with Fearless Records in the early 2000s and later with Reprise Records." There's a very 2000's sound about their super-produced hard rock. One could easily imagine Sound Siren opening up for someone at the Whisky—a band such as Puddle of Mudd or Saving Abel. Songs like "Life Goes On" would go down a storm on that sort of bill.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	7

SCORE: 7.0



Ahhmanda

Contact: vivavillamusic@gmail.com

Web: instagram.com/_ahhmanda_

Seeking: Label, Booking, New listeners

Style: Psychedelic Rock, Alternative, Indie

Ahhmanda's debut track "Holy Mountain" introduces a promising new voice in psychedelic rock. The Los Angeles-based artist leans into hazy distortion and swirling textures, crafting a moody, atmospheric sound that pulls the listener in. It's a bold move to submit just one song for review, but it mostly paid off—"Holy Mountain" feels intentional and vibey, if still a bit raw. "I only have one song out so far (my first)," she notes, "and more to come very soon." It's a solid foundation that hints at a distinct artistic identity in the making.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.4



Sean Harrison

Contact: seanharrison904@gmail.com

Web: Soundcloud

Seeking: Booking, Film/TV

Style: Americana

Born in Nashville, TN and raised in Fayetteville, AR, Harrison grew up in the home of late novelist/screenwriter William Harrison (*Rollerball*), and his father taught creative writing at the University of Arkansas. So it makes sense that Harrison is a storyteller; a prowess for verbiage is in his blood. "Sean is best known in the songwriters' community for his humorous, quirky, and self-mocking tunes about the average guy's stumbles and struggles through American life. That can all be heard on songs like "Good Cover Story" and "Ghosts of the Old Wire Road."

Production	7
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6

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

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

Carolyn Wonderland

Truth Is

Alligator Records

Producer: Dave Alvin

A new album from blues artist Carolyn Wonderland is cause for celebration. It's been four years since 2021's *Tempting Fate*. We didn't realize how much we had missed her rich, emotive vocals and gift for storytelling until opening track "Sooner or Later" kicked in. "Let's Play a Game" is incredible; the song displays a depth that is only enhanced by Wonderland's vocals and guitar. It's so easy to latch on to an artist when they're positively dripping with authenticity. — **Brett Callwood**



Niko Moon

American Palm

Empire Records

Producer: Danny Majic

Niko Moon's upcoming studio album *American Palm* is inoffensive, middle-of-the-road West Coast-style country meant for back decks and barbecues—ukuleles alongside guitars. Moon's message is about wellbeing and good times, with a motif of coastal cowboy living with all four of the singles featuring references to beaches and taking life easy. The good vibes can be hindered by awkward mixing in which the instrumentation drowns out the vocals, the album's greatest offense is being untextured and unremarkable. — **Anna Jordan**



Steve Aoki

Hiroquest 3: Paragon

Dim Mak Records

Producers: Steve Aoki, various others

Also serving as a deluxe version of previous hit album *Paragon*, *Hiroquest 3: Paragon* lures you in with the hypnotic feeling like you're entering a boss fight, but quickly unfolds to reveal hidden themes of freedom, rage, fleeting time, and past choices. Tracks like "All This Time (ft. Ekko)" are straight-up made for a rave mix. Overall, the concept hits it out of the park with the one downside being very few have the attention span to sit through a thirty-nine track album in one sitting. — **Cade Pinkerson**



Mason Jennings

Magnifier

Loosegroove Records

Producers: Mason Jennings, Stone Gossard

This being his 20th album, Mason Jennings knows how to build a sturdy and honest sound. Assistance from Pearl Jam's Stone Gossard means even more powerful results. The folk-oriented Minnesota transplant mines beauty from the purest of musical structures, allowing his intensely personal songwriting to fully pierce the veil. *Magnifier* reminds everyone of the value in taking a breather to contemplate the world and reexamine our place within it. — **Andy Kaufmann**



Gregg Allman Band

One Night in DC, May 15, 1984

Sawrite Records

Producer: Gregg Allman

Recorded at D.C.'s storied venue The Bayou in 1984, this intimate 13-track live album blends Allman Brothers staples, solo deep cuts, and unreleased tracks that later surfaced on *I'm No Angel*. Gregg's voice is rich and road-worn, capturing a snapshot of a relentless live act in full throttle—sweaty, unpolished, and deeply satisfying. More than a concert recording, it's a heartfelt document of Allman's legacy: authentic, soulful, and built to move both feet and spirit. — **Ruby Risch**



Soft Machine

Floating World Live

Moonjune Records

Producer: Leonardo Pavkovic

Originally released in 2006, this time capsule was recorded live in 1975 for Radio Bremen in Germany. Britain's Soft Machine has always been a band in transition and an evolutionary entity as well. Much of the material performed here was taken from the, as yet, unreleased *Bundles* album. The ethereal "The Floating World," the raucous "Endgame," and the show stopping riff fest "Hazard Profile, Part One" are just some of the gems found here. The meticulous re-mastering by Mark Wingfield spotlights these jazz-rock legends in their prime. — **Eric Harabadian**



Superchunk

Songs in the Key of Yikes

Merge Records

Engineers: Paul Voran, Eli Webb

Jon Wurster—one of indie-rock's most adored—left the Superchunk fold in early 2023, because his "heart just [wasn't] in it anymore." Superchunk then made a conscious decision on how to proceed without their band mate of more than 30 years, welcoming Laura King. Perhaps more importantly, instead of wallowing in resentment following Wurster's exit, Superchunk delivered their sunniest, most playful and even chipper-sounding record since 1995's *Here's Where the Strings Come In*. — **Kurt Orzeck**



The Velvetears

A Million Knives

Easy Eye Sound/Concord

Producer: Dan Auerbach

After a series of singles, an EP, and a previous album, Colorado's The Velvetears have taken the indie rock world by storm. This latest release finds the scrappy and melodic trio artfully expanding on their late '80s/early '90s-styled sound and blending it with raw vintage glam-infused power. Songs like "Suck the Cherry" and "On and On" mine electronic beats and punchy hooks. The title track throws a nice acoustic curve while "Go Fly Away" is a grooving high concept collab with Auerbach's The Black Keys alum Patrick Carney. — **Eric Harabadian**





Hotel Cafe Los Angeles, CA

Contact: ever@tinyhuman.com

Web: rubyfriedmanorchestra.com

Players: Ruby Friedman, vocals, guitar; Ulf Bjorlin, trombone; Fernando Perdomo, guitar; Ben Landsverk, upright bass; Steven Williams, drums; Kaitlin Wolfberg, violin; Bobby Victor, keys

THERE WAS A REAL BUZZ in Hollywood for the Ruby Friedman Orchestra's show on the

Hotel Café's Main Stage. Not a gentle hum, but a tangible, practically audible buzz. It felt like the sweet room was filled wall-to-wall with musicians and those in the know. Genuine music lovers who are well aware of the fact that Friedman is an artist deserving of a lot more attention that she generally gets. She's a star, in the shadows. A secret that needs to be yelled out full-voice. She's also quite magnificent.

Friedman's new album, *Chimes After Midnight*, is her first since 2016's *Gem*. She acknowledged the nine-year gap at the Hotel

Café on this gorgeous evening in June. Things needed straightening—life can get difficult sometimes. Whatever the cause, we can now hold *Chimes After Midnight* in our hands.

It's been worth the wait. The album showcases Friedman's alt-Americana beautifully. That's alt-Americana on a number of levels, by the way. Musically, Friedman sets the listener on a path that feels familiar and comfortable, and then shakes that path like it's an Etch A Sketch. She and her band are decked out in bejeweled country and western outfits. Then the music starts, and your attention shifts.

There's a Lynch-ian quality to Friedman that is fascinating. You can imagine her performing in one of that director's nightclub scenes, with all manner of reprobates and miscreants dancing in front of a velvet curtain. That's the line that she slides along—the intersection of mainstream America and its dark underbelly.

The songs are magnificent, with those from the new album really standing out. "Milky Way" is an ode to Pixies man Frank Black, and that makes sense too, when considering Black's gift for interpreting his observations in unique ways.

"Flower Whore," with lines like, "Why do you keep bringing up my pain and all that's buried," is devastatingly beautiful. It's not unusual for great art to emerge from pain, but Friedman's gift is in the repurposing. These are her experiences, and she'll do whatever the fuck she wants to with them. - **Brett Callwood**

Youtube Theater Inglewood, CA

Contact: ill@feelghood.com

Web: bibibullet.com

Players: Bibi, vocals

BEING SICK DID NOT STOP Korean singer-songwriter Bibi from delivering a highly entertaining show. A cityscape illuminated the stage as Bibi kicked things off with the jazzy melodic tune "Midnight Cruise." Bibi was accompanied by a set of dancers who helped bring her ambitious theatrical vision to life through the night. Each song performance told a story, which made it feel like we were watching a Broadway play.

The song "Scott and Zelda" featured a fun school skit where Bibi and her lover snuck into a classroom and got caught by a security guard. A bed emerged on stage for "Burn," as Bibi sultrily danced with her dancers through red flood lights. For "Hongdae R&B," Bibi showcased her fierce fighting skills with a choreographed brawl skit. Bibi's no stranger to drama as she's an acclaimed actress in Korea, winning the Best New Actress—Film at the Baeksang Arts Awards in 2024 for her role in the neo-noir thriller film *Hopeless*. It was a nice surprise to see her utilize her acting skills in the show.

Interwoven throughout the show was the story of pop star Eve, focusing on her sophomore album, *Eve: Romance*. An elaborate short film played between songs about Eve, who tragically suicides, and is cloned as Eve-1. The album follows their journeys, and Eve-1 grappling with her origins and future.



The video left an impression as it contains a very dark storyline that delves into themes of mental health and societal pressures in the entertainment industry. Bibi is not afraid to push the boundaries with her art.

Although Bibi was ill that night, her impressive vocal range was smooth and impactful. Her voice works well for R&B, pop, and soul. She's effortlessly able to adlib and belt out high notes, especially in ballads like "Bluebird." Her voice is sultry and sweet. Her voice sounded the most strained when she did her rap verses, it was extra raspy, so it was often

hard to hear her. If she hadn't mentioned she was sick, one would have been able to tell. Her bubbly personality and interactions with the crowd were the biggest highlight of the night. Bibi is a natural performer, she's fun, cheeky, and not afraid to speak her mind. She had so much fun entertaining fans, in fact, she went around the aisles of the venue asking fans to tell her their "extra-ordinary jobs." Everyone was trying to get her attention and tell her what they did for a living. The entire show felt as if we were watching a friend perform, cheering her on through every song. - **Jacqueline Naranjo**

Cat's Cradle Backroom Carrboro, NC

Contact: icecreamfordinner.com/contact

Web: theokandel.com

Players: Theo Kandel, vocals, guitar; Jacob Friedman, keys; Joe Ulmer, drums; Andre Vasconcelos, guitar; Charlie Hackemer, bass

WHILE MOST OF THE MUSIC INDUSTRY seems intent on continuing its journey on the long road to the middle, out of the left field bleachers comes Theo Kandel, a slight, almost imp-like figure with guitar and songs, all without the nonsense trappings of youthful wannabes: who are all sporting gaunt frames, lean and hungry eyes, overly solicitous appeals, and songs that seem stranded in the middle, struggling to find the road to musical validation.

Out of the gate came three acoustic songs: "1952 Vincent Black Lightning," which rolled into "Stupid Funny Limbo," which rounded the bend on fumes, then headed into "Flight to RFK." It was a fast-moving audio with hooks, strong melodies and toe-tap choruses, just the ticket for the half-full room of appreciative Kandelites, both committed as well as a few unaffiliated. But no matter...

This was a bare-knuckle round of acoustic songcraft that rocked the block and spanked the flock—then the band shimmered on stage, all with matching waiter aprons. Huh?

Without skipping a beat, the full ensemble barreled into "Honey Dew Moon," "One More Night" and "The 7-10 Split" before the



absurdity of the waiter aprons on everyone became too much to ignore, and they were quickly cast aside in what would be one of the many headscratchers of the evening. As if to put a shiny object in the corner, the next selections featured more pronounced and robust sonic excursions by Andre Vasconcelos on guitar with energetic acoustic stylings over top by Kandel. "On My Mind," "Moving Slowly," and "Me & All My Friends Have Got the Blues" were perfectly served, and just as well received. It was a delightful guitar romp, and this attentive crowd, now fully recovered from the previously described "Apron Caper," was all in for the groove.

The whole ensemble revved ahead into a musical landscape bounded by wattage

and poor choices, where all their collective musicalness steered them inexorably forward. And their unhinged sonic subculture was beautifully exposed for all in this small room to see, savor and ponder. Charlie Hackemer on lower-register-four-strings seemed joined at the 'plexis to Joe Ulmer—no relation to James "Blood" Ulmer—as they tore apart the 4 on the 4 floor groove, put it on the beat table and performed complicated syncopation-surgery in real time that made those 1/16th notes beg for mercy and cry for help. No help was forth coming, none needed.

The set closed with "The Station" and "The Painters" a rather painful alliteration to herald in two very cool songs. Fade to black

—Eric Sommer



The Bitter End New York, NY

Contact: beatrice@empktmedia.com

Web: jannklose.com

Players: Jann Klose, acoustic guitar, lead vocals; Everett Bradley, percussion, keys, backup vocals; Marcus Dembinski, drums, music director, backing vocals; Tong Cherd, electric bass; Dominick Gregoretti, electric guitar; Danielle Gatto, featured vocals

SHOWCASING HIS BRAND OF accessible pop/rock at New York's legendary Bitter End,

Jann Klose lets us know right out of the gate that his songs are relatable, both musically and lyrically. With occasional shades of jazz, dance, and disco, the influences vary depending on the song. Regardless, Klose stays in the lane of hooks and riffs.

The undeniably catchy "When I'm With You," drives home the need to be with someone who accepts you for who you are: "I can say what I need to say/I can do what I wanna do/I can be me when I'm with you/You're the right when I'm feeling wrong/You're the place where I belong/When I'm with you."

"You And I," recorded by Tamara Dey, which hit number one on the South African charts, has a cool synth string bit combined with a danceable beat. Klose brings in guest vocalist Danielle Gatto to assist, the two singing in unison which makes for a nice vocal blend.

"The Lost Kingdom," the one odd man out, co-written with Annie Haslam, lead singer of the progressive '70s rock band "Renaissance," known for their epic sounding and sometimes lyrically cryptic content, follows suit. Written in 6/8 time, it has many elements reminiscent of the band: a storyline up for interpretation, and a jarring chord change in the chorus from major to minor which is big and bold.

Offering dedicated support, Klose's band runs the age gamut, each player contributing different musical flavors letting us focus solely on the songs' musical merits. Though Klose's vocals go hand in hand with his songs, other artists could easily cover them.

Nearing the end of the set, Klose performs "Love You The Most," which made it into the top 40. Acknowledging that a bit of "luck" was involved, it's truly hard work meeting opportunity and hanging in there despite insurmountable odds. As a performer, it's clear that Klose has done just that as he has amassed a large catalog of material, logged countless gigs, and maintained enthusiasm and passion for his work. As a performer, he's at ease on stage and effortlessly connects with the audience—the mark of an experienced professional. Klose is currently recording his next album.

—Ellen Woloshin



YouTube Theater Inglewood, CA

Web: lxixsa.com

Players: Lisa, vocals; Yuko Yanagino, bass; Pablo, guitar; Akito Shirai, keyboard; Yuya Ishii, drums

J-POP SINGER-SONGWRITER Lisa (stylized as LiSA) was all smiles as she celebrated her birthday with a sold-out show at the YouTube Theater in Los Angeles. She also had another good reason to celebrate as The Another Great Day tour marked her first time headlining a solo tour in North America. The last time she performed in Los Angeles was in 2012 for the

Anime Expo. Risa Oribe, better known under the stage name, Lisa (which stands for Love is Same All), is one of Japan's most popular singers—especially within the anime world. She's been attached to huge anime series like *Demon Slayer*, *My Hero Academia*, and most recently the opening theme song to the second season of *Solo Leveling*. Thanks to these opportunities Lisa has cultivated a dedicated fan base that knows her songs by heart.

A video intro featuring a wandering cat kicked the night off, as Lisa emerged on stage along with her band to her 2012 hit from *Fate/Zero* "oath sign." She wasted no time in getting everyone's energy pumping, as she jumped

along the stage doing hand tosses and kicks. Lisa knows the timing and beats of her song very well, she knows which parts are going to garner the biggest reactions from her fans. At times she felt like a conductor, as she guided fans to move along the rhythms of the music.

The setlist was separated into two sections, the beginning was filled with her older catalog while the last part contained more of her current hits. Lisa's music is filled with rock anthems and emotional ballads that easily get stuck in your head. Her vocal skills are strong and dynamic. Her high notes were especially impressive as she's able to belt out and carry the tune through the entire theater. She was effortlessly able to showcase her rapid rap skills in songs like "GL" and "Red Zone," while she summoned her inner punk rock persona in "Make A Miracle." Lisa didn't waste any time onstage, as she did all her quick costume changes onstage. The most memorable costume change was when she emerged in a kimono-style outfit with a wooden umbrella and performed "Akeboshi." The song has a beautiful yet haunting build that sends chills down my spine, thanks to its interesting string arrangement. Keeping the momentum, Lisa followed up with the moving ballads "unlasting" and "Homura," from *Demon Slayer: Mugen Train*. The night ended on a high note as she saved all her high-adrenaline songs for the end. She had everyone chanting "red or green" during the bombastic performance of the rock track "Queen." — **Jacqueline Naranjo**

The Arts Center Carrboro, NC

Contact: elizabethmoen.mgmt@gmail.com

Web: elizabethmoen.com

Players: Elizabeth Moen, guitars, vocals; Jack Brereton, drums; Augustus Martini, bass; Tristan Huygen, guitar

ELIZABETH MOEN PUT a shiny object in the room, wrapped it around a few soft and disarming songs... and then clobbered the sparse but attentive audience with a rock-the-block upper cut. Zing! Zap! Pow!

If you were crawling around Wrigleyville or down on South State Street around Reggie's Rock Room or Schuba's Tavern in Lakeview, you've probably run into Moen, or heard her voice cutting through the Chicago night air. And now she's brought her Windy City Walkabout vibe to Carrboro, opening her set at The Arts Center with "Fields of Fire" and swinging effortlessly into "Skyline."

Her trio kept pace as she called the tunes and, without any strong soloists in the ensemble, the set was clearly going to be a study in restraint: a slow-motion-audio burn with occasional flashes of sonic brilliance and very lyrical, when you could hear the words clearly, song craft. It was set off with unexpected chord changes and delightfully odd progressions.

"Love Song," "Heaven," and "Not Enough" opened into the heart of the set and although well played and well executed, the presentation seemed oddly wooden and in search of a soul, despite the warm reception from the small but



enthusiastic audience. Starting out in Chicago, the vibrant and competitive music scene there seems to have given Miss Moen an array of show skills and an ability to manage her audience. As the show rolled on, "Not Enough" and "Renaissance Man" brought the show to an arc, an audio climax, that found the energy which seemed to have wandered off during the sound check, grabbed a pizza around the corner, got a coffee in South Beach and came back on the red-eye.

The Trio behind Miss Moen was reserved and held the throttle close to the stick, keeping tight control on the pacing and the energy

coming off the stage. Augustus Martin was in full command of the lower register on this night and added excellent backing vocals to all of Moen's intriguing material. He was off to the side on this big stage, yet he was providing so much of the groove!

On the other side, the guitar was almost positioned as an afterthought—although Tristan Huygen was competent enough, it wasn't clear whether the road-burn of a challenging schedule left him uninspired or he was lost in the tour bus trajectory of the last nickel of shows. No matter, he pulled it all off.

— **Eric Sommer**

Now expanded for 2025, 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

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.

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

Additional location:

5029 Edmondson Pike
Nashville, TN
629-267-1317

ARIZONA

SCOTTSDALE STUDIOS
9445 E Doubletree Ranch Rd
Scottsdale, AZ 85258
480-767-3777, 480-540-4648
Email: samw1222@aol.com
Web: facebook.com/scottsdalestudios

SER SOUNDWORKS RECORDING AND REHEARSAL

3135 N Delaware St. Suite 3
Chandler, Arizona 85225
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

ZAPP CITY STUDIOS

938 W Grant Rd.
Tucson, AZ 85705
Phone: (520)530-7411
Email: info@zappcitystudios.com
Web: zappcitystudios.com
Basic Rates: Call/email for info
Services: Full service, fully backlined rehearsal and recording studio and backline rentals

CALIFORNIA / NORTHERN

ANNEX REHEARSAL STUDIOS
2554 Grant Ave.
San Lorenzo, CA 94580
510-908-5126
Email: info@annexrehearsalstudios.com
Web: facebook.com/annexslive
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
510-569-7075
Email: omc@rehearse.com, 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

248 3rd 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 27'x36' to an 80'x50' 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

3E ANNEX STUDIOS / THIRD ENCORE

8 Valley Locations, 1 Anaheim
818-753-0148, 310-924-4516
Email: john@3rdencore.com, colin@3rdencore.com
Web: thirdencorestudios.com
Services: Third Encore's Annex Studios are 265+ Premium 24-hr Monthly Lockout studios located in nine 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.

ABC REHEARSAL STUDIOS

2575 San Fernando Rd.
Los Angeles, CA 90065
323-874-2408
Email: abcreeharsals@gmail.com
Web: abcreeharsals.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: abcreeharsals@gmail.com
Web: abcreeharsals.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

BEAT GARAGE

6860 Farmdale Ave
North Hollywood, CA 91605
818-358-0099
Email: info@beatgarage.com
Web: beatgarage.com

BLUEPRINT STUDIOS

31143 Via Colinas Ave #506
Thousand Oaks, CA 91362
Phone: 818-874-3090
Web: blueprintmusicstudios.com
Contact: Jason Radford, Ted Wenri

BLACK DIAMOND STUDIOS

(24 hour lockout only, no hourly)
Address: 2626 Humboldt St.
Los Angeles, CA 90031
Phone: 424-835-1087
Email: info@blackdstudios.com
Web: blackdstudios.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) 480-4169, Fax 818-848-4016
Web: centerstaging.com
Basic Rate: call for rates

CIDE SHOW REHEARSAL STUDIOS

18205 S. Broadway
Gardena, CA 90248
310-324-4056
Web: cideshowstudios.com
Contact: Sherman
Basic Rate: please call.
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

DOWNBEAT REHEARSAL

18720 W. Oxnard St. #110
Tarzana, CA 91356
818-578-6307
Web: downbeatrehearsal.com
Email: downbeatrehearsal@gmail.com

DOWNTOWN REHEARSAL

2215 E. 7th Street
Los Angeles, CA 90023
323-263-7381
Web: facebook.com/pages/downtown%20rehearsal/431378777068067/#
Contact: Mike
Rate: Call for rates.
Rooms: 12x19 to 20x40. All Monthly Lockout Studios have ceiling fans, carpeted floor and 2 walls with acoustic carpet, and 12' ceilings.
Clients: Numerous label and unsigned bands.

Services: Fully equipped Hourly studio, Full PA with subs, DW Drums, Fender, Ampeg, Marshall, Line 6, Yamaha, and Carvin backline, \$25/hr, available in 3 hour blocks. 24 hour security and ample parking onsite.

EASTSIDE REHEARSAL

2619 E. Cesar Chavez Ave.
Los Angeles, CA
323-688-6476
Email: eastsiderehearsal@gmail.com
Web: eastsiderehearsal.com
Basic Rate: \$20/25 hr
Rooms: 4 rooms from 200-280 sq ft, 2 hour minimum, live music studio

ELEVATED AUDIO

15216 Burbank Blvd., Ste. # 102
Sherman Oaks, CA 91411
818-909-9029
Email: elevatedaudio@gmail.com
Web: elevatedaudio.com
Contact: Fran
Format: Digital, Analog, or both
Basic Rate: call for info, no walk-ins

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 LA, A/C
Services: monthly lockout hourly, recording, guitar and drum lessons; free wifi.

Additional locations:

Phoenix, AZ (4 locations)
602-229-1250
Email: phxfranciscostudios@gmail.com
Contact: Beck

125 E Pennington St.
Tucson, AZ 85701
520-300-1116
Email: franciscodigs@gmail.com
Contact: Frank

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

8420 Westglenn Dr
Also: 530 N Sam Houston Pkwy
Houston, TX 77063
713-460-4537
Email: rzapatamts95@gmail.com
Contact: Ricardo

GEMINI STUDIOS

Location Address:
3012 South Halladay Street
Santa Ana, CA 92705
Mailing Address:
3972 Barranca Pkwy. #J242
Irvine, CA 92606
714-545-2289
Web: geminiestudios.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-hour 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
Insta: @grooveworks_studios
Basic Rate: \$20 - \$35 per hour for rehearsal, \$65 per hour for recording
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: hollowaystudios.net
Contact: Edward Holloway
Basic Rate: \$28/ \$35 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.

IMNL STUDIOS

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

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/\$30/hr

LOADED BOMB STUDIOS

8531 Wellsford Pl. Ste i
Santa Fe Springs, CA 90670
562-464-9456
Email: loadedbomb@gmail.com
Web: loadedbombstudios.com
Contact: Larry Ramirez
Basic Rates: call/visit website for rates
Services: Full Recording, Mixing and Mastering studio, Rehearsal Studios with full backline, Music Video Production, On-Site Music Equipment Store, Guitar/Amp Repair

AFM LOCAL 47 REHEARSAL ROOMS

3220 Winona Ave.
Burbank, CA 91504
323-993-3172
Email: booking@afm47.org
Web: afm47.org/rehearsals
Basic Rate: Please call for info
Equipment: Pianos, drums, PA and backline.
Services: We serve rehearsal groups of all sizes, from solo practice sessions to 55-piece orchestras.

LOCKOUT MUSIC STUDIOS

1300 S. Beacon St., Ste. 101
San Pedro, CA 90731
714-361-5220
Email: support@lockoutmusicstudios.com
Web: lockoutmusicstudios.com
Basic Rate: \$50 - \$75 per day

Additional locations:

(check the website for many other locations.)

320 French St.
Santa Ana, CA

3540 12th Street
Riverside, CA

MATES REHEARSAL & CARTAGE

5412 Cleon Ave.
North Hollywood, CA 91601
818-779-0009
Vineland Office Contact: 818-769-4613
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 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: \$17-\$26/hr.
Services: Rehearsal, Recording, Pro Shop, Lessons, Repairs, Rentals, Live Stream w/Cat7, Lock Outs, and Live Events
Offers 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

Additional Location:

Martin Rehearsal Studios
6115 Lankershim Blvd North Hollywood 91606

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

ROCK AND ROLL FANTASY CAMP

North Hollywood, CA
888-762-2263, ext 5, 323-370-7033
Email: taylor@rockcamp.com
Web: rockcamp.com

ROCKSTAR STUDIOS

1460 Naud St.
Los Angeles, CA 90012
818-274-1366, 310-766-2384
Email: wannarockrssh@yahoo.com
Web: rockstarstudiosla.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 9003
Email: maxr@royalrehearsal.com
414-204-3138

3200 N. San Fernando Rd.
Burbank, CA
Email: eddie@royalrehearsal.com
747-245-9555

971 Goodrich Blvd,
East Los Angeles, CA 90022
Email: george@royalrehearsal.com
323-803-3475

715 South Alvarado Street
Los Angeles, CA 90057

Email: michael@royalrehearsal.com
720-384-4187

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 location:

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, booking@snaggletoothstudios.com
Rates: \$22-\$44/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, 323-666-1609
Email: service@soundbitela.com
Web: soundbitela.com
Basic Rate: call for rates

SOUNDCHECK STUDIOS

11736 Vose St.
North Hollywood, CA 91605
818-823-8774
Email: davidlee@soundcheckstudiosnoho.com



***NOHO *WLA *VEGAS**

GET YOUR OWN PRIVATE STUDIO * 310-445-1151

STARTING AT \$290 PER MONTH

TKREHEARSAL.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 Lincoln Ave.
Pasadena, CA 91103
626-486-2685
Email: summitrehearsalbooking@gmail.com
Web: summitstudiospasadena.com
Basic Rate: \$24/\$32 per hr

TEAMSOUND (Est. 2012)
7700 Balboa Blvd
Lake Balboa, CA 91406
323-337-3346
Web: teamsoundstudios.com
Basic Rate: Call for rates

THIRD ENCORE
10917 Vanowen St.
North Hollywood, CA 91605
818-753-0148, 818-613-7518
Email: john@3rdencore.com
Web: thirdencorestudios.com
Rooms: 7 production and rehearsal studios from 900-2,400sq. ft., each including a private production office/isolation room and tour quality P.A. Full service facility with all services on-site. Quiet, safe, clean and very private with Tour Supply & Ultimate Ears on-site for convenience. Great parking including trucks and buses. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring a large selection of all major brands including GK, Aguilar, Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services. All at one location.
Equipment: All rooms come with pro tour quality monitoring system. Digico, Avid, Yamaha, Midas consoles available.

TK REHEARSAL / West L.A.
1956 Cotner Ave, Los Angeles, CA 90025
310-876-9666
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Charles
Basic Rate: \$325-\$1500/month

TK REHEARSAL / N. Hollywood
12003 Vose St Los Angeles, CA 91605
818-856-5301
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Charles
Basic Rate: \$290-\$950/month

TOTAL ACCESS REHEARSAL
612 Meyer Ln, Ste. 12
Redondo Beach, CA 90278
424-271-5070
Email: totalaccessrehearsal@gmail.com

Web: tarehearsal.com
Contact: Steve Ornest

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
10419 Burbank Blvd,
North Hollywood West, CA 91601
Email: unfriendlystudios@gmail.com
Web: facebook.com/UnFriendlyStudios
Basic Rate: call for rates

UNION RECORDING STUDIO
5458 Santa Monica Blvd
Los Angeles, CA 90029
323-615-3575
Email: info@emailunionrecordingstudio.com
Web: unionrecstudios.com

URBAN AUDIO BACKLINE
2310 Central Ave Ste 5 Duarte, CA 91010
626-301-0221
Email: urbanaudio@earthlink.net
Web: urbanbackline.com
Services: concert backline, event production, concerts, fashion shows, awards, sporting events, sound, stage, lighting

WOODSOUND STUDIOS
120 E. Front St
Covina, CA 91723
626-956-7455
Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com
Services: live recordings, track recording, online 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)

COLORADO
DOG HOUSE MUSIC
525 Courtney Way
Lafayette, CO 80026
720-864-0650
Email: studiohost@doghousemusic.com
Web: doghousemusic.com
Basic Rate: From \$60/2 hour min/ for equipped studios; \$200-350/month for empty studio lease

SOUNDSTRUCTURE STUDIOS
3101-3131 Walnut St
Denver, CO 80205
303-291-0602
Email: jam_den@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

Additional location:

4321 E. Truman Road
Kansas City, MO 64127
816-988-3928

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
1800 Park Street
Hartford, CT. 06106
860-461-0795
Email: contact@parkvillesounds.com
Web: parkvillesounds.com

DELAWARE

KING CREATIVE
727 N. Market Street
Wilmington, DE 19801
302-393-7619
Email: info@kingcreative.com
Web: kingcreative.com

FLORIDA

7TH CIRCUIT PRODUCTIONS
599 NW 71st St, Miami, FL 33150
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 33442
954-794-0033
Email: teresa@markeemusic.com
Web: markeemusic.com
Basic Rate: \$40+ hr, \$500+day (lockout)

STARKE LAKE STUDIOS
275 N. Lakeshore Dr.
Ocoee, FL 34761
407-656-9778
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: tony@studio26miami.com, pj@studio26miami.com, joel@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: facebook.com/atlrockstar
Basic Rate: please call for info

CROSSOVER ENTERTAINMENT GROUP
1310 Ellsworth Industrial Blvd NW
Atlanta, GA 30318
404-352-3716
Web: crossover-entertainment.com
Email: billy@crossover-entertainment.com
Basic Rate: please call for info

VISION STUDIOS
3875 Green Industrial Way
Atlanta, GA 30341
404-435-6255
Email: mason.lutz@visionstudiosatlanta.com
Web: visionstudiosatlanta.com
Basic Rate: please call for info

HAWAII

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

ILLINOIS

DING CHICAGO

(formerly Music Garage)
345 N. Loomis St.
Chicago, IL 60607
312-997-1972

Email: info@musicbuilding.com
Web: musicbuilding.com

S.I.R. CHICAGO
2835 N. Kedzie Ave.
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 47130
812-283-3304
Email: mark@maxwellhouseofmusic.com
Web: maxwellhouseofmusic.com

PLAYGROUND PRODUCTIONS STUDIO
5529 Bonna Avenue #10
Indianapolis, IN. 46219
317-678-7529
Email: info@playgroundindy.com
Web: playgroundindy.com

SOUNDSPACE
1125 E. Brookside Ave.
Suite B2
Indianapolis, IN. 46202
317-763-0010
Email: team@soundspace.co
Web: soundspace.co

KENTUCKY

EQUIPPED STUDIOS
3439 Buckhorn Dr.
Suite #140
Lexington, KY 40515
973-841-0729
Email: robertschulz336@gmail.com
Web: facebook.com/p/equippedstudios-100064109949644/

THUNDERSOUND
1720 Kummer Road
Franklin, KY. 42134
270-776-9580
Email: allbjs@aol.com
Web: thundersound.com
Services: Rehearsal Space and Gear Rental

LOUISIANA

HTJ LISTENING ROOM REHEARSAL STUDIOS
2733 North Street
Baton Rouge La 70802
225-802-9681
Web: facebook.com/groups/713563774276967/?!o cale=vi_VN
Services/Gear: Air conditioned space, A lounging area, 8 channel powered mixer drum kit. Bass and guitar amp and an electric piano on stage. Three vocal mics and stands. Open Mon. through Wed. and Sundays.
Contact: Henry Turner Jr. for scheduling time and prices you must book 24 hours in advance and you pay upfront.

MCKINLEY STUDIOS
1639 Gentilly Blvd.
New Orleans, LA 70119
504-524-8117
Email: booking@friendmckinley.com
Web: friendmckinley.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

Does your rehearsal studio

SUCK?

we can help

- HOURLY/WEEKLY/LOCKOUTS
- FEATURING: HIGH CEILINGS,
- OPENABLE WINDOWS, PHONE JACKS,
- FREE UTILITIES,
- JUST 10 MINUTES FROM HOLLYWOOD!
- GATED PARKING LOT w/ REMOTE CONTROL ENTRY

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.

That definitely does NOT suck!

(323) 263-7381

REHEARSAL

Web: studio101nola.com
Basic Rate: hourly rates

MAINE

MY THRILL STUDIO
46 Blueberry Hill Rd.
Winterport, ME 04496
207-223-5082, 207-944-9509
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com

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, joe@orionsound.com
Web: orionsound.com

MASSACHUSETTS

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.

MUSIC STUDIOS OF ARLINGTON CENTER
399 Massachusetts Ave.
Arlington, MA 02474
781-646-0243
Email: info@arlingtonstudios.com
Web: facebook.com/musicstudiosarlington, music-studios-of-arlington-center.hub.biz
Basic Rate: please call for info

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

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, Suite B
Ypsilanti, MI 48197
734-985-0838
Email: info@grovestudios.space
Web: grovestudios.space

Contact: website for booking
Basic Rate: starting at \$20 an hour or resident options starting at \$149/month
Special Services: Free live recording for your rehearsal sessions via OpenLIVE

MUSIC FACTORY
24536 Gibson Dr.
Warren, MI 48089
586-619-5100 (ext. 110), 586-246-3742
Web: detroitrehearsalspace.com
Basic Rate: Room rates start at \$125 per month

MINNESOTA

OMG STUDIOS
550 Vandalia St., Ste. 220
Saint Paul, MN 55114
612-238-5300
Contact: Monique Linder, Owner
Email: monique@omgmediasolutions.com
Studio Features: OMG Studios is located in St. Paul's Creative Enterprise Zone - a thriving district of creativity and innovation (just off I-94/Vandalia). OMG Studios, the only Black-woman-owned space of its kind in Minnesota, headquarters its own innovations, features 3,200 square feet of studio production space, including: Podcast Studio, Live Performance Lounge and rehearsal space ("Flyte Tyne Sound Lounge"), Recording Studio and Artist Green Room. OMG Studios is outfitted with state-of-the-art technology, fiber-optics network, live event sound, and lighting. Our boutique space pays homage to Minnesota's very own, the late Prince Rogers Nelson, who I had the distinct honor of working with and my greatest source of inspiration.
Studio Gear List: bit.ly/4gybICH
Rates/Reservations: bit.ly/3T9C2Dc

TAYLOR SOUND AND VIDEO
8000 Powell Rd., Ste. 100
Saint Louis Park, MN 55343
612-208-2864
Email: info@taylor-sound.com
Web: taylor-sound.com

MISSISSIPPI

STUDIO SEVEN
Ridgeland, MS
769-216-2536
Email: booking@studioseven.org
Web: studioseven.org

MISSOURI

SOUNDSTRUCTURE STUDIOS
4321 E. Truman Road
Kansas City, MO 64127
818-988-3928
Email: jam_kc@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

THE ALAMO REHEARSAL STUDIOS
310 W. Utah Ave.
Las Vegas, NV 89102
702-382-8707

Web: thealamorehearsalstudios.com
Basic Rate: please call for info

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
1980 Festival Plaza Dr. #300
Las Vegas, NV 89135
702-227-1777, 702-480-9555
Email: info@redrockproductionslv.com
Web: redrockproductionslv.com
Basic Rate: please call for info

S.I.R. LAS VEGAS
4545 Cameron St., 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 Road #110
Henderson, NV 89014
702-568-9000
Email: booking@sbeyer.com
Web: stevebeyerproductions.com
Basic Rate: please call for info

TK REHEARSAL / LAS VEGAS
3311 Meade Ave.
Las Vegas, NV
702-303-4094
Email: tkprod1@aol.com
Web: tkrehearsal.com
Contact: Kenny
Basic Rate: \$250-\$750/month

NEW JERSEY

REDBANK REHEARSAL (call)
60 English Plaza
Red Bank, NJ 07701
732-530-8794, 917-549-4713
Email: rrbbooking@gmail.com, tonytee1@optonline.net
Web: facebook.com/redbankrehearsal
Basic Rate: please call for info

Additional location:

59 Newman Springs Rd.
Shrewsbury, NJ 07702
732-530-8794
Email: rrbbooking@gmail.com

NEW YORK

BAND SPACES NYC
342 Maujer St.
Brooklyn, NY 11206
917-686-9747
Email: spaces@bandspacessnyc.com
Web: bandspacessnyc.com
Basic Rate: please call for info

Additional locations:

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

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

71 Schenectady
Brooklyn, NY
646-820-6179

BENTLEY HOUSE RECORDING & REHEARSAL STUDIOS
Spanish Harlem, 10029
Email: info@bentleyhousestudios.com
Web: bentleyhousestudios.com
Basic Rate: Email for info

CARROLL MUSICAL 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
718-707-0551
Email: admin@empire-rehearsal-studios.com, queens@empire-rehearsal-studios.com
Web: empire-rehearsal-studios.com

Additional location:

2 Prince St.
Brooklyn, New York 11201
718-858-9330

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
15 W. 39th St. 7th Floor
New York, NY 10018
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
Email: info@musicbuilding.com, rlierner@musicbuilding.com
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.

3 FRANCISCO STUDIOS
MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

BEST MONTHLY RATES IN TOWN
OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)
FREE PRIVATE PARKING
FREIGHT ELEVATOR FOR EASY LOAD IN/OUT
BONDED T1 WI-FI ACCESS
24 HOUR VIDEO SURVEILLANCE
5 MILES FROM DOWNTOWN LA

323-589-7028
WWW.FRANCISCOSTUDIOS.COM

Soundcheck Studios 24 hr. Lockout Studios
North Hollywood

CCTV Monitoring
Close To All Freeways
Secured Gated Parking
Free Wi-Fi Internet
Central A/C

LOCKOUT STUDIOS RANGE FROM DRUM ROOMS TO HUGE BAND ROOMS!

Professional Showcase Room Available For Live Production, Film/Photo Shoots, And More!

- 20 ft. x 18 ft. Stage
- Full Bathroom/Make Up Room
- Private Entrance
- Pro Concert PA
- Live Streaming w/4k Cameras
- Hourly Rates
- Stage Lighting Rig
- Dedicated Hi Speed Internet Line
- Easy Load In/Out

www.soundcheckstudiosnoho.com

MUSIC MAKERS NY

260 W 36th Street
Lower Level
New York, NY 10018
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
Email: info@pirate.com
Web: pirate.com

Additional Locations:

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

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

OHIO

ROCK & ROLL CITY STUDIOS

5500 Walworth Ave.
Cleveland, OH 44102
216-600-0188
Email: thestudio@rockcitystudios.com
Web: rehearsecleveland.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: facebook.com/79thstreetsoundstage
Basic Rate: monthly rates

THE DOWNTOWN MUSIC BOX

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

OREGON

BLUE BUTLER STUDIOS

2400 SE Holgate Blvd
Portland, OR 97202
971-322-9071
Email: bluebutlerstudios@gmail.com
Web: bluebutlerstudios.com

BONGO FURY

14181 SW Millikan Way

Beverton, OR 97005

503-970-0799
Email: bongofurystudios@gmail.com
Web: facebook.com/bongofuryrehearsal

METRO GNOME

Portland, OR
971-533-0119
Email: hello@metrognome.com
Web: metrognome.com
Services: 9 Locations

Additional Locations:

Brooklyn
1430 SE Powell Blvd. & 14th Ave.
Portland, OR 97202

Buckman
530 SE Pine
Portland, OR 97212

Ladd's Addition (2 BLDGS)
2121 & 2135 SE 6th Ave. & Division
Portland, OR 97214

Cully
7926 NE Killingsworth St
Portland, OR 97218

Reed
4920 SE 26TH Ave. & Raymond
Portland, OR 97202

Mt. Tabor
6025 E Burnside
Portland, OR 97215

S.I.R. PORTLAND

1432 SE 34th Ave.
Portland, OR 97214
503-282-5583
Email: orinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SUBURBIA STUDIOS

632 S.E. Market St.
Portland, OR 97214
503-736-9329
Web: instagram.com/explore/locations/1030977064/
suburbia-studios/
Basic Rate: call for hourly and monthly

PENNSYLVANIA

NESHAMINY STREET STUDIO

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

RED PLANET RECORDING

300 E. Madison Ave. Ste. 3
Clifton Heights, PA 19018
(215) 253-7272
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
Email: contact@surrealsoundstudios.com
Contact: Joseph Lekkas
Basic Rate: please call for info

RHODE ISLAND

JAM STAGE

25 Esten Ave.
Pawtucket, RI 02860
401-305-3776
Web: jamstage.net
Services: \$25/hr, fully equipped

SOUTH CAROLINA

THE SPACE CHARLESTON

2123 Montford Ave.
Charleston, SC 29403
Email: info@thespacecharleston.com,
practicespacechs@gmail.com
Web: thespacecharleston.com

TENNESSEE

DIAMOND SOUND STUDIOS

241 Venture Circle
Nashville, TN 37228
615-244-BAND (2263)

Web: diamondsoundstudios.com

Contact: Josh Diamond
Email: josh@diamondsoundstudios.com
Basic Rate: please call for info

S.I.R. NASHVILLE

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

SOUNDCHECK NASHVILLE

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

Additional Locations:

3714 Bluestein Drive, Ste 600
Austin, TX 78721
512-444-0023

Email: info@soundcheckaustin.com

2108 Lou Ellen Lane

Houston, TX 77018
713-290-0335
Email: gus@soundcheckhouston.com

TOY BOX STUDIO, THE

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

TEXAS

FRANCISCO'S STUDIOS

8420 Westglen Dr
Houston, TX 77063
713-460-4537
Email: rzapatamts95@gmail.com
Web: franciscostudios.com/houston
Basic Rate: please call for info

Additional Location:

530 N Sam Houston Pkwy
Houston, TX 77060

RHYTHM ROOM REHEARSAL STUDIOS

1410 Brittmoore Rd., Ste. A
Houston, TX 77043
4501 Steffani Ln, Houston, TX 77041
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: binfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SOUNDCHECK

3714 Bluestein Dr # 600
Austin, TX 78721
512-444-0023
Email: info@soundcheckaustin.com
Web: soundcheckaustin.com
Basic Rate: please call for info

Additional locations:

2108 Lou Ellen Ln.
Houston, TX 77018
719-290-0335
Email: gus@soundcheckhouston.com
Web: soundcheckhouston.com

750 Cowan St.

Nashville, TN 37207
615-726-1165, 615-256-6045
Email: information@soundchecknashville.com
Web: soundchecknashville.com

UTAH

POSITIVELY 4TH STREET

375 W. 400 S.
Salt Lake City, UT 84101
801-859-5590, 801-359-6108
Email: positive4thst@gmail.com
Web: practicespaceslc.com
Basic Rate: call for rates

ROCKET SKATES RECORDING & REHEARSAL

380 E 1700 S.
Salt Lake City, UT 84115
385-275-5495
Email: info@rocketskatesrecording.com
Web: rocketskatesrecording.com

VERMONT

BURLINGTON MUSIC DOJO

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

WASHINGTON

CLOUD STUDIOS

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

Additional Location:

1424 11th Ave.
Seattle, WA 98122

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

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: georgetown@seattledrumschool.com
206-763-9700

SEATTLE REHEARSAL

2424 1st Ave. S.
Seattle, WA 98134
206-287-1615
Email: jodiopitz@yahoo.com
Web: seattlerehearsal.com/contact.htm
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

For hundreds more contacts from Music Connection's directories (A&R, music attorneys, producers, engineers, video production, video gear rental, vocal coaches, music schools, recording studios, everything indie, social media, promotion, publicity, rehearsal studios, audio gear rental, film/TV, mastering studios, music publishers, college radio and more), visit: musicconnection.com/industry-contacts.

Now expanded for 2025, this is an exclusive list of professional 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
Email: sales@fordav.com
Web: fordav.com

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, 844-383-2735
Web: thesmartsource.com

Zapp City Studios

938 W Grant Rd.
Tucson, AZ 85705
Phone: (520) 530-7411
Email: info@zappcitystudios.com
Web: zappcitystudios.com
Basic Rates: Call/email for info
Services: Full service, fully backlined rehearsal and recording studio and backline rentals

ARKANSAS

A/V ARKANSAS

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

CALIFORNIA / NORTHERN

BLACK CAT SOUND SERVICE

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

EXPRESS MEDIA

2225 Palou Ave.
San Francisco, CA 94124
415-255-9883
Web: <https://expressmedia.tv/>
Email: info@expressmedia.tv

McCUNE AUDIO/VIDEO/LIGHTING (now SHEPARD)

2315 East Locust Court
Ontario, CA 91761
909-212-7240
Email: losangeles@shepardes.com
Web: shepardes.com/audio-visual/av-services/
Studio Equip: yes
Musical Equip: yes
Lighting: yes

PRG GEAR

Video Equipment Rentals
410 E. Grand Ave.
San Francisco, CA 94080
650-837-9480, 800-794-1407
Web: verrents.com, <https://prggear.com/>

PRO AV RESOURCE

San Francisco, CA 94110
(1110 W Fremont Street, Stockton CA 95203 #2)
415-401-7828

Email: office@proavresource.com
Web: proavresource.com

STUDIO INSTRUMENT RENTALS

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

CALIFORNIA / SOUTHERN

4WALL ENTERTAINMENT

4130 E. Los Angeles Ave.
Simi Valley, CA 93063
818-252-7481
Web: 4wall.com

ABSOLUTE RENTALS

4100 W. Alameda Ave, 3rd Floor Burbank, USA
91505
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: bassexchangeampshop@gmail.com
Web: facebook.com/bassexchange,
ampshopbassexchange.com

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
818-754-0467
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
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: no

AUDIO REPAIR SPECIALISTS

22520 Ventura Blvd.
Woodland Hills, CA 91364
(instrumental music*)
1501 E. Thousand Oaks Blvd.
thousand oaks, ca 91362
805-496-3774
818-346-3762
Web: arsrepair.com

BERTRAND'S MUSIC

1570 Cherokee Street
San Marcos, CA 92078
858-780-1812, 760-744-3669
Web: bertrandmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

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

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

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

BRETT ALLEN STUDIO RENTAL

North Hollywood, CA
323-318-0430 323-253-2277
Email: brettallen@earthlink.net
Web: brettallenstudiorental.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) 480-4169
Email: adam@centerstaging.com
Web: centerstaging.com
Contact: Adam Hasper
Basic Rate: call for rates

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 Vose 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

ELEVATED AUDIO

15216 Burbank Blvd., Ste. # 102
Sherman Oaks, CA 91411
818-909-9029
Email: elevatedaudio@gmail.com
Web: elevatedaudio.com
Contact: Fran
Format: Digital, Analog, or both
Basic Rate: call for info, no walk-ins

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

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

GROOVEWORKS

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

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
Email: web-inquiry@hollywoodsound.com
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
818-759-4665
Email: mfranchik@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: info@lafx.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

IMNL STUDIOS

Recording and rehearsal studios; Gear Rentals

2114 Pico Blvd
310-869-6482
Santa Monica, CA 90405
Web: studiosimnl.com
Email: info@studiosimnl.com

Rates & Gear: see website or call
Services: Imnl offers instrument and gear rentals. Contact us for more information.
Rates & Gear: see website or call

LON COHEN STUDIO RENTALS

North Hollywood, CA
818-762-1195 Fax 818-762-1196
Email: sales@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

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

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

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

MUSICIANS CHOICE STUDIOS

3820 Hoke Ave
Culver City, CA 90232
310-836-8998
Web: musicianschoicestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: yes

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

PACIFIC COAST ENTERTAINMENT

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

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: sdsmr.com

SANTA MONICA MUSIC CENTER

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

Additional location:

Culver City Music Center
10862 Washington Blvd.
Culver City, CA 90232
310-202-6874

SINGER MUSIC

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

STUDIO 116 CORP.

13136 Satcoy St., Unit G
North Hollywood, CA 91605
323-274-0220
Web: wstudio116event.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: thirdencorestudios.com
Rooms: 7 production and rehearsal studios from 900-2,400sq. ft., each including a private production office/isolation room and tour quality P.A. Full service facility with all services on-site. Quiet, safe, clean and very private with Tour Supply & Ultimate Ears on-site for convenience. Great parking including trucks and buses. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring large selection of all major brands including GK, Aguilar, Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services. All at one location.
Equipment: All rooms come with pro tour quality 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

VCI EVENT TECHNOLOGY
 25172 Arctic Ocean Dr. #102
 Lake Forest, CA 92630
 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
 949-261-7266
Email: dane@videoresources.com
Web: videoresources.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

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

WEST LA. 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

AVFX
 4860 Ward Rd
 Wheat Ridge, CO 80033
 303-539-3500
Email: info@avfx.com
Web: avfx.com

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

IMAGE AUDIOVISUALS
 2130 S. Dahlia St.
 Denver, CO 80222
 303-758-1818
Email: sales@imageav.com
Web: imageav.com

MP&E
 4990 Paris St
 Denver, CO 80239
 303-789-1010
Email: denver@hdlgear.tv
Web: hdlgear.tv

SHAPED MUSIC, INC.
 1760 LaPorte Ave., Ste. 3
 Fort Collins, CO 80521
 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.
 Denver, CO 80216
 303-353-0267
Email: info@spectrumav.com
Web: spectrumav.com

S.S.S. PRODUCTIONS
 11165 Clarkson St.
 Northglenn, CO 80233
 303-875-5678
Email: skinny@ssssproductions.com
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

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: cpcomms.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

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

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: thesmartsources.com/locations/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

Additional location:

Las Vegas
 702-371-0811

GEORGIA

ATLANTA SOUND AND LIGHTING
 1400 Vijay Dr.
 Atlanta, GA 30341
 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
 952 Fred Kilcrease Rd.,
 Winder, GA 30680
 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

PRG GEAR
 Video Equipment Rentals
 1389 Chattahoochee Ave.
 Atlanta, GA 30318
 800-794-1407, 770-300-0401
Email: info@verrents.com
Web: prggear.com/location/atlanta

SMARTSOURCE
 1850 MacArthur Blvd. N.W., Suite A
 Atlanta, GA 30318
 404-352-0900
Email: info@smartsourcerentals.com
Web: thesmartsources.com/locations/atlanta

HAWAII

AUDIO VISUAL HAWAII
 74-5489 Loloku St., #7
 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: mspdjs@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: chichagohd.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
 630-871-9999
Web: marqueeerents.com

MCS
 Midwest Conference Service
 332 Commerce Dr.
 Carol Stream, IL 60188
 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

STUDIO INSTRUMENT RENTAL
 2835 N. Kedzie Ave.
 Chicago, IL 60618
 773-478-8500, 773-478-8555
Email: chinfo@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
 346 N Justine St. Suite 201
 Chicago, IL 60607
 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, IA
 800-362-1627, 515-576-2189

Creston, IA
 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

MAINE

AV TECHNIK LLC
 176 Innovation Way
 Scarborough, ME 04074
 207-699-0115
Email: info@avtechnik.com
Web: avtechnik.com

STARBIRD MUSIC
 525 Forest Avenue
 Portland, ME 04101
 207-775-2733, 207-828-0888
Email: pianos@starbirdmusic.com
Web: starbirdmusic.com

MARYLAND

CPR MULTIMEDIA SOLUTIONS
 7812 Cessna Ave.
 Gaithersburg, MD 20879
 301-590-9400
Email: sales@cprrms.com
Web: cprrms.com

DSL SOUND, INC.
 67 W. Baltimore St., Ste. 101
 Hagerstown, MD 21740
 301-797-1070
Email: info@dslsound.net
Web: facebook.com/DSLSound

Additional locations:

Baltimore, MD
410-522-2061

Delaware, MD Eastern Shore, and Philadelphia
302-697-7515

Harrisburg, PA
717-526-4416

MASSACHUSETTS

ALL TECH SOUND & PRODUCTION SERVICES, INCASS

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

110 Christian Lane.
South Deerfield, MA 01373
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

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@EMLaudio.com
Web: emiaudio.com

TOTAL MUSIC SERVICES

2614 Cleveland Ave N
St. Paul MN 55113
Minneapolis, MN 55413
651-644-7102
Fax: 651-644-8240
Email: info@totalmusic.com
Web: totalmusic.com
Contact: Billie Kahle
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

MISSOURI

AMEREVENT

St. Louis, MO
314-255-2882
Email: info@theeventline.com
Web: amerevent.com

Additional locations:

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
702-707-2111
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 ~~NSFY~~

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

SMARTSOURCE RENTALS

490 S. Dean St.
Englewood, NJ 07631
201-568-6555, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.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

NEW MEXICO

AV SYSTEMS, INC.

1000 Cordova Rd., Ste. 303
Santa Fe, NM 87505
505-982-6300
Email: avinstall@avsystems.com
Web: avsystems.com

ELLIOTT LOCATION EQUIPMENT

Mailing Address:
3120 Blake Rd.
Albuquerque, NM 87105
505-328-0909
Web: elliottlocationequipment.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

INTERACTIVE VISION SOLUTIONS

Audio Visual Equipment Rental in N.Y.C.
247 W 38th St, 602, New York, NY,
New York, NY 10018
212-729-4305
Email: info@audiovideonyc.com
Web: audiovideonyc.com

KEYBOARD INSTRUMENT RENTALS

276 Meserole St.
Brooklyn, NY 11206
212-245-0820
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@lvrrusa.com
Web: lvrrusa.com
Contact: Ralph, Ian, Michael

LLOYD SOUND, INC.

173 Cortland Rd
Dryden, NY 13053
607-753-1586, 607-423-1251
Email: lloyllo5@outlook.com
Contact: John Lloyd

LONG ISLAND VIDEO ENTERPRISES

110 Pratt Oval
Glen Cove, NY 11542
516-759-5483
Email: info@longislandvideo.com
Web: longislandvideo.com

MINERVA AUDIO VISUAL, INC.

200 S. Service Rd. LL06
Roslyn Heights, NY 11577
718-366-0600
Email: info@minervav.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

100 Executive Dr, Ste A,
Edgewood, NY 11717
631-242-8008, Fax 631-242-8056
Email: rsaaudio@aol.com
Web: rsaaudio.net
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: no

SMARTSOURCE RENTALS

50 Engineers Road
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: sirny.com

TIMES SQUARE

5 Holt Drive
Stony Point, NY 10980
201-373-2700
Web: tsstage.com

NORTH CAROLINA

AMERICAN AV

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

THE BACKLINE COMPANY

4015 Shopton Rd, Suite #300
Charlotte, NC 28217
844-422-2554
Email: clt@thebacklinecompany.net, info@thebacklinecompany.net
Web: thebacklinecompany.net/charlotte

NORMAN SOUND & PRODUCTION

912 Central Ave.
Charlotte, NC 28204
704-334-1601
Email: nsp@normansound.com
Web: normansound.com

NORTH DAKOTA

HB SOUND & LIGHTS

101 N. 8th St.
Grand Forks, ND 58203
701-775-1150
Email info@hbsound.com
Web: hbsound.com

RENTALL

3201 32nd St. S.
 Fargo, ND 58104
701-893-1900
Email: fargo32@rentallusa.net
Web: rentallusa.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 Nairman Pkwy.
Cleveland, OH 44139
440-914-9500
Web: csrav.com

COMMUNICATIONS CONCEPTS, INC.

508 Millstone Drive
Beavercreek, OH 45434
937-426-8600
Email: info@ccstudioinstrument.com
Web: communication-concepts.com

MARK STUCKER PRODUCTIONS

Cincinnati, OH
513-325-4943
Email: mark@markstucker.com
Web: markstucker.com

WOODSY'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: sales@fordav.com
Web: fordav.com

Additional location:

8349 E. 51st St.
Tulsa, OK 74145
918-664-2420

OREGON
CINEMAGIC STUDIOS

20726 NE Interlachen Lane
Fairview, OR 97024
503-233-2141
Email: joe@cinemagicstudios.com
Web: cinemagicstudios.com
Contact: Joe Welsh

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

TIDEPOL 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
4410 Belgrade Street
Philadelphia, PA
800-695-5943
Web: audiovisualrenting.com

GOURMET P A SYSTEMS

359 Northgate Drive
Suite 100 Warrendale, PA 15086
Cranberry Township, PA 16066
724-776-2766
Web: gourmetpa.com

KEYSTONE PICTURES, INC.

1094 New Dehaven St
Suite 101
Conshohocken, PA 19428
800-659-5821
Email: scheduling@keystonepictures.tv
Web: keystonepictures.tv

VIDEOSMITH INC.

622 Grant Rd
Folcroft, PA 19032
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

SOUTH CAROLINA
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

1601 E. Rice Street
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 Fesslers 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
615-279-7368
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.

3019 Ambrose Avenue
Nashville, TN 372107
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: 800-424-2858
Email: avfred@aol.com
Web: gaultav.com

PROGEAR

Video Equipment Rentals
533 New Paul Rd., Suite 100
La Vergne, TN 37086
800-794-1407, 615-280-2255
Web: prggear.com

RENT A CAMERA

2605 Westwood Drive
Nashville, TN 37204
855-588-2882
Email: info@rentacamera.com
Web: rentacamera.com

SOUNDCHECK

750 Cowan St.
Nashville, TN 37207
615-726-1165, Fax 615-256-6045
Email: information@soundchecknashville.com
Web: soundchecknashville.com
Basic Rate: please call for info

STUDIO INSTRUMENT RENTALSOFTN, 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.
Hendersonville, TN 37075
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: markthompson@comcast.net
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
ACAV

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

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

410 Green Ave.
Palacios, TX 77465
214-891-9585
Email: getinfo@omegalive.com
Web: omegalive.com

ONSTAGE SYSTEMS

(LD Systems)
1608 Plantation Road
Dallas, TX 75235
972-686-4488
Email: info@onstagesystems.com
Web: onstagesystems.com, ldsystems.com

PROGEAR

Video Equipment Rentals
3110 Roy Orr Blvd, Suite 200
Grand 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@sounndcheckaustin.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.

170 East 2100 South
Salt Lake City, Utah 84115
801-486-5757
Web: tvspecialists.com

WEB AUDIO VISUA COMMUNICATIONS

1420 S. 4800 W. Suite D
Salt Lake City, UT 84104
801-484-8567
Email: sales@webbav.com
Web: webbav.com

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@avivarentals.com
Web: audiovisualrentalsvirginia.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

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

410 South 96th Street Unit 5
Seattle, WA 98108
206-782-6800
Email: wainfo@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 82609
307-267-6377
Email: wildbunchvp@bresnan.net,
akastorme@gmail.com
Web: wildbunchvp.com
Contact: Scott Sterrett, Jared Walker

Soundcheck Studios
 NORTH HOLLYWOOD, CA
24 hr. Lockout Studios
 From Drum Rooms To Huge Band Rooms
 *Secured Gated Parking*Free Wi-Fi*Central A/C*
 Showcase Room Available w/20' Stage
 Full Concert PA, Stage Lights, Live Streaming
 Private Bathroom/Make Up Room & More!
 818.765.6600 818.823.8774
 @soundcheckstudiosnoho
 www.soundcheckstudiosnoho.com

SPARS.COM

 The Recording Connection

Giving you the
 treasures of
 long hair
 All lengths
 937 W. Foothill Blvd
 Monrovia, CA 91016
 in
 The Long Hair Company
 (626)-791-7405




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

GET LUCKY!
 Get in on the
FRIDAY FREEBIE!
 We Give Away Great Stuff Every Week!
MUSIC CONNECTION
 Enter at musicconnection.com!

MusiciansContact.com
 See what we do.
 818-888-7879


WANT RADIO AIRPLAY?

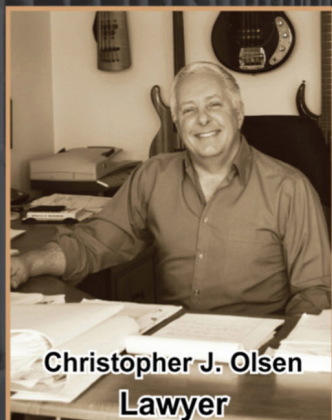
HOWIEWOOD.COM
Howard Rosen Promotion Inc.
 We Quarterback Projects in all Genres
 Specializing in radio airplay at:
 Top 40, Hot AC, AC, Rock, Alternative,
 Rhythm, Country, Internet, and more.
 Additional Services:
 Social Media, Publicity, Production, Management,
 Distribution, Consultation, Video Promotion,
 and more for Major and Independent
 Recording Artists since 1985.
 Howard Rosen Promotion Inc.
 California
 (805).382.2200
 Info@howiewood.com

MUSIC ATTORNEY

28 Yrs. Pro Attorney / 35 Yrs. Pro. Musician

Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation
- Contracts



Christopher J. Olsen
Lawyer

FREE EMAIL & PHONE CONSULTATION:

CALL OR EMAIL ANYTIME: 805-557-0660

CHRIS@CHRISOLSENLAW.COM

WWW.CHRISOLSENLAW.COM

Your Private Recording Studio Lock-out



www.recordingstudiosforlease.com
818-762-0707

THIS STUDIO WILL TAKE YOUR MUSIC TO THE NEXT LEVEL

Jimmy Hunter's

CAZADOR

★ STATE-OF-THE-ART ProTools 10 HD6 ★

FREE Engineer • Producer • Vocal Coach
World Class Drummer (Live or Programmed)
Record Your CD With A ProTools Expert
Over 5,000 Songs Produced Here Since 1986

cazador.jimmy@gmail.com • (323) 655-0615 • www.jimmyhunter.com



Songsalive!®



The largest international
non-profit membership
organization &
social community for
songwriters and
composers
since 1997.

GOT SONGS?

www.songsalive.org

Your songs.
Your business.
Worldwide.
GOT SONGS?

A Personal Reflection: The Journey, the Shift, and the Calling

When I considered writing this piece, I knew it was time to be vulnerable—to release certain elements of my story that haven't been shared in other versions.

Let me begin with what's familiar: I was part of the group After 7, a journey that opened many doors and opportunities for myself and the two other gentlemen I sang with for over 34 years—Kevon Edmonds and his brother, Melvin Edmonds. We were produced by mega-producer Kenny "Babyface" Edmonds, their younger brother, along with his creative partners Daryl Simmons and L.A. Reid. Together, they crafted some of the most passionate, heartfelt, and classy music that continues to resonate—songs like "In the Heat of the Moment," "Ready or Not," "Can't Stop," and "One Night."

In 1989, Virgin Records signed us sight unseen, purely on the reputation of Kenny "Babyface" Edmonds. He even gave us our name, After 7—defined as casual elegance. We embraced that identity through our attire, photography, videos, and performances. Our first album earned two gold singles, reached platinum+status, and even garnered a GRAMMY nomination.

Looking back, there wasn't much representation for a group like ours in the early days. But we seized the moment, creating a legacy that still stands.

We toured for two years before recording our second album, *Taking My Time*—this time, without Babyface's direct involvement. Fortunately, Daryl Simmons and Dallas Austin stepped in, producing hits like "Baby, I'm For Real" and "Kickin' It." Al Haymon also played a pivotal role, placing us on shows with legends like Regina Belle, Maze featuring Frankie Beverly, The Whispers, Gladys Knight, and Whitney Houston.

Tip #1: In the music business, expect the unexpected. Be flexible and commit to responding, not reacting, to situations beyond your control. We didn't anticipate Babyface stepping back for the second album, but we pushed forward and gave it our all.

The *Reflections* album was the last studio project recorded prior to After 7's musical hiatus of 20 years, after which we re-emerged with the *Timeless* album. During the season of Melvin Edmond's passing, his son Jason Edmonds stepped in to support the group. Thirteen years later, Daniel McClain joined us during the recording of the fifth album, *Unfinished Business*.

It's worth mentioning that while attending Indiana University, I majored in business so I could understand how to run a business successfully. That education taught me music is more than art—it's a business. Many may not know this, but I served as the road manager for After 7 at one point. That meant handling money, per diems, salaries, making sure the tour bus was funded, and reporting weekly to the business manager. It's sobering to realize that after all the logistics and travel, you can come home with little to show financially. That kind

of disparity can cause tension in any group—especially when family dynamics are involved.

Tip #2: Learn everything you can about the music industry—because it is a business. Don't put all your eggs in one basket. Diversify your interests to build long-term stability and income.

Over time, we began to grow apart in how we processed and responded to the challenges. What kept me rooted was loyalty. I pledged Kappa Alpha Psi while in college, where I was taught not to desert or condemn. So staying committed to the group—despite disagreements—wasn't always easy, but I showed up. Even when Melvin stepped away at times, we kept pushing, doing more of one thing, less of another, whatever it took.

Then came the inevitable. In January 2025, I decided it was time to say goodbye.

It felt like a train journey—one where people get on, and eventually, people get off. Most people do not know that I was never financially compensated at a rate that reflected an escalating value for a member who was loyal to a group for 30 plus years. Often, valuable tools to maintain my professional sound quality were stripped away from me and I was marginalized to singing the equivalent of back up vocals with occasional one liners in songs. Thus I chronically felt undervalued and underpaid both on and off stage. Rather than continue to compromise my self-worth, I knew it was time to leave. God opened up the doors and on His timing I departed from the often toxic environment. I had given everything—my time, my energy, my heart—to individuals and the group. Was I perfect? No. Did I always make the right decisions? No. But I showed up. I didn't miss engagements. I was on time for rehearsals. I participated in every promotional effort.

Eventually, it became clear that my personal interests no longer mattered within the group dynamic. One member began focusing on themselves more than honoring our three-man unity. That was just one of the reasons I left.

The other was this: God called me back to gospel music—my first love, and where I first discovered my gift. I was also navigating the emotional toll of a divorce I didn't want. I felt completely alone. But in that brokenness, God revealed my life to me. He walked me through healing, and that process birthed new purpose.

It was during that season—while attending World Changers Church, under the teachings of Creflo Dollar—that everything changed. That's when I began writing the songs that would become my new gospel album, *Food for Your Life*. That's when I made the decision to walk away from After 7.

Tip #3: Know when your time in a certain situation has ended. Plan your exit with wisdom and discretion. Stay committed until the shift becomes clear. Keep God at the center of everything you do, and never move without His guidance.





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

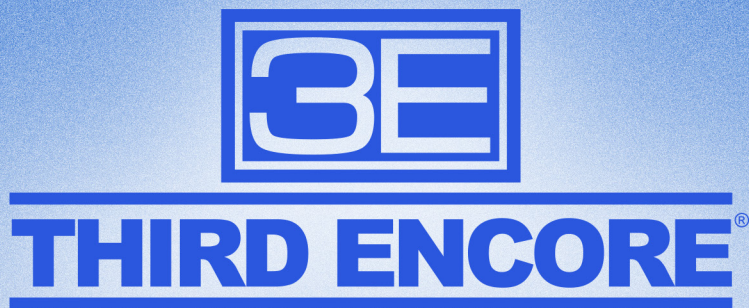
We represent a carefully vetted network of
hundreds of world class studios around the planet.

Studio Referral Service is used by every major record, publishing
and management company as their secret resource for decades.

There is never a charge for our service!

818-222-2058

studioreferral@gmail.com



Where the Show Begins



Daily Rehearsal Studios 900 to 2500 Sq. Ft.
On-Site Backline Rentals, Tech Services and Audio Rentals
Ample Parking for Buses and Trucks
Friendly and Helpful Techs 9AM to Midnight
Storage, Cartage and Off-Site Monthly Lockouts Also Available

Call or Email John Hoik, Booking Manager for a Custom Quote

(818) 753-0148 ■ John@3rdencore.com ■ www.ThirdEncoreStudios.com

North Hollywood, California

By appointment only. No hourly rehearsal.