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**TAJ MAHAL**

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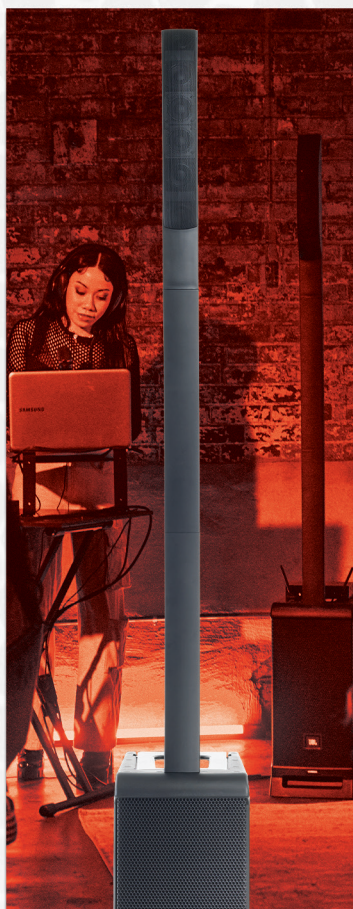


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## Megadeth

The thrash metal veterans recently released their 17th and final studio album, and MC spoke to mainman Dave Mustaine about it all.

Photos: Ross Halfin

By Lily Moayeri



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## Producer Crosstalk: Justin Gray

By Rob Putnam

## Drummer Roundtable 2026

MC has a roundtable talk with some of the best drummers from a variety of genres, including: Rikki Rockett, Gene Hoglan, Alex Orbison, Sheri Weinstein, and Deven Trusclair.

By Brett Callwood



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# Stagg Street Studios

staggst.com

**A New Creative Chapter:** When veteran engineer and producer Trent Slatton became owner of Stagg Street Studios in early 2024, he set his sights on thoughtfully expanding upon the legacy Gary Denton and Melody Carpenter built over nearly four decades. Since 1986, the Van Nuys studio has quietly hosted sessions for everyone from Barbra Streisand, Johnny Cash, Chaka Khan, and John Mayer to Queens of the Stone Age, Smokey Robinson, and countless independent artists, all drawn by its welcoming atmosphere, vintage API console, and remarkable microphone collection. Over the past two years, Slatton has refreshed Studio A with cosmetic and mechanical upgrades, but his most ambitious undertaking has been transforming a long-underutilized 1,500-square-foot warehouse into an entirely new creative environment. Dubbed Studio B or "The Nursery," the space reflects both his respect for the studio's history and his vision for its future. "My challenge has been honoring what Gary and Melody created without alienating the people who love this place," Slatton says. "At the same time, I want to embrace the next generation of musicians, producers, and engineers while keeping Stagg Street accessible to everyone."

**A Different Kind of Recording Space:** Rather than simply duplicating Studio A, Slatton intentionally designed The Nursery as its acoustic opposite. The expansive room's higher ceilings and softer, more controlled ambience make it ideal for projects that require space to breathe, including large string ensembles, horn sections, and big band

sessions that simply wouldn't fit comfortably in the original room. The two studios can also operate together via analog wiring, allowing musicians to record simultaneously while preserving the punch and sonic purity of the vintage API console prized by traditional recording engineers. Yet Studio B is equally suited for a new generation of creators. Built around a workstation-based recording system instead of a traditional console, it features Class A microphone preamps, an innovative Flock Audio digitally controlled analog patchbay, access to Stagg Street's extensive vintage microphone locker, and a relaxed, living-room atmosphere that feels more like a songwriting retreat than a commercial studio. "I wanted it to be a talent incubator," Slatton says. "Someone should be able to walk in with nothing more than a guitar pick and an idea and immediately start creating."



**Boutique Studio, Unlimited Possibilities:** Beyond recording, Studio B was conceived as a flexible multimedia environment equally suited for small events, songwriting, podcasting, content creation, and artist development. Shelves filled with vintage instruments, recording gear, and musical artifacts create what Slatton affectionately describes as "a museum of the tools that helped make music over the years," while the warm décor encourages artists to relax and settle into the creative process. That philosophy reflects the spirit that has always defined Stagg Street Studios. Whether working with internationally known artists or self-funded independent musicians recording their very first songs, Stagg Street remains committed to providing world-class equipment in an inviting, affordable boutique setting. "People love the vibe here because it feels like home," he says. "Our goal has always been to inspire people and help them make the best music they can."

Contact: Stagg Street Studios, 213-949-7957

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## Janette Berrios

*SVP, Corporate Marketing*  
Symphonic

Symphonic has promoted **Janette Berrios** to **SVP, Corporate Marketing**. Since 2022, Berrios has held the title of VP, Corporate Marketing, playing a key role in advancing Symphonic's international expansion strategy and supporting A&R and marketing growth across the U.K., Europe, and APAC, while reinforcing the company's stronghold in Latin America. She also leads Symphonic's Women Empowered mentorship program and oversees Symphonic's global education and community-building efforts. For more, contact [laurie@jaybirdcom.com](mailto:laurie@jaybirdcom.com).



## Frank Rogers

*CEO*  
Spirit Music

Spirit Music has appointed **Frank Rogers** as **CEO**. In his expanded role as Chief Executive Officer, he will continue to define the strategic direction to maximize growth, overseeing all aspects of Spirit Music's global roster and creative and operational activities, while continuing to serve as President of Fluid Music Revolution. "I am honored and excited to lead Spirit Music into its next chapter," said Rogers. "I look forward to continuing to work with all of our talented writers and staff to build the best independent music publisher in the world." For more, contact [cindy.hunt@monarchpublicity.com](mailto:cindy.hunt@monarchpublicity.com).



## Ed Poston

*SVP, Head of A&R*  
Symphonic

Symphonic has announced the appointment of **Ed Poston** to **SVP, Head of A&R**. Poston joined Symphonic in August 2025 as Head of A&R with over 20 years of experience discovering, signing, and developing groundbreaking artists and songwriters across the U.S., U.K., and Europe. Since joining Symphonic, Poston has been a driving force behind the company's creative strategy and global expansion, leading a team of 36 creatives worldwide. For more, contact [laurie@jaybirdcom.com](mailto:laurie@jaybirdcom.com).



## Cassie Petty

*Vice President*  
TKO Artist Management

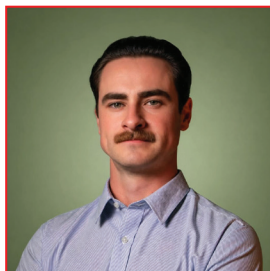
TKO Artist Management has announced the promotion of long-time General Manager **Cassie Petty** to **Vice President**, effective immediately. "Cassie's creative vision is consistently forward-thinking and rooted in a deep understanding of the ever-evolving music industry. She recognizes trends as they develop and crafts strategies that position TKO and its artists as icons of country music. Her unique combination of strategic foresight, passion for music, and dedication to her team makes Cassie not just a leader but a true visionary in the music industry," said co-worker Megan Hazeltine. For more, contact [zach@117group.com](mailto:zach@117group.com).



## Lane Roney

*SVP, Finance*  
Symphonic

Symphonic has promoted **Lane Roney** to **SVP, Finance**. Roney joined Symphonic in 2021 as Director of Finance, moving up to the role of Vice President, Finance in 2023. He has played a central role in the company's growth and operational scaling, including leading internal finance efforts related to the company's successful Series B financing in 2021. He has also spearheaded major finance infrastructure initiatives, including enterprise systems implementations, advanced financial modeling and analytics capabilities, and the development of scalable processes to support the company's continued expansion. For more, contact [laurie@jaybirdcom.com](mailto:laurie@jaybirdcom.com).



## Rick Levy

*CEO*  
Paladin Artists

Paladin Artists announced that industry veteran **Rick Levy** has been named **Chief Executive Officer**. "What attracted me to Paladin was not the size of the company, but the size of the opportunity. Our edge is our ability to be nimble in the face of rapid changes in the ecosystem in which we operate. With an exceptional foundation, respected roster, and artist-centric culture already in place, I'm excited to lead the next phase of strategic growth to build the leading independent booking and live entertainment company in the business," said Levy. For more, contact [lynda@lyndadorf.com](mailto:lynda@lyndadorf.com).



## Taylor Garland

*EVP & CFO*  
Symphonic

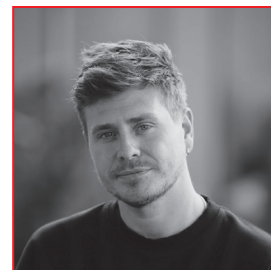
Symphonic has appointed **Taylor Garland** as **EVP & CFO**. Garland joined Symphonic as Chief Financial Officer in 2017, bringing experience from investment banking, private equity, and entrepreneurial ventures in a variety of industries. He is responsible for overall financial management, reporting, strategic growth and operating initiatives, fundraising, capital deployment, and board and investor relations. As EVP, he will manage the Human Resources department as well as Head of Strategic Partnerships Michelle Garramone, and assist in wider business development initiatives and legal support. For more, contact [laurie@jaybirdcom.com](mailto:laurie@jaybirdcom.com).



## Adam Tiran

*General Manager of Africori*  
Warner Music Group

**Adam Tiran** has been named as the new **General Manager of Africori**, part of the independent distribution and label services arm of **Warner Music Group (WMG)**. Tiran will be based in Johannesburg and report to Simon Robson, President, EMEA, Recorded Music, WMG. Under Tiran's leadership, Africori plans to accelerate its investment in local talent, enhance its comprehensive suite of artist services, and deepen its footprint across East, West, and Southern Africa. "I'm proud and energized to step into this role at such a transformative moment for African music," said Tiran. For more, contact [adam.merrett@warnermusic.com](mailto:adam.merrett@warnermusic.com).





## FENDER 75TH ANNIVERSARY TELECASTER CUSTOM PRO

Even while the **Fender Telecaster** was designed and invented in 1951 by Leo Fender before most of the readers here were alive, it is still hard to imagine that the Telecaster is 75 years old. Fender is celebrating this significant milestone with the release of the 75th Anniversary Telecaster Collection, with eight different special versions of the iconic solid body guitar that changed the guitar and music industry. Prices start at \$849.99 for 75th Anniversary Player II Telecaster and range up to \$2,999.99 for both the 75th Anniversary American Ultra II Telecaster and 75th Anniversary American Vintage II 1951 Nocaster.

Priced at \$2,799.99, the Fender 75th Anniversary Telecaster Custom Pro Limited Edition is one of the top tier models in the lineup. While most Telecasters sport a relatively simple appearance, this instrument is anything but. This visually striking guitar features a beautifully figured book-matched flame maple top capping an alder body and finished in a two-tone classic sunburst. The body is rimmed with vintage looking cream binding on both top and bottom. The body finish is gloss urethane, which looks great, and is more rugged than the nitrocellulose finish used in some milestone anniversary models of years past.

Elevating the custom vibe, all hardware is gold which is unusual for a Telecaster. The neck is maple, with a deep C profile that is meatier than a '60s style and not quite thick enough to be considered a '50s style baseball bat. The 25.5" (648 mm) scale neck features a small extension to give you 22 medium jumbo frets with rolled fingerboard edges. Fingerboard radius is 9.5" (241 mm). The nut is bone which is a premium feature in the day and age where most nuts are made of synthetic material and the width at the nut is 1.685" (42.8 mm). The gold Deluxe Cast/Sealed Locking Fender branded tuners are of the locking type and have all short posts.

The review sample guitar that *MC* received was setup to perfection. The guitar plays like a dream, having low, even action for the entirety of the neck with no dead spots, no fret buzz or choking out. Deep bends are rewarded with a clear, ringing sustain, and even though the neck has a more substantial depth than many modern guitars, it was not at all an impediment to all styles of playing. The neck is slim at the nut and fills out gradually as it approaches the neck joint, supporting finger style playing. The neck has a "Super-Natural" satin urethane finish on the back of the neck, which is also a little unusual for a Tele, but feels good on the hands. The four bolt neckplate has distinctive commemorative 75th Anniversary artwork. The headstock face is finished with gloss urethane. Some players might prefer a nitrocellulose finish on a premium guitar of this nature, but none of that detracts from the high quality of this Tele, and the urethane will prove to be more robust over time.

A noticeable design trend in modern versions of time-tested guitars is the ability to have both single coil and humbucking pickup configurations. The tone knob on the 75th Anniversary Telecaster Custom Pro has a push-push feature that enables traditional single coil sounds and can use the two 75th Anniversary V-Mod II Single-Coil Tele pickups in series to provide high output humbucking tones. As you expect from a Tele, it has a clear and present sound, with an ability to occupy its own space within the context of a band that keeps players turning to Fender Telecasters over the test of time.

Iconic guitarists famously associated with a double-bound, sunburst Fender Telecaster, often known as the Telecaster Custom, include Syd Barrett, Tom Bukovac, Albert Collins, Sheryl Crow, John Frusciante, Richie Kotzen, Joe Strummer, and Andy Summers.

The Fender 75th Anniversary Telecaster Custom Pro is a premium guitar that also has a distinct musical voice and a collectable value given the milestone anniversary distinction. Telecaster fans will not be disappointed. Includes hardshell case.

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[fender.com](http://fender.com)

## FOCUSRITE ISA C8X DAW RECORDING INTERFACE

**Ask any recording engineer** what the finest microphone preamps are, and the vast majority will mention the name of Rupert Neve. Rupert Neve



and his first company Neve Electronics, established in 1961, is credited with creating the modern mixing console. Rupert sold his Neve company in 1973 but stayed active with the company until 1975. Much later in 1985 Sir George Martin asked Rupert to build extensions to AIR Studios' custom Neve consoles, starting with the vintage recording console in Martin's AIR Montserrat studio in the Caribbean. Martin asked specifically for a no-compromise microphone preamplifier and equalizer. The result, the Focusrite ISA 110, was built with a "cost-no-object" philosophy, utilizing ultra-premium parts and complex, hand-wired topologies and set a new benchmark for clarity and musicality.

Continuing the Focusrite technology tradition, Focusrite unveils the ISA C8X. The first Focusrite interface to use ISA technology, the ISA C8X is a 26-in/28-out USB-C audio interface with eight remote controlled preamps with up to 79dB of gain, two of which are the famous ISA preamps with Lundahl LL1538 transformers in the input stage. The Lundahl LL1538 is a highly coveted, Swedish-made microphone input transformer celebrated for its exceptional sonic performance, reliability, and low distortion. It is best known as the "heart" of the original Focusrite ISA microphone preamp design used by Sir George Martin for the AIR Montserrat studio consoles in 1985.

ISA C8X gives you two relay-switchable analog circuits to further modify the two ISA channels. Console Mode takes its inspiration from the original 1980s Focusrite studio console modules. This mode is focused on weight, punch, and harmonic richness and introduces warm saturation and low-end punch via a variable soft-clip circuit. The 430 Air Mode, lifted directly from the ISA 430 Mk II, is designed to add breath, clarity, and high-end shimmer to your recordings through an inductor-based high-shelf filter. Console Mode and 430 Air Mode are completely analog with full-bodied sound.

The ISA C8X is a two-unit space rack-mounted interface and has 24-bit/192kHz AD/DA conversion with up to 125dB of dynamic range. ISA C8X uses the same converters as the very popular Focusrite RedNet range. Designed to run your entire studio, ISA C8X has 2 1/4" instrument inputs on the front panel, eight mic and eight line inputs on the rear panel, two independent headphone outs, and up to 16 channels of ADAT I/O. The ISA section also features channel inserts and returns for outboard processors such as an analog compressor. The rear panel also houses 12 balanced line outputs. Three monitor output groups allow you to switch between up to three sets of speakers from the front panel or within Focusrite Control 2.

*MC* had the opportunity to compare the ISA C8X to two original Focusrite ISA 110 LE preamps from the early 2000s that are in immaculate condition. The ISA C8X ISA inputs had a more forward and pronounced size and depth with full frequency spectrum clearly audible, commanding bottom and silky-smooth highs. The vintage ones sounded good, but not quite as even, present, and forward as the new C8X. The non-ISA inputs sounded a bit more neutral and transparent—still excellent but with less character. But not to worry—adding Drive Mode with a software-controlled amount slider adds additional harmonic saturation, perceived size, and low-end weight. Adding Air Mode gives a high-end sizzle that also could be quite useful to have a track stand out.

The ISA C8X is a great interface that perfectly bridges the needs of both professional and casual recording and sounds great. For those who are familiar with or wanting to add the ISA sound to their studio with a comprehensive modern interface, the ISA C8X deserves a serious look.

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## NEURAL DSP QUAD CORTEX MINI

**Multi effect guitar processors** sure have come a long way since the early days of the 1980s Rockman. Founded in Finland in 2017, Neural DSP has established itself at the forefront of digital guitar effects amp modelers and effects devices. Neural DSP revolutionized guitar technology by integrating machine learning with audio digital signal processing.

Specializing first in software plugins for DAWs, and then hardware interfaces, their flagship Quad Cortex gained industry attention in 2020 by offering immense processing power using quad-core SHARC+ processors combined with "Neural Capture" technology. The Quad Cortex also has companion software that allows users to "capture," or digitally recreate, their own analog guitar gear and share it with other users via the Cortex Cloud. Upon its release in 2020, Neural DSP claimed its flagship Quad Cortex was the most powerful floor modeler on the market, with 2 GHz in digital signal processing power via the four SHARC+ processors. The Quad Cortex shipped with 50 available guitar and bass amp models, 70 effects, and a thousand impulse responses. It also had features that competitor modelers did not, including a touch screen interface, WIFI connectivity, and footswitches that combine stomp functionality with rotary actuators. A smaller edition was released in January 2026, the Neural DSP Quad Cortex Mini. Although significantly smaller, the unit makes few compromises outside of its physical footprint. The QC Mini packs identical processing power and the Neural Capture technology of the flagship model into a footprint that is over 50 percent smaller. \$400 less than the original Quad Cortex, the QC Mini features the same seven-inch touchscreen, 16-channel USB-C audio interface, and extensive preset library. Navigating the device involves a mixture of the touchscreen and the four rotary footswitches. The operating modes used in the bigger Quad Cortex, Scene Mode, Gig View, and Stomp modes translate transparently to the smaller chassis, allowing you to switch presets, scenes, and access built-in tools like the tuner.

Navigating the Quad Cortex Mini touchscreen is simple. You can build and edit sounds directly on the screen. The device features a seven-inch multi-touch display that controls everything. The signal chain looks like a grid. It holds your virtual amps, cabinets, and pedals. Tap a block to open its options. For example, tap an Overdrive pedal to change its settings. Swipe from the bottom to the top to see all your Scenes (saved pedal combinations). Swipe up to open Gig View for stage performances. For hardware control, tap a block on the screen, then use the four rotary footswitches below it to adjust the knobs. The footswitches map to the options you see on the display.

QC Mini comes loaded with a large, curated collection of amps, effects, and cabinets, giving you massive versatility and power. With over 90 amp models, over 100 effects and utilities, and over 1000 cabinet IRs and mic placement options, there are vintage-inspired and modern amplifiers to studio-grade effects and flexible cabinet simulation, covering every need for every style.

\$1,399

[neuraldsp.com](http://neuraldsp.com)



## SONY WF-1000XM6

**Released on the heels of** the Sony WH-1000XM6 Noise Canceling Headphones, reviewed by MC in June 2025, Sony brings you the earbud version of "the world's best noise cancelling technology." These premium earbuds are top notch, offering superb sound quality, powerful active noise cancellation, good battery life, and lots of control features via the Sony Sound Connect app for iOS and Android. Sony is no stranger to the world of professional audio and like their big brother headphones, the WF-1000XM6 were co-created with mastering audio engineers in effort to achieve studio level clarity.

The WF-1000XM6 are a premium product at a premium price in a crowded field. So first off, they are probably hands down the best sounding earbuds for music ever made. Bass is clear and powerful, sound is clean and distortion free, and treble is sweet and smooth. Simply put, they sound incredible, which is not a claim to be made about most earbuds. The Sound Connect app features a 10-band graphic EQ from 31 Hz to 16 kHz and offers six presets and two custom modes for you to save your own settings. Usually, we would never recommend any earbuds for any critical listening situations such as mix evaluation, but in the case of these earbuds, we think that many users will find them to be a valuable tool not as a primary but as a secondary listening source. As is often the case with great speakers, you hear different aspects to your mix on different speakers, and the WF-1000XM6 are high quality and revealing.

The noise cancellation works in two ways—both for the listener and when on a phone call. When testing on a call outdoors, a loud motorcycle drove by, and the person on the other end of the call heard nothing. It was quite amazing. As earbuds fit in your ear and don't cover it, the noise cancellation is highly dependent on fit to your ear. The WF-1000XM6 comes with a variety of tips to make the earbuds secure. The Adaptive NC Optimizer adaptive noise cancellation works in real time to respond instantly to changes in your environment and also has a learn mode to adapt to your habits. The HD Noise Cancelling Processor QN3e is 3x faster than the QN2e found in Sony's older WF-1000XM5 earbuds. Auto Ambient Sound Mode balances music and surroundings with smart microphones. Real-time File Restoration Edge-AI restores compressed files in real time for richer sound. The WF-1000XM6 features on-ear controls and voice/gesture commands for easy operation, but can be operated unintentionally somewhat easily.

The WF-1000XM6 earbuds do have a find feature, but its tracking capabilities depend heavily on the operating system of the phone you use. For Android devices, the earbuds support Google's native Find My Device network. Once paired via Google Fast Pair, you can view the last known location on a map and trigger the earbuds to emit a loud chiming sound if they are nearby and powered on. For iOS Devices, Apple users are more restricted. Runtime is good. You can expect battery life of up to 12 hours, nonstop and up to 24 hours with case. Additionally, a quick five-minute charge provides an hour run time.

For those who like to keep earbuds in their pocket, the charging case is on the larger side compared to many popular earbuds. Additionally, a protective premium vegan leather case is available separately in both light grey and black and supports wireless charging with a standard Qi-compatible charging pad—no wired connection required.

The WF-1000XM6 straddle a world of having both professional features designed to audio and music professionals, and for consumers wanting the very best noise cancellation and sound quality as well as general feature set that money can buy.

Available in black and platinum silver. \$329

Protective case available in black and platinum silver. \$39.99

[electronics.sony.com](http://electronics.sony.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](mailto:newtoys@musicconnection.com).





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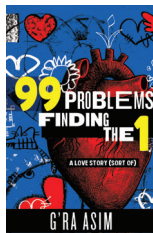
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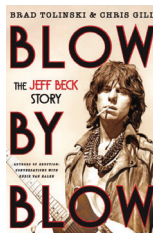
By G'Ra Asim  
(paperback) \$22.95



This is interesting, and there's a lot going on so buckle up. G'Ra Asim is the assistant professor of English at Washington University in St. Louis and vocalist/bassist of Baby Got Back Talk, and his new book blends "cultural criticism, memoir, humor, and social commentary" while examining "modern romance, loneliness, and emotional survival in the post-pandemic era." It's a thought-provoking piece of work and, to sort of smooth the path, he's formed a boyband amusingly called Uppity, and released the *Code Ditching* EP. "When it comes to heartache, books and bands are a bard's best balm," says Asim.

### Blow By Blow: The Jeff Beck Story

By Brad Tolinski and Chris Gill  
(hardcover) \$32.50



Jeff Beck is one of the great rock 'n' roll guitarists, up there with the likes of Eric Clapton and Jimmy Page. It's slightly surprising, therefore, to see De Capo Publishing bill this book as, "first biography to fully capture the life, music, and mystery of this singular artist." These authors previously penned a book about another guitar god—Eddie Van Halen—so they're well placed to put the riffs into words. The book is exhaustive, taking us through Beck's early years, The Yardbirds, and the stardom that came later. By the end we feel like we know the relatively elusive icon a little better.

### Zip It Up! Too: More of the Best of Trouser Press

Edited By Ira A. Robbins  
(hardcover) \$32.50



As members of the music press ourselves, we at MC love a good book about beloved music magazines and fanzines. There have been great books in recent years about *Creem*, *Touch and Go*, and very recently, *Descenes*. *Trouser Press* started out as a fanzine in New York back in 1974, and later become a glossy monthly mag before it came to an end in '84. This is the sequel to 2024's *Zip It Up!*, and editor Robbins again does a great job of highlighting what was exceptional about *Trouser Press*, while simultaneously curating a cohesive piece of work. The likes of Slade, Blondie, and Iggy Pop get a look in, but it's all worth reading.

### Dispatches From the Kingdom of Outsiders

By Tim Sommer  
(paperback) \$22.95



With a tagline of, "Writing on music, culture and more 1979-2025," veteran music scribe and A&R man Tim Sommer's book is, according to a statement, "a defiant, soulful map of the ephemeral nation built by lonely, weird young people who found their first true home in a Sex Pistols 45 or a picture of David Bowie." Everyone from the Beastie Boys to The Beatles get a look-in, as Sommer dips into his past and tells/retells fascinating stories and unflinching anecdotes. Sommer offers it all up with a flourish and leaves the reader wanting more.

### When UK Punk Went Pop 1980-84

By Tony Fletcher  
(paperback) \$22.95



Tony Fletcher's *Dear Boy*, the biography of The Who drummer Keith Moon, is one of the all-time great music biographies. Therefore, it's exciting to see what he's been up to, and this latest effort doesn't disappoint. The book covers that new wave-time when punk emerged out of the back alleys and dive bars, and shot up the charts thanks to the likes of The Jam, Madness, and Adam Ant. "This is a coming-of-age story, the tale of a naïve young man in a cultural whirlwind who learns some hard lessons about business, journalism, love and sex—all the while trying to get his own band a record deal," they say. We're here for it.

### Marilyn Forever! Marilyn Monroe—A Symbol of Hope

By Amy Stanford Gaskin  
(hardcover) \$65



Marilyn Monroe is, of course, one of the most iconic figures in American pop culture alongside the likes of Elvis and James Dean. The sort of mythological figures that, unless you were alive when they were, you can only imagine existing under studio lights. What's often forgotten about Marilyn is how gorgeous her singing voice was. Maybe not—people tend to remember "Happy Birthday, Mr. President." But beyond that, it's a subject that requires more attention. Gaskin's book covers some of that, including the fact that Marilyn is credited with introducing Ella Fitzgerald to the world. It's a stunning book, jam-packed with beautiful photos and little-known facts.



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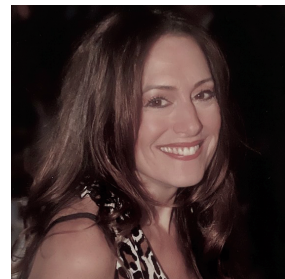
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## Paula Salvatore Music Consultants Inc.

[paulasalvatore.com](http://paulasalvatore.com)



**From Legendary Studio Manager to Trusted Music Consultant:** Few executives in the recording industry have earned the trust, respect, and enduring relationships that Paula Salvatore cultivated during more than three decades guiding Capitol Studios and later serving as Vice President of Client Relations and Studio Marketing for Universal Music Group. Since leaving the corporate world a few years ago, she has transformed those decades of experience into a new mission with Paula Salvatore Music Consultants Inc. Drawing on a career that also included managing the legendary Sound City Studios and working alongside everyone from Paul McCartney, Tony Bennett, and Barbra Streisand to Frank Sinatra, James Taylor, and countless producers, engineers, and composers, she now helps artists, studios, and creative organizations navigate projects with the same care, discretion, and personal attention she brought to those earlier experiences. In her 30+ years at Capitol, she also worked with legendary engineer Al Schmitt and was instrumental in getting Schmitt his Star on the Hollywood Walk of Fame.

**Connecting People, Projects, and Possibilities:** Since launching her consulting company, Paula Salvatore Music Consultants Inc., in 2024, Salvatore has expanded her influence across an impressive range of music and film initiatives. She consults on studio launches, including the Les Paul Recording Studios, Hollywood and Bentley House Studios, N.Y.C., along with recording projects and industry events, helping connect artists, producers, and engineers with the right facilities and creative teams. Her current work includes consulting for Jordan Grand Songbook Media and the Musicians' Enduring Legacy Organization (MELO), along with the prestigious MELO Awards, where famed drummer Harold Jones was just recently honored in New York City at Jazz at Lincoln Center's Apell room. MELO's mission is to celebrate overlooked musical pioneers and they currently have a documentary honoring legendary drummer Earl Palmer in production. She is also consulting for the Los Angeles Film & Recording School, (LARS), promoting educational programs, and inspiring students and graduates with studio tours and visits from guest speakers from the music and film community. Salvatore is involved in numerous music establishments, including The Society of Composers and Lyricists (SCL), the Guild of Music Supervisors, AES, NAMM, P & E Wing, and Pacific Jazz Orchestra (PJO), and is a recipient of the She Rocks "Legend" Award. She continues to collaborate with acclaimed artists, producers, and engineers on a variety of recording projects. Over the years, she has developed a strong reputation as a trusted liaison for musicians, engineers, and producers. Salvatore especially enjoys helping younger artists and industry newcomers understand the recording process while encouraging meaningful human interaction in an increasingly digital business.

**Keeping the Human Element Alive:** Throughout every chapter of her remarkable career, Salvatore has remained convinced that successful recording is built as much on empathy as expertise. While she embraces innovations ranging from Dolby Atmos to modern production workflows, she believes genuine communication, collaboration, and mutual respect remain the industry's most valuable assets. Today she enjoys the freedom to choose projects that inspire her, mentor the next generation, and preserve the stories behind some of music's greatest creative achievements. "I spent over 30 years helping other people create unforgettable moments," she says. "Now I have an opportunity to help shape new ones, tell important stories, and hopefully inspire young women and future music professionals to realize there's a place for them in this business. The technology will keep evolving, but the human connection should never disappear."

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### ▲ KAROL LIPÍŃSKI ACADEMY OF MUSIC UPGRADES STUDIO WITH HARRISON 32CLASSIC CONSOLE

The Karol Lipiński Academy of Music in Wrocław, Poland enhances its studio infrastructure with a Harrison 32Classic 48-channel analog console, integrating it into a hybrid analog-digital workflow via Dante. The upgrade supports both professional production and education, offering students hands-on experience with classic console techniques alongside modern, networked audio capabilities.



### ▲ DAVID MYHR RETURNS WITH NEW SINGLE "SUMMER SUMMER SUMMER"

Swedish singer-songwriter David Myhr shares "Summer Summer Summer," his first solo release in five years. Known for his work with The Merrymakers, Myhr returns with a warm, harmony-rich track rooted in classic pop songwriting, blending '70s-inspired textures with his longtime focus on melody and timeless, feel-good composition.



### ▲ DRONE INTEGRATES SSL 12 INTO HYBRID PRODUCTION SETUP

Bristol-based producer and DJ Drone incorporates the Solid State Logic SSL 12 audio interface into his studio workflow, using it to blend synths, drum machines, and outboard effects into his bass-driven electronic productions. The setup enhances both flexibility and sonic character, supporting his genre-spanning approach across dubstep, grime, and experimental club music.



### ▲ AROJ AFTAB JOINS NORAH JONES FOR PODCAST PERFORMANCE, HITS THE ROAD FOR ST. VINCENT TOUR DATES

Arooj Aftab appeared on Norah Jones' podcast *Norah Jones Is Playing Along*, where the two performed selections from their catalogs and a cover of Billie Eilish's "What Was I Made For?" The episode highlights their musical chemistry and conversation, arriving as Aftab continues a series of collaborations and sets off to open select dates on St. Vincent's orchestral tour.

## PRODUCER PLAYBACK

*"This business is all about networking. Meet people and see how you can help them. Can you connect a great writer with a great producer?"* – MR. HUDSON







### ▲ ERIC EMERY INTEGRATES SLATE DIGITAL ML-1A INTO STUDIO WORKFLOW

GRAMMY-nominated producer and mix engineer Eric Emery has incorporated the Slate Digital ML-1A modeling microphone and Virtual Microphone System into his recording workflow. The setup allows for fast mic selection, flexible post-session adjustments, and streamlined tracking without interrupting creative momentum, offering a practical hybrid approach that balances classic engineering techniques with modern, software-driven production tools.



### ▼ STEPHEN DAY DROPS NEW SINGLE "ROCK BOTTOM BABY"

Stephen Day shares "Rock Bottom Baby," a breezy, groove-driven new single co-written and produced with Micah Tawls, Ian Fitchuk, and Ava Suppelsa. Marking his first release since 2024's *Gold Mine*, the track captures the emotional push and pull of hitting a low while holding onto the promise of something brighter ahead, as he continues summer festival dates.

### ▲ RON PASTORE SHARES NEW SINGLE "ROBOT HANDS" FROM LATEST ALBUM *TURTLE ROCK*

N.Y.C.-based composer and multi-instrumentalist Ron Pastore has released "Robot Hands," the lead single from his new album *Turtle Rock*, now available on all major streaming platforms. Blending analog synths, live drums, and layered improvisation, the track introduces a seven-song project shaped by Pastore's steady, self-driven creative process and his evolving approach to melodic, groove-focused composition.



A woman with long dark hair is wearing large black headphones and looking down. She is in a studio setting with various pieces of audio equipment visible in the background.

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## PRODUCER CROSSTALK

- ROB PUTNAM



Canadian producer and engineer Justin Gray began his audio odyssey as many musicians do: when he discovered he loved recording music as much as performing it. He started with clarinet and piano but soon graduated to bass. Later, he studied music at Toronto's Humber College, where he's now a professor who focuses on production. Artists he's worked with include Olivia Rodrigo, The Tragically Hip, and Snoop Dogg. His record *Immersed*—a project that was four years in the making—won the 2026 GRAMMY for Best Immersive Audio Album. He lives and works in Toronto, largely from his studio Immersive Mastering, where his primary concentration now is, as the name suggests, mastering.

As he settled into mastering, his interest in surround and immersive audio deepened. "I adore surround," he observes. "I'd always wanted to be more involved in that world, so I did some film mixing in 5.1. About a decade ago when we started to hear about Auro-3D and Atmos coming into the music space, I saw another opportunity to get involved, creatively. I expanded my studio to 7.1.4, which is the speaker layout, and immediately started to do work, even if it was remixing records I'd produced. Once the industry caught up, that was the launching point. My studio is now 11.1.6 and I do a lot of spatial remixing."

When Gray began creating *Immersed*, immersive sound informed every phase of the process. "My goal from the outset was to write music as a three-dimensional experience," he recalls. "What this means is considering space at both the compositional and recording levels. We didn't want to simply pan elements around the listener after the fact. Rather, we embedded it into the creative process; it's baked into the song itself. As much as space was a component, so was melody, groove, harmony, and form. A lot of those things are what I'd refer to as 'format-agnostic.' Once I got the frameworks together, I designed the parts to be somewhere around the listener. The idea was that they were in the middle of an ensemble and everyone was playing towards them."

*Immersed* drew upon the talents of 38 performers. With so many moving parts, it comes as little surprise that a piece of that record represents the most formidable challenge Gray's ever faced. "There's a song on it called 'Tapestry' that's a thousand tracks, all at 96k into Atmos," he explains. "That in itself was a technological challenge that required great care and mastery over Pro Tools. Pairing that with a full film, keeping all of the edits aligned and delivering the master on Blu-ray introduced further complications."

His current and upcoming projects include production and mastering work with various artists that he's not yet free to discuss. His favorite monitors are Lipinski L-707s for Atmos and for stereo mastering his go-to is PMC MB2 XBDs. For headphones he turns to Audeze LCD-5s. He established his studio Immersive Mastering with the intention of offering a premier surround/immersive service. Following his GRAMMY win earlier this year, Gray has attracted growing interest from artists and labels eager to explore immersive recording.

Visit [justingraysound.com](http://justingraysound.com), [immersivemastering.com](http://immersivemastering.com)

### THE **3** MOST IMPORTANT

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

- **Deep listening.** Always put in the time to listen in a focused capacity so that you can connect fully with the song.
- **The power of collaboration.** It's important to have people on your team that you trust.
- **Have confidence in yourself.** It's helpful to believe fundamentally in the value of what you're doing. Through that, we continue to push and chase something greater.



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### BACKGROUND

Everyone over a certain age remembers when Prince openly expressed his frustrations with the music industry. Behind the scenes helping guide him during this time was Londell McMillan. The famed attorney began in sports law before representing a coterie of hip-hop's finest. Today, he combines being an attorney and high-level confidante with an array of entrepreneurial endeavors.

### The Human Touch

At the core of music is a story, and people with talent. And if you respect their talent and appreciate their story, you're more qualified to represent them. A lot of people have technical expertise, yet they're not able to relate. It's what I call cultural competency. Working at some of the biggest firms early in my career, I was able to gain that technical, professional experience. But you still don't learn the human and cultural competencies. It's really important to have both. You're only able to help people if you can understand and relate to them, not just perform a technically proficient contract or make someone a deal. How do you bring value to them both economically and to their lives?

### Speaking the Language of Music

[Understanding music is] always a connector, but I don't think it's the most prevalent. Many just want results. But it's helpful when you know what they do, respect it, and appreciate it. It allows us to discuss things that matter to them. Oddly enough, many clients don't want to talk about their music initially. Many [attorneys] make the mistake of trying to force those conversations. Having human and cultural competency in your professional life, you get a sense [of how] to go with the flow and be organic in your approach.

### Thank You for Being a Friend

Law is just one of the things that I do. Law is arguably what I'm most known for because my clients were super famous and I served them in either a law or a law-and-business-manager capacity. Not a business manager as the industry defines it. Not as an accountant, but as an operations manager, a deal maker, a strategist, a partner. That was the case with Prince. Shortly after my legal work with him, we became friends. So it went from lawyer, to friend, to manager, to partner, and then back to friend, to now co-manager of his estate. With Michael Jackson, it was mostly lawyer, advisor, and friend.

### Ahead of the Curve

Prince had a macro vision. He was the first major artist to use the digital and ecommerce platforms to reach consumers. He was truly an artist B2C



*"At the core of music is a story, and people with talent. And if you respect their talent and appreciate their story, you're more qualified to represent them."*

[business to consumer] leader, and I was kind of his co-pilot executing that strategy. There are two published Harvard Business School reports that go into detail on what we were doing. This was way before Napster, Apple Music, or Spotify. We were way ahead of them. What we did deserves a lot more recognition.

### Representing Estates

There are different components. There's the estate component, which deals with all the rights that come with someone who's a decedent and their assets, looking at and interpreting wills and trusts, and working with estate teams to determine the types of assets they own, control, and operate. If they're music-based, intellectual property-based, or both, it's understanding how to not just represent them but manage and operate those assets over time. And there are multiple parties that have interests and input on these different assets. So it becomes not just an estate-type assignment but also about managing the assets.

Prince was truly a one-man entertainment conglomerate. So now you're [dealing with] music, film, art, property, museum, trademarks, copyrights... You're managing these assets with the other asset owners to continue his vision and invest in his legacy. There are multiple ways that people do that. Some do it based on their general business methodologies. Others are more aligned with the decedent's methodology. So what business model are you going to take? Are you going to take the model steeped in his legacy? Or are you going to take the model that you find appropriate for your own commercial exploitation of the assets? That takes judgment and ethics.

### Careers Get Sticky

Things can be messy post-death, but things are also messy during many artists' lifetimes. For many artists I represent, including Prince, it's no cakewalk. There was a lot of controversy related to Prince and Michael [Jackson]. They went through ups and downs, because this is a tough business. You get thrown into a very messy pool. It's a complex, dynamic space you're dealing with. People on the outside looking in have this sense of, "Why don't you just do this?"

They have no idea. Things may look turnkey and easy on the outside [that are] super complex on the inside.

### Boss Advice

The music comes before the business, so master your craft. But learn the business, and discern who you're allowing to conduct business on your behalf. Read some basic texts and learn how things are done. Have advisors and others go through the contracts with you. Schedule time to learn the business. Have conversations with your lawyers, accountants, and managers. Read books relating to the business of music and have meetings regularly. Be engaged and involved.

### Prince Celebration 2026—10th Anniversary Celebration of Life

I work with Paisley Park to produce a celebration of the life of Prince, both at the Paisley Park museum and in the downtown Twin Cities of Minneapolis and St. Paul. We have block parties, panels, discussions, concerts, master classes... We have things open to the public and free to the community, as well as private events. People from all over the world come. I don't know of any other artist that has both a museum and an annual music festival. This year will also bring our *Purple Rain* Broadway musical to the celebration. Some major performers are going to be there. It's an exciting time to celebrate Prince's life and educate people on more than just his songs and films but more about the human side of him.

### Artificial Intelligence

The speed and utility of [A.I.] is going to overpower the interests of those who seek to keep content authentic. The question becomes—how do you manage and protect authentic creative works against the unavoidable challenges? It's like a fire that's able to burn your house down or bring heat depending on how it's used. So it has to be managed. Where are the A.I. fire stations? Because they're going to be needed. I wouldn't want A.I. anywhere near Prince's art, because I don't think he would be very supportive of it. That's an ongoing discussion among our team.

### Become a Music Attorney

If you want to be a lawyer, learn the research, drafting, and procedure of practicing law first. Artists need trained and capable experts, rather than smooth talkers. Learn your craft and then add the ability to network and meet people. Also, get a respected mentor that has experience, someone who's willing to spend quality time with you to expedite your path.

### #blessed

I'm so excited about *Michael* [the newly released biopic]. I represented Michael in a serious way starting in 2005. I helped him get his IP back from the Prince of Bahrain, refinanced his publishing catalog, and saved Neverland Ranch. I'm excited to see the film, because it looks like they're going to focus on Michael in a positive way. Having had the chance to work with both Michael and Prince at the same time is a blessing. I'm so grateful.



# Julie Green's Punky Chromesthesia

**Multidextrous artist Julie Green's** recent exhibition at Keystone Art Space in Los Angeles did something rare—it made the invisible mechanics of sound feel solid. *Where the Field Begins to Sing* transformed the ephemeral nature of sonic frequency—especially in vocal and instrumental music—and froze it into enduring forms belonging to the physical world. This is even more intriguing, as it culminates a line of inquiry Green has tracked for decades. The conceptual origin points back to 2013, when she used the title *Patterns and Tones* to anchor an online archive documenting her history fronting the '90s San Francisco punk band Cameltoe—a high-decibel era of raw performance that continues to inform her visual studio practice. In fact, Green's prior exhibition, *Patterns and Tones for A Paper Ballet*, approached this sonic crossover through a silent, monochromatic lens, using white paper-pulp instrument reliefs and elements of performance that relied on cast shadows to trigger the psychological echo of sound. In both cases, though the path from musicality to works of art may seem ethereal, for Green it is incredibly direct.

The shift from those quiet, white ghost-shapes to the hyper-saturated colors and finely finished surfaces of her latest work represents the phenomenology of sensory transformation driven by her intense, involuntary chromesthesia. When Green sings, she doesn't just interpret a melody; she optically perceives translucent, volumetric bubbles of prismatic color projecting out of her body, a somatic translation where pitch dictates hue. (Fun fact, she first experienced it in the middle of a live performance, but kept singing.)

In the gallery, this phantasmagorical event, visible only to herself, is externalized, remade, and fixed in appealing, inventive, curious objects made of painted birch, copper wire, and occasional chunks of alabaster. Pieces like *Yellow Koto String Relief*, *Blue Cello String Relief*, and *Red Guitar String Relief* are physically tensioned with playable instrument strings and steel tuning pegs. When a viewer plucks them, the aural note matches the exact color Green sees when singing that tone.

This sophisticated and unconventional handling of material and color is the result of a lifetime spent in close proximity to monumental visual practitioners. Between family ties to Ruth Asawa, assisting David Ireland at Capp Street Studio in the early '90s, and a 20-year tenure running reproductions for the late great David Hockney, Green developed a meticulous expertise in how color theory, craft, and physical structure coalesce at the intersection of the evidentiary and the inexplicable.

[juliegreen.net](http://juliegreen.net)

[patternsandtones.blogspot.com/2013/07/cameltoe\\_27.html](http://patternsandtones.blogspot.com/2013/07/cameltoe_27.html)





# ANGIE HARTLEY

**Detroit power-pop artist Angie Hartley** says that she's been making music her entire life, since her baby years.

"I didn't realize that it was my passion until the y2k pop girl boom, where every single song had a melodic vocal run that I enjoyed mimicking," Hartley says. "A few years later, I learned how to play guitar and began writing, formed a band in middle school, and it eventually led me to Los Angeles. It was always a serious thing for me, and life got in the way of pursuing music full time. Once I moved back to my hometown of Detroit, life slowed down a little bit, and my current band and I have hit the ground running."

Hartley says that the music she makes today with her band The Boys is power-pop through and through. "Being such a broad genre, it's hard to explain sometimes," she says. "I like to say that my music is a mix of The Cars, No Doubt, and a dash of 1999-era Britney Spears."

That's true; there's a driving, retro-rock quality to her tunes, enhanced by sugary-sweet and pure pop melodies. That's an intoxicating blend, making the release of her debut album something hotly anticipated.

"I started recording my debut album in mid-2025," she says. "The process was much more arduous than I had thought it was going to be. I had 16 songs planned for it but a friend of mine told me to look at really solid debut albums. Sometimes the best debuts are short and to the point, and that's exactly what I wanted. So, I narrowed it down to the 10 most cohesive tracks. I am so happy with how it turned out! It's maximalist music for maximalist hearts."

It also takes maximalist work, and that's where her DIY ethic comes in.

"DIY to me is self-funded, self-created, self-promoted," Hartley says. "It's extremely exhausting yet so rewarding not being backed by the big machine. I haven't been without help, though. I have had some of the best support anyone could ask for, not just on an indie level. My band is incredible, everyone who helped make this record is incredible. My friends have been sending my music to every connection they have. I am so grateful!"

Looking ahead, Hartley has plenty planned for the second half of 2026. "My band, The Boys, and I have a ton of shows already scheduled this year and we are planning a tour to promote my debut," she says. "Come check us out if you see Angie Hartley & The Boys on a marquee in your city."

Visit [instagram.com/angie\\_hartley](https://www.instagram.com/angie_hartley)

Photo by Rachel Fernandez



## THE LEGAL BEAT

BY GLENN T. LITWAK



**The American Federation of Music (AFM)**, the union for session musicians, has filed a lawsuit against Universal Music Group (UMG) and Warner Music Group (WMG). The AFM alleges that the two record labels have licensed recordings to prominent artificial intelligence (A.I.) music generator companies Suno and Udio and have failed to pay or give credit to AFM members who performed on those recordings.

On June 5, 2026, AFM filed its lawsuit in the United States District Court for the Southern District of New York. The complaint focuses on deals the two labels made with the two A.I. companies which the union claims caused the "New Use" provision in its collective bargaining agreement to be

activated. According to the union, this provision required the record labels to pay their members when their recordings are put to a new commercial use. The union further asserts the settlements made money for the labels but failed to do so for the session musicians who performed on the recordings.

The union is seeking monetary damages as well as an order that the labels disclose which recordings were used in the A.I. training sets.

According to the complaint: "The AFM brings this lawsuit because defendants, two of the largest music companies in the world, have licensed sound recordings on which AFM represented musicians have worked, without compensation or credit, to A.I. companies. At the same time, they have refused to provide information to the AFM about which recordings and what work is being licensed."

In 2024, UMG, WMG, and Sony Music first sued Suno and Udio claiming that the A.I. companies committed

enormous copyright infringement by training their A.I. models on thousands of songs without authorization.

The labels claim that the deals with A.I. companies that allow them to train their A.I. models on the labels' catalogs are needed to create an A.I. system that protects and pays compensation for artists.

In October 2025, UMG settled with Udio. The settlement provided compensation and a license agreement for a new A.I. music platform to begin in 2026.

WMG also settled with Udio in November of 2025. In addition, WMG settled its copyright infringement lawsuit against Suno. These settlements will permit the A.I. companies to utilize licensed music from the record labels in their A.I. models.

Sony Music has not settled with Udio or Suno and is not a party to the lawsuit filed by AFM.

According to plaintiff's complaint, "While the defendants protected their own interests and created

a significant source of new revenue with their retrospective settlements and prospective licenses, they have refused to compensate the musicians whose work—created with their own instruments and through their creativity, and hard work—is fed into A.I. machines for profit."

One would think this is the type of case that will settle.

**GLENN T. LITWAK** is a veteran music and entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, music producers and hit songwriters, as well as management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as SXSW and the *Billboard* Music in Film and TV Conference. Glenn has been selected as a "Super Lawyer" by *Super Lawyer Magazine* for 2022-2026. Email Glenn at [gtllaw59@gmail.com](mailto:gtllaw59@gmail.com) or check out his website at [glennlitwak.com](https://www.glennlitwak.com)

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



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**Date Signed:** Late 2025

**Label:** Relapse Records

**Members:** Matt Harvey, vocals, guitar; Rick Rozz, guitar; Terry Butler, bass; Gus Rios, drums

**Type of Music:** Death Metal

**Booking:** Ben Ward, Napalm Events - ben.ward@napalm-events.com

**Publicity:** Liz Ciavarella-Brenner - Earsplit PR pip@relapse.com

**Web:** instagram.com/left\_to\_die\_official

The death metal band called simply Death is one of the most influential groups ever associated with the genre. Considered pioneers, more so than other veterans such as Deicide, Cannibal Corpse, and Morbid Angel, Death ceased to exist as a band in 2001 when main man Chuck Schuldiner passed away. But before that, the albums *Scream Bloody Gore*, *Leprosy*, and *Spiritual Healing* in particular (but not exclusively) helped to shape the death metal landscape.

Without Schuldiner, there's no Death. But there are two bands featuring former members, that are out there keeping Death's music alive (so to speak): Death to All, and this one—Left to Die—formed by alumni Rick Rozz and Terry Butler.

"A few years back, Gus [Rios] and I were asked to perform *Spiritual Healing* in its entirety for two nights in Tampa with Terry and James Murphy," says vocalist Matt Harvey, also of Gruesome. "The gigs were well received, and Rick thought that it would be cool to do something similar with him and the three of us doing *Leprosy*. Before we started Gruesome, we had talked about pitching something similar to Eric Grief (RIP), who

*"Deep-cut Death fans will recognize the tunes, and other folks will get to hear these savage old-school tracks for the first time."*

was managing Death to All at the time, but nothing came of it, so we just did our own project—at first as something just for fun, but then *Savage Land* kind of took off and found an audience, so we kept doing it—which of course is how we got tapped for the *Spiritual Healing* gigs, so it was weirdly a full circle thing for Gus and myself."

Left to Die recently signed with Relapse Records, and is releasing the album *Initium Mortis*, a record of re-recorded songs from the demo era of Death and Mantas (Death's original name).

"After our first tour, people kept asking us about the possibility of writing/recording stuff, but in the end, we thought doing these tunes would allow us to stay in the 'tribute band' lane while also presenting songs that had only previously been recorded very crudely in an updated way," Harvey says.

For the members of Left to Die, a deal with Relapse was a no-brainer. "Since I work with Relapse with Exhumed and Gruesome, and Terry works with them with Obituary and they have the Death catalog, I don't know that any other label would have really made sense," Harvey says. "I reached out to them, we talked about what would make sense, and then it was off to the races." - **Brett Callwood**



**Date Signed:** January 2026

**Label:** Silver Lining Music

**Members:** Ricky Hodgkiss, bass, keys; James Bartholomew, vocals, guitar; Ed Evans, drums; Tyler Arrowsmith, guitar

**Type of Music:** Classic Rock

**Management:** Lisa Perry, Adam Parsons Entertainment

**Booking:** Keith Naisbitt at IAG

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

**A&R:** Rod S. Kukla

**Web:** jayler.co.uk

U.K. hard rockers Jayler are a bit of a throwback, in the best possible way. The sort of high energy, uncompromising, unrelenting, and sensual rock 'n' roll that these guys blast out. The likes of The Darkness and, more recently on these shores, Dirty Honey and Greta Van Fleet, are obvious references, though one suspects that you have to look further back to find Jayler's influences.

"I started playing guitar when I was 12 years old and James started on bass at a similar age, if not younger," says guitarist Tyler Arrowsmith. "Ricky picked up the guitar when he was very young also, but he only started performing when he got to high school. Ed was a bit older when he got into music, already a teenager then. As Jayler, we started performing around 2022."

Fans of '70s classic rock will find plenty to dig into here. The driving, blue riffery of Led Zeppelin, the flamboyant prog of Queen, the raw slam of The Who, the mysticism of Pink Floyd—it's all there in waves and swells.

*"We've realized you cannot trust everyone in this industry, so good relationships and word-of-mouth recommendations are so important."*

Jayler's *Voices Unheard* debut album dropped at the end of May, having signed with Silver Lining Music at the start of the year.

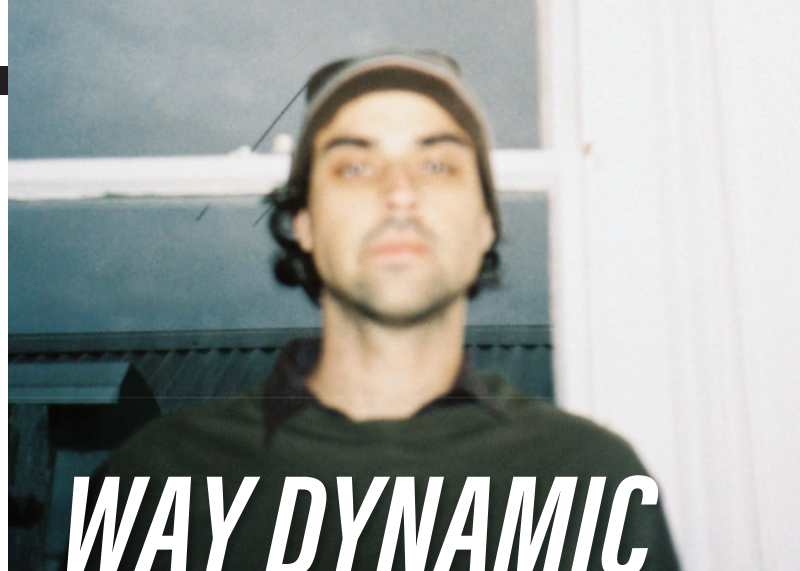
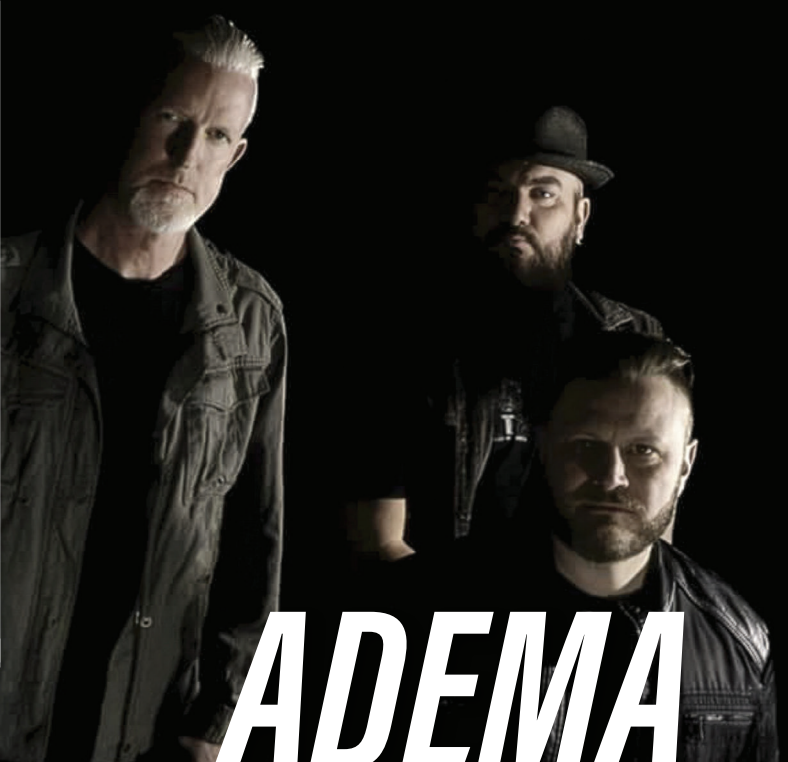
"It's not been that long actually, things fell into place right at the beginning of the year via our management team, which is the best way to go about it," Arrowsmith says. "We've realized you cannot trust everyone in this industry, so good relationships and word-of-mouth recommendations are so important. It's been a good choice and it's been great."

The album was recorded in September 2025 at Vada Studios in Warwickshire (U.K.), with producer George.

Looking ahead, Jayler has plenty planned for the second half of 2026.

"Next thing is the release of our debut album," Arrowsmith says. "We'll be busy promoting that. We have a few shows and festivals this summer. We'll then be on the road with Sammy Hagar, and after that we'll embark on a 36-dated European Tour with Deep Purple, which we are super excited about and are really looking forward to playing The Royal Albert Hall, one of the most iconic venues of all time." - **Brett Callwood**





**Date Signed:** Winter 2026  
**Label:** Cleopatra Records  
**Band Members:** Tim Fluckey, lead vocals, guitar; Mike Ransom, lead guitar, backing vocals; Dave DeRoo, bass, backing vocals  
**Type of Music:** Rock  
**Management:** Worldwide Entertainment Group  
**Publicity:** Caroline Galloway, M2M PR & Partnerships - caroline@m2mpr.com  
**A&R:** Worldwide Entertainment Group  
**Web:** ademaband.com

Adema has been entertaining audiences for more than a quarter century. In the band's early days, it was the late Terry Lippman managing them, whose enviable résumé also boasts Matchbox Twenty, George Michael, and Melissa Manchester. Wanting someone to help shoulder the burden of elevating the young act, he hired Sandy Rizzo.

Everyone eventually went their separate ways, and the band experienced major changes. Conflicts and other projects led to numerous members coming and going, but not Tim Fluckey, who weathered all the drama. Throughout the years, he stayed in touch with Rizzo, even lending a hand during her 2016 induction into the RockGodz Hall of Fame.

Signing with Cleopatra Records in 2024 heralded a new chapter for the band. Adema had gone without management for 16 years, but now they needed help. They subsequently reached out to Rizzo, now the Executive Vice President of WEG Talent Management Group.

The decision for Rizzo to once more work with the nu metal act was an easy one, as she harbored little doubt the boys would put their noses to

*"They have a department for every little thing."*

the grindstone. "She knows it's going to be a good working relationship," attests Fluckey. Likewise, the band never worried that going with WEG wouldn't be the best decision.

Adema's members are jubilant knowing WEG will take over much of the grunt work. "They have a department for every little thing," marvels Fluckey. "And they have the connections and time to do all that, which makes it easier for us to concentrate on why we're in a band, which is to play and record music." The guitarist's advice for others seeking management is that they pick the team that feels like the best fit, even if doing so doesn't make the most sense on paper. Expect Adema's next album to arrive by the end of the year.

"We're excited to be with this company and working with Sandy again," finishes Fluckey. "We're feeling really lucky and blessed that people still care." - **Andy Kaufmann**

**Date Signed:** March 2026  
**Label:** Jagjaguwar  
**Type of Music:** Alternative  
**Band Members:** Dylan Young  
**Management:** Ben O'Connor  
**Legal:** Paul Sommerstein  
**Publicity:** Jacob Daneman, Pitch Perfect PR - jacob@pitchperfectpr.com  
**A&R:** Eric Deines  
**Web:** facebook.com/waydynamicmusic

As one of the A&Rs working for Secretly Group, the Indiana-based collective of labels that includes Secretly Canadian, Dead Oceans, and Jagjaguwar, Eric Deines often receives tips on music worth checking out. Last summer, numerous people suggested he take a listen to an artist under the moniker Way Dynamic.

Deines immediately connected with one tune in particular: "Miffed It." The Australian player's style is difficult to describe, as it blends art rock, baroque pop, and minimalist folk into something new. "There's this Nick Drake quality to that song," Deines points out. "The delivery is so hypnotic."

Colleagues at Secretly began passing around the full album, *Massive Shoe*, which originally came out on Melbourne's Spoilsport Records. Meanwhile, Deines began listening to Way Dynamic while taking care of

*"We never toyed with the idea of one of the other labels."*

his young daughter in the mornings. "You can only listen to so much Elmo," he half jokes, noting that his tyke also harbors an appreciation for Nick Drake.

Then in February, Deines went to North Carolina to visit producer Brad Cook, who was recording a band from Down Under in his Durham studio. The label rep got to know the group's engineer, Dylan Young, during that time. "I could tell he was talented, because he was also playing bass, guitar, and keyboard, and doing harmonies," marvels Deines.

A text exchange with a friend triggered a sudden revelation—Young was that musician he liked so much. The A&R, who's worked with acts such as Cut Worms, Foxygen, and Moses Sumney, quickly confessed to Young how much he loved the breakthrough artist's music. Talk about signing to Jagjaguwar ensued. "We never toyed with the idea of one of the other labels," says Deines. "It's always been—'oh, this is Jagjaguwar.'" With Way Dynamic having turned into a hot commodity, there were many labels competing to bring him onto their rosters. Secretly Group nonetheless won out.

The global reissue of *Massive Shoe* will feature an exclusive bonus track. Plus, they'll be filming a video to mark the occasion. "And then we'll be releasing whatever he's doing next," exclaims Deines, bursting with enthusiasm. "You really get to find out about your artists when they're working on a new record."

Way Dynamic will be touring North America for the first time ever starting in September. - **Andy Kaufmann**





### ▲ MILLI VANILLI COMEBACK

Headlining the I Love The 90s Tour, singing Milli Vanilli hits (including "Blame It On The Rain," "Girl You Know It's True"), Fab Morvan is releasing a memoir and documentary on Hulu / ABC. Six-track EP *Life Is Beautiful* (with Stacy Grind) out now. More at [instagram.com/fabmorvan](https://instagram.com/fabmorvan).



### ◀ ORPHEUS HONORS CLARK & BAZZANA

GRAMMY-winning Orpheus Chamber Orchestra honors Clark's Botanicals Founder Francesco Clark and husband Global Infrastructure Partners' Alberto Mihelcic Bazzano at 2026's Gala, recognizing resiliency and innovation across finance, beauty, music. Orpheus raised \$600,000 for music and leadership lessons.

### ▶ MARKIE GOES DOWNTOWN

Downtown Music Publishing cuts deal for catalog of late hip-hop legend Biz Markie (Marcel Hall), including name, image and likeness rights, publishing administration, sync licensing. Best known for "Just a Friend," *Make the Music with Your Mouth*, Biz now celebrates 40 years.



### George Martin Scores

In honor of Sir George Martin's centenary, in a project that began with Martin before his passing, Curvember Publishing releases three-volume book set *George Martin: The Scores*. The collection includes handwritten manuscripts from Martin's personal archive, orchestrations for "Yesterday," "Eleanor Rigby," and "A Day in the Life," and a meticulously re-recorded selection of arrangements and multi-track session files for closer analysis (recorded in Abbey Road Studios). Forward by Sir Paul McCartney. See [curvemberpublishing.com](https://curvemberpublishing.com).

### WCS Conference Returns

The West Coast Songwriters Conference returns for its 46th year October 9-11 at the Los Angeles College of Music in Pasadena. From workshops and industry panels to pitch opportunities and industry networking, the WCS is known for creating momentum in music. Details at [westcoastsongwriters.org](https://westcoastsongwriters.org).

### Bundling Plunders Publishers

The National Music Publishers Association (NMPA) reports that Spotify and Amazon Music's bundling have cost music publishers almost \$500 million since 2024. "Premium" subscription models have translated to roughly 30 percent cuts in payouts over the



### ▲ ASHE'S BUILDING MOMENTUM

Forming The Favors with Finneas in 2025 (*The Dream* has major praise), Ashe (Ashlyn Rae Willson) joins Atlantic Records, with publishing from DooMsdAY/UMPG. On stage (Kelsea Ballerini, Gracie Adams, Noah Kahan) and streaming ("Moral of the Story" is No. 2 on Spotify), Ashe tours with Benson Boone this month.

past two years. Bundling alongside music lowers the statutory amount owed to publishers, with reduced mechanical rates having significantly lowered payments. The MLC first sounded the alarm in their (dismissed) suit against Spotify in 2024, currently on appeal. Spotify has since signed deals with major publishers (and the NMPA) to work on improved songwriter remuneration, although it involves streaming video content. More at [nmpa.org](https://nmpa.org).

### Copyright Office Control

Copyright governance is being restructured, with a bill moving through congress (H.R. 6028) changing steerage of copyright machinery in the United States. Currently appointed by the Librarian of Congress, The Legislative Branch Agencies Clarification Act would see the copyright office standing alone, with a Register nominated by the President, creating a more direct runway to policy. The Librarian of Congress and head of Government Publishing Office would be selected through House and Senate recommendation, living under congressional commission, requiring bipartisan leadership for any changes. Since much of the copyright system involves interpretation, exploration of standards, and considerations of authorship, a protocol shift during heated generative A.I. conversations leaves uncomfortable questions. An office led by a presidential appointee politicizes copyright and A.I. policy, potentially disrupting registration and deposit systems. Since much of the US Copyright's Office influence moves through registration decisions, rulemakings, and policy reports, this an area of deep concern for the music industry. More at [congress.gov](https://congress.gov).

### BMI Celebrates Gospel

2026's BMI Trailblazers of Gospel Awards honors award-winning gospel recording artist and songwriter-actress-entrepreneur Kierra Sheard with the Impact Award. Recognizing her incredible talent, and the ability to inspire others, Sheard is known for blending traditional gospel with contemporary R&B, helping to expand the reach of gospel music to new generations. With five No. 1 albums, multiple *Billboard* and Hot Gospel chart placements, four GRAMMY nominations, seven Stellar and three Dove Awards, Sheard holds four BMI Awards—including BMI's Gospel Songwriter of the Year for 2022. More at [bmi.com](https://bmi.com).



## SONA and She Is The Music

Songwriters of North America (SONA), in partnership with She Is The Music, are excited to offer their members a three-day Songwriting Lab at Kensaltown East Studios in New York August 6-8. As a gathering of female and nonbinary creators, the workshop brings women recording artists, songwriters, producers, engineers, and publishers from across the country to create a safe space and celebrate their work. To learn more or apply visit [wearesona.com](http://wearesona.com).

## Perkins' Listening Room

Based on principles of community building, with attendees and facilitators supporting each other with focused attention, Brett Perkins' Listening Room retreats include morning and evening listening circles, daily co-writing sessions, and creative development based on a philosophy of 'tools, not rules.' Upcoming destinations include Denmark, Ireland, and Greenland. Details at [listeningroomretreats.com](http://listeningroomretreats.com).

## Exceleration/NexTone's Sakamoto

The Estate of electronic music pioneer Ryuichi Sakamoto (co-founder of Yellow Magic Orchestra) has sold recording and publishing rights to U.S.-based independent Exceleration Music, in a joint venture with Tokyo's NexTone. As the first Japanese composer to win an Academy Award, a GRAMMY, and a Golden Globe (all for *The Last Emperor*), Sakamoto's work includes *Merry Christmas, Mr. Lawrence, Little Buddha, and The Revenant*. Known for traditional chants, classical and avant-garde soundscapes, collaborations include David Bowie, David Sylvian, David Byrne, Iggy Pop, and Alva Noto. His English autobiography is out this fall.

## New MSA Initiative

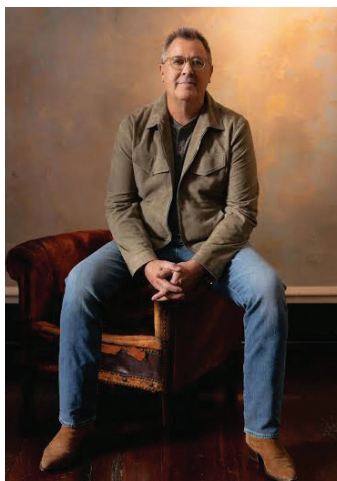
A new nonprofit has launched to advance safety, inclusion, and wellness for professionals across the music industry. Music Safety Alliance (MSA) is a new 501(c)(3) expanding on the years-long grassroots efforts of the No Creeps! Movement into a national organization committed to building and supporting safer, healthier spaces for all. Through education, advocacy, practical resources, and the development of industry standards, the MSA is working to address long-standing structural gaps that leave many without the protection, support, or workplace standards common

in other industries. Built on the pillars of resources, advocacy, and community, the MSA looks to initiate change and provide collaborative solutions to help navigate real-world situations. Partners have included Warner Music Group, She Is The Music, Keychange U.S., Women In Music, The 100 Percenters, TuneCore, and more. See [musicsafetyalliance.org](http://musicsafetyalliance.org).

## SESAC Latina Awards

Honorees for the 2026 SESAC Latina Music Awards included Kapo, who won Pop/Latin Rhythm Songwriter of the year for "Imagine," "LUNA," and "X Ti." Edén Muñoz won Regional Mexican Songwriter of the Year for work on Regional Mexican Song of the Year for "Lejos Estamos Mejor," and Manuel Turizo and Kenzo received Pop/Latin Rhythm Song of the Year for "En Privado." See more at [sesac.com](http://sesac.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](mailto:drea@dreaajo.com)



## ▲ GILL'S HERITAGE PRIZE

Hall of Fame, multi-award-winning Vince Gill named 2026's Ken Burns American Heritage Prize honoree. Famous for songwriting and guitar work, he helped *Country Music* (2019) doc and remains one of country's most loved artists. Gill's new commemorative *50 Years From Home* monthly EP-release series has begun.



## ▲ FLEMING'S NEUROARTS AWARDS

The third annual Renée Fleming Neuroarts Investigator Awards grants program announces 2026's grant awardees. Each receives \$25,000 to support initiatives exploring Parkinsons, OCD, occupational therapy, COVID, etc., and links between art and wellness. Find out more at [neuroartsblueprint.org](http://neuroartsblueprint.org).



## ◀ GOLDEN BOY HONOR

Singer-songwriter Boy Golden (Liam Duncan) is 2026's Americana Honors & Awards Emerging Act nomination. *Best of Our Possible Lives* out now (feat. Pino Palladino, Abe Rounds, Gabe Noel, Joseph Shabason, FONTINE, Austin Parachoniak). Tour at [boygolden.ca/home#tour](http://boygolden.ca/home#tour).



## ▲ SMP SIGNS SLIGH

Partnering with Ace High Music, SMP Nashville signs multi-platinum songwriter-producer-artist Chris Sligh to global publishing two years after his return to music. With a multi-genre catalog, multiple No. 1s, and 200+ song cuts, Sligh's credits include Rascal Flatts, Bailey Zimmerman, Nate Smith, Austin Michael, and others.



## Jimmy Jam and Terry Lewis

*Collaborative Craftsmen*



A self-confessed nerd, James "Jimmy Jam" Harris read liner notes and knew every studio, engineer, producer, and writer, researching connections to see where things overlapped. "Our first hit was S.O.S. Band's 'Just Be Good To Me.' When we were going to mix," says Harris. "I said we've got to get Steve Hodge at Larrabee Sound. We had never even met Steve when he did the first record for us, [but] I saw his name on liner notes of a bunch of records I liked. We ended up working together for almost 20 years."

**He watched every Billboard chart and knew every radio station.** Says Harris, "[It] is not about *waiting* for things to happen but *preparing* for things to happen—that was my philosophy." As labels encouraged radio press, Harris offered input about stations playing their music. "Now it's social media, a different way of doing things," he says, "but my favorite thing is music discovery. Every day I discover somebody new." If you want to work with a certain artist, Harris suggests looking for their publisher, label, or someone on their team, and exploring whether you have a song that connects with them or adds something that's missing. "Use your energy in a productive way, aiming towards what you really want."

**Learning came from doing.** Drumming in his father's band at 12 years old, Harris says, "that was my first professional gig. Much of our education about writing or producing came from playing in local bands growing up... Terry always says you don't learn until you get booed. You gotta make the wrong song choice or something—that teaches you the right things. [Terry] calls that 'seasoning.'" Harris says Olivia Dean is the best example of great new music, adding, "I'm beginning to hear more of that, rather than the instant microwave popcorn theory of doing stuff."

**Risks came from ignorance.** "We didn't know what *not* to do. Specific cities had specific sounds: Detroit with Motown, Philadelphia with Philadelphia International. Minneapolis was a hybrid because we got New York, Chicago, L.A. records. Mixing a funky beat with rock guitar [and] putting a string ensemble on top of it was kind of a 'why *not* do that?' We didn't know better. Choices made were a bit out of ignorance—it wasn't trendy. Our influences were pop because there was [only] one black radio station and it only had a couple mile radius. James Brown [and] Motown stuff got played, but we were listening to Seals & Crofts, Bread, America, and Chicago."

**Songwriting is about good conversations.** "Janet [Jackson] is a great example. We thought we could bring something to the equation she didn't have: attitude, beat-driven [sound], and aggression. After talking about what she wanted, we showed her lyrics [that became 'Control']. That's when she realized conversation was becoming music" (eight albums together produced five award-winners). "It's a series of problem-solving, figuring it out, trying to put people in a position to succeed," says Harris.

**The 'ceremony of listening' is making a comeback.** Buying vinyl and a turntable for his son, Harris says, "He loved it. It wasn't that it necessarily sounded better, but appreciation for having to do a little work, watching the record spin, blowing the needle—you have liner notes in front of you, you can see where it was recorded, who engineered it—that's the way I grew up. I see people fall in love with vinyl, so I'm encouraged."

Multi-award-winning Songwriter and Rock & Roll Hall of Fame Inductees, Jimmy Jam and Terry Lewis' evolving charity single "Someday Has Begun" (from The Next Verse) supports 100billionmeals.org, including contributions from Stevie Wonder, H.E.R., Taylor Dayne, Michael Macdonald, Giveon, and more. 2026's sellout residency at Las Vegas' Voltaire (with surprises from Yolanda Adams, Stokeley Williams, Chanté Moore, Lettuce) "Nothing But Hits" returns in August, with additional fundraising efforts planned.

Contact Jo-Ann Geffen, JAG Entertainment - [jgeffen@jagpr.com](mailto:jgeffen@jagpr.com)  
Visit Jimmy Jam and Terry Lewis, [jamlewis.com](http://jamlewis.com)

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# DROPS

Ethiopian-Egyptian singer, producer, actress, and visual creative **Alewya** has released **ZERO**, the debut full-length album for the West London artist. Blending Afro-electronic percussion with influences spanning Ethiopian music, hip-hop, grime, and more, the record reflects years of personal growth and self-discovery. Lead single "Night Drive" is a nod to Detroit house and Black electronic roots. Alewya largely produced the album herself over three years, working alongside executive producer Shy FX and collaborators including Busy Twist and Emmanuel (EJB). The 15-track album explores the artists own journey of personal evolution, its introspection distinct from the energy of her 2021 debut EP **Panther in Mode**. For more



information, contact Shazila Mohammed at shazm@grandstandhq.com.

Composer **Olivier Derivière** has created the score for **Resonance: A Plague Tale Legacy**, an original story and prequel to the acclaimed **A Plague Tale** series developed by Asobo Studio. The soundtrack features musicians and vocalists from Cyprus and Greece, including



the 20-person female Amalgamation Choir, traditional string instruments, and native-language vocals, marking a distinct musical direction for the franchise. Debut track "The Land" is now available on streaming platforms. **Resonance** launches August 27 on PC, PS5, Xbox Game Pass, and Xbox Series X|S, with the full soundtrack releasing alongside the game, following the story of young heroine Sophia's journey to a mythical island. Learn more by contacting Greg O'Connor-Read at greg@topdollarpr.com.

Japanese pianist **Senri Oe** releases his new album **Homework** on September 4. The 16-track record is described as a "soundtrack for cinema without visuals," blending acoustic trio performances, solo piano, and home-produced electronics, and created with bassist Matt Clohesy and drummer Ross Pederson. Oe says the album is shaped by grief over losing his father and his dog, along with reflections on aging and memory. It draws on decades of experience, from his years as a Japanese pop star to his later reinvention as a jazz musician in New York. Tracks revisit old melodies, personal loss, and city life through a mix of acoustic and electronic textures. Contact Roberta Lawrence at roberta@dlmediamusic.com for more information.

Back Lot Music has released the score for Focus Features' **Girls Like Girls**, with music by composer **Jessica Rose Weiss**. Based on writer and director Hayley Kiyoko's hit song and novel of the same name, the film follows Coley, a teenager who moves to small-town Oregon and falls for the popular girl in her new social circle during one transformative summer. Weiss, known for her work on **Cinderella** and other film scores, also collaborated as co-writer and producer for the project, working closely with

Kiyoko, who made her directorial debut with the film. The score is now available alongside a compilation soundtrack featuring new music by Kiyoko and other artists. For more information, contact Nikki Walsh at nikki.walsh@nbcuni.com.

Singer-songwriter **Stephen Bishop**—whose composition "Separate Lives," sung by Phil Collins and Marilyn Martin for the 1985 film **White Nights**, was nominated for an Academy Award for Best Original Song—will perform live at the GRAMMY Museum in Los Angeles on



October 9, marking his first show in seven years. The intimate event celebrates the 50th anniversary of his debut album **Careless**, which is being reissued on vinyl August 14 with remastered sound, unreleased bonus tracks, and a booklet of archival material. The evening will include acoustic performances, conversation, and appearances from musicians including Eagles songwriter Jack Tempchin and James Lee Stanley. Originally released in 1976, **Careless** featured guest contributions from Eric Clapton, Chaka Khan, and Art Garfunkel, helping establish Bishop as one of his generation's influential songwriters. Contact Luci Paczkowski at lpaczkowski@shorefire.com for more details.

Composer Craig Wedren (**Yellowjackets**, **Wet Hot American Summer**, **Role Models**, **School of Rock**) and acclaimed songwriter Amy Miles teamed up for the soundtrack for **Gail Daughtry and the Celebrity Sex Pass**, which dropped July 6 ahead of the film's theatrical debut. The five-track EP of original songs blends musical styles from classic film scores to West Coast jazz, G-funk, punk, and hyperpop, with Miles providing lead vocals throughout. Wedren reunites with director David Wain for the project, which stars Zoey Deutch, Jon Hamm, and John Slattery and follows a bride-to-be whose fiancé takes their





"celebrity pass" agreement literally, leading to a chaotic comedic adventure through Hollywood. For further details, contact Lisa Gottheil at [lisa.gottheil-1@promojukebox.com](mailto:lisa.gottheil-1@promojukebox.com).

## OPPS

You can now submit entries for consideration in the 2027 Sundance Film Festival. Short film submissions will be accepted until August 3 at the \$75 rate, with a late deadline of August 31 for \$95. Different categories have different deadlines, so visit [sundance.org/festivals/sundance-film-festival/submit](https://sundance.org/festivals/sundance-film-festival/submit) for the full list along with rules and regulations.

August 31 is the early bird deadline for the California Music Video & Film Awards, which celebrates music videos, music, musicians, artists, films, and directors. Submissions do not need to be from California creators. Learn more about the event, categories and submission guidelines at [filmfreeway.com/californiamusicvideoawards](http://filmfreeway.com/californiamusicvideoawards).

Want your work to be considered for the New York Indie Shorts Awards? The discount deadline is August 19, with a late deadline of September 8 in categories including music videos, score and sound design, and more. Get the details and submit your work at [tinyurl.com/yexbzncv](http://tinyurl.com/yexbzncv).

## PROPS

Jazz vocalist **Amber Weekes** will release *To Oscar with Love* on August 7, honoring singer-songwriter and Civil Rights icon Oscar Brown, Jr. on what would have been his 100th birthday. The album, Weekes' fifth as a leader, will feature 12 songs drawn from Brown's catalog of over 125 compositions, combining eight new recordings with four reimagined tracks from Weekes' previous releases, *Pure Imagination* and *Round Midnight-Reimagined*. Produced with arranger Mark Cargill and with help from Sue Raney, vocal coach and film/radio/television/jazz artist, the project will reflect Weekes' decades-long connection to Brown, whom she met and befriended in Los Angeles. She will celebrate the album with a centennial tribute performance in Denver on October 26, during which donnie I. betts' 2007 documentary, *Music Is My Life, Politics My Mistress: The Story of Oscar Brown,*

*Jr.* will be screened. There will also be an album pre-release show August 6 at the Catalina Jazz Club. Contact Roberta Lawrence at [roberta@dlmediamusic.ccsend.com](mailto:roberta@dlmediamusic.ccsend.com) for more information.

In a unique moment in film scoring history, composer **Michael Wandmacher** created an entirely human voice-based film score for the psychological short *The Seventh Turn*, using only the vocals of Amy Lee, best known as the frontwoman of Evanescence. No instruments, synthesizers, samplers, or A.I. were used to generate the bells, percussion, strings, and atmospheric textures. Wandmacher spent months working remotely between L.A. and Nashville, manipulating thousands of vocal fragments into the finished score, turning Lee's distinct voice into a "biological synthesizer."



Directed by Eric D. Howell and Marta Milans, the film was inspired by a Spanish ghost story and centers on a woman escaping an abusive relationship. For more information, contact Ray Costa at [rcosta@costacomm.com](mailto:rcosta@costacomm.com).

Tony-nominated actress **Jasmine Amy Rogers** was cast as the beloved Maria in Broadway's revival of *The Sound of Music*, marking the classic musical's return to the stage after almost three decades. The limited run, directed by Lear deBessonet, begins April 15, 2027, at Lincoln Center Theater in New York. Rogers' breakout Broadway debut follows her role as Betty Boop in *BOOP! The Musical*, which earned her a Tony nomination and multiple awards. Known for her versatility across stage roles from Chicago to national tours, Rogers continues to build a diverse career with another production, *School Girls; Or, The African Mean Girls Play*, with the Manhattan Theatre Club opening September 28 this year. For further details, contact Zach Farnum at [zach@117group.com](mailto:zach@117group.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](mailto:j.marie.pace@gmail.com).

## OUT TAKE



## Ronit Kirchman and Taura Stinson

*Co-Presidents, Alliance for Women Film Composers*

**Most recent:** *Amplified: Score & Story*  
**Web:** [theawfc.org](http://theawfc.org)

The Alliance for Women Film Composers recently launched a new series, *Amplified*, to lift up underrepresented composers and songwriters and give them a seat at the table. The first installment in their new series took place in June, which featured an intimate live roundtable conversation featuring women and gender diverse composers and songwriters working across film, television, and media music. Alliance Co-Presidents Ronit Kirchman and Taura Stinson discussed the inspiration behind the new series. Visit the Alliance website for upcoming showcases and opportunities to be a part of or support *Amplified*.

**Music Connection:** What inspired the idea behind *Amplified*?

**Taura Stinson:** We wanted something that would bring people to our table, because it can feel like we're always begging for a table, as women composers. This is for women and gender diverse composers to be amplified, gain visibility, and get their music heard.

**MC:** What did this inaugural event tell you about what's happening in film and TV scoring right now?

**TS:** These composers are here and a part of the ecosystem. You often see the same men hired over and over again. If we come together, our voices are stronger and louder.

**MC:** What's one insight or story from the roundtable that surprised or stuck with you?

**Ronit Kirchman:** The collective feedback we got from both the panelists and audience was how open and detailed the conversation was.

**TS:** I'm proud that we were able to pull off an all-woman event. Our venue, all our sponsors, everything was founded or run by women, and we hope to continue that.

**MC:** For women and gender diverse composers early in their careers, what advice do you have?

**RK:** The power of your original voice as an artist is your greatest asset. Put your faith in your artistry and the community, and the sky is the limit.

**TS:** As women storytellers, we have to stand together against erasure.



► **BLOODY CIVILIAN RETURNS WITH "SPACE FUJI" FEATURING BOJ & TERRY APALA**

Bloody Civilian returns after a three-year break with "SPACE FUJI" featuring BoJ and Terry Apala. The track blends House, Fuji, and Afro-fusion into a percussive, club-driven hybrid shaped by her experimental production style. Marking a new chapter following major soundtrack work on *Black Panther: Wakanda Forever* and *Bob Marley: One Love*, the single signals her continued global rise and evolving sonic identity.



▲ **LILY ALLEN SHARES "BEG FOR ME (JADE REMIX)" AHEAD OF NORTH AMERICAN ARENA TOUR**

Lily Allen has released "Beg For Me (Jade Remix)," marking her latest collaboration and first new music since *West End Girl*. The track arrives as Allen prepares for a North American arena tour launching September 3 at Madison Square Garden. The run follows a successful series of U.K. and U.S. shows and will bring her album to larger stages across major cities.



◀ **MELANIE MARTINEZ RELEASES "THE VATICAN (LIVE)" PERFORMANCE VERSION**

Melanie Martinez has unveiled a new live version of "The Vatican," reimagining one of the most talked-about tracks from her *HADES* era. The performance transforms the song into a theatrical, emotionally charged piece that heightens its sharp critique of patriarchy. The release continues Martinez's evolving live aesthetic, expanding the visual and conceptual world surrounding her latest album cycle.



◀ **BKETHERULA AND WHETHAN DROP "I GO PUNK" COLLAB**

BKETHERULA and Whethan have released their first collaboration, "I GO PUNK," the lead single from BKETHERULA's upcoming album *N50N*. Out via Warner Records, the track fuses punk-leaning attitude with electronic production built for chaos and movement. It arrives as BKETHERULA continues international tour dates and festival appearances, while Whethan continues his *WAREHOUSE WAVES* tour.





# MUSIC CONNECTION

## Tidbits From Our Tattered Past



### 2011 - Jason Derulo - #11

For *MC*'s 2011 cover, Jason Derulo found that commercial success brought unique creative opportunities. Reflecting on his career momentum, he explained, "It was great to finally have this huge platform to share my music." He approached his craft instinctively rather than systematically, famously stating, "Songwriting is a muscle. If you continue to work it, it becomes more of a part of you." Driven by personal passion rather than external trends, Derulo remained focused on artistic independence, concluding, "I think songwriting is a personal thing that should come from the heart."



### 1983 - Oingo Boingo - #16

On *MC*'s 1983 cover, Danny Elfman of Oingo Boingo rejected typical commercial music conventions. He admitted, "I don't know how to write commercial songs. The ones I think are strange are the commercial ones." Musically, Elfman consciously avoided complex time signatures that pervaded Oingo Boingo's early work. He noted, "Personally, I'm not impressed with that at all. To me, it's the song and what the musician's put into it." Despite severe critical backlash, Elfman remained highly opinionated, "The main point I try to get across is no matter who tells you 'I am right,' question them."

Limited back issues available to order  
at [musicconnection.com](http://musicconnection.com)

### ▲ MADONNA RELEASES CONFESSIONS II - THE FILM VIA TORSO ON YOUTUBE

Madonna has released *CONFESSIONS II - The Film*, a new short film directed by TORSO, now streaming on YouTube following its Tribeca Film Festival premiere. Produced with music direction by Stuart Price, the 10-minute visual piece expands the world of her latest album *CONFESSIONS II*, featuring tracks and collaborators including Sabrina Carpenter, alongside a cast of cultural figures.

### ► LION BABE JOINS KHALID'S IT'S ALWAYS SUMMER SOMEWHERE TOUR DATES

LION BABE were added to select dates on Khalid's It's Always Summer Somewhere tour, following their recent headlining run. The New York duo appeared across several East Coast cities, bringing their genre-blending sound to a wider audience. The announcement arrived alongside their single "Za Za Za" with producer Will Sass, continuing a busy period of releases and live performances.



### ◀ NOVA TWINS JOIN EVANESCENCE AND SPIRITBOX ON MAJOR NORTH AMERICAN ARENA TOUR

Nova Twins toured North America with Evanescence and Spiritbox, performing songs from their album *Parasites & Butterflies*. Joined onstage by Amy Lee and Courtney LaPlante, the run highlighted their rapid rise and genre-blurring sound. Produced by Rich Costey, the album explores identity, resilience, and empowerment while cementing their influence in modern rock.







# MEGADETH

So Far, So Good, So Long

BY LILY MOAYERI



**I**t's early in Franklin, TN, Dave Mustaine's adopted hometown. Sunlight floods the relatively spare room where the Megadeth frontman sits in a high-tech swivel chair. Behind him is his GRAMMY Award for Best Metal Performance, which he won in 2017 for "Dystopia"—his only win so far out of 13 nominations. Next to it is his Silver Clio Award, which he collected in 2016 for "The Megadeth VR Experience," a virtual reality campaign tied to the *Dystopia* album. Also on the sideboard are a flowering orchid and various houseplants that bring an organic touch to the space.

"We lived here several times when we made records because it's more cost-effective than commuting back and forth from California," he says of Tennessee. "We found really nice people. We found a beautiful house. Traffic goes about 40, almost always wide open. I get to drive the 20 miles from my house to downtown as fast as I want, and the food's great. The TV show [*Nashville*] is bullshit though. That's not the real Nashville."

He is bundled in a cozy red flannel over a black T-shirt, his signature ginger locks tucked beneath a knitted beanie. His porcelain skin looks almost translucent against his dark, square-framed glasses. He gives off the vibe of a crotchety grandfather, though one suspects he's nothing like that with his grandchildren. A hot beverage is handed to him in a cup. He thanks the bearer with a polite gentleness at odds with his onstage persona.

"Hot lemon water is a ritual at this house," he says. "It gives my whole insides a healthy rinsing off. I feel so much more alert. And I feel like I get more nutrients out of the food I eat because the cilium in your stomach gets really rinsed off and it's easier to absorb."

He credits his wife of 35 years, Pamela, whom he says, "takes really good care of herself," for this practice. It's one of many positive behaviors Mustaine has picked up from her. "My wife is amazing," he continues, "but it's like that old joke: I question her taste in men. She's had plenty of reasons to trade me in. I'm not sure why she hasn't. I've put her through a lot. We've been married since 1991. A *looong* time."

The Mustaine family initially moved to Tennessee so their daughter, Electra, could pursue a music career. These days, she is vice president of House of Mustaine, the premium wine brand the family co-owns, along with a vineyard in California and one in Italy. Pam serves as president. Mustaine's son, Justis, is an artist manager and part of Mustaine's management team, an all-consuming career considering Mustaine's full slate of activities.

2026 began with the January release of Megadeth's final, self-titled album, which shot to the No. 1 spot on the *Billboard* Top 200—their first to do so. Ahead of the album's release, the single "I Don't Care" bypassed Taylor Swift's "The Fate of Ophelia" on the U.S. iTunes Top Songs chart, moving into the top slot for a brief time.

"It was mind blowing," Mustaine says of *Megadeth's* chart milestones. "I have been scratching and clawing for this for a long time. It was pretty staggering to get No. 1 when you've always been No. 2 or lower. It's very rarified air up around there."

"Pop people, a lot of times, they reinvent themselves," he continues. "Metal guys are different animals. They're like, 'Here I am. Take it or leave it.' One thing about metal fans, they are passionate about their music. Most metal fans come from a pretty hard life. The lyrics and aggression of the music helps set them free from the angst they're going through. For me, it's way more cathartic and therapeutic to listen to music that's going to help you better yourself. We're all misfits that emote with the use of music."

Worldwide sales of over 50 million records confirm that Mustaine has been connecting with audiences since his songs were first heard in 1983—initially on Metallica's *Kill 'Em All*, which includes four songs he penned: "The Four Horsemen" (The Mechanix), "Jump in the Fire," "Phantom Lord" and "Metal Militia." By 1987, the opening bassline of Megadeth's "Peace Sells"—played by Dave Ellefson and written by Mustaine—signaled MTV News breaks. The iconic riff was heard ahead of MTV News for



decades. That Mustaine was never compensated for it by the network is well documented.

Megadeth are one of the pillars of the "Big Four of Thrash Metal," but their mainstream appeal started with that MTV placement, and it has grown alongside Mustaine's longevity. In its "Millions of Finds" commercial, eBay features a "vintage 1987 Megadeth T-shirt." It is listed for \$300. That's the midrange of what Megadeth T-shirts sell for on the platform. Mustaine isn't aware of the commercial and grunts at the price of used Megadeth merchandise.

When asked what he listens to, he says he doesn't actively listen to other people's music, but that he hears it in the background of his life. At home, the system they have wired through the house is permanently tuned to the Frank Sinatra station. "I listen to the Chairman of the Board a lot at home," he says. "When I tour, I go play insane metal music and close our show with 'My Way.' It's the version by Sid Vicious, and the irony is, Paul Anka wrote English lyrics to the song by Frenchman Claude François. It wasn't a Frank Sinatra song at all. It's still great, just the same."

Mustaine seems fragile, at least physically. This shouldn't be surprising, considering the health issues he's faced over the years. In the

early 2000s he suffered from a severe radial nerve injury in his left arm. A few years after that, he had cervical spine damage leading to fusion surgery and a metal plate put in his spine. Then he was diagnosed with throat cancer in 2019—the experience of which is the subject of his third book, *In My Darkest Hour*, set to be published on September 8.

Like anyone in their mid-60s, he's experiencing somatic wear and tear in the form of arthritis and other common degenerative issues. Most recently, he discovered he has Dupuytren's Contracture, a hand condition that causes the fingers to bend toward the palm without being able to fully straighten. This is the primary reason given for *Megadeth* being his last studio album.

"We were about halfway through the record, maybe closer to two-thirds, and I was getting burnt with everything that was going on in the studio," he says. "I'm not saying emotionally, I was just really exhausting myself. There was a stretch of two or three weeks of extensive hours, working long days. I've already got Dupuytren's Contracture in my palm starting right there [he holds up his hand to demonstrate]. I've got arthritis in my hands really bad. All the things I've had go wrong with my physical being, it kept occurring to me that there's going to need to be an end soon, or my hands are going to stop working. It was just a matter of time before if I didn't say 'enough,' that Mother Nature was going to say it. So that was that."

An extended *Megadeth* farewell world tour stretches to the end of 2026. It's hard to imagine Mustaine heading out on his first leg, a 12-date Canadian run with Anthrax and Exodus, which starts four days after this conversation. Rehearsals only began yesterday, but he is confident he'll be ready. By the time of this cover story's street date, Megadeth will have completed extensive tours in South America and Europe before returning to North America for an arena run that also includes a notable number of stadiums. They close the year out in Australia and New Zealand.

While Mustaine's corporeal being is not in prime condition, his mind is as sharp as ever. He's known for his intelligence, his unapologetic views, and his unfiltered expression. He answers questions at length, then stops abruptly. Questions may not get fully answered, but he's shared so much great stuff, it doesn't even matter. But then, many minutes later, he picks up an earlier topic and sees it to its conclusion. He's a fascinating character who keeps the people around him on high alert, and on their best behavior.

He is the only consistent member of Megadeth since its inception. It's a tenuous situation for fans who are wary of becoming too attached to the revolving musicians serving time in the band. The current lineup includes two Europeans: guitarist Teemu Mäntysaari (Finland) and drummer Dirk Verbeuren (Belgium) along with bassist James LoMenzo. Mäntysaari is the most recent addition having joined the group in 2023. *Megadeth* is his first appearance on record. The others have put in at least a decade with Mustaine, LoMenzo over two stints.

*Megadeth* is the third album co-produced by Chris Rakestraw, who has also engineered for the band on tour. Their relationship started at





the time of *Dystopia*'s recording when Mustaine asked Rakestraw to help him finish the album. Rakestraw's immediate response was to check with Cameron Webb, who had been engineering for Megadeth, to make sure he wasn't poaching a gig. That left Mustaine with a positive impression. When one of Megadeth's monitor engineers died from cancer, Rakestraw stepped in without a hitch.

"Chris was as good in the venue as he was in the studio," says Mustaine of Rakestraw. "He understands me. We communicate very well. He's intelligent. He's a first-class engineer. We work together pretty consistently—I just saw him at rehearsal last night. He's really great to work with. If anybody plans on using him, please wait till I'm finished."

With Rakestraw assisting with the music, words seem effortless for Mustaine. Reading *Megadeth*'s lyrics, he says so much and so accurately. He always has, speaking on topics that are universally relatable, putting into direct phrases what so many are feeling.

"That's not what it's like at all," he clarifies. "The lyrics are the part that's difficult for me. The music, if it doesn't sound good, I can change it. Lyrics are totally different, because I have a reputation for being a good lyricist, I've got to honor that. It's also difficult when you're putting together a song and the song says a part's too long, and you listen to the song and it tells you to make an edit, and you have to cut out a bunch of words that were meaningful."

"I never wanted to sing meaningless stuff," he continues. "I wanted people to walk away going, 'That's pretty stimulating,' driving you to want to look something up. In the beginning, when I was writing, I thought, 'I'm going to put a couple big words in these songs,' and that continued on. On one of our recent albums, I had the word enosiophobia, a fear of criticism. I think we all have a little bit of enosiophobia."

Considering how divisive Mustaine's words can be, even among the most diehard of Megadeth fans, you wouldn't think he would be bothered by criticism. *Megadeth* was ushered in by the worldwide theatrical release of the documentary, *Megadeth: Behind the Mask*, which, for those who attended, meant hearing the album in its entirety for the first time on a theater-level sound system.

The film sees Mustaine talking about all the Mega-drama, from not having any permanent members besides himself to his ailments, cancer diagnosis and treatment, songwriting process, and his family issues. It's not a perfectly made film, and as is always the case with Megadeth, it

has its detractors. Yet its appeal isn't restricted to longtime fans but extends to casual ones as well. It doesn't have the jolting impact of the group's VH1 *Behind the Music* episode. If that's what's of interest, an extended version of the episode is readily available on DVD via Megadeth's website. In contrast, *Behind the Mask* feels like a wrap-up as Megadeth puts its affairs in order.

Not that Mustaine has ever avoided conflict. His unceremonious firing from Metallica—a split that has been a central topic of his entire professional career—takes up many pages of his *New York Times* best-selling first book: *Mustaine: A Heavy Metal Memoir* (2010). He thankfully doesn't bring Metallica up in conversation—even though *Megadeth* has a version of "Ride the Lightning"—which he wrote during his tenure in the band.

In that timeless memoir, Mustaine ripped off his skin to show readers his true insides. He laid bare every addiction, every bad decision, every altercation, every argument, every trip to rehab (17 total), every physical shortcoming, every religious upheaval—and eventual salvation—and his multitude of problems growing up, enough to forgive nearly every transgression. It's an essential read.

His upcoming memoir, *In My Darkest Hour*, has that same unflinching honesty. Its focus is Mustaine's cancer diagnosis: a squamous cell carcinoma at the back of his tongue, its impact on his mortality, his life's work, and his family and friends. It also covers the making of Megadeth's 2022 album, *The Sick, The Dying... And the Dead!* which was created alongside Mustaine's radiation and chemotherapy sessions. *In My Darkest Hour* is his written record of what happened over those years.

A comprehensive but deeply personal account of what it is like to deal with cancer, one of the book's main points is that the disease doesn't affect only the person diagnosed, but everyone around them. *In My Darkest Hour* is not an easy read. Its moment-by-moment descriptions of Mustaine's experiences from soreness in his mouth to getting fitted for the radiation mask depicted on the book's cover to undergoing treatments are brutal in their truthfulness. What makes the book even more meaningful is the passages from his wife, his son, his daughter, his doctor, his guitar tech turned personal assistant, and his drummer, Verbeuren. Whether you're a Megadeth fan or even aware of Mustaine as a person, it is insightful, and it is another essential read to Mustaine's credit.

In the book Mustaine says, "There were no epiphanies with my cancer diagnosis or recovery,

but there was a deepening appreciation for the blessings I have experienced in life... I'm here. I have a chance to spend time with my family. And I have a chance to make more music."

This observation on a micro level connects directly with Mustaine's open-minded worldview on a macro level, which becomes sharper every time he crisscrosses the globe on tour. His understanding of different cultures gives him a compassion that comes with tolerance, and appreciation for the liberties he enjoys at home.

"First off, I'm an independent, I think that's important to explain," he says. "I voted Democrat. I voted Republican. I voted for people that people like. I voted for people that people don't like. I've seen political challengers that were very bizarre, like Ross Perot. Remember him? America was looking for something like that."

"Same thing with politics now in America," he continues. "Politics in America has gotten so nasty. You hear people cussing. Where's the decorum? Democrat, Independent, Libertarian, Green Party, Republican, conservative, non-conservative, why are you cussing? Why are you guys so angry? You're supposed to be the best of what we got. You're supposed to be leaders. I don't see either side is very reputable, so I got very disillusioned with politics, especially now, because it's so combative. The parties used to work together. It would be a lot of meeting in the middle. Going into a foreign country and then coming back home here, you tend to be very passionate about your feelings about the motherland here."

It's been said more than once that perhaps in another life, Mustaine would have been the kind of politician we could have used. He says he has no aspirations in that area but acknowledges that he is a leader and has responsibilities that come with that role.

"People are really struggling right now," he says. "I'm hoping that somebody somewhere is going to make a difference. When someone comes into office, we have so much hope, and then bad shit happens."

"What's going on overseas is beyond my pay grade," he continues. "But what I know from Megadeth fans we've talked to, they're just like anybody else. They just happen to live in an area that's very difficult to live in. We went to China and they had armed soldiers in the pit. We played in Malaysia, and I watched an armed soldier in the pit hit a fan in the face with his rifle butt. When I come home from tour, I don't kiss the ground, but I love where we live."

[megadeth.com](http://megadeth.com)





# INTO THE KIT

BY BRETT CALLWOOD

It's well beyond time that drummers get their props here at *Music Connection*, so we sat down with five beat-keepers from various genres to get their take on what makes a great tub-thumper...

**Rikki Rockett**  
(Poison, The Rockett Mafia)  
[rikkirockett.com](http://rikkirockett.com)

***When did you start playing drums, and what attracted you to the instrument?***

I started when I was about 12 officially. Before that I played along with my sister's Beatles 45s that she passed down to me. I played on phone books and old bongo drums. Drums are 50 percent physical and 50 percent mental. I feel like drums get all of me.

***Describe your current drum setup, and what you like about it...***

Different this year for me is, 1 - 14x24 bass drum and my first rack tom is a 13". Usually I'm a 10, 12, 14, 16 guy. So, now it's 13, 14, 16. At least on the kit I'm playing at my home station. All WFL III Drums.

All my cymbals are Sabian and I use a plethora, but have fallen in love with the Paragon series (Neil Peart's formula). I'm a 14" hi-hat player. I've been with Sabian for close to 17 years. All my hardware is DW 9000 and my pedals are trusty DW 5000's. I've been using

DW hardware and pedals for about 36 of my 49 years as a pro drummer.

I've been with Aquarian Drumheads for about 18 years now, and have tried many of their offerings and so it depends on the kit and sizes. I'm rockin' Performance II's on the toms at the moment. I switched to Ahead sticks right before the Poison Stadium Tour and have not looked back. I was with Vader for years and they served me very well for many years. Still my favorite wood sticks, but the Ahead Sticks have saved me tons of joint pain. I also use wood beaters from Cherry Hill Drum Co. and Slug percussion Badge Beaters.

***What are some of the biggest challenges facing drummers today, both recording and touring?***

If you are playing pop, you have to be good at playing to the grid and being a hybrid drummer. So much is sequenced nowadays. If you are replacing drums with live drums you need to be able to figure out what should be live and what should be triggered and or left to the sequencer. It's a huge job for these players. Many producers are not drummers

and program near impossible patterns and so it's a combo.

***What advice would you give to a young drummer starting out today?***

What I'm going to say is coming from a rock drummer's perspective. Learn to play to a click. Learn to read (I lack in that department). And play in a top 40 band or cover band for a while. That creates a library in which you can draw from later when writing your own parts.

Don't forget to just sometimes play for feel and to be in the moment. Try to figure something out without going right to YouTube to watch someone else play it. Let your drumming be a voice and not just drums. Listen first and remember if you are liked you will get more work that if you are just a talent. Be both, but be a good person that is trustworthy. It goes so far!

***What is planned for the Rockett Mafia, and maybe Poison too, in 2026?***

Nothing for Poison this year and looking hopefully at a tour next year. As for Rockett Mafia, we are rolling around the



country playing the first Poison record in celebration of the 40th anniversary. We are starting to write original music, and we will deliver an EP very soon.

## Gene Hoglan

(Dethklok, Dark Angel, Death To All, etc.)

[hoglanindustries.com](http://hoglanindustries.com)

### ***When did you start playing drums and what attracted you to the instrument?***

Well, when I started playing drums, I started air drumming to all the great classic rock bands of the '70s. I taught myself how to play drums by air drumming. I was pretty serious about it. I was eight years old when KISS' *Destroyer* came out. That was a landmark record for me, and all my passion for drums came from that as well as all the classic rock bands of the era—Queen, KISS, Aerosmith, Ted Nugent, Cheap Trick, Rainbow, Pat Travers, all guys like that. Those were all bands I was really into, and that is how I taught myself how to play drums.

When I would sit down with my record player and my sticks and I would teach myself, I would listen to what every drummer was doing, and I would be able to emulate what they were doing on my air drum kit, which, by the way, was huge.

I was able to develop an aptitude for being able to pick up what the drummers were doing. And I know what the hi-hat's doing, I know what the snare's doing. And I know what the kicks are doing. Emulating those in air drums when the fill comes in, I can make those out.

### ***Describe your current drum setup, and what you like about it...***

I like my drum set up because it's mean and it's like a tank or a big diesel truck. It's just a huge drum kit. I am playing the Pearl Reference One. It's a pretty new kit. I just got it this year. It's on its third tour right now with Dethklok. It has a matte black finish with black nickel hardware, and the dimensions are a 10, a 12, a 14, and an 18" floor tom, 24" kicks, probably 24X16, and 14X10, I think. 14X12, something like that. My drum tech Geoff Bruce would be able to tell you a little better than I would.

My cymbals are Sabians. I use a lot of the AA series, AAX, and my ride cymbals are the Sabian Power Bells. They're big, giant bells. And they are the biggest sounding ride bells around. I've been using those for 20 years. Anytime you hear me playing a bell on an album, chances are, 99 percent of the time, that's going to be one of those Power Bells.

My Chinas are Holy Chinas. That's the Chad Smith model. I use Evans, G2 Clear drumheads on the toms and I use the Evans ST Dry on the snare. And that's my favorite snare head of all time.

My drumsticks are Pro Mark 2Bs. I use standard 2Bs. I don't do anything crazy to them. They've got my autograph on them, but they're not designer sticks by any means. I just use the pretty stock 2B nylon tips, and those are really awesome. I try to use anywhere between 72 and 74 gram sticks. That's one thing that I do have personalized for me from Pro Mark, when they send me a batch of 144 pairs or whatever it is, they weigh them for me and they make sure that the weights are between the 72 and 74 gram range. That's pretty good.

My drum kit just looks real menacing. This is the most menacing looking kit I've ever had. And by far, the Reference One is the most terrifying drum sound I've ever played. It is full terror. It is an apocalyptic sounding drum kit that is so thunderous, and it is perfect for the metallic style that I'm the most known for. This thing just really destroys. The Pearl Reference One, everybody check it out.

### ***What are some of the biggest challenges facing drummers today, both recording and touring?***

Since I tour about 10 months out of the year, one of the biggest challenges is more on the clerical side of trying to schedule 10 months of touring with four to five different projects, as well as tossing in the odd recording session. My biggest challenge is trying to find the time for everything. So, c'mon cloning technology. And the 26-hour day, and the nine-day work week and the 35-day month kind of thing. The 400-day year. That's when we can really fit everything in.

So that's kind of my biggest challenge, I suppose. But when actually on tour, getting rest is the most important part. I'm a serial napper before shows. Taking as long a nap as I can get before a show, that keeps me from having to do Red Bull or any of that sort of thing. I drink superfood before I go on stage. That's my energy drink, just taking straight vitamins. I'm 58 years old right now and, if you're familiar with my playing at all, it's very extremely intense and aerobic. It's a calisthenic style as much as it is a creative style. So, making sure my body is in shape to destroy every night is something that's very important. I've mentioned this in many, many an interview that it's my intent to be playing deep into my 70s or my 80s. I mean, my 70s are 12 years away from now, and that doesn't seem that far away. So doing what I'm doing now only leveling up into my 70s, you know, I intend to be *bringing it*.

### ***What advice would I give to a young drummer starting out today?***

One thing I would advise to any young musician is, if you intend to make this your career, then you have to start setting yourself up to have this *be* your career. You need to have a laser-like focus on what you need to be doing in order to start in the business, then elevate yourself in the business. Do whatever you need to do to become the drummer that you want to be.

One thing I tell all young musicians is, if this is something you intend to be doing, you should make sure that you get your business acumen together as well. Learn how to read a contract. Learn how to survive in this industry. This industry, obviously, is ever evolving. The industry that we're in now is not the same music industry that there was 20 or 25 years ago, and that wasn't the same music industry that was there for 25 years before that. Obviously, you have to have not only your talent together, but you also have to have your social media skills together. All the side hustles that go on.

I'm new to social media. I've had a butler doing it for the last decade for me. I've recently taken over my own social media and I'm seeing feeds of these YouTube drummers or Instagram drummers who are all just mind blowing, just mind blowing. They probably get a million views on YouTube and I hope they make a lot of money from that. I don't know

how many gigs they've played or how many albums they've sold or anything. But boy, their talent is off the charts. One little bit of advice I would give is, when it comes to terms of skill, talent, and technique, those are all great. But the bottom line is that we're all timekeepers.

If you can play at 300 BPM, a million miles an hour with all these new tricky pedals that are out there that let you do a bunch of stuff, that is fantastic. And if you can groove as well, and throw some swing and some taste and feel into it, then that's impressive to me as a drummer. If you could play 300 BPM at a million miles an hour and just blast beat like crazy, that's fantastic.

### ***What do you have planned for death Dethklok as well as Death To All, Dark Angel and anything else in 2026?***

Currently, we have just completed the AmonKlok portion of it as we speak. And so now Dethklok is finishing up with a run up and down the West Coast, and we complete this tour in a few days. We have about another three or four shows left, something like that.

After that, I go directly to Europe with Death To All for our Symbolic Healing of Europe 2026, and that's where we are focusing on the album *Symbolic* from Death. If you're familiar with it, it's become a landmark album, not only for Death, but for the entire death metal genre. It's a very well-esteemed record in the annals of metal history.

Death To All is, of course, three ex-members of an important era of Death along with our vocalist, Max Phelps. We have Steve DiGiorgio on bass. He's a legend, no explanation necessary. Bobby Koelble, he was on the *Symbolic* album, and he's a fantastic, amazing Death guitarist, and you've got myself and Max Phelps, our vocalist who plays Chuck's parts. That's what's up with Death To All.

That's in June, in Europe. And then I come back from that and then I go back to Europe with Bear McCreary, pretty immediately. And if you're unfamiliar with Bear McCreary, Bear is a soundtrack artist and composer and he's primarily known for his TV, video game work and movie soundtracks that he composes. He does all the music for *The Walking Dead* and Amazon's *Lord of the Rings* series, *The Rings of Power*. He does all the music for *Outlander*. He's done a ton of movies. For instance, *Godzilla, King of the Monsters*.

And then with Dark Angel, we are currently working on some overseas touring plans, and we'll be able to announce that pretty soon. And boy, I tell you, I've got a lot of 2027 booked already, for a few months now.

## Sheri Kaplan Weinstein

(The Pandoras)

[facebook.com/thepondorasofficial](https://facebook.com/thepondorasofficial)

### ***When did you start playing drums, and what attracted you to the instrument?***

I started officially playing drums when I was 17, but my BFF noticed me tapping all the time in eighth grade. At that time, I had just gone to my first concert—The Cars at the LA Sport's Arena. After the concert, I became obsessed with The Cars and started tapping along to my Walkman, and then tapping along with chopsticks from a Chinese food restaurant. At one point, I ended up at a music store with a family friend in Goleta, CA and asked them



if I could sit down. In their lesson room and try playing. I remember exploring the kit, and I could naturally keep a beat. Once I turned 16, a friend of mine had a kit at her house, but she barely played it. One night at her house, her parents were having a party. My friends were going to jam, but the drummer was busy talking to her boyfriend on the phone, so they got me to play! We jammed, "Stop Your Sobbing" by The Pretenders! I bought a kit soon thereafter and took lessons for about three months. I play by ear!

***Describe your current drum setup, and what you like about it...***

I play a five-piece 1970s black chrome Slingerland set that I bought at a used drum shop in the San Fernando Valley in the mid '90s after my Tama Imperialstar burnt down in a fire. I usually set it up as a four-piece but sometimes set it up as a five-piece. I play Zildjian cymbals. I've always been a Zildjian girl! My snare is a Ludwig Black Beauty. I love my snare and my kit because of the big sound and responsiveness.

***What are some of the biggest challenges facing drummers today, both recording and touring?***

Oh, how I miss the good ole days of recording via tape machine. There was something so genuinely cool about those days. I do understand how much easier it is nowadays with computers, though. Touring wise, it can be frustrating when everyone is sharing the same kit. I recently toured Europe and having to adjust after a very tall drummer was frustrating at times!

***What advice would you give to a young drummer starting out today?***

It's okay if you can't read music. Feel vs being able to read is more important in my opinion. Having solid meter is everything, and your bandmates will thank you. Less is more, and don't feel intimidated by drummers you see with pro videos on Instagram and Facebook. Playing solid and tastefully with a band is much more important than playing along to a cover song that's professionally filmed on social media. Also, play along with headphones to simple, straightforward songs.

***What is planned for you, The Pandoras, and any other projects in 2026?***

The Pandoras recently returned from a two week tour in the U.K./EU which was a blast. We headlined all the dates and were incredibly well received. It was so much fun meeting people filled with joy to finally see us perform live. We are playing in June with The Dwarves in San Francisco, in July in Alameda, CA at the Rock & Roll Flea Market, Alex's Bar in Long Beach in August, as well as the Tiki Oasis in August. We may have other tours planned so stay tuned.

The other band I play in is an Allstar all female tribute to AC/DC called Horns Up. We have some shows booked in August and September, and others pending.

**Alex Orbison**

(Allman Betts Family Revival, etc.)  
stillworkingmusicgroup.com

***When did you start playing drums, and what attracted you to the instrument?***

I started playing when I was six. The drummers were the thing that drew me in to the drums. When I was a kid backstage the bass players were too quiet, singers too busy, and guitarists too self-involved so I always hung with the drummers. They had the good jokes and could show me tricks with the drumsticks.

***Describe your current drum setup, and what you like about it...***

I use a four-piece drum set with two crash and a ride. I love the simplicity. I used big drums for tour 14-16-24 and studio smaller drums 12-14-20. I mount the ride off the bass drum so it's close because I am singing on the choruses and want things to be easy and close ergonomically. Also, you need to be able to do everything on your small kit you would a bigger drumkit that way if there is a snafu with backline you can still excel.

***What are some of the biggest challenges facing drummers today, both recording and touring?***

The biggest challenge for drummers is you have to be able to do it all to stay working really. You need to be a drummer AND: content creator, self manager, play to a click live and in studio, make and read some kind of charts, and most of all show up with a good attitude. If you can write and arrange music and build tracks and run your rig live it opens up more doors. Where before you just had to be able to play and do the rehearsals.

***What advice would you give to a young drummer starting out today?***

Do it all! Don't pigeonhole yourself by limiting what you do when you start out. And be meticulous in your counting. Take your time working it out at home. Most of all play for the song and pocket, don't use songs as place to push fancy licks unless the writer asks you to.

***What is planned for you, and any of your other projects in 2026?***

2026 has been a banger of a year. I am dropping my first solo record *Love and Loss*. I have been writing a ton of music as well. I am focused on playing music with my kids that are five and seven when I am home. Allman Betts has played some fantastic shows so far and I am looking forward to the Allman Betts Family Revival this fall.

**Deven Trusclair**  
(Tank & the Bangas)  
tankandthebangas.com

***When did you start playing drums, and what attracted you to the instrument?***

I started playing drums around the age of three. Like most drummers, I started in church. My dad was always the minister of music at every church we went to. He'd let me play offering sometimes, which was only one song, nothing crazy. Then I'd get off the drums and the main drummer would hop back on the kit and finish the service. I remember being excited about that. My own church situation didn't come to me until I was about 12. My dad plays piano and organ so both were at the house growing up, he showed me how to play some things on keys but I just gravitated towards drums. My mom said when I was a toddler I'd always stare at the drums at church and during the service my eyes would be

locked in on the drummer.

***Describe your current drum setup, and what you like about it...***

My current setup is a Yamaha Absolute kit and it's pretty sweet! I'm using 10, 12, 16, 22 shell sizes. I'm an Evans drum head artist, so, all Evans heads, of course. I'm a Zildjian artist as well, so from left to right: 19" paper thin, 9" trash splash, 10" trashformer on top of a 10" spiral stacker on top of a 10in A custom efx splash (stacked). Then, I have a stack right over the floor tom that's a 16" oriental China on top of a 16" A custom efx crash. And finally, last but not least, I have the 19" sweet crash to my far right. Two snares; mapex black panther as my main. That snare is 14X6. Then, I have my aux snare which is 14X7. It's a Tama Starclassic white oak shell. I bought that drum years ago. It's such an amazing snare because of the low tone I can get from it. [It's] warm, and can fill the entire room. Really big sound to say it's seven inches in depth.

I'm using Roland electronics. So, to my far left is the Roland SPDSX. Which houses majority of my sounds, but then I have two external pads, one pd8 and one pdx-6, that I use for claps (left side) and hi hats (right side) for the trap/hip-hop stuff. And my throne is a Porter and Davies; that's pretty fun. I'm also a Vic Firth artist and I'm playing with Extreme 5As. Man, what I like about my build is how versatile I can be with it! I can play the pocket, I can chop out, with the ballad snare I can play the more emotional songs, with the electronics I can go hip-hop with my trap snare/hats sounds or I can go R&B and soul with snaps and shakers. I also have a set of bongos that I use with this build, but I'm more of the Chris Dave mindset than anything else with those.

***What are some of the biggest challenges facing drummers today, both recording and touring?***

The economy is crazy. Everything is expensive, so unless you have a couple No. 1 hits in the bag, you may have to rely on, of course, the live music scene. Hopefully you can find some sweet deals that'll pay you to promote their brands. Maybe you can get some syncs. On the recording side, in the realm that I'm in, everybody has their own recording situations now. Even my younger homies have a setup to record drums at their parents' crib. A.I. is definitely lurking in the shadows, apparently downloading data from every song created and spitting out songs by fake artists.

***What advice would you give to a young drummer starting out today?***

Be the best *you* that you can be and try to expand in that world. Don't try to be anybody else. Be kind to people and be kind to yourself. Set boundaries, know your worth. PRACTICE! Study the art. Learn a different instrument even if it's just to get an idea out.

***What is planned for you, Tank & the Bangas, and any other projects in 2026?***

I have more tour dates and music coming out with/from Tank & the Bangas. I'm also still with Dumpstaphunk so I'll be out with them as well this summer and throughout the rest of the year. We're trying to get back in the studio as well. So, I'll be back and forth between the two. I definitely prayed for times like these.



# Taj Mahal: Legendary Advocate

*"Jazz will give you back your mind. Reggae will give you back your body. But blues, the blues will give you back your soul." - Taj Mahal*

**K**nown for catapulting the traditional American blues sound onto the world stage and blending genres to expand its impact, Taj Mahal incorporates Caribbean, West African, Hawaiian, and Pacific Island sound, alongside an early folk and roots tradition. First reviving interest in acoustic blues in the late 1960s and '70s with albums *Taj Mahal* and *The Natch'l Blues*, he is recognized today for his deep, relaxed vocals, multi-instrumental mastery, and an ever-present passion for the genre. At 84 years young, the legendary blues artist has no intention of slowing down. With over 40 albums, studio recordings, and numerous live, collaborative, and compilation albums in his catalog, *Time* is his first release with The Phantom Blues Band since GRAMMY-nominated *Maestro*, in 2008.

Shares Mahal, "We created quite a bit of music in and around the second album [2000's GRAMMY-winning *Shoutin' In Key*, following GRAMMY-winning *Señor Blues*], so we stacked that up. Title track 'Time' is an unreleased Bill Withers song that came through friend Steve Berkowitz, with other project contributions including Otis Redding, Ziggy Marley, and musicians Jon Cleary and Mick Weaver."

As for favorites, Mahal says, "It's like children, grandchildren—and now great grandchildren—they're all beautiful, they're all fun, you know what I mean? I just love what we're doing. I don't put out music I don't love." Adds Mahal, "I don't have a locker full of tunes that haven't been put out. Almost every album I've done is what was recorded. If the album gets reissued, we might [add] a bonus track or two." The process is authentic and in the moment. "Never record anything that you don't love. Del Shannon got tired of quacking like a duck [and] literally just left the stage one night," adds Mahal. "Every time you step up to play is a time you *get* to play, so you better figure out what it is that you *want* to do."

Mahal's early family-centered environment remains at the core of everything he does, and he holds his parents in the highest regard, recognizing their sacrifices. Working day jobs in a factory and as a teacher, they were also very musical (his father a jazz pianist and mother a gospel singer), providing a foundation of jazz, gospel, and Caribbean music at home. Says Mahal, "That first radio was this great portal that relatives came through playing horns and pianos. I was really lucky. To think what my people from everywhere contributed, and how they lived their lives? It's really important."

Interestingly, Mahal originally wanted to run a farm (he holds a degree in animal



Photo by Mike Coeyman

husbandry and agronomy, follows a farm-to-table philosophy and, as a long-time supporter of Farm Aid, remains passionate about food sovereignty and sustainability). "As a young black man at that time, I did not have the kind of collateral that it would have taken to get involved in a farm," says Mahal, "and I certainly wasn't gonna have my parents mortgage their house for me."

*"I was not going to be unhappy whether the music happened as a way of life to make a living, or it was alongside of whatever I chose to do because that was a personal thing with me, a spiritual space." - Taj Mahal*

Studying the work of Son House, Robert Johnson, Muddy Waters, and Howlin' Wolf, Mahal leaned into their raw, traditional styles and foundational songwriting, singing with R&B dance band The Elektras (1961) before forming The Rising Sons alongside Ry Cooder (while at the University of Massachusetts Amherst). Attracting attention in the 1960s as part of the blues revival, the band signed to Columbia Records after moving to Los Angeles but never saw commercial success. Mahal stayed with Columbia as a solo artist (releasing *Taj Mahal* and *The Natch'l Blues* in 1968), drawing acclaim for his originality, which has gone on to impact blues, folk, and world music internationally.

Songs come in as downloads (sometimes fragments, sometimes the complete piece) and Mahal knows he is channeling the work. "The first job was to get out of my own way," he says. "That's a major job for humans in modern time. You're more powerful than you're allowed to think. There's this *you*, the creator

of all creation. Who is he, she, they, it? [Make] room for that creation to be there and for you to communicate spiritually, globally throughout the diaspora, throughout humanity. Put that antenna up and start communicating like that." Mahal also feels it's important to "look beyond your sphere" to discover new sound to add into your repertoire.

The real magic appears in front of an audience, reveals Mahal. "The music is part of everything we do, [but] the audience is a part of the performance. We can rehearse [and] it sounds great to us, we're having a great time," he says. "But it's even bigger when the audience is there. Everybody brings their spirit and resonating chamber, and it just gets bigger and bigger."

Of the new record, Mahal says, "I'm very proud of the guys that played with me here. The Phantom Blues Band is an exceptional bunch of musicians. They know the language of whatever we do, and I've never heard them stumble or complain about a challenge musically I've ever put it in front of them."

Having recorded steadily since the late 1960s, receiving five GRAMMY Awards, 2025's Lifetime Achievement Award, Blues Hall of Fame induction, and a United States Congressional Honor, Mahal is known as a 'musician's musician.' Having collaborated with Keb' Mo', Bonnie Raitt, Ry Cooder, and many others, his genre-blending approach has paved the way for further roots revivalism, and his worldwide impact on artists continues. Teaming up with Keb Mo' (as "TajMo"), the "Room On The Porch Tour" begins September 1 (See [tajblues.com/tour](http://tajblues.com/tour)).

[tajblues.com](http://tajblues.com)



# 16" on Center

*Storied Enterprise Builds Diverse Venues Serving Chicago and Beyond*

William Shakespeare famously wrote that “all the world’s a stage,” yet places like libraries, museums, and hospitals typically frown upon musicians rocking out at full volume. Performers need stages on which to entertain, and concert halls are where they’re best able to shine. Just as a picture frame should accent and enhance a painting, a well-built venue can maximize the listening experience.

One company designing such spaces is 16" on Center. The quirky name is an architectural reference used to identify the center mark that will create the sturdiest building. It’s an appropriate title, as the term reflects their overall mission of designing music halls and eateries made to stand the test of time. Abbreviated as 16OC, the hospitality collective has existed since the '90s, starting with co-founders Bruce Finkelman and Craig Golden building Empty Bottle in the Ukrainian Village of Chicago. Although the bulk of their venues, bars, and restaurants reside in The Windy City and other locales throughout Illinois, they’ve recently expanded with Joomak, a restaurant featuring new American cuisine fused with Korean influences located in N.Y.C.’s trendy West Village.

Brent Heyl is one of 16OC’s two Directors of Music, the other being Jake Samuels. Though he never planned on a career in the music industry, Heyl’s passion for attending concerts eventually led him down that path. After graduating college, he followed a girlfriend to Chicago, where he was amazed that the local radio station, unlike others, was playing his favorite music. He began volunteering there and later served in marketing and booking roles. In addition to involvement in an online radio station named CHIRP, he snagged an internship at Thrill Jockey, a local record label he adored. All these experiences prepared him for what came next.

While still interning, Heyl was a bartender at a Windy City club. When that spot closed, Finkelman asked if he would like to become a booking agent for the new one they were opening in that location, Beauty Bar. Heyl also became a manager, although Heyl admits that role isn’t his strength. Finkelman and others recognized his true talents, and toward the end of 2011 Heyl was placed in charge of off-site bookings under the Empty Bottle banner. Heyl subsequently helped launch Thalia Hall, after which 16OC became formalized as a



corporate entity.

Being a Director of Music means Heyl helps shape the identities of 16OC’s clubs. Having been in charge of Empty Bottle’s calendar, Heyl was focused on punk, rock, and experimental sounds. Samuels had worked for SPACE, which deals primarily in roots music, jazz, and folk. Together, they would be able to cover an extraordinary breadth of musical ground when working on Thalia Hall. “We talked about what the aesthetic, would be,” attests Heyl regarding the venue’s sound and marketing, which included taking cues from the historic nature of the building erected in the late 1800s.

Heyl continues to put on shows in unusual places. One series he’s been running for over a decade, Beyond The Gate, takes place at Bohemian National Cemetery. Other far-flung locales include boats and a local conservatory. “The challenge is forming a partnership with the place you’re doing it and making it feel organic,” he says. “Doing shows in a cemetery isn’t everybody’s idea of where a show should be. We have been very sensitive with what we’re doing and trying to achieve.”

Each booking agent under the 16OC umbrella has autonomy to pick and choose which acts they want. Heyl offers advice on how artists can improve their chances of getting into their good graces and onto their bills. “Have all your materials together,” he imparts. “And it’s good to have a few shows under your belt.” Furthermore, naming a few dates that would work and explaining why is far superior to simply saying you’re free during a few particular months. “A little legwork on the band’s end really helps start the conversation.”

New venues are always in the works. “It’s no secret that we’re looking at the property across the street from Salt Shed,” mentions Heyl. “If it ends up happening, it’s going to be a game changer.”

Heyl and his cohorts are doing everything they can to continue weathering the endlessly shifting live music scene. One trend they’ve noticed is that people are drinking less alcohol, so the team

added a wider selection of mocktails and other non-alcoholic drinks to their menus. The Salt Shed even boasts a bar exclusively devoted to NA libations. 16OC also puts on a wide array of community-focused events. Their hotspots have been known to host Dungeons & Dragons tournaments, Magic: The Gathering



events, and workshops on crafty endeavors such as how to build a wind chime. Notably, The Salt Shed recently presented its own version of a dog show.

Heyl chalks up the success of 16OC to the entire team being lovers of all things food, wine, and song. “We’re always going to shows. We’re always eating out. We’re always looking for the new thing,” he summarizes. “And we want to create the places that we’d like to be.”

[16oncenterchicago.com](http://16oncenterchicago.com)





## Johnny Markin

**Contact:** johnnymarkin@gmail.com

**Web:** Spotify

**Seeking:** Audience

**Style:** Acoustic Christian Instrumental

Guitarist Johnny Markin has a fascinating story; back in his early school days, he made five cents per lesson teaching Michael J. Fox to play guitar. *MC*'s editor first encountered Markin in '89, when he showed up in the U.K. village of Kingsbury to perform in the Methodist Church for local teens. Strange but true! Fast-forward 37 years, and Markin is still playing acoustic instrumental tunes, driven strongly by his faith. There's a glorious sense of positivity here and, regardless of your spiritual beliefs, there's a lot to enjoy. Markin is a gifted, natural musician, and that all spills out of songs such as "I Surrender All."

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

SCORE 8.3



## Noam Peri

**Contact:** no.peri73@gmail.com

**Web:** noamperi.com

**Seeking:** Label

**Style:** Pop, Rock

Noam Peri describes herself online as a "queer singer-songwriter crafting indie and alternative rock shaped by '70s influences, emotional storytelling, and modern pop sensibilities." That all tracks, when listening to new single "I Wanna Be Your Ex." There's a sense of honesty and vulnerability that certainly recalls the great songwriters of the '70s. But there's also an edge that recalls classic rock, even glam rock, standards while simultaneously not sounding dated at all. The multi-talented artist has also written a book, penned poetry, and made a short film. She clearly has a lot to say, and her voice is loud and clear in her music.

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

SCORE 7.4



## Michael Sean Perry

**Contact:** filamdad@gmail.com

**Web:** Spotify

**Seeking:** Licensing

**Style:** Songwriter/Eclectic

Michael Sean Perry shows flashes of a compelling storyteller, particularly on "Jacob Phillip Meyers," where his narrative instincts feel sharp and intentional. Still, the imbalance between his strong instrumental work and more limited vocal range becomes hard to ignore as he tends to stay firmly in one lane vocally, rarely stretching beyond a comfortable pocket. "Clown About Town" leans heavily on the spirit—and structure—of Johnny Cash's "A Boy Named Sue," to the point where it invites a comparison it can't quite win. That said, Perry's guitar work is undeniably impressive. The real question becomes who (or what) should be leading the charge.

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

SCORE 6.4



## Black Pearl

**Contact:** ricstevens1@gmail.com

**Web:** blackpearlmusic.net

**Seeking:** Management, Booking

**Style:** Classic Rock

Hard rockers Black Pearl have been on the scene since 2008, and they've enjoyed some good times while also suffering through the loss of their lead singer Phil Naro. His son, James Naro, is now the vocalist in the band, which is the sort of story which makes you want to root for them right from the off. That goodwill can only go so far, though. Thankfully, recent song "Sometime Around Midnight" is a great track. The production and musicianship are absolutely on point, James' voice emotes, and the song just builds and builds. Their older songs are worth a listen too. Fans of Journey, Foreigner and the like will lap this up.

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

SCORE 8.0



## Telescreens

**Contact:** lisag@grandstandhq.com

**Web:** telescreens.us

**Seeking:** Album Coverage

**Style:** Rock/Alternative

Boasting a mission to fuse "rock 'n' roll and folk songwriting with modern sonics," Telescreens deliver a refreshing, fully realized jolt to the contemporary alt-rock landscape. "Other Side of Town" stands as a clear highlight, pairing sharp, observant lyricism with tight, muscular instrumentation and vocals that feel both effortless and commanding. There's a natural swagger here—nothing forced, nothing overworked. More than anything, it's the band's kinetic energy that lingers, a restless buzz coursing through each track that practically demands a crowded, sweat-soaked room to be fully understood. Telescreens don't just play the part, they inhabit it.

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

SCORE 8.2



## Replaced By Robots

**Contact:** goolkasian@hotmail.com

**Web:** replacedbyrobots3d.bandcamp.com

**Seeking:** Film/TV, Radio, Fans

**Style:** Alt-Rock

It's easy to like New Hampshire nutters Replaced By Robots. First of all, and this is no small thing, they've got their own theme song. That alone points to the fact that there's a bigger concept to these quirky alt-rockers—which we think sits somewhere between 1984 and They Live. Whether there's a layer of social commentary that goes beyond the sci-fi aesthetic, we haven't quite dug that deep yet. But here's the thing—we're intrigued enough to keep listening. The stop-motion video to that theme song is a joy, while other songs, such as "All the Lonely Nights," are anthemic and infectious. Oh, and they utilize theremin!

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

SCORE 8.2

*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.





## Felix Martin

**Contact:** [fmartinbooking@gmail.com](mailto:fmartinbooking@gmail.com)

**Web:** [felixmartin.net](http://felixmartin.net)

**Seeking:** Press

**Style:** Rock, Metal, Latin

Venezuelan-born, L.A.-based virtuoso Felix Martin isn't so much pushing boundaries as rebuilding instruments entirely. Literally. Armed with a self-designed, multi-string (either a 12, 14, or 16-stringer to be exact) double-neck guitar, Martin bypasses any potential gimmickry through sheer, mind-boggling technical proficiency. To witness such an intricate instrument is one thing, but to hear it meticulously executed on a track like "Gatherpiece" is another entirely. The intricate tapping and rhythmic complexity require a staggering level of skill and dexterity and his unique blend of metal intensity with Latin rhythmic nuance keeps everything fresh and enticing.

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

SCORE 8.7



## Virtual Nobodies

**Contact:** [valdezxi09@gmail.com](mailto:valdezxi09@gmail.com)

**Web:** [virtual-nobodies.square.site](http://virtual-nobodies.square.site)

**Seeking:** Booking, Label, Sync

**Style:** Americana, Desert Rock

Described as "grit meets gospel in the desert," Virtual Nobodies deliver a cinematic detour through the Mojave "with nothing but a Telecaster and a prayer." Their biography claims the band has something to prove, though perhaps it's the listeners who need to catch up. "Bona Fide" stands out as a gritty, evocative centerpiece, while "Lovebirds" pivots into a surprising, unpredictable vibe that keeps the record from feeling formulaic. It's a welcome, atmospheric blend of dusty americana and raw emotion, proving that this duo is far more formidable than their self-deprecating moniker suggests.

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

SCORE 8.4



## Dr. Marky & Friends

**Contact:** [kindrecords@gmail.com](mailto:kindrecords@gmail.com)

**Web:** [drmarky.com](http://drmarky.com)

**Seeking:** Film/TV, Booking, Distribution

**Style:** Children's Music

It's easy to get children's music wrong. All too often, it ends up being patronizing to the child and horribly irritating to the parent. Dr. Marky knows this, choosing to write quality songs that work as sweet, deliberately honest singer-songwriter fare while also offering valuable information and advice to kids. This ain't Barney; "Grown Ups Are Growing Up Too" is an invaluable ditty about the fact that adults are far from perfect. Meanwhile, "Breathe In, Breathe Out" is the sort of meditative track that adults could benefit from too. We don't know if Dr. Marky is a real doctor, but he's certainly a helpful soul.

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

SCORE 8.0



## Caster Volor

**Contact:** [castervolor@gmail.com](mailto:castervolor@gmail.com)

**Web:** [castervolor.com](http://castervolor.com)

**Seeking:** Film/TV, Booking, Review

**Style:** Hard Rock

Minneapolis, MN band Caster Volor say that they are a "shock rock force that delivers a ferocious blend of hard rock and heavy metal wrapped in a theatrical spectacle unlike anything else on the touring circuit today." The song "Hard R" is a chest-beating statement of identity: "We're motherfucking rock stars... now you know who we are," they scream. Fair enough! "At Least We Still Got Our Rock 'n' Roll" is a metal party anthem that sits somewhere between Lordi, Andrew WK and Twisted Sister, which is no bad place to sit. It's all a bit ludicrous, but in the best possible way.

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

SCORE 7.4



## Goose Vargis

**Contact:** [sdelissio@gmail.com](mailto:sdelissio@gmail.com)

**Web:** [goosevargis.com/goose-vargis-epk](http://goosevargis.com/goose-vargis-epk)

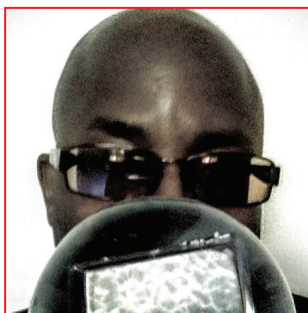
**Seeking:** Label, Film/TV

**Style:** Rock

Formed by the Delissio brothers, Goose Vargis operates in their own realm of calculated chaos. Their sonic blueprint reliably "forges attitude, aggression, and passion into a knockout punch" that offers a prime opportunity to headbang. There's a psychedelic undercurrent to their grit, like a late-night garage jam teetering into something more surreal, even when things threaten to derail. Their take on "Blitzkrieg Bop" is spirited, though it inevitably pales next to the Ramones' original. Still, what Goose Vargis lack in polish, they make up for in sheer conviction. This is a band whose passion ensures they have exactly what it takes to win over crowds through volume, sweat, and sheer force.

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

SCORE 7.0



## Ace Williams

**Contact:** [awilliams249@student.mtsac.edu](mailto:awilliams249@student.mtsac.edu)

**Web:** [reverbnation.com/acewilliams](http://reverbnation.com/acewilliams)

**Seeking:** Film/TV, Label, Agent

**Style:** Alternative Rock, Soul

Los Angeles native Ace Williams' ambition is clear: refuse the box, explore freely, create without limits. It's evident he takes hints from the likes of Michael Jackson, Prince, and Lenny Kravitz, though while his fearless boundary-hopping is commendable, the sonic reality occasionally trips over its own initiative. Instead of a vibrant kaleidoscope, the genre fluidness sometimes flattens into a monotonous drone, bogged down by vocals that lean a bit too heavily into a hushed whisper. The creative thirst is obvious, and Williams has the taste and the vision—it's just a matter of pushing those dynamics further to truly stand out.

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

SCORE 6.8

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

To be considered please go to [musicconnection.com/reviews/get-reviewed](http://musicconnection.com/reviews/get-reviewed). All submissions are randomly selected and reviewed by MC staff.



## Madonna

### CONFESSIONS II

Warner Records  
Producer: Stuart Price

The queen of pop returns to rule the dancefloor with *CONFESSIONS II*. The highly anticipated sequel to *Confessions on a Dance Floor* reunites Madonna with British producer Stuart Price. Like the 2005 release, all 16 songs of *CONFESSIONS II* blend together like a DJ set. Spoken word monologues are sprinkled throughout each song, bringing us closer to Madonna's world. The album opener "I Feel So Free" reveals her struggles of being in the public eye and finding comfort in a crowded club. The album is ultimately a love letter to the dance floor as she asserts, "The dance floor is not just a place/ It's a threshold, a ritualistic space where movement replaces language" in the track "One Step Away." The album delves deeper into her life as the French touch electronic song "Danceteria" is named after the New York club where she worked and got discovered by DJ Mark Kamins. The latter half of the album takes a more somber tone as "Fragile" is a heartfelt nod to her late brother. She also duets with her daughter Lourdes "Lola" Leon in "The Test." The raw track highlights their strained relationship and the pressures of living in the spotlight. The album perfectly captures and revitalizes Madonna's signature sound.

- Jacqueline Naranjo



9

## Cento Threeo

### Halfway to Mellowtown

SecondBridge Records  
Producer: Don Cento

Although guitarist Don Cento is best recognized for his work with instrumental rockers Shibboleth, he often glides between genres. The man they call El Cento returns to his jazzy side with this spunky trio.

Their debut comes stuffed with breezy vibes worthy of poolside Mojitos at the Chateau Marmont. There's a trace of winking humor to these arrangements, too, as evident in the cheeky cover of Roseanne Cash's "Seven Year Ache," that finishes the album, making this a satisfying listen.

- Andy Kaufmann



6

## Darryl Jenifer

### The Weather Channel

Org Music  
Producer: Darryl Jenifer

As bassist for Bad Brains, Jenifer deserves a place on the Mount Rushmore of reggae-flavored punk rockers, yet his passion for jazz came first. Here, he explores that aspect of his musical soul, enlisting Karl Berger, John Medeski, Ben Perowsky, and Jack DeJohnette to help make these instrumentals extra special. Brains devotees will either adore or be repulsed by Jenifer's updated takes on "Sacred Love" and "Re-Ignition." Newcomers will simply fall in love with the soulfully flavored arrangements.

- Andy Kaufmann



6

## Aespa

### LEMONADE

SM Entertainment  
Producers: Various

Aespa shines the brightest when their bold personalities take center stage. Their second studio album *LEMONADE* starts off strong with the catchy hooks and explosive lyrics of "LEMONADE" and "SHAKIN." The album's clear production really highlights the K-pop group's vocal prowess especially in the rock inspired track "Can't Help Myself." The biggest stand out is "Switchblade (feat. Ty Dolla \$ign)," the songs experimental electronic production is euphoric and Ty Dolla \$ign's feature works nicely. The last half is when things start to fall apart as songs feel less ambitious and more generic. Overall, *LEMONADE* is filled with more sweet notes than sour.

- Jacqueline Naranjo



7

## Emperor X

### Unified Field

Bar/None Records  
Producers: Chad R. Matheny, Adam Lasus

General disillusionment with religion, democracy, and the whole damn thing has never sounded more like a genial cigarette passed under a porchlight than in Emperor X's 10th album. Despite his characteristic twinkling strings and fervent pacing, the record resists genre in yet another eccentric and stylized take on something like folk-ish melded to midwestern emo, a mix of Passion Pit's lyricism, and Modern Baseball's delivery. It's difficult to divine where the album is headed, but listeners are guided by a deceptively simple yet impressive adherence to rhyme and dissatisfaction.

- Anna Jordan



8

## ATEEZ

### Golden Hour: Part.5

KQ Entertainment, RCA Records, and Legacy Recordings  
Producer: EDEN

ATEEZ continues to expand their *Golden Hour* series with *Golden Hour: Part.5*.

The album begins on a divisive note with the earworm lead single "Bad." Sonically the song has a very fresh sound with Latin and Brazilian funk influences, but lyrically it sounds clunky as its monotone repetition of "bad bad bad bad" sounds out of place. "Mamacita" is the strongest song from the EP as its Latin-infused sound and anthemic chorus is explosive. The latter half is tighter and more cohesive as the songs delve more into melodic R&B sounds. Overall, it's fun to see a K-pop group have fun experimenting with genres and evolving their identity with each release.

- Jacqueline Naranjo



7

## Professor and the Madman

### Dreamworld

Fullerton Records  
Producers: Professor and the Madman

The term "supergroup" is a little overused, and it certainly feels grandiose here. Still, these four guys have a rich punk history. Alfie Agnew was in The Adolescents, while both he and Sean Elliott were members of D.I. Paul Gray and Rat Scabies are best known for their time in Brit punk pioneers The Damned. *Dreamworld* is their fifth studio album and, as was the case with previous efforts, it's not the straight-up, snotty punk record that newcomers might expect. There are elements of *Nuggets*-era garage, and '90s Brit-pop, resulting in a piece of work that has bite.

- Brett Callwood



7

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



**Hollywood Bowl** Los Angeles, CA

**Web:** rodstewart.com

**Players:** Rod Stewart, vocals; Emerson Swinford, guitar; Don Kirkpatrick, guitar; Curt Schneider, bass; David Palmer, drums; J'Anna Jacoby, guitar; Chandra Meibalene, violin, mandolin; Julia Thornton, harp, percussion; Joanne Harper, Becca Kotte, Holly Brewer, backing vocals

**THIS LATEST ROD STEWART TOUR** has the name *One Last Time*, which one would think suggest that, at the age of 81, Rod the Mod has decided to take it a bit easier as he gets ever-deeper into his vintage years. Musicians will constantly tell us that it's not the two-ish hours on stage that are the grind when it comes to touring, it's everything in-between. You'd think that, at this stage in his super-successful career, Stewart isn't slumming it in decrepit hotel room and on uncomfortable buses. But still, the travel takes it out of you.

So, we must take Stewart at his word. This is his last tour. Whether there will be the occasional one-off show here and there remains to be seen. Elton John played his last gig and has been kinda chilling with his slippers on ever since. Stewart may have seen that and seen the appeal.

If this was to be Stewart's final appearance at the Hollywood Bowl, a venue he first played with his old muckers The Faces many moons ago, then he went out with an almighty bang. The setlist was close to perfect. Naturally, when a career stretches as long as Stewart's does, then he can never please everybody. There was, for example, no "Sailing" but, to be honest, the set didn't miss that sweet-but-sappy little ditty.

If there's a slight criticism, it's that Stewart played a huge number of covers. Right after his own "Infatuation" from 1984's *Camouflage* album, we were hit with Sam Cooke's "Having a Party," The Isley Brothers' "This Old Heart of Mine (Is Weak For You)" and Bonnie Tyler's "It's a Heartache" (RIP). There are a further 11 covers, not including the couple of Faces songs, which felt slightly excessive but, to be fair, this is Rod's party and we're just invited. To be even fairer, covers have always featured heavily on Stewart's recorded works. Cat Stevens' "First Cut Is the Deepest," for example, was on Stewart's 1976 album *A Night on the Town*, and it was performed with gusto at the Bowl.

Those two Faces songs were the highlight of the evening, as far as this writer is concerned. "Ooh La La," from the 1973 album of the same name, is an oddity because Faces guitarist Ronnie Wood sang on the original version. Stewart rerecorded it for his *When We Were the New Boys* album in 1998.



don't forget about me."

Stewart did mention from the stage that a new Faces album is in the works, which is both exciting and fascinating. It provided further evidence that the great man isn't going to cease working completely. But hey—will there be any Faces shows? Time will tell.

Every trademark Stewart move and motif was present and correct. The emblem of his beloved Celtic Football Club decorated the bass drum, there was bagpipes at the start of the show,

Meanwhile, "Stay With Me" is one of the greatest rock 'n' roll songs ever recorded. It's an almighty, swingin' beast of a song, and it sounded tremendous at the Bowl. It could almost be read as a plea from the iconic artist. "I might not be playing here again, but

and Stewart wiggled his arse at every given opportunity.

The set just kept heating up. We got "Maggie May" of course, as well as Stewart's cover of Marc Jordan's "Rhythm of My Heart" from 1991's *Vagabond Heart*. He took a break to allow his backing singers to shine on a version of Dolly Parton's "Jolene," before returning for a rousing finale.

Covers of Van Morrison's "Have I Told You Lately" and Creedence Clearwater Revival's "Proud Mary" are followed by the bone-two punch of "Hot Legs" and "Do Ya Think I'm Sexy." The O'Jays' "Love Train" closes the show in fine style.

With his love of R&B music, rock 'n' roll, and Celtic folk, Rod Stewart has always done a great job of blending genres and forging new paths. As he approaches the final chapters of his career, it feels like there's still plenty to be written but inevitable that he'll eventually go out on a high.

— Brett Callwood

# ROD STEWART



**Cat's Cradle** *Carrboro, NC***Web:** future-islands.com**Contact:** clarisse@atcmanagement.com**Players:** Samuel T. Herring, vocals; Gerrit Welmers, keys, synths, programming; William Cashion, bass, electric guitar; Michael Lowry, drums, percussion

**FOR A COLLECTION OF STUDENTS** who first came together at East Carolina University in Greenville, North Carolina, Future Islands' three-night stand was impressive on several levels. Not necessarily because of the musical performance itself, but because 20 years after their formation, they were still capable of selling out a 700-seat room three consecutive nights.

That achievement alone deserves recognition. In an industry where most bands struggle to survive a few years, Future Islands have built a loyal and devoted audience that has followed them from college-town clubs to international stages. Their staying power is undeniable, and judging by the packed house, their appeal has not diminished.

The audience reflected that success. The room was filled with longtime fans, younger listeners discovering the band, ECU alumni, parents, and local music lovers. There was a genuine sense of anticipation before the lights went down.

The set opened strongly with recognizable favorites including "Grease," "King," "Tower," and "Dream." Frontman Sam Herring immediately established himself as the focal point of the evening. His energy remains remarkable. Two decades into the band's career, he still attacks



# FUTURE ISLANDS

the stage with the enthusiasm of a performer half his age, throwing himself into every lyric, gesture, and movement.

Unfortunately, the visual and sonic presentation often worked against the performance. Herring's commanding presence, combined with lighting that frequently left much of the stage in darkness, rendered the trio behind him nearly invisible for long stretches. The musicians responsible for creating the band's distinctive sound became background figures despite their obvious importance to the music.

As the evening progressed, the performance became something of an endurance test. Songs flowed one into another with little introduction or context. While longtime followers likely appreciated the momentum, first-time listeners were given few opportunities to catch their breath or gain entry into the material.

What was most frustrating was the sense that a stronger show was buried somewhere beneath

the mix. Future Islands possess a catalog full of emotion, tension, melody, and nuance. The synthesizer textures, bass lines, and percussion patterns that give the songs their character were often swallowed by a blanket of sound that obscured detail and dynamic range.

To the band's credit, they never wavered. Herring continued to give everything he had, and the audience remained engaged throughout. There is something admirable about a group that still performs with this level of commitment 20 years after its formation. Many bands from their era have disappeared entirely; Future Islands continue to draw large crowds and inspire fierce loyalty among their fans.

Future Islands clearly still matter to a great many people. On this particular night, however, the production never quite allowed the music to shine as brightly as the audience's enthusiasm suggested it should. — **Eric Sommer**

**Only The Wild Ones** *Venice Beach, CA***Web:** cutchemist.com**Contact:** leah@champagnehousemedia.com

**AT A FABULOUS INTIMATE GEM IN** Venice Beach, deejay Cut Chemist (Lucas MacFadden) is dropping knowledge on passionate vinyl enthusiasts young and old. In the cozy patio space of the club, audiophiles were treated to a great set of 'edutainment,' with Cut sharing insights of his journey into the deejay world on his portable setup (using Technics MK7 turntables, a Pioneer S11 mixer, Accuphase E-380 Integrated Amplifier, and Tannoy Stirling III LZ Special Edition loudspeakers).

Night two (*Tuned In, Comped Out*) of four-part live listening series "Expert of None" navigated Cut's early education from movie soundtracks, radio and word albums, emphasizing the power of compilation records to expand his music taste (despite negative connotations within the vinyl community). Anecdotes included insights from *Star Wars*, *The Wizard of Oz*, and *Chopin Op 28*, to Laurie Anderson's *Big Science* and word jazz from Ken Nordine.

After a Led Zeppelin transition, discussion moved the hip-hop, with Double Dee and Steinski, the connection to Zulu Nation, Afrika Islam, Zulu Beats, and the park jams of the 1970s. Sonic inspirations behind Prince Paul, Public Enemy (*Fear Of A Black Planet*), Dr. Dre, and the rise in deejay storytelling (like Kid Koala and



# CUT CHEMIST

DJ Shadow) were also explored. *Vinyl Dogs* had Cut delving into Ethiopian music (*Ethiopianes* series, *Addis Sheckler Explosion* Mix by Quantic and Miles Cleret, and the music of Mahmoud Ahmed). References also included *In the Jungle Groove* (James Brown), K Tel's *Dancer*, *Breakdancer*, *Pebbles*, *The Meters* (Charlie Records), *Pure*, *Dusty Fingers*, and *Alternative Funk Vol. 1* compilations.

As a member of Ozomatli, Cut contributed to the combination of funk, hip-hop, Latin, reggae, and world music and as the founding sound behind *Jurassic 5*, helped define the group's sound, with classics including "Concrete Schoolyard," "Quality Control," and "Jayou"

showcasing his creative sampling. Performances feel improvisational, and collaborations with DJ Shadow produced classics (1999's "Brainfreeze" and 2001's "Product Placement") built live and almost entirely from lesser-known recordings. A champion of live vinyl performance, Cut's narratives are built around sound fragments, creating a collage of sound.

Cut's humble, engaging demeanor fosters a palpable atmosphere of genuine creative curiosity for fellow artists and audience members alike. Presented by Dust & Grooves, Episode four of the *Expert of None* series (August 2) covers "Building The Garden."

— **Andrea Beenham**



## Cat's Cradle Carrboro, NC

**Web:** dirtwire.net

**Contact:** dirtwire@mammothmusicgroup.com

**Players:** David Satori, violin, banjo, guitars, guimbri, percussion; Evan Fraser, kalimba, jaw harp, kamale, n'groni, global percussion

### THE STAGE IS ALMOST COMPLETELY DARK.

The 700-seat room is packed shoulder-to-shoulder right up to the edge of the stage, and only a handful of curious objects scattered across the floor offer any clue as to the musical adventure about to unfold. When Dirtwire finally emerges from the shadows, dressed entirely in black and nearly disappearing into the black backdrop, the sense of mystery only deepens. It feels less like the beginning of a concert and more like the opening moments of some strange sonic experiment.

Before a single recognizable melody arrives, odd sounds begin drifting through the house system. Strange drones, rattles, whistles, and tones emerge from seemingly nowhere. Unfamiliar instruments appear under faint stage lights. The audience waits, intrigued but uncertain. Then a groove begins to form. It comes from an instrument that is difficult to identify and even harder to describe. Slowly it gathers momentum, building layer upon layer of anticipation until a massive bass frequency suddenly locks into place. A steady four-on-the-floor beat erupts from the subwoofers, and in an instant the entire room is moving. The evening



has officially taken flight.

For the next 90 minutes, Dirtwire unleashes a dizzying parade of soundscapes, textures, rhythms, and instrumental experiments. The performance feels simultaneously ancient and futuristic, as though forgotten folk traditions have collided headlong with modern electronic dance music. The groove remains constant and infectious, driven by an ever-present pulse that keeps the audience tethered to the journey no matter how strange the scenery becomes.

The duo wanders fearlessly across musical landscapes, collecting sounds and influences from every imaginable direction. At one moment the music resembles a beggar's banquet of world instruments and tribal rhythms. Moments later it transforms into a towering wall of sound generated by instruments few people could name, much less pronounce. Every texture seems designed to surprise. Every new sound opens another door.

What is most remarkable is the relentless momentum. There are no pauses, no breaks for

lengthy introductions, and virtually no downtime. Instead, the music flows continuously, one groove melting into another. Beats intertwine with drones, melodies emerge briefly and then dissolve, and rhythmic patterns chase one another through the room in endless combinations. The experience becomes hypnotic, with each musical idea serving as a launching point for the next.

In many ways, Dirtwire's performance resembles a modern electronic interpretation of Bach's variations on a theme. Yet even that comparison falls short because the theme itself never remains fixed. It shifts constantly, mutating from moment to moment.

The result is less a collection of songs than a single immersive experience—part dance party, part musical expedition, and part sonic fever dream. By the time the final notes fade into the darkness, the audience has traveled a considerable distance without ever leaving their seats, carried along by grooves, textures, and imagination. — **Eric Sommer**

## LA Opera at the Dorothy Chandler Pavilion Los Angeles, CA

**Web:** laopera.org

**Contact:** customerservice@laopera.org

**Players:** James Conlon, conductor; Barrie Kosky, director; Suzanne Andrade, director; Craig Colclough (bass-baritone) as Sir John Falstaff; Sydney Mancasola (soprano) as Pamina; Kyle Miller (baritone) as Papageno; Miles Mykkanen (tenor) as Tamino; Aigul Khismatullina (soprano) as Queen of the Night; Kwangchul Youn (bass) as Sarastro; Zhengyi Bai (tenor) as Monostatos; Diana Newman (soprano) as First Lady; Katie Trigg (mezzo-soprano) as Second Lady; Meridian Prall (mezzo-soprano) as Third Lady; Emily Damasco (soprano) as Papagena

**MOZART'S THE MAGIC FLUTE IS THE** most frequently performed German-language opera, thanks in part to the fact that it was a smash hit from its first performance in September 1791. That's 235 years of this wonderful, fantastical piece of work wowing audiences around the world.

The plot is relatively simple and fairy tale-esque. Prince Tamino is saved from a monster, after which he falls in love with Pamina, daughter of the Queen of the Night, after seeing her portrait. Hey, it was a different time. Said Queen has Tamino rescue Pamina from Sarastro, who we're told is evil (but he isn't really). Adventures happen and capers occur.

Importantly, what we got at the LA Opera, the final show of the 2025/26 season, was not the traditional *Magic Flute*. Rather, the cast is dressed in '20s silent movie costume, and



the set is largely animated. In other words, the performers are interacting, live and on stage, with cartoon cats, dogs, robots, etc. Notably, the Queen of the Night is a giant spider lady. It's all visually dazzling.

The integral structure of the opera, including the plot, character development, and music, remains entirely intact. After over two centuries of traditional performances (and there will be more in the future), Mozart's legacy and *The Magic Flute* in general can survive a madcap rendition. It looks incredible. Those costumes, including white mime face, are visually dazzling. The arachnid Queen of the Night is mind-blowing, while the Nosferatu-like Monostatos is the pantomime villain that we all need.

Two decades into his career with the LA Opera, James Conlon conducts the orchestra impeccably. We were lucky enough to be close enough to the orchestra pit to see him, and we conclude that he must be a joy to play for. Every movement, every facial expression, betrays his adoration for the music and the craft.

The most recognizable aria in this show is the Queen of the Night's "Der Hölle Rache kocht in Meinem Herzen" (Hell's Vengeance Boils in My Heart), known to be one of the most difficult for a soprano due to the repetition. Aigul Khismatullina nailed it here, and brought a tear to many an eye while earning rapturous applause. But then, everyone involved did a stellar job. — **Brett Callwood**



Now expanded for 2026, this is an exclusive list of professional rehearsal studios. All information below is verified by the listees.  
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**Web:** facebook.com/almecllc  
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### GUEST HOUSE STUDIOS, LLC

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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

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**Web:** sersoundworks.com  
**Basic Rate:** please call for info

### ZAPP CITY STUDIOS

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**Phone:** (520)530-7411  
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**Basic Rate:** please call for info

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Oakland, CA 94607  
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San Francisco, CA 94103  
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### SHARK BITE STUDIOS

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**Website:** blueprintmusicstudios.com  
**Contact:** Jason Radford, Ted Wenri

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Los Angeles, CA 90023  
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**Format:** Digital, Analog, or both  
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303-320-8440  
**Email:** franciscostudiosdenver@gmail.com  
**Contact:** Johnny

8420 Westgren Dr  
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**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:** wannarockrsts@yahoo.com  
**Web:** rockstarstudiosla.com, thehollywoodlegends@gmail.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. (STUDIO INSTRUMENT RENTALS)**  
 6465 Sunset Blvd.  
 Hollywood, CA 90028  
 323-957-5460  
**Email:** lainfo@sir-usa.com  
**Web:** sir-usa.com  
**Contact:** Fred Rose or Ron Pak  
**Rooms:** All rooms come complete with 8 mixes of D&B monitor systems, stereo sidefills and drum fill as well as Midas Heritage HD96 consoles, Radial DIs and Shure mics. Lighting available upon request. Room sizes vary from 27x36' to an 80'x50' show stage. All rooms come with air conditioning and Wi-Fi.  
**Services:** Showcases for major labels, tour rehearsals, video shoots.  
**Equipment:** Backline, audio, pianos, lighting and staging.  
**Additional locations:** Chicago, Dallas, Las Vegas, Miami, Nashville, New York, Phoenix, Portland, San Diego, San Francisco, Seattle

**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  
**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, contact@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  
**Basic Rate:** Call for rates

**THIRD ENCORE**  
 10917 Vanowen St.  
 North Hollywood, CA 91605  
 818-753-0148, 818-613-7518  
**Email:** john@3rdencore.com, colin@3rdencore.com  
**Web:** thirdencorestudios.com  
**Rooms:** 7 production and rehearsal studios from



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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:** unclesca@gmail.com  
**Web:** unclesstudios.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

**THE BAND CAVE**  
5925 E. 38th Ave.  
Denver, CO 80207  
720-772-8227  
**Web:** bandcaverecording.com/  
**Email:** collin@thebandcavestudios.com

**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  
816-988-3288

## 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

**WALL OF SOUND STUDIOS**  
225 Carswell Ave.  
Daytona Beach, FL 32117  
949-285-1774  
**Email:** booking@wallofsoundstudios.com  
**Web:** wallofsoundstudios.com

## GEORGIA

**ATLANTA ROCKSTAR REHEARSALS**  
1170 Sylvan Road, SW  
Atlanta, GA 30310  
770-296-5530  
**Web:** facebook.com/atrockstar  
**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  
404-435-6725  
**Email:** mason.lutz@visionstudiosatlanta.com  
**Web:** visionstudiosatl.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

**THE MUSIC BUILDING CHICAGO**  
345 N. Loomis St.  
Chicago, IL 60607  
312-997-1972  
**Email:** info@musicbuilding.com  
**Web:** musicbuilding.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@maxwellhoseofmusic.com

**Web:** maxwellshouseofmusic.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/equipped-studios-100064109949644/  
**THUNDERSOUND**  
1720 Kummer Road  
Franklin, KY 42134  
270-776-9580  
**Email:** allbjs@aol.com  
**Web:** facebook.com/thundersoundstudio  
**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/?locale=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.  
**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

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

**STUDIO 101 NOLA**  
3928 Euphrasine St.  
New Orleans, LA 70125  
504-237-5404  
**Web:** studio101nola.com  
**Basic Rate:** hourly rates

## MAINE

**MY THRILL STUDIO**  
46 Blueberry Hill Rd.  
Winterport, ME 04496  
207-223-5082, 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**  
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Baltimore, MD 21230  
410-646-7334

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Web: [orionsound.com](http://orionsound.com)

## MASSACHUSETTS

### MUSIC MILL REHEARSAL

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Chelmsford, MA  
978-251-7900  
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Arlington, MA 02474  
781-646-0243  
Email: [info@arlingtonstudios.com](mailto:info@arlingtonstudios.com)  
Web: [facebook.com/musicstudiosarlington](http://facebook.com/musicstudiosarlington), [musicstudios-of-arlington-center.hub.biz](http://musicstudios-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](mailto:booking@therecordco.org)  
Web: [therecordco.org](http://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](mailto:info@detroitsschoolofrockandpop.com)  
Web: [detroitsschoolofrockandpop.com](http://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](mailto:info@grovestudios.space)  
Web: [grovestudios.space](http://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](http://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](mailto: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, both creatively and spiritually to this day.  
Studio Gear List: [bit.ly/4gyblCH](http://bit.ly/4gyblCH)  
Rates/Reservations: [bit.ly/3T9C2Dc](http://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](mailto:info@taylor-sound.com)  
Web: [taylor-sound.com](http://taylor-sound.com)

## MISSOURI

### SOUNDSTRUCTURE STUDIOS

4321 E. Truman Road  
Kansas City, MO 64127  
816-988-3928  
Email: [jam\\_kc@soundstructure.com](mailto:jam_kc@soundstructure.com)  
Web: [soundstructure.com](http://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](mailto:info@utopiastl.com)  
Web: [utopiastl.com](http://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](http://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](mailto:mdventertainment@gmail.com)  
Web: [mdventertainment.com](http://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](mailto:info@redrockproductionslv.com)  
Web: [redrockproductionslv.com](http://redrockproductionslv.com)  
Basic Rate: please call for info

### S.I.R. (STUDIO INSTRUMENT RENTALS)

4545 Cameron St., Building A  
Las Vegas, NV 89103  
702-382-9147  
Email: [lvinfo@sir-usa.com](mailto:lvinfo@sir-usa.com)  
Web: [sir-usa.com](http://sir-usa.com)  
Basic Rate: please call for info  
Additional locations: Chicago, Dallas, Los Angeles, Miami, Nashville, New York, Phoenix, Portland, San Diego, San Francisco, Seattle

### STEVE BEYER PRODUCTIONS

133 N. Gibson Road #110  
Henderson, NV 89014  
702-568-9000  
Email: [booking@sbeyer.com](mailto:booking@sbeyer.com)  
Web: [stevebeyerproductions.com](http://stevebeyerproductions.com)  
Basic Rate: please call for info

### TK REHEARSAL / Las Vegas

3311 Meade Ave.  
Las Vegas, NV  
702-303-4094  
Email: [tkprod@aol.com](mailto:tkprod@aol.com)  
Web: [tkrehearsal.com](http://tkrehearsal.com)  
Contact: Kenny  
Basic Rate: \$250-\$750/month

### WALL OF SOUND REHEARSAL STUDIOS

2092 S Highland Ave  
Las Vegas, Nevada  
702-371-0811  
Web: [wallofsoundstudios.com](http://wallofsoundstudios.com)  
Email: [booking@wallofsoundstudios.com](mailto:booking@wallofsoundstudios.com)  
Contact: Joey Grillo

## NEW JERSEY

### REDBANK REHEARSAL (call)

60 English Plaza  
Red Bank, NJ 07701  
732-530-8794, 917-549-4713  
Email: [rbrbooking@gmail.com](mailto:rbrbooking@gmail.com), [tonyteel@optonline.net](mailto:tonyteel@optonline.net)  
Web: [facebook.com/redbankrehearsal](http://facebook.com/redbankrehearsal)  
Basic Rate: please call for info

### Additional location:

59 Newman Springs Rd.  
Shrewsbury, NJ 07702  
732-530-8794  
Email: [rbrbooking@gmail.com](mailto:rbrbooking@gmail.com)

## NEW YORK

### BAND SPACES NYC

342 Majuer St.  
Brooklyn, NY 11206  
917-686-9747  
Email: [spaces@bandspacessnyc.com](mailto:spaces@bandspacessnyc.com)  
Web: [bandspacessnyc.com](http://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](mailto:info@bentleyhousestudios.com)  
Web: [bentleyhousestudios.com](http://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](mailto:irent@carrollmusic.com)  
Web: [boulevardcarroll.com](http://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](mailto:admin@empire-rehearsal-studios.com), [queens@empire-rehearsal-studios.com](mailto:queens@empire-rehearsal-studios.com)  
Web: [empire-rehearsal-studios.com](http://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](mailto:funkadelicstudios@gmail.com)  
Web: [funkadelicstudios.com](http://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](mailto:info@michikostudios.com)  
Web: [michikostudios.com](http://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](mailto:info@musicbuilding.com), [rlerner@musicbuilding.com](mailto:rlerner@musicbuilding.com)  
Web: [musicbuilding.com](http://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.

### Additional Location:

(formerly The Music Garage)  
345 N. Loomis St.  
Chicago, IL 60607  
800-514-5281

### MUSIC MAKERS NY

260 W 36th Street  
Lower Level  
New York, NY 10018  
212-967-6124  
Email: [musicmakersnewyork@gmail.com](mailto:musicmakersnewyork@gmail.com)  
Web: [musicmakersnyc.com](http://musicmakersnyc.com)  
Basic Rate: please call for info

### PIRATE STUDIOS

156 6th Street  
Brooklyn, NY 11215  
844-274-7283  
Email: [info@pirate.com](mailto:info@pirate.com)  
Web: [pirate.com](http://pirate.com)

# CIDE SHOW STUDIOS

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- 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](http://www.soundcheckstudiosnoho.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

**S.I.R. (STUDIO INSTRUMENT RENTALS)**

475 10th Avenue  
2nd Floor  
New York, NY 10018  
212-627-4900  
**Email:** nyinfo@sir-usa.com  
**Web:** sir-usa.com

**Additional locations:** Chicago, Dallas, Las Vegas,  
Los Angeles, Miami, Nashville, Phoenix, Portland, San  
Diego, San Francisco, Seattle

**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 @ RABBHIT'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  
Beaverton, 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

**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:** seedredwdrum@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, practice-  
spacechs@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. (STUDIO INSTRUMENT RENTALS)**

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

Additional locations: Chicago, Dallas, Las Vegas, Los  
Angeles, Miami, New York, Phoenix, Portland, San  
Diego, San Francisco, Seattle

**SOUNDCHECK NASHVILLE**

750 Cowan St.  
Nashville, TN 37207  
615-726-1165  
**Email:** information@soundchecknashville.com  
**Web:** facebook.com/soundchecknashville  
**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. (STUDIO INSTRUMENT RENTALS)**

890 Regal Row  
Dallas, TX 75247  
214-716-0611  
**Email:** binfo@sir-usa.com  
**Web:** sir-usa.com  
**Basic Rate:** please call for info  
Additional locations: Chicago, Las Vegas, Los Angeles,  
Miami, Nashville, New York, Phoenix, Portland, San  
Diego, San Francisco, Seattle

**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  
**Contact:** Jodi  
**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](http://musicconnection.com/industry-contacts).*



Now expanded for 2026, 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](http://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@hdegartv  
**Web:** mayovideo.com

**SMARTSOURCE RENTALS**  
1430 W 12th Place  
Tempe, AZ 85281  
480-829-6336, 844-383-2735  
**Web:** thesmartsources.com

**STUDIO INSTRUMENT RENTALS - S.I.R.**  
3541 East Broadway Road  
Phoenix, AZ 85040  
480-966-7800, Fax: 480-966-7801  
**Email:** ainfo@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  
**Website:** 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:** chrisc@nccn.net  
**Web:** blackcatsoundservice.com  
**Contact:** Chris Christensen

**EXPRESS MEDIA**  
2225 Palou Ave.  
San Francisco, CA 94124  
415-255-9863  
**Web:** expressmedia.tv  
**Email:** info@expressmedia.tv

**PRG GEAR**  
Video Equipment Rentals  
410 E. Grand Ave.  
San Francisco, CA 94080  
650-837-9480, 800-794-1407  
**Web:** verrents.com, 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 - S.I.R.**  
1215 Fairfax Ave.  
San Francisco, CA 94124  
415-957-9400, Fax: 415-957-9470  
**Email:** sfinfo@sir-usa.com  
**Web:** sir-usa.com

## CALIFORNIA/SOUTHERN

**4WALL ENTERTAINMENT**  
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@absolutelive  
**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@ametron.com  
**Web:** ametron.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:** No  
**FX Equip:** No  
**Stages:** No  
**Cartage:** 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:** brettallenstudio.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:** mfhrenchik@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

#### BRUCE MONICAL

Vintage Studio Rentals  
No. Hollywood, CA  
**Email:** brucemoni@yahoo.com  
**Web:** facebook.com/bruce.monical

#### 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:** audiadoctor.sd@gmail.com  
**Web:** sdsdmr.com

#### SANTA MONICA MUSIC CENTER

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

#### Additional location:

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

#### SHEPARD

A/V Event Rentals  
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  
**Additional Locations:** Las Vegas, Orlando, DC, Atlanta, Chicago, Houston, Indianapolis

#### 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 locations:

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

#### SOCAL PRODUCTIONS

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

#### SOUND CHECK AUDIO

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

#### SOUND-TECH STUDIO

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

#### SST

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

#### STUDIO 116 CORP.

13136 Satcoy St., Unit G  
North Hollywood, CA 91605  
323-274-0220  
**Web:** wstudio116event.com  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes

#### FX:

**Stages:** no  
**Cartage:** no  
**Services:** We are an Event production company. We rent sound, lighting & projection for all kinds of events.

#### STUDIO INSTRUMENT RENTALS - S.I.R.

6465 Sunset Blvd.  
Hollywood, CA 90028  
323-957-5460, Fax: 323-957-5472  
**Email:** lainfo@sir-usa.com  
**Web:** sir-usa.com  
**Contact:** Fred Rose or Ron Pak

#### STUDIO INSTRUMENT RENTALS - S.I.R.

4620 Santa Fe St.  
San Diego, CA 92109  
858-274-1384, Fax: 858-274-1906  
**Email:** sdinfo@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:** thirddencorestudios.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:** tonypinnickaudio@gmail.com  
**Web:** tonypinnickaudio.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 L.A. STUDIO SERVICES

20333 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@hdgear.tv  
**Web:** hdgear.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:** cpcomm.com

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

**MIDTOWN VIDEO**  
 4824 S.W. 74th Ct.  
 Miami, FL 33155  
 305-669-1117  
**Email:** info@midtownvideo.com

**Web:** midtownvideo.com, facebook.com/midtown-video

**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 - S.I.R.**  
 11411 Interchange Circle South  
 Miramar, FL 33025  
 305-891-3350, Fax: 305-891-3550  
**Email:** miinfo@sir-usa.com  
**Web:** sir-usa.com

**WALL OF SOUND STUDIOS**  
 225 Carswell Ave.  
 Daytona Beach, FL 32117  
 949-285-1774  
**Email:** booking@wallofsoundstudios.com  
**Web:** wallofsoundstudios.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:** hawaii@avservs.com  
**Web:** audiovisualhawaii.com  
 \*Services all Islands

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

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

## ILLINOIS

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

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

**DANCE ALL NIGHT! INC.**  
 1340 Woodland Ln.  
 Riverwoods, IL 60015  
 877-940-9788, 847-940-9788  
**Email:** bruce@danceallnight.com  
**Web:** danceallnight.com  
**Studio Equip:** no  
**Musical Equip:** no  
**Lighting:** yes and Video Projection  
**FX:** yes  
**Stages:** no  
**Cartage:** yes  
**Tech services:** yes

**MARQUEE EVENT RENTALS**  
 9480 W 55th Street  
 Carol Stream, IL 60188  
 630-871-9999  
**Web:** marqueeents.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 RENTALS - S.I.R.**  
 2835 N. Kedzie Ave.  
 Chicago, IL 60618  
 773-478-8500, Fax: 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@conferecetechnology.com  
**Web:** conferecetechnology.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@cprmm.com  
**Web:** cprmm.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, backline, 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@emiaudio.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:** no  
**Musical Equip:** yes  
**Lighting:** no  
**FX:** no  
**Stages:** no  
**Cartage:** yes  
**Tech services:** 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:** hello@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 - S.I.R.**  
4545 Cameron St., Bldg. A  
Las Vegas, NV 89103  
702-382-9147, Fax: 702-384-5638  
**Email:** lvinfo@sir-usa.com  
**Web:** sir-usa.com

**WALL OF SOUND**  
2092 S Highland Ave  
Las Vegas, Nevada  
702-371-0811  
**Web:** wallofsoundstudios.com  
**Email:** booking@wallofsoundstudios.com  
**Contact:** Joey Grillo

## NEW JERSEY

**CARROLL MUSICAL INSTRUMENT RENTALS, LLC**  
**NSEY**  
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:** avsin@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

**EVENT STARTS**  
25 Hempstead Gardens Dr.  
West Hempstead, NY 11552  
800-231-3132  
**Web:** eventstarts.com  
**Email:** info@eventstarts.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 NYC.  
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@lvrsa.com  
**Web:** lvrsa.com  
**Contact:** Ralph, Ian, Michael

**LLOYD SOUND, INC.**  
173 Cortland Rd  
Dryden, NY 13053  
607-753-1586, 607-423-1251  
**Email:** lloylo5@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@minervaav.com  
**Web:** minervaav.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 - S.I.R.**  
475 10th Ave., 2nd Fl.  
New York NY 10018  
212-627-4900, Fax: 212-627-7079  
**Email:** nyinfo@sir-usa.com  
**Web:** sir-usa.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 Naiman Pkwy.  
Cleveland, OH 44139  
440-914-9500  
**Web:** csrav.com

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

**MARK STUCKER PRODUCTIONS**  
Cincinnati, OH  
513-325-4943  
**Email:** mark@markstucker.com  
**Web:** markstucker.com

**WOODSYS'S**  
135 S. Water St.  
Kent, OH 44240  
330-673-1525  
**Email:** woodsys@woodsys.com  
**Web:** woodsys.com

## OKLAHOMA

**FAV**  
Ford Audio-Video  
4800 W. Interstate 40  
Oklahoma City, OK 73128  
800-654-6744, 405-946-9966  
**Email:** 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 NE Oregon St.  
Portland, OR 97232  
503-235-3456  
Fax 503-236-2302  
**Email:** info@pixthis.com  
**Web:** pixthis.com

### STUDIO INSTRUMENT RENTALS - S.I.R.

1432 SE 34th Ave.  
Portland, OR 97214  
503-282-5583, Fax: 503-282-5584  
**Email:** orinfo@sir-usa.com  
**Web:** sir-usa.com

### TIDEPOOL AUDIO

Portland, OR  
503-963-9019  
**Email:** sales@tidepoolaudio.com  
**Web:** tidepoolaudio.com

## PENNSYLVANIA

### ALL SOUND PRO

1031 Kunkle Dr.  
Chambersburg, PA 17202  
Bob: 717-496-1645  
Jacob: 717-357-8625  
**Email:** allsoundpro@gmail.com,  
**Web:** allsoundpro.com  
**Contact:** Bob Ranalli  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes  
**Stages:** yes  
**Cartage:** yes-locally

### AMP AUDIO VISUAL

5201 Bella Vista Road  
Drexel Hill, PA 19026  
855-292-2100  
**Email:** hello@amp-events.com  
**Web:** amp-events.com

### AUDIO VISUAL RENTAL SERVICES

4410 Belgrade Street  
Philadelphia, PA  
800-695-5943  
**Web:** audiovisualrenting.com  
**Email:** bruce@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  
800-659-5521  
**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 RENTALS - S.I.R.

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  
**Lighting:** yes  
**Stages, Cartage, FX, Equip:** 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@soundcheckaustin.com  
**Web:** soundcheckaustin.com  
**Basic Rate:** please call for info

### Additional location:

2108 Lou Ellen Ln.  
Houston, TX 77018  
713-290-0335  
**Email:** gus@soundcheckaustin.com  
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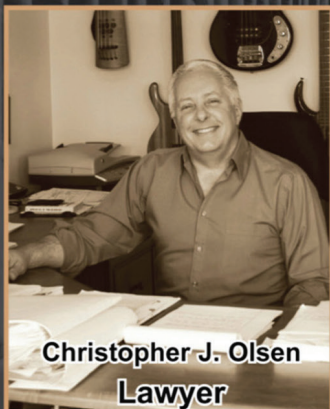


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# TIPS FROM A NARDCORE LEGEND

**W**e asked Head Cut drummer John Crerar to share his tips for fellow musicians. Crerar is such a pillar of the Ventura/Oxnard punk scene (dubbed "Nardcore") that reuniting just some of his previous bands to mark his recent 50th birthday required two nights of stacked bills. On June 26-27, he performed with Head Cut and *nine* of his prior outfits in separate Ventura venues. Around 40 musicians travelled in to participate, and both shows sold out in advance.

"To get that many people to say, 'yes, I'll come back and play with you,' meant a lot," said Crerar. "Because that just means that the friendships I've made over the past 30 years are pretty strong." Indeed, Crerar ranks the "JC50" reunion shows as the greatest achievement of a 32-year music career that's included global touring and multiple record deals. (I attended one of the JC50 shows which, as well as an incredible lineup, epitomized musical community and mutual support.)

Crerar is both a singer and a drummer. He's a deeply passionate musician, yet devoid of ego or pretense. A devoted husband and dad, he sees music, friendship, and community as almost indivisible. "I found out a long time ago that music kind of keeps me sane," Crerar mullied. "I've never really thought about [longevity]—I just kept going!"

His bands include The Missing 23rd (on vocals), the first Nardcore band to tour Europe and Japan; hard-giggin' punk/stoner/metal outfit The Fucking Wrath (drums); Oxnard hardcore stalwarts Stalag 13 (vocals); and, more recently, standout post-punk/deathrock bands MAaSK, Detoxi and, currently, Head Cut (all on drums).

## Get Involved

Especially in a smaller scene like Ventura/Oxnard (adjacent coastal communities some 60 miles northwest of Los Angeles), Crerar recommends that new musicians get out there, get involved, and support fellow bands. "That's the way to get more shows," said Crerar. "People say 'networking,' but I just think it's more like meeting friends."

When the teenage Crerar became aware of punk through skateboarding videos and then of Nardcore on his doorstep, he started not only attending shows but also working for a local promoter. "Here I am, a little kid going to the surf shop in Port Hueneme, and the singer from Ill Repute is selling me a skateboard and telling me all these cool stories about punk... and bands to check out," he recalled. He quickly became so well known in Nardcore that he's never had to formally audition for a band.

## Practice With Others

Crerar is entirely self-taught, with much of his early learning done in rehearsals with his bands. "My friends started this band, Dick



Circus. They didn't really have a drummer, but the singer, her dad was the drummer of the Fabulous Thunderbirds, and she had this little drum set," he said. "I just figured it out from there."

At first, Crerar learned drums by simply watching other drummers and playing along to records. His influences are mostly artists who he admires for both their music and their ethics, including The Cure's Robert Smith, Ian MacKaye and his various bands, and Oxnard's aforementioned hardcore veterans Ill Repute.

## Warm Up

In aggressive bands, singing and drumming are both physically demanding (which only makes Crerar's 10 JC50 sets even more remarkable). Historically, his roles have required either relentlessly fast drumming or screamy vocals coupled with frenetic performance. "You're yelling for a half-hour straight and running around being crazy," Crerar explained. "It's very tiring, just like playing drums is very tiring."

Crerar recommends pre-performance warm-ups for both singers and drummers, as well as post-performance cool down exercises for vocalists. "Tour is the hard part, because when you try to do it every night, if you don't do warm-ups and cool-downs, you're gonna lose that voice quick." Before the JC50 shows, Crerar used a saline nebulizer to coat his vocal cords before and after each singing set.

## Don't Sweat Gear

Crerar takes a strictly pragmatic approach to equipment. He's long accustomed to using other people's drums and aware that shouty punk vocals don't require pricey mics or state-of-the-art processing. "For the punk stuff that I'm doing, it doesn't really matter... as long as it makes the sounds you need it to make," he said. "You never know what you're gonna get... just do the best with what you've got."

Crerar usually brings his own throne, snare, and kick drum pedal to shows, as well as at least one cymbal stand (he plays a ride and two crashes and sometimes only two cymbal stands are provided). He's had friends who've worked at Oxnard-based DW Drums, so has ended up playing their products, and interchangeably uses Sabian and Zildjian cymbals ("They're all the same... as long as they're not cracked"). When singing, he brings his own \$100 Shure mic (he's not even sure which model, probably an SM58), "because who knows who's been spitting in [the house mic]... and I don't want to break their mic."

## Do It Yourself

While Crerar's bands have collectively been on a plethora of indie labels, a throughline of his career has been a DIY approach. "I don't want to wait for something to happen. You've got to make it happen yourself," he explained. "I try to do as much on our own as we can, and if someone wants to come help, that's awesome, as long as it feels good and the situation's right."

So, while you can find Fucking Wrath releases on Tee Pee Records and The Missing 23rd on at least seven different labels, Head Cut's 2024 sophomore album *Corazón Negro* is on their own Head Cut Records, and The Missing 23rd's new 10-inch EP of rediscovered 1996 recordings is also self-released.

Through all this, John Crerar has also worked at Salzer's Records in Ventura, where he lately finds himself turning kids onto new music just as Ill Repute singer John Phaneuf did for him. "I hope I'm encouraging in that other people see what I'm doing and might want to do it," he concluded. "Hopefully it has had some sort of impact on getting more people to play music, more people to book shows, and more people to put out records."

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