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## PinkPantheress

With GRAMMY nominations for Best Dance Pop Recording, and Best Dance/Electronic Album, 2026 promises to be a big year for British artist PinkPantheress. She spoke to *MC* about her *Fancy That* album and more.

By Lina Lecaro

Photos: Charlie Engham



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By Rob Putnam

## 30 Years of JazzReach

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# Liam Horne



Having penned hits for various pop icons,  
Liam Horne is releasing his new single

## *“Paradise”*

Written by:

Liam Horne & Angélique Cinélu

Co-Produced by:

Brian Kennedy & Uhlone

Distributed by

Symphonic

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*“The mood and feel of the tune are at once charming, emotionally satisfying, and oh so wickedly inviting. “Paradise” pulls on the strings of listeners’ hearts.*

*With “Paradise,” Liam Horne demonstrates his ear for details, blending an innovative arrangement with bravura vocals. ”*

- Medium Pop Off



# Lis Lewis/The Singers Workshop

*thesingersworkshop.com*

**Celebrity Vocal and Performance Coach for 50+ Years:** Famed vocal coach Lis Lewis' official bio says that her training began as a child at N.Y.C.'s world famous Dalcroze School of Music as well as with private music teachers. But her first experience with the kind of coach she would one day become happened in her late teens, when she was a multi-faceted gigging singer-songwriter (playing pop, rock, folk, bluegrass, and jazz) and began getting hoarse during lengthy shows and experiencing other vocal troubles. After receiving her Masters, she taught privately and at a music school in San Francisco while continuing to pursue her career as an artist. Then she moved to L.A. to continue pursuing both paths. The first soon-to-be famous person she worked with was Gwen Stefani, whose record label hoped she could help her with vocal problems. Lewis' success with the No Doubt singer led to Britney Spears seeking vocal lessons—and soon she had a thriving clientele of celebrity singers and other advanced level professionals. Though her resume includes the likes of Rihanna, Demi Lovato, KatsEye, The Pussycat Dolls, Kali Uchis, and Jack Black, Lewis' focus has always been on the vocal development of all pro-quality singer/songwriters to help them through the demands of a singing career.

**Content of the Sessions:** Lewis says the connection between her and each student is based on trust and the reality that she's their partner—not there to focus on what's wrong, but to help them achieve their goals and discover their unique voice as an artist. "A good teacher is

one who understands how the voice works and then can create a workout for the singer to have more strength and ease," she says. "To me a great voice is not necessarily about runs and range, but one that can express the artist's true self and make the listener feel the emotions they feel." Among the techniques Lewis teaches are exercises to strengthen various areas of the voice: build a bridge between the singer's voices, improve pitch and tone, extend dynamic range, develop breath control, and increase vocal range, endurance, and strength.



**Focal Points:** Beyond these foundations, Lewis emphasizes to her students three key concepts crucial to their development as artists and to sustaining a career. The first is that they should not duplicate their idols but absorb current styles and create their own sound. In the industry of the mid-2020s, big *American Idol*-type and Adele vocals are out, and the Billie Eilish bedroom pop vibe is in—but she adds that styles come and go. Second is the need to be in a constant mindset of practice, warm up and strengthening as an athlete would. The third point: Know your range. "Sabrina Carpenter and Ariana Grande have completely different voices and wouldn't sing in the same key. Singers should choose a key that is comfortable and makes them sound great. Remember, there isn't just one key for each voice; the more the artist knows what works best for his or her own voice, the better."

Contact Lis Lewis, The Singer's Workshop, 213-880-5123



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## Bass King Music Productions



Bass King Music Productions is a Los Angeles-based music production company providing comprehensive services for independent and established artists. Under the direction of producer and writer **Rudy Campbell** (pictured left), the company focuses on creating **high-quality, commercial-ready** sound

across Hip-Hop, Rap, R&B, Pop, Jazz, Latin, and House. **Charles Weathersby** (pictured right) serves as the Artist & Repertoire Executive, responsible for scouting new talent, overseeing the recording process, and maintaining key relationships with music supervisors for film and television placements.

### Music Credits

This Is the Night – IMx (MCA)  
Spend the Night – Ava Cherry, Luther Vandross (J Bird Records) Private Affair – Sierra (Virgin Records)  
Everything All Right – Big G & MC Eiht (Jungle Quest)  
Wicked Eye – China Girl (LaFace Records)  
She's All That – Finest Entertainment  
Rudy Christmas in Compton (Lionsgate Film)

[www.basskingmusicproductions.com](http://www.basskingmusicproductions.com)

[basskingmusic@gmail.com](mailto:basskingmusic@gmail.com)

323-309-5145

## Leho Nigul

*Chief Technology Officer, WMG*  
Warner Music Group

**Warner Music Group** announced that **Leho Nigul** has been promoted to **Chief Technology Officer, WMG**, from his current role as Senior Vice President, Engineering. Nigul will lead WMG's technology strategy, team, and product roadmap, reporting to CEO Robert Kyncl.

"I'm delighted to be passed the baton by Ariel [Bardin], my long-time friend and colleague. With strong foundations in place, we'll continue to help drive growth, efficiency, and an expanded suite of services for the creative community," said Nigul. For more, contact james.steven@wmg.com.



## Taylor Dickens

*Senior Publicist*  
The AristoMedia Group

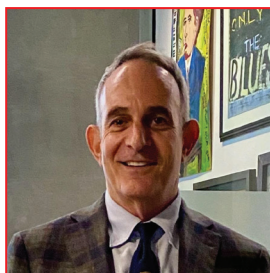
**The AristoMedia Group** has announced the promotion of **Taylor Dickens** to **Senior Publicist** within its AristoPR division. A Nashville-based music publicist with over seven years of experience, Dickens leads strategic publicity and media relations efforts for various clients. "Taylor's years with Aristo have demonstrated her unwavering dedication, not only to our team but to every client she serves, and we're proud to recognize her continued growth," said Christy Walker-Watkins, President and Co-Owner of The AristoMedia Group. For more, contact natalie@qhmusicgroup.com.



## Gary Gersh

*Chairman*  
Bella Figura Music

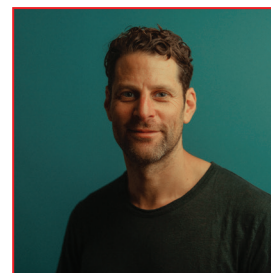
**Bella Figura Music** announced that **Gary Gersh** has been appointed **Chairman** as the company expands from the U.K. into the United States. "Gary's track record at the very top of our business—across labels, management, and global touring—speaks for itself and his artist-centric ethos makes him the ideal partner as we expand into the U.S.," said CEO and Founder Alexi Cory-Smith. "I'm thrilled to help guide the company's next chapter, where we'll deepen partnerships, unlock new creative opportunities, and champion the songs and recordings that continue to define culture," added Gersh. For more, contact luke@2bentertainment.net.



## Dan Rosen

*President, Australasia & Southeast Asia*  
Warner Music Group

**Dan Rosen** has been appointed **President of Warner Music Australasia & Southeast Asia**. "Our mission has always been to find dynamic ways to help our local artists go global, and for our global artists to grow passionate local fanbases. I'm honoured to lead a talented, focused team, and work with our amazing local partners, in these six diverse and exciting markets in Southeast Asia, while reinforcing our commitment to Australian and NZ artists," said Rosen. For more, contact agreenberg@falconpublicity.com.



## Nina Carter

*Executive Director, Partnerships and Events*  
BMI

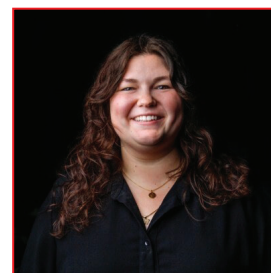
**BMI** announced the promotion of **Nina Carter** (Nashville) to **Executive Director, Partnerships and Events**. In her new role, Carter will spearhead initiatives to create valuable performance opportunities for BMI affiliates through strategic partnerships and branded stages at SXSW, Austin City Limits Music Festival, Lollapalooza and CMA Fest. Her team will also develop and produce signature BMI events such as Rooftop on the Row, BMI Acoustic Lounge, Key West Songwriters Festival and more. For more, contact gnatali@bmi.com.



## Carson Vickrey

*Director of Business Development*  
A2IM

**The American Association of Independent Music (A2IM)** has appointed **Carson Vickrey** as the new **Director of Business Development** effective immediately. "Carson's extensive experience and a deep understanding of the independent music community will make her an incredible asset and addition to the A2IM team," said Ian Harrison, CEO of A2IM. "I look forward to being able to help amplify the great work our members are doing in all aspects of the industry, alongside the great team here at A2IM," added Vickrey. For more, contact carson@a2im.org.



## Patricia Leonard

*Executive Director*  
ASCAP

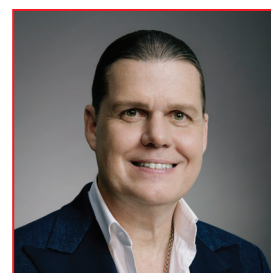
**The American Society of Composers Authors and Publishers (ASCAP)** announced that **Patricia Leonard** has been appointed to serve as **Executive Director**. "We are elated to have Patricia Leonard take over the Executive Director role and confident that her love of music and her deep background in the arts and philanthropy will enable the Foundation to continue to thrive for years to come," said ASCAP Foundation President Paul Williams. "I couldn't be happier to join an organization with such noteworthy roots in the music community," said Leonard. For more, contact cnevins@ascap.com.



## Edward "Bud" Cole

*Chief Executive Officer*  
FMIC

**Fender Musical Instruments Corporation (FMIC)** announced that it has appointed **Edward "Bud" Cole** as **Chief Executive Officer and member of the FMIC Board of Directors**. Cole will serve as CEO-Designate effective January 19, 2026, and will officially assume the CEO role on February 16, 2026. "Bud has been one of the most impactful leaders within our organization," said Mark Fukunaga, Executive Chairman of the FMIC Board. "He has a deep understanding of the Fender brand, our global players, and the commercial and operational foundation required to propel us into the future." For more, contact avelasquez@fender.com.





## ▲ APOGEE ELECTRONICS PULTEC EQP-1A EQ PLUGIN

Throughout the history of digital audio workstations, there have been countless Pultec EQP-1A plugin emulations. Apogee developed the only Pultec EQP-1A plugin officially licensed and endorsed by Pulse Techniques. The original Pultec EQP-1A tube analog program equalizer, still a studio staple to this day, was released by Pulse Techniques (Pultec) in 1961, evolving from the earlier EQP-1 model and adding crucial features like a tube-driven gain stage and more frequency options, becoming the iconic version most emulated today. The mystique of the Pultec EQP-1A is never ending and often imitated.

Former Apogee Electronics co-owner and world class mixer Bob Clearmountain explains:

"I've used Pultec EQ's ever since I started in New York at a studio called Media Sound. That studio had crap for consoles and so it was impossible to get a good sound. And so they had these Pultecs in individual racks but they were usually scattered all over the building in the other rooms and so I'd come in before my sessions really early before anybody else got in the building and I'd collect as many as I could lay my hands on and I'm stack them up in the room that I'm working in and patch them all in. That's just where the sound was. They always sounded great on piano, snare drum, acoustic guitar, a vocal. I always had one on the electric guitar. When Apogee began developing their Pultec plugin, they worked closely with Steve Jackson at Pulse Techniques, the manufacturer of the original hardware. We did some listening tests right here in the studio between the hardware and the plugin and no one could tell the difference. Even Steve. Here's a secret I may regret giving away, but I've used the Pultec on the snare drum for just about every mix I've done. Boost 100 Hz in the low frequency to about three and set the high frequency to 5k, set the bandwidth to broad and then crank up the boost to 10. You're welcome." This setting is, in fact, the snare preset in the Apogee EQP-1A.

The unique ability to simultaneously boost and cut at the same frequency, commonly known as the "Pultec Trick," is used to create a complex, resonant EQ curve that adds weight and punch while removing "muddy" frequencies. Although the original hardware manual advised against doing this because they would theoretically cancel each other out, engineers discovered it works for two technical reasons. Mismatched Gains: The Boost control has slightly more gain than the Attenuation control has cut, resulting in a net boost at the selected frequency. Offset Curves: The boost uses a shelf curve, while the cut uses a bell curve (or a shelf with a slightly higher frequency point and broader curve).

Like all Apogee Electronics products, their EQP-1A sets the highest standard for an excellent sounding EQ and Apogee precisely recreates the Pultec EQP-1A's unique characteristics. Big and powerful on the bottom and clean and sweet on the top, the Apogee EQP-1A is extremely powerful and useful, like any product that Bob Clearmountain has been involved in.

All major DAWs supported. Includes FX and FX Rack versions, and on Apogee hardware DSP in Element Series and Ensemble Thunderbolt audio interfaces and features DualPath Monitoring for near zero latency recording. Plugin formats: VST, VST3, AU, AAX macOS 10.14.6 and higher (including Silicon compatibility) Windows 10 and higher, Pace iLok account required \$199. Also available in Pultec FX Bundle including MEQ-5 \$299

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

## ▼ LUTFISH STREAM-REAL TIME LOW LATENCY INTERNET JAMMING SYSTEM

**Lutefish Stream** is a new hardware and software platform by Wenger America designed to give musicians a way to jam in real time over the internet at distances up to 500 miles with up to five musicians. Consisting of a simple and low-cost hardware interface that plugs directly in to your internet router via an ethernet cable and a browser-based software that enables both the streaming technology and creates a social media platform designed to link and promote subscribers, Lutefish Stream successfully addresses the main issue of real-time musical jamming over the internet: Latency.

Stating a latency time of 30-35 msec within the stated 500-mile limit, Lutefish compares this latency to being "30 feet apart on a big stage or rehearsing in your garage." *MC* put this to the test on two remote sessions. Session one was with noted Los Angeles music producer Andy Zuckerman who played electric bass. *MC* was on electric guitar. We found that Lutefish Stream achieved its main stated goal. The latency was indeed about 30 msec which was noticeable but not an impairment to live jamming. One element of the test was for Zuckerman to call out chord changes during an improvisation, and the timing of chord changes worked out well.

The second session was with Devyn Rush, noted L.A. session singer, songwriter, performer, and Lutefish Artist Collaborator. Rush

knows the system quite well and sang in the session with *MC* playing guitar. Again, the

minor latency was not an impediment to performing in sync. The session was technically smooth and very enjoyable.

Rush uses the system not only for band rehearsals, including a drummer that lives over 100 miles away, but also

extensively for music lessons, songwriting, and

is extremely enthusiastic about Lutefish.

The Lutefish Stream hardware is simple. Two mic/line inputs with level controls accommodate two mono sources, i.e., a guitar and microphone, or a stereo keyboard. There is no +48v phantom power. A stereo source will still sound mono, as is no provision within the stream for stereo. There is a main volume knob, an ethernet port, a USB-C port, a talkback button, and 1/4" and 1/8" headphone jacks. To reduce latency, Lutefish Stream can only function connected to your internet router.

The system is controlled by the Lutefish browser-based software. You make "connections" in their subscriber base, and then can schedule a session. Users are notified by email or when signed into Lutefish. The Lutefish program features an audio mixer for each musician with four sliders: Input 1, Input 2, (talkback) Mic, and overall volume. The metronome cannot be shared, so whoever is "the clock" of the session, can use it. You can use your computer's camera, record your session, and build a library of your recorded sessions.

The hardware unit would benefit from upgrades. The talkback button was sticky and often created very loud spikes when initiated. The headphone amp created a noticeable broadband hiss. The gain controls must be handled with some finesse to avoid being overloaded. But as an entry into this technology, it seems the main consideration was to keep the price low. It helps to create a good sound coming in as there are no built-in reverbs but that may change by the time this article is published. For many users, the audio quality as is would be workable.

Lutefish Stream shows potential for a great product that can be used not only for jamming, but also for real time musical lessons. Lutefish is in constant development with a strong interest in improving the user experience. Available in yearly or monthly subscriptions. Interface \$249. Subscriptions as low as \$9.99 a month

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

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## ► HARRISON AUDIO 32CLASSIC MIX STRIP-ANALOG MIC PREAMP AND EQ

**Harrison Audio was formed in 1975** after Dave Harrison's innovative 1974 design of the world's first "in line" console, the MCI JH-400. By combining the formerly separate recording and monitoring console sections into one strip, Harrison enabled console size to be cut in half. Studios strongly resonated to this, and this design became the de facto standard adopted by most console designers. Still made in Nashville, TN, a new version of the 32Classic Mix Strip brings the original sound of his 1975 era 3232 model console to 19" rack format for the first time. Notable recordings with these consoles were Michael Jackson's *Thriller*, Steely Dan's *Aja*, Led Zeppelin's *In Through the Out Door*, AC/DC's *Highway to Hell*, and Fleetwood Mac's *Rumours*.

Using the same design as the original 3232, the 32Classic MS features a Jensen JT-MB-CPCA transformer-coupled microphone preamp. The mic input offers 70dB of clean gain and features 48V phantom power, a -20 dB pad, phase flip, and a tri-color LED meter. The 32Classic MS includes dedicated Mic and Line XLR inputs on the rear panel and a front-panel input with selectable Instrument/Hi-Z and Mic options. There are non-detented independent gain controls on both the Mic and Line inputs.

The 1970s design 4-band parametric EQ is sweepable from 40Hz to 13kHz and offers  $\pm 10$  dB of gain. Each band features a proportional Q design whereby the Q changes as the boost and cut is adjusted. The LO and HI bands are Shelf bands by default and can be switched to bell mode via the bell switch provided. The Low Pass and High Pass filters offer a 12 dB/octave slope. The High Pass Filter, ranging from 25 Hz to 3.1 kHz, includes a characterful 3 dB resonant peak, while the Low Pass Filter spans 160 Hz to 20 kHz. The input stage of the 32Classic MS promises a full low-end, an open mid-range, and super-smooth natural highs.

An unusual feature for a mic preamp, several 32Classic MS's can be chained together via the rear mixbus connectors to build a modular stereo summing mixer. Output signals can be balanced using the Fader control and Pan controls or engage the 0 dB Fader Bypass and record at unity gain. One Bus Link Cable and one Sum Link Cable are included with each unit. Again, no controls of the unit are detented, so users might want to use a tone generator to ensure that that pan controls are balanced, depending on our application. The setup is enhanced by the addition of AC power in and out, so that power cabling is easily looped. The rear panel also features a channel insert connection that is activated by a front panel switch.

The Harrison 32Classic MS is a time-tested high-end preamp and EQ combination that has been heard on some of the greatest selling records of all time. While still in a premium price range, it is on the more affordable side for a vintage inspired design and sound and should offer reliability and practicality for decades to come. Trusted by legendary engineers Bruce Swedien and Roger Nichols for its power and featured in renowned studios like The Village and Westlake Studios, L.A., and LSI Studios, Nashville for its flexibility, the 32Classic MS adds a vintage style renowned channel strip to your toolkit. \$2,299

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

## ▼ MARSHALL DSL40CR COMBO AMP STEALTH BLACK-A GUITAR CENTER EXCLUSIVE

**Founded in 1962 and the epitome of an iconic rock 'n' roll brand**, the very name Marshall Amplification conjures up images for those in the know. Whether it be a wall of Marshall amps supporting Jimi Hendrix, The Who, Deep Purple, or "this one goes to 11" as canonized in the movie *This Is Spinal Tap*, there is no amp made that carries the cache of Marshall. Continuing in that tradition, the Marshall DSL40CR Combo Amp is an all-in-one portable rig that has that unmistakable Marshall sound.

With 40 Watts of power and a 12" Celestion V-Type speaker, the DSL40CR delivers gentle edgy breakup to ultra-high gain massive distortion and everything in between. Powered by two EL34 tubes and a preamp section sporting four 12AX7 tubes, this classic tube combination is time tested and true. While the DSL40CR does not deliver a distortion-free clean tone, all the distortion sounds are extremely malleable. The cleanest sounds will deliver a nice edgy breakup that responds to your touch and dynamics as a guitarist. But if you are looking for an amp that has a sparkling clean tone, this is not the amp for you.

The DSL40CR features two channels with different voicing. The Classic Gain channel features the vintage Marshall sound of the '60s and '70s, and the Ultra Gain Channel delivers the massive sound that started in the '80s, reminiscent of the Marshall JCM800 and JCM900 amps from that era. Each channel is controlled by a Gain, Volume and voicing pushbutton control. These channels can also be toggled live from the included footswitch. Overall volume is controlled by a dual Master Volume section.

The DSL40CR features the normal Bass, Middle, and Treble controls, while the Presence adds high-end bite and Resonance controls low-end response, adding bass boost and depth. Two separate digital reverbs control each amp channel, enabling your rhythm and lead reverbs to be preset at your favorite setting. MC found the reverbs to be more subtle than comparable analog spring reverbs, but set high enough, the reverbs are useful. The DSL40CR's emulated headphone and line outputs are designed to model of Marshall's 1960 cabinet tone and use the tube power section. This feature allows players to enjoy the sound of a cranked amp for silent practice or direct recording. Marshall states, "The DSL40CR's adjustable power settings ensure you get authentic tube tone at any volume. Unlike traditional attenuation methods, this amp reduces power by adjusting the signal to the EL34 tubes rather than bypassing them. This means you get the same dynamic response and harmonic richness whether you're playing at bedroom levels or pushing the amp to full stage volume."

The Stealth Black option, available exclusively at Guitar Center, is a beautiful looking amp. Weighing in at 50 lbs., this tough and well-made amp is medium in size, and on the heavier side, and does not feature castors. \$749 Black and Gold

[marshall.com](http://marshall.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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# TELEFUNKEN Elektroakustik

# 25

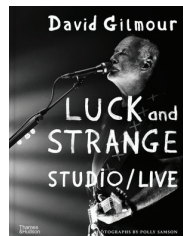
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## BOOKSTORE

### David Gilmour: Luck and Strange, Studio/Live

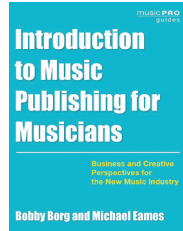
Photographs by Polly Samson  
(hardcover) \$50



Photographer Polly Samson has done a quite glorious job of documenting the studio process and then the tour for former Pink Floyd man David Gilmour's fifth solo album *Luck and Strange*. Samson knows Gilmour well; she wrote lyrics for Floyd's *The Division Bell* and *The Endless River* albums, as well as being a frequent collaborator on Gilmour's solo work. So it could be argued that few people would be better placed to capture the entire *Luck and Strange* experience, start to finish. The beautifully packaged book has the feel of an intimate family album, offering rare insights into Gilmour's working life.

### Introduction to Music Publishing for Musicians - Second Edition

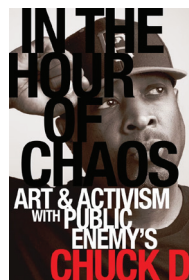
By Bobby Borg and Michael Eames  
(paperback) \$30



Back in 2021, MC reviewed the first edition of this book and said, "Worth every penny, this is a down-to-earth new book written by two musicians and industry pros with decades of experience. They've organized it into seven clearly written sections that will help musicians, students, songwriters, beat makers and others save time and avoid getting screwed." That still stands, and there are updates to make this a worthy acquisition, even if you own the original. A.I. and new tech, Spotify rates, royalty collection for social media, new tips for starting your own publishing company—all that and more has been added.

### In the Hour of Chaos

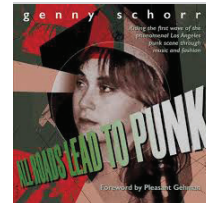
By Chuck D  
(paperback) \$24.95



"This book is not an autobiography," a statement from the publisher reads. "It's not a manifesto. It's a razor-sharp investigation into hip-hop and rap music by searing lyricist and global music icon Chuck D of Public Enemy." Anyone even slightly familiar with the work of P.E. will know that Chuck D is a gifted lyricist, capable of boiling down very real experiences into lines that have the greatest impact—an attribute he shares with the likes of Dylan, Guthrie, and Marley. So, it's not at all surprising that his book packs a genuine punch. The man can write.

### All Roads Lead to Punk

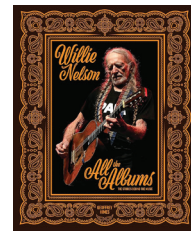
By Genny Schorr  
(paperback) \$26.99



A lot of pleasure can be had by diving into a scene and, once you've familiarized yourself with the main players, going back and digging a little deeper. Such is the case with L.A. punk; you might know the Germs, X, Black Flag, Circle Jerks, and even the Screamers, Bags, etc. But Backstage Pass are more of a deep dive. Alongside The Runaways, Backstage Pass were one of the earliest all-female punk bands, and they deserve more attention. Genny Schorr is a founding member, and this is her story. It's a compelling read, and there's a great foreword by scene-star Pleasant Gehman too.

### Willie Nelson: All the Albums

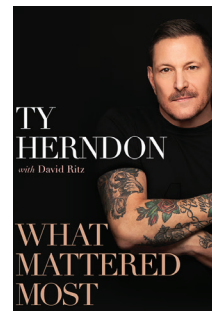
By Geoffrey Himes  
(hardcover) \$40



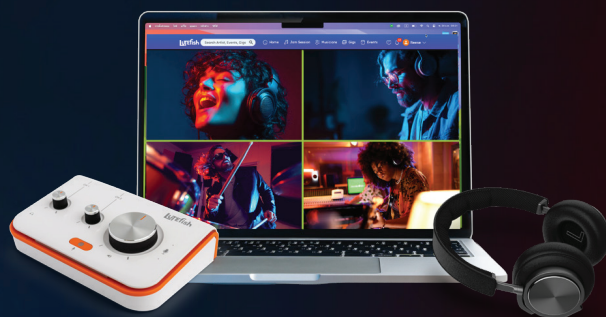
On one hand, this book feels like it's one for the Willie Nelson completists, as author Himes leads us through the living legend of country's work, album by album. On the other, Himes is such a gifted storyteller that it never feels like a slog, like an academic textbook or something. Rather, we're offered one golden nugget after another about an artist that you could be forgiven for thinking you'd learned all there was to learn. The excellent prose combined with a lot of stunning images makes for a pleasurable reading experience.

### What Mattered Most

By Ty Herndon with David Ritz  
(paperback) \$29.99



Ty Herndon is a special kind of country artist, advocating for LGBTQ+ rights at every opportunity because he knows that human rights aren't political. This, his unflinching memoir, sees the trailblazing artist open up about his struggles with addiction and mental health. He also details his decision to become the first openly gay country music star, "wrestling with his sexuality in a world that told him it was incompatible with his faith." It's a beautifully honest, vulnerable and eminently readable book, whether you're a huge fan of Herndon's music or not.



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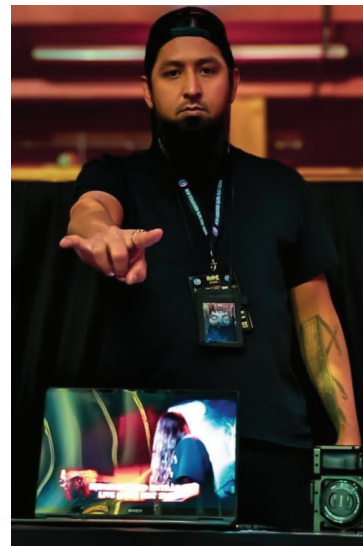
## Bernardo Mendia Necro Productions

[facebook.com/necroproductions666](https://facebook.com/necroproductions666)

### Veteran Midwestern Heavy

**Metal Musician:** If you've ever wondered what the differences are between heavy metal sub-genres death metal, brutal technical death metal, and black metal, check out the relentlessly creative, prolific and multi-faceted career of Bernardo "Burns" Mendia.

Two decades after launching his career as a guitarist from ages 16-25 with Chicago-based technical death/thrash metal band Purge, the Windy City bred, Southern Wisconsin-based musician is currently active with three hard gigging and touring units. He's the drummer for Inner Decay (death metal) and Luciferum (black metal), and guitarist and vocalist for Celestial Serpent (brutal technical death metal). A self-taught guitarist since age 12, Mendia started to play drums at 28 after Rotting Tomb, the Viking metal band he joined, couldn't find a skilled drummer. He developed his skills over many years playing with Milwaukee technical death metal band Ancient Entities—and after hundreds of shows throughout the country over the years, recently made his recording debut on the band's 2024 album *Echoes of Annihilation*.



**On Heavy Metal Drumming:** "When Rotting Tomb couldn't find a drummer, and they had a drum set in their rehearsal space, I saw it as a great excuse to learn the drums. Along the way, while learning that drumming is a lot harder than playing guitar, I've realized that a great metal drummer has to be extremely disciplined, must maintain their gear and practice constantly, or at least several times a week, maintaining relaxation and working with a metronome. Everyone in the band is falling back on you so you have to be 100 percent on your game. It's a million times harder to play extreme metal than basic rock beats and death metal is high speed and has to have extremely precise sounds."

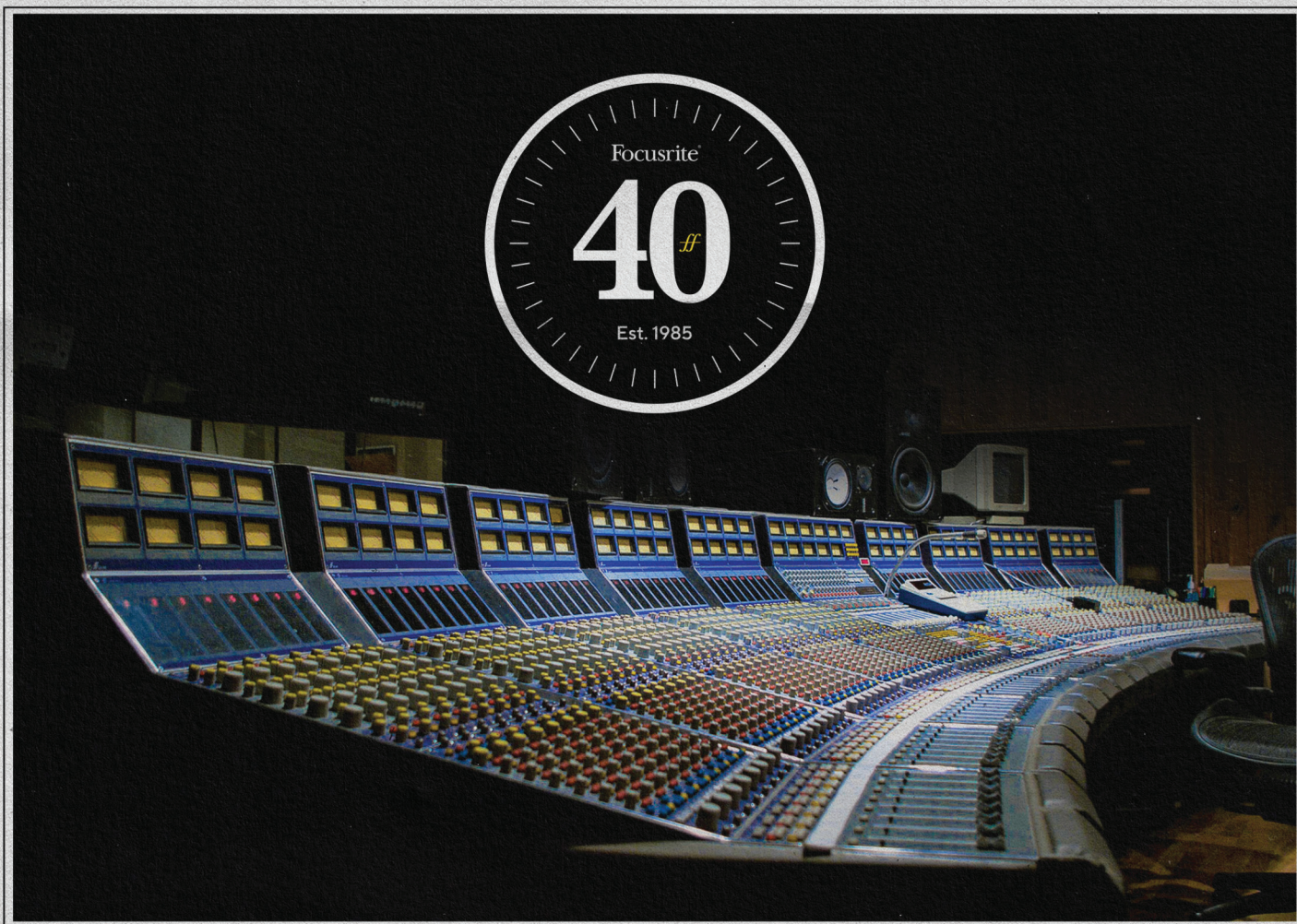
**Necro Productions:** Mendia is also deeply involved in multiple sub-genres of heavy metal as the founder of Necro Productions, a leading Midwestern based independent promotion company for which he wears multiple hats—including booking agent, show promoter, live, studio audio engineer and, most recently, videographer. He started out as a DIY entity in 2012, booking local shows so his and friends' bands could perform live more consistently. A few years ago, he began investing in an array of speakers, mics and cables and merged that service into live sound production. His expertise in this area allowed him to host his own shows and provide his own sound while also serving as a first call "sound guy" running their house sound for many other metal bands. In addition to live audio and studio audio recordings, he now does videography with high quality cinema cameras (including a Sony FX 3 Cinemaline) to create promotional videos and live concert DVDs. He now travels to festivals all around the country to do live sound and video shoots, in addition to working with many European metal bands. Most recently, he launched an offshoot company called Celestial Film Productions for mainstream music clients.

Contact Necro Productions 224-637-4715

1985



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## Focusrite. 40 Years of Sonic Excellence

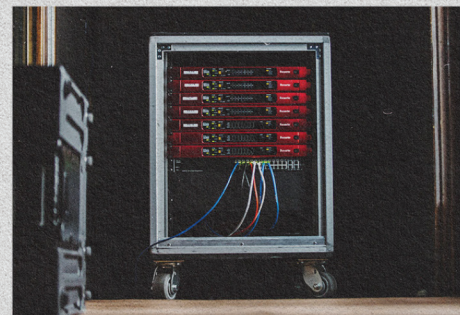
Forty years ago in **1985**, home recording was limited in equipment and accessibility, and professional studio time was out of reach for most musicians. In that environment, Focusrite emerged with the legendary large-format **Forte** and **Studio Consoles**; tools that set a new benchmark for sound quality and quickly became sought-after in the world's top studios. By the early 1990s, as engineers and producers fell in love with the sound, Focusrite began producing rack-mounted versions of the console's **ISA** mic-pre modules, which fast became highly desirable outboard gear used in studios worldwide.

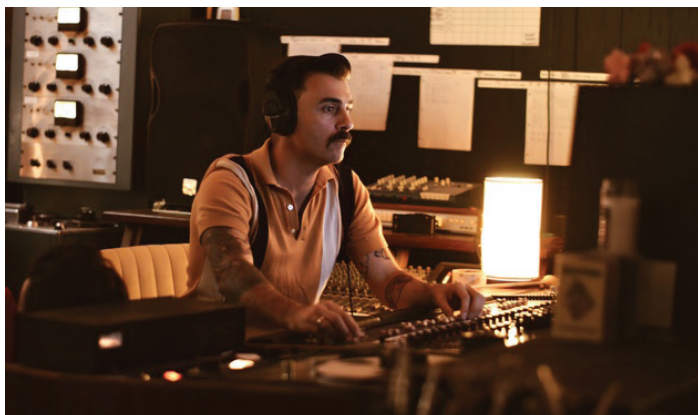


In 2002, the first **Mbox** audio interface by Digidesign (later, Avid) featured Focusrite mic preamps, helping to usher in the DAW era. When Avid released Pro Tools 9 in 2011, opening their platform to interfaces from any brand, millions of musicians gained access to professional quality audio recording at home via the, now iconic, "little red box" called **Scarlett**. Now in its 4th generation, over 8 million Scarlett interfaces have been sold worldwide, empowering all creators to sound their best, whatever their budget or setup.

With the momentum of innovation, in 2011, Focusrite partnered with Audinate and developed **RedNet**, the modular audio-over-IP solution, designed for high-channel-count audio systems using Dante® networking technology. RedNet continues to evolve and power audio workflows from immersive to front of house, broadcast, and the world's best studios.

What's next? While the future of audio is always unfolding, one thing is certain: Focusrite will be there, driving the next evolution of recording.





### ▲ TRUE ROMANCE SOUND CAPTURES BRITTANY HOWARD'S KUMITE PROJECT AND OTHERS WITH AUDIX MICROPHONES

Nashville's True Romance Sound tracked a highly anticipated hardcore project by Brittany Howard of the Alabama Shakes called Kumite, along with other significant projects (Canyon Lights, Tayls, Crystal Rose, etc.). The AUDIX OMX handheld dynamic microphone was instrumental in the recording for successfully capturing Howard's animated performances in a live room with drums and guitar. True Romance co-founder Jared Colby also credits the AUDIX i5, D6X, and SCX25a as key to the recording's hefty sound.



### ▲ TOBIAS JESSO JR. RELEASES FIRST NEW ALBUM IN OVER 10 YEARS

Tobias Jesso Jr. has released his new album *s h i n e*. It is his second solo record, arriving more than 10 years after his 2015 debut, *Goon*. Since then, he won the first-ever GRAMMY® Award for Songwriter Of The Year in 2023, in addition to Album Of The Year for *Harry's House*. He is nominated for Songwriter Of The Year again at the 2026 GRAMMYS®, as well as Album Of The Year for Justin Bieber's *SWAG*.



### ▲ BRASSROOTS DISTRICT DROPS NEW ALBUM

After a year that saw them tear up a record contract on stage, make headlines in *Jet*, and bring parking lots to a boil from Crenshaw to the Strip, Brassroots District is back with a full-length album, and an album release residency at Jewel's Catch One this February and March. The District's long-awaited debut album *Brassroots District*, dropped January 29th via newly formed For The People Records, founded by Ursa's brother Gil Williams.



### ▲ CORY HENRY DELIVERS THE CHURCH EXPERIENCE FOR CARDBOARD SESSIONS

In the latest installment of the engineering-meets-art series *Cardboard Sessions*, Brooklynite Cory Henry invited audiences to The Church Experience, where he took on the cardboard Wurlitzer alongside Nick Clark and TaRon Lockett. Together, they delivered three original gospel hymns: "All To You Lord," "Thank You Lord," and "The Lord Is Blessing Me," are out now.

## PRODUCER PLAYBACK

"Never say no to something you're unfamiliar with. I see people that are afraid to experience things they don't know and they miss out." - MARIA ELISA AYERBE





### ▲ FRENCH ELECTRO-ROCK DUO KO KO MO JOIN THE GIBSON ARTIST SPOTLIGHT PROGRAM

The Gibson Artist Spotlight Program highlights an evolving roster of musicians who are celebrated across Gibson's global and international channels, now French electro-rock duo KO KO MO joins the fold. KO KO MO consists of frontman Warren Muton (vocals and guitar) and K20 (drums), two musicians whose chemistry is so intense you'd swear there were more than two of them on stage.



### ◀ JULIAN LAGE ANNOUNCES NEW ALBUM FT. JOHN MEDESKI; SHARES FIRST SONG/LIVE VIDEO

Guitar virtuoso Julian Lage has released *Scenes from Above*, his fifth Blue Note album, the second made in collaboration with revered producer Joe Henry, and his first with a striking new quartet featuring keyboardist John Medeski, bassist Jorge Roeder, and drummer Kenny Wollesen. The album's nine compositions resulted from what Lage calls a writing sprint ahead of a residency at SFJAZZ, which marked the live debut of the band.



### ▲ SPANISH GUITARIST TWANGUERO RELEASES CHRISTMAS WITH EL TWANGUERO ALBUM AND JOHN LENNON TRIBUTE "WAR IS OVER"

Twanguero, Spanish-born, Los Angeles-based exploratory guitarist Diego Garcia and his band, have released *Christmas with el Twanguero* (via Altafonte), an all-instrumental, analog reinterpretation of holiday classics infused with rockabilly soul, vintage warmth, and timeless charm. The release was accompanied by an instrumental cover of "War Is Over," a tribute to John Lennon, recorded in July 2025 at Madrid's boutique Control de Tierra Studio

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## PRODUCER CROSSTALK

- ROB PUTNAM




IAN CHARBONNEAU

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CHECK OUT KYLE DILLINGHAM'S NEW MUSIC CRITIQUE ON PAGE 56!

[KYLE DILLINGHAM.COM](https://kyledillingham.com)

Live recording engineer Ian Charbonneau began to learn the craft from his father Guy Charbonneau when he was only 14. It wasn't long until he started to cut class to run audio for live shows at other schools. Guy operated his mobile recording service Le Mobile for more than 50 years. In 2022, Ian formed his even more mobile service The Recording Project, which is predicated largely upon flypacks: high-quality portable recording systems. Over the span of his career, he's recorded shows with artists including The Rolling Stones, Lady Gaga, and My Chemical Romance. Originally from greater Montreal, he now lives and works in Los Angeles and has read *Music Connection* since his early days.

The recession of 2008 prompted Charbonneau to assemble his first flypack, a recording setup that he flew to venues rather than drove. One of the first jobs for which he used it was a My Chemical Romance show in Mexico City. The recording formed most of the band's *The Black Parade Is Dead!* He went on to mix the Coachella live broadcast, a gig that lasted 15 years, and now works largely with his flypack. But not exclusively. "I don't want to marry myself to it," he explains. "I choose what's best for the client and the project. For example, last summer I got a call from My Chemical Romance. They had two stages at Dodger Stadium. But my flypack was only 64-channel analog with 200 input digital capability. I decided to call Music Mix Mobile, a recording truck company in New York, so I could see what I was up against. I did the first two shows with the truck, which showed me that I could handle it alone."

A significant slice of Charbonneau's job is done well before the first chord of a concert is struck. What comprises much of his preparation? "Test, test and test," he asserts. "I run through Pro Tools and they're fully redundant. Glitches do happen; connections to Pro Tools are so small and there are so many factors. It's rare to have a failure—like Pro Tools stops during a show—but it can happen."

The biggest challenge of his job is the unknown. "That's why I have to prepare," he explains. "This weekend I'll record an EDM show. It's two inputs plus crowd noise and things. But shows like that are harder to record than hundred-input shows because if something goes wrong with either of them then you'll have nothing. With a hundred-input show, if you lose one you'll still get by. I'm more nervous to do a small show than a big one."

Over the course of his career, Charbonneau has captured countless concerts. One of which he's especially proud is Melissa Etheridge's *I'm Not Broken*, which was recorded over a week at Kansas' Topeka Correctional Facility. "I couldn't even bring in my wallet or wear a T-shirt with anything on it," he recalls. "I had a special moment then because I realized that I was doing exactly what I wanted, I'd been doing it since I was a kid but now I was on my own."

Charbonneau has a number of projects on the horizon. But something he's learned is to never count on anything and to never presume. "I don't talk about future gigs because it could jinx them," he observes. "But I have amazing things coming up in 2026 and I hope they happen."

Contact [studioexpresso.com/profiles/iancharbonneau.htm](https://studioexpresso.com/profiles/iancharbonneau.htm), [therecordingproject.com](https://therecordingproject.com)

### THE 3 MOST IMPORTANT

*lessons he's gleaned as a live recording engineer are:*

- Be prepared, always be ahead of yourself and think quickly.
- Don't allow your ego to drive who you are.
- Never stop learning.



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## Dennis Sanders

Chief Entertainment Officer  
TLG Entertainment LLC

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**Clients:** TLG|ZOID: Billy Morrison, Aftermath, 40 Cycle Hum, Stripping the Pistol, Smile Empty Soul, Fight From Within; TLG|ROCK: Close Enemies, Franky Perez, Close Enemies, Hillbilly Vegas, The Calling

### BACKGROUND

Even though he has more than four decades of music industry experience under his belt, Dennis Sanders still gets a thrill out of working with artists. As a manager, promoter, and business developer, he's left an indelible mark on modern music. A key player at The Label Group, he heads up subsidiary ZOID, which focuses on heavy metal and hard rock.

### From Drum Tech To Manager

My brother, Troy Luccketta, was the original drummer for Tesla. I started out as his drum tech 40 years ago. From that, I went on to being a tour manager for various acts including Papa Roach, until they wanted to make me a full manager.

### The Label Path

When Jada Pinkett Smith did Wicked Wisdom, her metal band, I managed that. Jada wanted her own label, because she didn't want any man telling her what to do. So, she started 100% Womon Records. I set that up through Suburban Noize Records. I also helped run her label.

### Can't Avoid ZOID

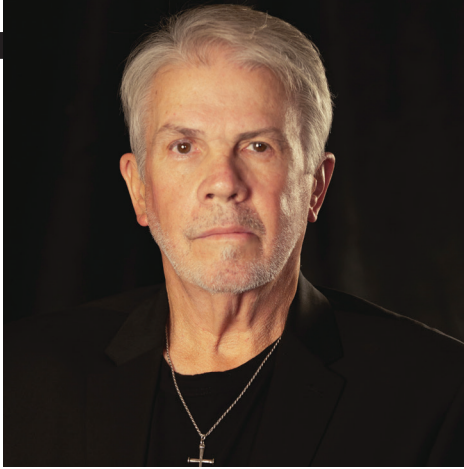
We have a metalcore band called Fight From Within that has really taken off. We've got two songs on Liquid Metal right now. We've got Aftermath, which is an iconic metal band from Chicago. I don't listen to metal much, but people consider me a metal guy, which is kind of funny when my favorite thing is standards. I listen to Perry Como and Frank Sinatra. And I listen to the stuff I grew up working with—Poison and Bon Jovi, all that. I'm a sucker for old school rock.

### Rock 'N Sold

TLG | ROCK is another sub label. We have Close Enemies, which is Tom Hamilton from Aerosmith and Tony Brock from The Babys. I don't think rock has ever been dead. It's a regular seller when it comes to physical product. Rock radio? There's a return on that. We just had a No. 1 song with "Crack Cocaine" [by Billy Morrison featuring Ozzy Osbourne].

### Discovering Artists

People come to me. I've been doing this a long time. [ZOID distributor] Virgin sends artists my way. People know what I do. Brett Scallions from Fuel introduced me to Billy Morrison. Billy had a record done and didn't know what to do with it. I'd worked with Brett on a couple of his side projects. A lot of that goes on.



*"There's a process to putting out music on a regular schedule. Every eight weeks seems to be the sweet spot for a new song."*

### What's Good?

I like stuff that's different. I distribute a lot of music that I'm only involved with on that level. But even with that, I try to keep my finger on the pulse. I don't just put out anything. I like to think that anything we put out is really good. I'm really into outlaw country right now. And I'm looking for the right mix of country and reggae. Nobody's done that yet.

### Latin Flavor

I'm working with an artist, the former singer from Apocalyptica. He has a Latin project that I'm really excited about, Franky and the All Nighters. Our first single features Sen Dog from Cypress Hill. It's my first venture into the Latin market.

### Build a Plan

There are a lot of best practice guides online. I have one that I send to artists that distribute through us. And when the artist buckles down and puts in the work, they do better. But the artist has to do a lot of work. Even if you get a major record deal, you still have to be the one creating the assets. You've got to keep working. It takes time. There's a process to putting out music on a regular schedule. Every eight weeks seems to be the sweet spot for a new song. But have a plan. You can't just throw music out and hope somebody finds it.

### Staying Outside the Spotlight

I don't play anything. I don't sing. I have no musical capabilities. When I was a road guy, I didn't even like getting on the mic and going, "Check, check." I like being the guy behind the scenes. I've always been that way. But I love the business.

### Metrics as an Indicator of Work Ethic

If an artist comes to me and I see they've got a Spotify or Facebook page that's been up for a couple years and there's only a couple hundred people on it, it tells me they're not working hard. No numbers is far better than bad numbers.

### Money Matters

A lot of times, I look at music as a promotional tool to sell tickets. Ten million streams [equals around] \$36,000, if you're lucky. And it gets

split up. That's what it costs to make most records, so it's not a lot of money. It's all about auxiliary incomes. If you have 1,000 fans that buy everything you put out, you can make money. The term super fan, that's nothing new, especially in the independent world. We've always been looking at those fans as the real meat and potatoes to make money with an artist.

### Friends Only

I'm probably closer to my artists than most other managers. Most of my artists I consider friends, which is kind of a no-no. But I only want to work with people I'd have at my house for a barbecue. If you don't get along, eventually it's not going to work out.

### Ozzy's Final Bow

When Billy Morrison sent me that record [off *The Morrison Project*], I didn't have any intention of spending the money it takes to go to radio. Then I heard the song and I'm like, "Oh, my God. It's Ozzy and it sounds like a hit." That's what really launched ZOID. Ozzy was amazing to work with. We gave him a number one song in his last year. "Gods of Rock N Roll" is amazing. Ozzy wanted an orchestra, so we put together a 52-piece orchestra. From a business standpoint, it might not be the smartest, but we did it anyway. We had a billboard on Sunset. We go the extra mile at ZOID.

### Just Have Fun

I'm a big believer that music should be an escape from people's everyday lives. So, I engrain in my artists—leave your politics out. Just have a good time so everybody watching you will have a great time. Love everybody, man.

### No Quit

We work hard and don't give up. We do what we say we're going to do. If you talk to Billy Morrison, he'll tell you we do what we say we're going to do. When we believe in something, we believe it.

### Stay or Go

I do a lot of handshake deals. If you're not happy, you can leave. I don't lock anybody in. I want whatever's going to be best for the artist, so if a major label comes along and wants you, it's fine. If you don't like what we're doing or the way it's going, then you can move on and hopefully we'll remain friends.

### Bigger Contracts Aren't Better

Our contracts are three to four pages long. When you have a contract that looks like a small book, after the first couple pages none of that's really to the benefit of the artist. Always have a lawyer look at it.

### Authenticity

When people see a video, they can tell if it's done through A.I. I can read somebody's bio and right away say, "That's A.I." Being authentic is more important than ever because there's so much out there that isn't real. I really push these kids to be authentic. Don't try to write a hit. Just write what comes naturally. If you're always chasing it, you're never going to catch it.

# A Gallery-Ready GRAMMY Group Show

Go ahead and judge a record by its cover, as our critic takes a closer look at this year's nominations in the Best Album Cover category.

**Tyler, The Creator: *CHROMAKOPIA*.** Shaun Llewellyn & Luis "Panch" Perez, art directors. This cover situates photographic portraiture within a lineage of Black bandleaders for whom image functioned as a kind of public architecture, carrying an echo of Nat King Cole and a moment when elegance operated as a cultural survival strategy. The mask, meanwhile, introduces an uncanny disturbance, a cinema noir slippage that deflects the image from mere homage.



**Djo: *The Crux*.** William Wesley II, art director. These pictures manifest a specifically Los Angeles mythology rooted in studio backlots and the city's long habit of rehearsing itself for the camera. Treating the dioramic street as Hollywood vernacular of believable falseness, the brick, fire escapes, neon, and choreographed figures assemble like call times—by daylight in the frazzle of a working set, while the deluxe edition's rainy night folds in a nocturnal frisson.

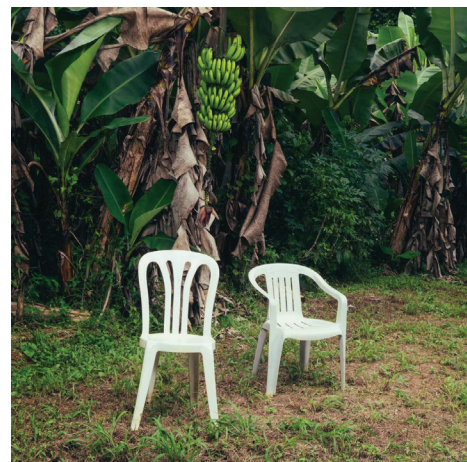


**Perfume Genius: *Glory*.** Cody Critchelo & Andrew J.S., art directors. This almost shockingly gallery-ready image speaks in idioms familiar to contemporary art, assembling a staged domestic interior into a tableau of contorted, frozen emotion and psycho-spatial tension. Evoking histories of durational performance, choreographed abjection, and constructed intimacy, the atmospheric light oppresses as the body is placed in calibrated precarity that feels like a metaphor for our times.



**Wet Leg: *moisturizer*.** Hester Chambers, Ellis Durand, Henry Holmes, Matt de Jong, Jamie-James Medina, Joshua Mobaraki & Rhian Teasdale, art directors. The photograph deploys the figure as both subject and irritant, pressed into a low, feral insistence. Coltish, gym-socked limbs splay and torque across shag carpeting, dragging a faint stench of 1980s domesticity, as humor, menace, and desire circulate in its elusively grotesque energy, producing an image that holds visual discomfort as a primal form of intelligence and wit.

**Bad Bunny: *Debí Tirar Más Fotos*.** Benito Antonio Martinez Ocasio, art director. This cheeky, poetic snap embraces the shared absurdity of image-making in an era of compulsive documentation, where a marginal backyard scene can accrue unexpected gravity through the simple choice to post it. The photograph understands how attention now operates, allowing absent-mindedly placed furniture in a romantically suggestive twosome, to unexpectedly and perhaps undeservedly exist as something much more profound. Per the album's title, the idea of "taking more pictures" could register as either irony or regret, or perhaps both.



# LEILANI KILGORE

When bluesy rocker Leilani Kilgore scored an impressive 8.4 in the batch of New Music Critiques published in *MC*'s January issue, we knew that she had earned a deeper dive. There is, after all, a rare edge to her sound—a Lynchian, sinister, dream-like quality that begs for further listening. Kilgore describes her own sound as, "Ferocious. Sensitive. Ballsy." Yep, that works.

For the artist though, this is just the latest chapter in a long book.

"According to my (very proud) parents, I started singing as soon as I could talk," Kilgore says. "Considering how long it took me to actually start singing well, this is slightly embarrassing to admit. But writing and performing followed suit—poetry and short stories started in tandem with learning how to read and write, and it was not uncommon to see me throwing myself around the living room (most notably to Tchaikovsky's 'The Nutcracker Suite') at a very early age. And honestly, once guitar playing factored in, my dad had me performing at his art receptions as soon as I had more than six songs in my repertoire. But I'd say it started getting serious once I started getting on actual stages, around the age of 14. The ensuing paychecks helped solidify that."

Kilgore recently released her debut album, *Tell Your Ghost*, something she's immensely proud of. However, getting it over the line was no easy feat. "Twelve songs in three days, top to bottom," she says. "But it was a completely necessary expression of myself and this kind of internal metamorphosis I was going through—love, loss, fury, peace, grief. I needed that album as a means of allowing myself to explore the range of my sound and writing."

For Kilgore, "DIY" means shouldering the weight and the responsibility for one's own career. "There's so much to learn about this industry as an artist/entrepreneur/touring musician, and it's no easy feat," she says. "DIY means taking the risks necessary to try and get a little further ahead, and having the fortitude to keep with it when something doesn't pan out. It requires an immense amount of focus and determination."

Looking ahead, Kilgore has plenty planned for 2026. "We're working on the second record now, which I'm incredibly excited about," she says. "We also have extensive tour dates in the United States as well as our first-ever European tour this fall. I can't wait to see what else unfolds."

Visit [leilanikilgore.com](http://leilanikilgore.com)



## THE LEGAL BEAT

BY GLENN LITWAK



**IN LATE 2025, RAPPER RBX**, whose real name is Eric Wayne Collins, filed a class action lawsuit in federal court in California against streaming giant Spotify, alleging that Spotify failed to prevent streaming fraud. The action is on behalf of RBX as an individual and "on behalf of other members of the general public similarly situated."

The lawsuit alleges that Spotify failed to prevent bots (bots are automated software programs that perform repetitive tasks over a network, also commonly known as fake users) from fraudulently inflating the number of streams for Drake, one of the most streamed artists on Spotify, with almost 81 million monthly listeners.

RBX first had success decades ago performing for labels Death Row Records and Aftermath

Entertainment alongside Snoop Dogg and Dr. Dre. He is Snoop Dogg's cousin.

Spotify is a massive company with over 713 million users, which includes 281 million paid subscribers; it offers over 100 million songs to these users and leads the audio streaming market.

In particular, the suit alleges that Spotify allowed "billions" of bot-generated streams, which increased Drake's streams. Drake is not named as a defendant in the lawsuit perhaps because plaintiff had no proof that Drake was involved in any streaming fraud.

RBX contends that some Drake songs have gotten "more than a hundred million streams" which were from "areas with zero residential addresses." The lawsuit further alleges that Virtual Private Networks (VPNs) were used to disguise some streams and some were apparently created by bots that "moved unreasonable locations between songs."

The plaintiff claims that Spotify's failure to keep bots off its platform has caused "massive financial harm to legitimate artists, songwriters and other rightsholders" due to the fact that income earned from streams

on Spotify is paid to artists based upon a percentage of the streaming marketplace and that percentage is diluted by the failure of Spotify to keep bots off its platform.

The lawsuit alleges that Spotify's efforts to eliminate bots are "nothing more than window dressing, inadequate at best." RBX further contends that the more users Spotify claims it has "the more advertisements it can sell, the more profits the company can report."

The suit further states: "[T]his mass-scale fraudulent streaming causes massive financial harm to legitimate artists, songwriters, producers, and other rights holders whose proportional share is decreased as a result of fraudulent stream inflation on Spotify's platform."

Spotify claims that it does not benefit from artificial streaming and invests in "always-improving, best-in-class systems to combat it and safeguard artist payouts with strong protections like removing false streams, withholding royalties and charging penalties."

According to Spotify's website, it pays artists from a revenue pool and calculates royalty payments

from the pool based on an artist's share of the total amount of monthly streams.

In 2025, shares of Spotify increased to a stock market valuation of a 100 billion dollars. Many artists complain about low streaming income, believing that platforms like Spotify pay too little per play, thus making it hard to earn a living wage for all but very successful artists. The pay per stream rate is only about \$0.004 on Spotify.

**GLENN 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](http://glennlitwak.com)

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



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# POLY-MATH

**Date Signed:** November 2025  
**Label:** The Lasers Edge  
**Type of Music:** Prog, Math-Rock  
**Publicity:** Earsplit PR  
**Web:** poly-math.net

Sometimes, it's all in the name. Poly-Math is English instrumental prog/math-rock quartet that was founded by Tim Walters around a dozen years ago.

"At the time, Tim was the drummer of math-rock band Monsters Build Mean Robots," says band member Chris Woollison. "Initially founded as a three-piece with Joe Branton and [I], Poly-Math's instrumental fusion of prog and math-rock was simply a side project at the time. However, only six months after the band started writing together we were booked to support math-rock legends And So I Watch You From Afar, and were shortly after booked to play the first ever ArcTanGent festival—the U.K.'s biggest math-rock and avant-garde music festival, which led to us taking the project more seriously, eventually superseding any of our separate projects."

While Woollison does describe the band as math-rock, he's also keen to point out that the sound has evolved. "We started as a math-rock band, but definitely on the heavier, riffier side of that genre," he says. "Initially, we took massive influence from the Mars Volta and Omar Rodriguez Lopez"

*"We started as a math-rock band, but definitely on the heavier, riffier side of that genre."*

other projects. Also Deerhoof and Battles, as well as contemporaries in the U.K. scene like Three Trapped Tigers and Physics House Band. As we added more members—keys and then saxophone—we developed a more prog-rock/quasi-jazz sound, calming down a little from the punky energy of the first recordings and moving to a more expansive, considered sound that goes on a journey through styles and motifs but without losing any of the energy and power."

Poly-Math signed to The Lasers Edge based on a deep appreciation for the label's roster and catalog. They'll be adding to that roster with the *Something Deeply Hidden* album.

"We have recorded most of our live albums at Brighton Electric Studios because they have a fantastic live room and selection of gear," Woollison says. "This time, we decided to record only drums at Electric and track the rest of the material in our home studios to give us a bit more freedom and time to experiment—a potentially risky choice because of the lack of time pressure, but we got it all together in pretty good time and sent it off to Mark to make sense of it and mix it. Mark Roberts is one of the most prolific engineers for alternative music in Brighton, U.K., and as always with Mark, we were instantly happy with the results."

The band has more releases and plenty of touring planned for 2026, so keep your ears to the ground for Poly-Math news. - **Brett Callwood**



# TENROC

**Date Signed:** May 2025  
**Label:** Sony Music, Provident Lab  
**Type of Music:** Pop, Alternative  
**Management:** Big Wins Only  
**Booking:** Via Management  
**Publicity:** Christina Kotsamanidis - MUSES PR;  
 christina.kotsamanidis@themusespr.com  
**Legal:** Kwame Kandekore  
**Web:** instagram.com/tenroc

In an industry where everyone is chasing a "deal," Tenroc was busy building a world in his bedroom. Having played drums since age three and mastered piano and guitar by seven, music was never a side-quest for him. "Music was always normal in my life, not a hobby," he says. But the shift from virtuoso to visionary happened when he stopped just playing and started building.

"It got serious when I realized I didn't just want to play instruments," Tenroc says, "but I wanted to build records from the ground up and shape all of the sounds."

That architectural approach to sound—a lush, unpredictable intersection of pop, R&B, gospel, and alternative—recently caught the attention of Sony/Provident. While many artists spend years crafting a pitch, Tenroc's signing was the byproduct of organic momentum and a little bit of prodding.

"I'd never planned on an artist deal," he admits. After posting snippets of his upcoming work online, a producer friend connected him with an A&R. "When Provident entered the picture, it was crystal clear to me that they

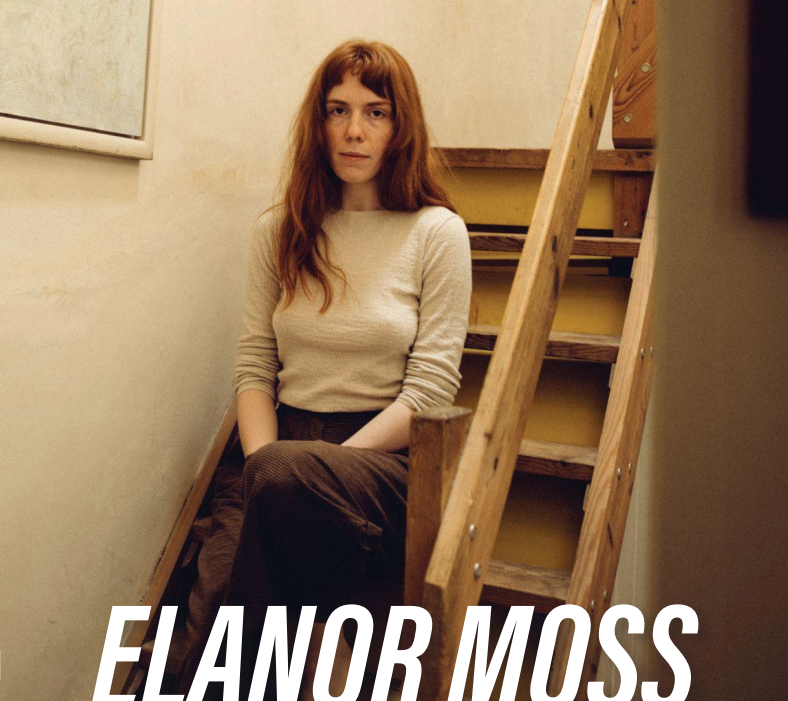
*"I wanted to build records from the ground up and shape all of the sounds."*

were the right choice. They understood the vision."

The heart of this vision is captured in his latest track, "PLAYLIST." Recorded in his home studio, the song almost didn't make the cut. "It's a song that was never meant to see the light of day, but my wife, Sarah, was super adamant about me including it," Tenroc laughs. "Its main theme is that hope and joy can exist through hard times... When you put it on, there's a chance to discover good in a bad situation."

Despite his rising profile and collaborations with global names, Tenroc remains refreshingly grounded, viewing every session as a human connection rather than a career move. "Artists are all just people," he says. "People who want to share their feelings or emotions, the same way the rest of the world wants to feel heard and understood."

As he looks toward the rest of 2026, Tenroc's goal is simple: "more." And for advice: focus on the craft, not the gear. "Don't try to skip steps... We live in an age where everything is available to us. You don't need a big studio, you don't need fancy equipment—all you need are the skills." - **Ruby Risch**



**Date Signed:** November 2025  
**Label:** Sumerian Records  
**Type of Music:** Metal  
**Booking:** Jason Parent, Sound Talent  
**Publicity:** Charley Johns, Cosa Nostra PR  
**A&R:** Sal Torres, Sumerian Records  
**Web:** vanamusicofficial.com

**Date Signed:** October 2025  
**Label:** Merge Records  
**Type of Music:** Folk  
**Management:** Alex Zinovieff - Always Management  
**Booking:** Angie Rance - Earth Agency  
**Legal:** Paul Spraggon - SSB  
**Publicity:** Patrick Tilley, Jacob Daneman - Pitch Perfect PR; patrick@pitchperfectpr.com, jacob@pitchperfectpr.com  
**A&R:** Mac McCaughan  
**Web:** elanormoss.com

London's Elanor Moss is an artist's artist. As such, she independently released a pair of introductory EPs. That self-reliant attitude remained strong when putting together her debut full-length. Knowing she had limited financial resources, her collaborators helped fund the project. In an effort to make recording as affordable as possible, the album was completed in just two or three days.

Yet the singer/songwriter knew how helpful it could be to have a label providing support, so she began networking. Moss sent the freshly minted LP to a friend in the Dublin music scene who recommended she pass it along to Basin Rock Records. She wisely took his advice. "They've put out some amazing records," Moss enthuses regarding the outsider folk label based in Ireland. "A few months later, I got a message from Merge Records." Basin Rock had passed it along without her knowledge. Moss felt immediate excitement, as she's a longtime fan of Merge, home to one of her "all-time favorites," The Magnetic Fields.

Additionally, she found the label's artist-led history and attitude appealing. Indeed, Merge didn't demand any changes to the finished recording. "I just wanted to work with people who were enthusiastic about

*"I just wanted to work with people who were enthusiastic about my music, love it, and understand it."*

my music, love it, and understand it," she discloses.

Committing to Merge nonetheless depended on the offer. Since the literary artist wanted to make simultaneous inroads in both America and the U.K., tour financing remained a salient factor. "I'm thrilled to be with Merge," the lucky signee purrs. "It feels like such a good fit, and an exciting, new start."

Moss points out that she focused on creating great music before seeking a label, a tactic she suggests others follow. "I was very much living by my own intuition, creatively, and then hoping it would resonate with the right home. - **Andy Kaufmann**

Auckland-based industrial-metal artist Vana has been writing since she was a young girl and, once hooked, performing any chance she could get.

"In New Zealand, the easiest foot in the door into the music industry was through the demo scene, so I started writing toelines and vocals for my friends who were DJ's," Van says. "It taught me the skills I needed to know about tracking and comping my own vocals and building my own home studio that I work out of. When I realized I could do it all myself, I started writing and releasing for my own project. I was able to go full time just over a year and a bit ago with the help of twitch streaming—before that, I was a receptionist at a dental clinic."

Vana (pronounced VAH-NAH) described her sound as a bit of a genre-fuck. "I like to pull elements from genres that I used to absolutely rinse growing up, along with taking inspiration from some of my favorite non-rock artists now like Brakence, Chase Atlantic and \$uicideBoys and blend those elements in with heavy riffs and breakdowns," she says. "Hyperpop elements mixed with post-hardcore and djent. My music has evolved to be more authentic to myself rather than trying to appeal to a more commercial pop centric audience."

*"I like to pull elements from genres that I used to absolutely rinse growing up."*

The artist recently signed with Sumerian Records, making her label mates with the likes of Hollywood Undead, Kittie, Poppy and Starbenders. It makes sense that Vana has found a home there, surrounded by likeminded souls.

"My manager, Clay Busch, has been very friendly with their camp for a while and has done a lot of work with Shawn Keith specifically when he was starting Sharp Tone Records," she says. "I've have always maintained an independent mindset with the Vana brand and in my camp, but when Shawn joined Sumerian and reached out to us about working together it was very interesting for us to explore. Especially with how much they value the visual element of music along with a cinematic side to their business. Felt like the perfect partnership for where I wanted to take my brand. I've always been a massive fan of Sumerian and it was always my goal to sign with them specifically, so I'm so thankful to them and proud of my team for making it happen."

Vana's latest release at the time of writing is the "Pray" single, written with Vince Ernst of Magnolia Park. "The demo for the chorus was written a year previously and had gone through at least four different versions before we finally found the right structure for it," she says. "We wanted to make sure the verses and breakdown did the chorus justice, given how catchy the topline is. We finally crunched down on the version we have now over a bunch of discord sessions."

With a tour, and hopefully a full-length debut album, in the cards for 2026, good times lay ahead for Vana. - **Brett Callwood**



### ▲ SMP SIGNS SPIRO

Sienna Spiro signs to global publishing with SMP. With 6.6+ M Spotify listeners/1.5 M TikTok followers, EP *SINK NOW*, *SWIM LATER* hit 122+ M streams, "MAYBE," hit 600+ M TikTok views alone. U.K./E.U. headline tour sold out; supported Sam Smith in NYC/Teddy Swims' U.S. tour.



### ◀ MARC ANTHONY/ GODIGITAL

Marc Anthony's publishing sells with Latin collection (\$115 million including Los Socios del Ritmo, Marisela, 3BallMTV, Tierra Caliente, LDNE), adding 30,000+ assets to GoDigital Music. Including "Vivir Mi Vida," "Rain Over Me," "Ahora Quien," Anthony's catalog is rumored to have sold for eight figures.



### ▲ WESLI RELEASES MAKAYA

Haitian-Canadian singer-guitarist Wesli releases a tribute to the musical traditions, strength and beauty of the Haitian people in his latest 24-track release, *Makaya* ("leaf" in Kikongo). Rhythms of solidarity and resilience blend tradition and modernity, celebrating hope for the future of Haiti.

### Listening Room Retreats

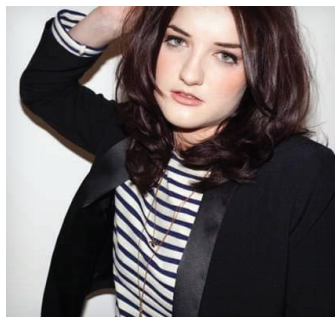
With over 2000 songwriter participants from over 30 countries since it launched in 2002 (from total beginners to seasoned professionals), attendees have gone on to record, co-write, tour outside their home countries, and release commercially, from relationships that began at the retreat. The week of inspiration and enthusiasm remains unmatched in the industry. Upcoming retreats include Ireland, Greenland, California, and Denmark, with early registration discounts, paid referral programs, and interest-free monthly payment plans making it easier than ever to attend. Details and registration at [listeningroomretreats.com](http://listeningroomretreats.com).

### SXSW Austin Returns

South By Southwest (SXSW) returns to Austin, Texas, March 12–18. What is it? SXSW 2026 includes 850+ conference sessions, 600+ mentor and networking events, 4,400 musicians performing over 300 live showcases, 460 film and TV screenings, four nights of comedy, and 450 brand activations over seven days. Leaning into its 40th anniversary, this year's event follows a walkable downtown footprint with designated clubhouses instead of using the convention center. "Connect. Discover. Create What's Next." Details and registration at [sxsw.com](http://sxsw.com)

### SongsAlive! Songwriter Events

With workshops, showcases, camps, webinars, and song critique opportunities, the SongsAlive! community has the power to transform lives.



### ▲ KASSNER SIGNS SUTHERLAND

Glaswegian topliner Katie Sutherland signs global publishing with Kassner Music. Syncs include Vodafone, Orange, Google, Victoria's Secret; Credit: 100 (The Hunna's), Sigala, Sub Focus, Dan Smith, DYLAN, Becky Hill, MEEK, A. Van Buuren, Poppy, Bascombe, Gabry Ponte, Roger Sanchez.

Connecting songwriters, composers, and lyricists from various backgrounds, members get inspired by and connected to like-minded songwriters from around the world. Develop your songwriting skills through virtual and live events inside a supportive creative community. Details and membership at [songsalive.org](http://songsalive.org).

### SESAC Latina Conexiones

SESAC Latina launches "Creando Conexiones," a matchmaker portal for songwriters to foster songwriter collaboration with virtual or in-person creative opportunities. Leveraging existing relationships and resources, SESAC Latina aims to strengthen the songwriting community through an organic ecosystem (including hitmakers and rising creatives) to connect, experiment, and grow with intentional spaces for collaboration to foster ideas and nurture partnerships. With distinct phases, it began with Regional Mexican, then Pop/Latin Rhythm, then a full combination, and integrates songwriting camps, showcases, events, and special projects. More at [sesac.com/sesac-latina-lanza-creando-conexiones](http://sesac.com/sesac-latina-lanza-creando-conexiones).

### BMI Awards Neda

2025's Charlie Feldman Award goes to Miami-born Carlos Neda. Raised in El Salvador, Neda wrote poetry to process his uncertain surroundings, before returning to Miami as a teen and finding his voice through music. Busking around the world in over 90 cities, he survived by singing and playing his guitar. Hitting No. 4 on Spotify's Viral Mexico chart, "Sin complejos de Disney" launched his career. Debut EP, *PARA CAÍDAS*, out soon. Established in 2021 to honor and celebrate retired BMI Vice President, Creative, Charlie Feldman, whose tireless advocacy supported artists for 31 years (including the Neville Brothers, James Brown, the Holland Brothers, Carole King, Chip Taylor, Greg Allman, Rihanna, and Nile Rogers), the annual Charlie Feldman Award grants \$2,000 to an emerging BMI songwriter in any genre. More at [bmifoundation.org](http://bmifoundation.org).

### Lyric Capital's Weeknd

Closing a publishing and master recording rights deal with New York's Lyric Capital Group, ASCAP artist The Weeknd (Abel Makkonen Tesfaye) and his team remain shareholders with 'creative control' in a joint venture deal rumored to be worth \$1 billion. With over 120 million monthly Spotify listeners, and creating Spotify's most-streamed

track with "Blinding Lights" (bumping Ed Sheeran's "Shape of You"), The Weeknd's agreement includes work through 2025 (future releases excluded). Chord Music Partners (XO/Republic/Universal Music Group (UMG))'s 50 percent publishing partnership remains. Universal Music Publishing Group continues administration.

### DSE Ventura Returns

The Durango Songwriting Expo returns to Ventura, California February 19-21. For 30 years, Durango has been the industry's best-kept secret: a twice-yearly event for songwriters to access publishers, A&R executives, and music supervisors who can change their career. What makes DSE different? Personalized connections, honest feedback, curated showcases, and career-empowering knowledge. With open mics, industry panels, song listening sessions, workshops and networking events, it is the perfect opportunity to accelerate your songwriting career. Details and registration at [durangosong.com](http://durangosong.com).

### Eclipse Scoops Shackleton

ASCAP's Emily Shackleton has sold her catalog to Eclipse Music Group, in a deal that includes songs recorded by Carly Pearce, Reba McEntire, Runaway June, David Nail, Sara Evans, and Mickey Guyton. Best known for multi-platinum / CMA-winning "Every Little Thing" (Carly Pearce), Shackleton's writing joins Eclipse's portfolio of songs that includes "Tennessee Whiskey," "Chasin' You," "Getting' You Home," "May We All," and others.

Since 2017, Eclipse has been committed to empowering artists, songwriters, and helping them make the most of their catalogs, bringing decades of experience to support publishing, acquisitions, masters, and strategic partnerships. The Eclipse ecosystem is designed for creative and commercial success as it signs rising hitmakers, nurtures business collaborations, and adds catalogs to their roster.

### KISS on the Hill

2025 Kennedy Center Honoree and legendary bassist, co-founder and co-lead singer of KISS, Gene Simmons joined SoundExchange President/CEO Michael Huppe in testifying before the U.S. Senate Judiciary Committee in support of the bipartisan American Music Fairness Act bill (AMFA) (S.326/H.R.861). Big radio corporations—who made \$13.6 billion in ad revenue in 2024—are being taken to task to start paying

artists performance royalties for their music. Marking the first time in over ten years the Senate has held a hearing on AMFA, Simmons' support joins over 300 artists who sent a letter to congress encouraging leaders to pass the bill. The National Independent Talent Organization (NITO) has also encouraged Senate support for the Bill, with over 60 NITO members companies writing in to lend support. A rival measure presented by the National Association of Broadcasters (NAB), the Local Radio Freedom Act (endorsed by over 200 members of the U.S. House of Representatives) opposes any type of new charge on local radio (perhaps stemming from historic pay-to-plug radio protocols in the early days of music). NITO emphasizes that AMFA protects independent stations with minimal (\$1.37/day) cost, and indirectly benefits independent managers, agents, and more. More at [recordingacademy.com/advocacy/news/american-music-fairness-act-gene-simmons-senate-hearing](http://recordingacademy.com/advocacy/news/american-music-fairness-act-gene-simmons-senate-hearing).

**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)



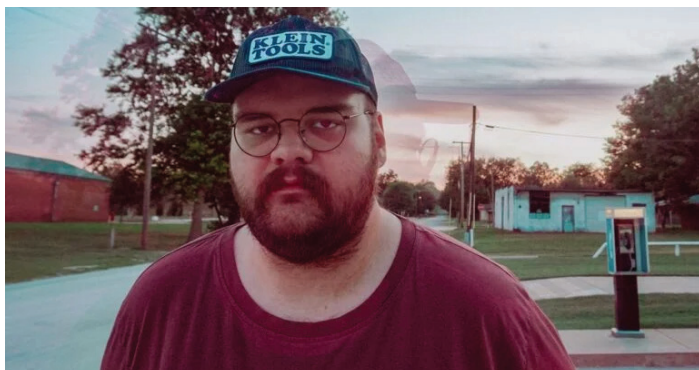
### ▲ YELLOW DAYS' ALBUM

Out this month, Yellow Days' new album *Rock And A Hard Place* follows debut EP *Harmless Melodies*. George van den Broek's latest project draws Otis Redding, Bootsy Collins, James Brown, George Clinton vibes with fresh soul atop a backdrop of New-castle jazz fusion band, Knats.



### ▲ TIKTOK'S NON BLONDES

ASCAP's 4 Non Blondes' resurgence from TikTok viral user videos ("What's Up/ Beez in the Trap"), Spotify Billions Club, two billion YouTube views, has Linda Perry launching Kill Rockstars imprint, 670 Records. Solo album (*Let It Die Here*) and 4 Non Blondes album (33 years later) coming soon.



### ▲ MORELAND'S SONGWRITING WIN

Oklahoma's John Moreland Wins Top Honors at 30th annual USA Songwriting Competition with "Visitor." He was No. 83 on 2024's Billboard Hot 100 for "Memphis, The Blues" (Zach Bryan) and opened for Jason Isbell, Dawes, Patty Griffin. 2026 contest on now. See [songwriting.net/winners](http://songwriting.net/winners).

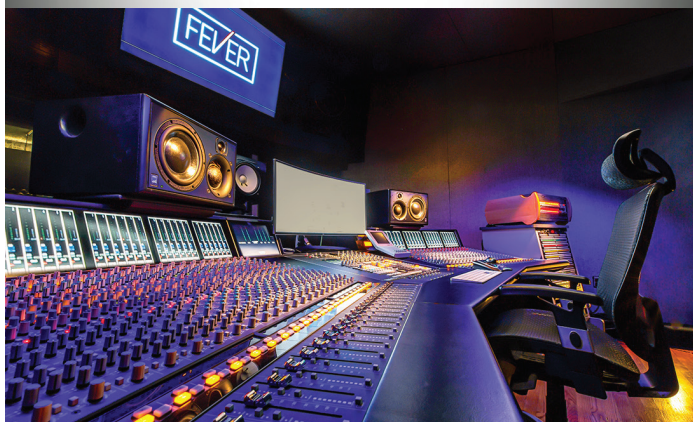


### ▲ FRANCO'S SWEET PETUNIA

Indie-folk duo Sweet Petunia (Madison Simpson/Mairead Guy)—with unapologetic identity, political beliefs and moral compass—sign to Ani DiFranco's Righteous Babe Records, a dedication to community and social activism shines through 'DIY grit-meets-Appalachian soul.' Listen at [youtube.com/watch?v=9AYHE4RN0dA](https://youtube.com/watch?v=9AYHE4RN0dA).

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## Kelly Jean Anderson: Heart and Healing



Born and raised in Southern California, artist/musician Kelly Jean Anderson first sang harmonies beside her father playing children's songs at the piano. She studied classical repertoire from age five into her teens. Says Anderson, "I had visions of playing in front of people but my stage fright and anxiety was intense." Singing in choirs and children's plays, she was always very sensitive, and never comfortable. Says Anderson, "it didn't come naturally. I felt my voice wasn't good enough. I wanted to be perceived a certain way." Adds Anderson, "I wanted to be this beautiful singer, but that wasn't where I found my voice. I found it in the depth, the struggle, the wounding, and the pain. I didn't understand that for a long time."

Searching for meaning, connection, and validation led to challenging experiences, including early sexual trauma. As she navigated drug addiction (over 20 years), Anderson's partner Kentucky (who later died by suicide) returned her to music, teaching her instruments and songwriting (The Honey Highway Country & Blues Show and The Thunderbird Motel). The relationship and music were intense, including addiction, mental illness, homelessness, and 15 years of dominatrix work. "It felt wild and out of control," she admits. "I was rarely present enough to enjoy making music." Turning 40 and getting clean left her with her dog and her music, and the slow work of rebuilding her life.

Despite it all, there was always a sense of light and possibility running softly in the background. Anderson leaned into reinvention, getting clean, and removing every part of her old life. She began meditating and practicing gratitude, writing daily goals and incorporating blessings for others. Then came the deep work.

Breathwork classes found her throat tight; plant medicine ceremony brought breakthrough. "This beautiful indigenous shaman was right in front of me. People were devotional in prayer and he was singing to them using leaf rattles," shares Anderson. Feeling the vibration of the music, her body softened, and she began sobbing. "When I heard that, *that* is what I wanted to learn how to do," says Anderson, "to know the power of my voice, how vibration can connect with others and help them."

Singing, toning, humming, and reconnecting with her power, Anderson says, "without words, I get out of my head and it becomes meditative." It's a trance-like state. "I started healing my nervous system, intrusive thoughts, and limiting beliefs," she confesses. Using an "I Love You" chant to forgive herself energized her, and developed a new tone of voice. Students began sobbing when she shared it. "This is magic in a grand sense, energy healing. We're connected by our hearts, healing each other. When we work on ourselves, that vibration affects everybody you come in contact with."

Beyond classes, Anderson's first song ("Rosemary Soul") was written in one day, absorbing outdoor surroundings. "I got lost in that song for four or five months, with different melodies, coming back to the bridge and obsessing on it," she says. "It kept getting deeper and more beautiful. One day that stopped and I was done." That's my process—obsessing in a beautiful way, I feel so connected and alive." While recoding, she learned, "to peel the piano to its most basic because the voice is where I'm really connected."

Anderson has found her purpose with weekly classes and live shows. "I'm creating beautiful healing experiences," she says. "It's deeply moving. I made it through that really dark time in my life [and] now I get to make healing music that feels powerful and authentic. I feel really grateful."

Playing the shruti box, gong, harmonium, crystal bowls, and other percussion (in addition to piano, bass, guitar, and ukulele), a meditation collection, piano project (commemorating Kentucky), and full healing sound album are available online.

Contact [rosemarysoul999@gmail.com](mailto:rosemarysoul999@gmail.com)  
Visit [rosemarysoul.com](http://rosemarysoul.com)

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# DROPS

Waxwork Records has released the original motion picture score on vinyl, CD, cassette, and digital formats for *The Plague*, the critically acclaimed psychological thriller directed by **Charlie Polinger**. Premiering at the **Cannes Film Festival** to an 11-minute standing ovation, the film drew widespread attention for its unsettling coming-of-age story set at an all-boys water polo camp. Composed and performed by **Johan Lenox**, the score featured an organic blend of percussion, solo strings, and layered vocals to capture the film's intensity. The soundtrack was pressed on Pool Water Blue vinyl with deluxe packaging and exclusive liner notes. Lenox is a singer, composer, and music producer whose work spans the classical music, film, and musical theater worlds. For more information, contact Chandler Poling at [chandler@whitebearpr.com](mailto:chandler@whitebearpr.com).

Dubois Records has released *Call the Midwife (Original Soundtrack Album Volume 2)*, featuring music by Emmy-nominated and internationally award-winning composer **Maurizio Malagnini**. Spanning 27 tracks, the album captures the spirit of East London in the 1960s and 1970s as well as the warmth and resilience of Nonnatus House, the convent



and midwives' headquarters from the popular BBC series. Malagnini's score blends sweeping orchestration with delicate melodies, offering both new compositions as well as beloved fan favorites. The release gives listeners an immersive journey through the emotional world of the long-running series. Malagnini has brought his musical voice to television and film, working on projects including *The Paradise*, *Coppelia*, and *Peter and Wendy*. Contact Christian Endicio at [christian@whitebearpr.com](mailto:christian@whitebearpr.com) for more information.

JMP Entertainment will present a special performance of the long-running symphonic game music concert tour, *Heroes: A Video Game Symphony* at The Bowl at SoBeys Stadium in Toronto on September 17,

2026. The acclaimed symphonic concert tour will bring its narrative-driven celebration of video game music to audiences, featuring iconic selections from beloved franchises across gaming history. Legendary composer, producer, and performer **Akira Yamaoka** will attend the event and take part in an exclusive meet and greet for VIP guests. Fans will be invited to attend in cosplay and share an immersive evening with fellow gamers with narration by **Nigel Carrington**, whose voice may be recognized from *The Chinese Room's Dear Esther* and music selections include *The Elder Scrolls*, *Prince of Persia*, and more. *Heroes* debuted in 2023, drawing from Joseph Campbell's monomyth which has inspired countless video games, films, and books. Get tickets at [liveatthebowl.com/heroes-a-video-game-symphony](http://liveatthebowl.com/heroes-a-video-game-symphony), or contact Jayson Napolitano at [jayson@scarletmoonpromotions.com](mailto:jayson@scarletmoonpromotions.com) for further details.

Laced Records is releasing a much-anticipated vinyl collection of music from the critically acclaimed soundtrack to the popular 2025 role-playing video game *Clair Obscur: Expedition 33*. The release is available in various box sets with exclusive editions in three vinyl colors, including multicolor swirl, gold and black swirl, and standard black, with artwork by **Nicholas Maxson-Francombe**. Preorders are expected to begin shipping in February 2026. Music is by composer **Lorien Testard**, who received The Game Award for Best Score and Music. Visit [lacedrecords.co/products/clair-obscur-expedition-33-exclusive-edition-x6lp-boxset](http://lacedrecords.co/products/clair-obscur-expedition-33-exclusive-edition-x6lp-boxset) for more information and to order.

*Is This Thing On? (Original Motion Picture Soundtrack)*, featuring music by composer **James Newberry**, has dropped via Hollywood Records and Searchlight Pictures. The warm, intimate score plays into actor and director **Bradley Cooper's** deeply personal dramedy that couples humor and heartbreak as it followed two partners figuring out the future of their relationship and family after the end of their marriage. Developed through a close collaboration between Cooper and Newberry, the nine-track release blends percussive elements with expressive textures that reflects the film's emotional nuance. The soundtrack accompanied the theatrical release of the film, which stars **Will Arnett** and **Laura Dern** in the leading roles. Newberry is an award-winning film and television composer whose credits include *Ozark*, *Fear the Walking*



*Dead*, and more. For further details, contact Sarah Roche at [sarah@whitebearpr.com](mailto:sarah@whitebearpr.com).

Volumes one through four of *IT: Welcome to Derry (Soundtrack from the HBO Original Series)* have dropped via WaterTower Music, featuring music by composer **Benjamin Wallfisch**. With this comprehensive release, Wallfisch continues his longstanding collaboration with sibling filmmaking duo **Andy and Barbara Muschietti** and expands the sonic world first established in *IT* and *IT: Chapter Two*, crafting an immersive long-form score for the series. Across four volumes, the music blends haunting orchestral writing, ghostly motifs, and visceral sound design to depict the psychological tension and emotional depth of the mythology of Derry, the fictional Maine town that's home to **Stephen King's** iconic killer clown, Pennywise. Released digitally in full, the soundtrack traces the series' evolving narrative arc. Wallfisch has worked on more than 80 feature films, collecting Golden Globe, BAFTA, GRAMMY, Emmy, and World Soundtrack Award nominations for his work. Contact Christian Endicio at [christian@whitebearpr.com](mailto:christian@whitebearpr.com) for more information.

# OPPS

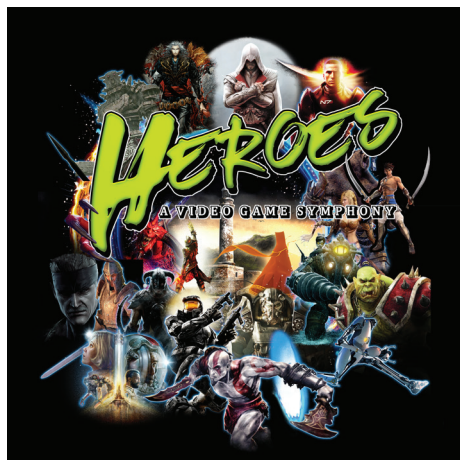
Submissions are open for the **2026 Broadway Bound Theatre Festival**, a developmental theatre event for playwrights to develop their work in a nurturing environment with one-on-one mentorship opportunities. Musicals and plays are accepted through March 10, with critiques offered for a fee. The event will be held July 20-August 16. Important dates, deadlines, and submission guidelines can be found at [broadwayboundfest.com/submissions](http://broadwayboundfest.com/submissions).

The sixth annual **International Conference on Audio for Virtual and Augmented Reality and Immersive Games**—an event by the Audio Engineering Society focused on audio for extended reality and interactive gaming—has issued a call for proposals open until March 24. They are seeking professionals involved in audio for virtual and augmented reality, immersive audio, and gaming to participate in



workshops, tutorials, and masterclasses. The event will be June 30-July 3. More information can be found at [aes2.org](http://aes2.org).

Since 2013, the **Berlin Music Video Awards** have been a launchpad for filmmakers, musicians and creative visionaries of all backgrounds in the music video industry, and there's still time to get your work in to be featured at the 2026 event, which is slated for June 11-13. March 7 is the late deadline to submit. Artists whose videos are selected have



the chance to win a cash prize, and the awards event offers networking opportunities, press coverage and live shows. Learn more and apply at [berlinmva.com/submit](http://berlinmva.com/submit).

## PROPS

**Broadway Belts for PFF!** returns for one night only on March 9 with Broadway talent once again coming together to raise funds and awareness for more than 250,000 Americans living with pulmonary fibrosis. This event is the Pulmonary Fibrosis Foundation's 16th annual signature gala, which can be attended in person at Sony Hall in New York City, or streamed virtually. **Tony Award**-winning actress and comedienne **Isabelle Stevenson** and **Julie Halston** (*Sex and the City, You Can't Take It With You*) will host with a special appearance by American tenor and *America's*

**Got Talent** finalist **Daniel Emmet** and other Broadway performers, singing favorite songs and original pieces. Started in 2010, Broadway Belts for PFF! is the largest single fundraising event for the Pulmonary Fibrosis Foundation, raising over \$3 million and counting to date. For more information and to secure your seat or virtual ticket, visit [pulmonaryfibrosis.org/get-involved/events/broadwaybelts-for-pff!](http://pulmonaryfibrosis.org/get-involved/events/broadwaybelts-for-pff!).

**WhyHunger's 50th Anniversary Hungerthon Benefit Docu-Concert** took place at Asbury Park, NJ's, legendary **The Stone Pony** in December, uniting stars and emerging artists for an unforgettable night of music and fundraising. Performances by **Bruce Springsteen**, **Stevie Van Zandt & The Disciples of Soul** with **Marc Ribler**, **Sameer Gadhia** and **Eric Cannata** of **Young the Giant**, **Yola**, and many more celebrated five decades of artist activism since the organization was founded in 1975 by **Harry Chapin** and **Bill Ayres**. The event featured tributes to Chapin, documentary footage, and an Artist Summit on hunger and poverty, bringing in more than \$200,000 to support WhyHunger's mission to end food insecurity. For more information, contact [whyhungerpr@shorefire.com](mailto:whyhungerpr@shorefire.com).

Internationally acclaimed jazz vocal ensemble **New York Voices** is embarking on a farewell tour after 38 years of recording and touring. At the end of 2026, the group will part ways for solo endeavors, but not before a last blast of dates to send the performers off into their next chapters and showcase a wide-ranging repertoire of classic standards, contemporary favorites and original works. Upcoming performances include a February 14 concert at the Segerstrom Center for the Arts in Costa Mesa, CA, the New York Voices Jazz Festival at Niles North High School in Skokie, IL, on March 7, and a Vocal Jazz Camp July 27-August 2 in Kalamazoo, MI. Find upcoming dates, book tickets and learn more about the esteemed group at [newyorkvoices.com](http://newyorkvoices.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



## Tiffany Townsend

Soprano soloist

**Website:** [tiffanytownsendsoprano.com](http://tiffanytownsendsoprano.com)  
**Most recent:** *Crash Out Queens*

**SOPRANO SOLOIST TIFFANY TOWNSEND** played piano and sung choir throughout her early education years, but had no aspirations as an opera singer until a teacher encouraged her to pursue it. To her surprise, she was accepted to The Juilliard School and has since performed roles including *Dona Anna* (*Don Giovanni*) and *Countess* (*Le Nozze di Figaro*), received the Shoshana Foundation's 2021 Richard F. Gold Career Grant for her contributions to the art form, and most recently developed *Crash Out Queens: A Tiffany Townsend Recital* in collaboration with Long Beach Opera.

The production was conceived as both a recital and a dramatic exploration of the inner lives of women pushed to their psychological and emotional limits in iconic operatic moments including from Puccini's *Suor Angelica* and Menotti's *The Consul*. Discussing what inspired the project, Townsend said it's difficult to think about the oppressive lives women have historically led and what drives them to the brink. "Women's rights have come so far, but we still have a ways to go," Townsend says. "And I want people to reflect on their emotions as humans—we're not perfect, our thoughts can be irrational, and sometimes we have to experience a crashout for things to change."

Townsend says it's a misconception that opera is inaccessible or only for the elite—and the way to draw people in is through telling stories that reflect their lives. "There might be elaborate sets and costumes, but opera can be every bit as appealing as a play, or movies or TV, and it's all about telling stories and looking at topics that are relatable," she says.

Townsend says the voice aspiring opera performers should listen to the most is their own. "It's nice to have people give you advice, but your intuition is real and special, and you should listen to that," she says. "It's OK to draw inspiration from other artists, but other artists were popular because they knew how to be themselves."

► **HONEY BXY DECLARES “SHAME” ON NO-GOOD EXES EVERYWHERE WITH A SCORCHING NEW SINGLE**

Following her breakout year and the success of her most recent EP, *Raw Honey*, rising R&B artist Honey Bxby ushers in a new era with her fiery single “Shame,” out now via Rebirth Ent. / ART@WAR / Warner Records. The track marks the start of her next project and a sleek evolution in sound, style, and storytelling.



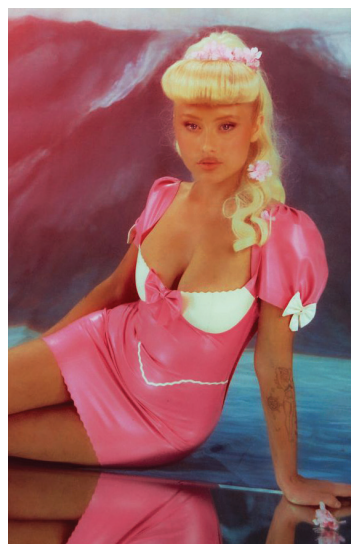
▲ **YELLOW DAYS ANNOUNCES NEW ALBUM**

Yellow Days (AKA George van den Broek) returns with his larger-than-life 14-track album *Rock and a Hard Place*, out February 13 on Independent Co. Van den Broek describes the new album as being about “people pleasing,” an impulse he’s had since he was a young artist making his way despite the odds.



◀ **POP PRINCESS REMY BOND RELEASES NEW MUSIC VIDEO “SKIN TIGHT JEANS”**

Emerging as an entrancing pop presence and bona fide artist to watch, singer, songwriter, and creative visionary Remy Bond releases the striking new music video for “Skin Tight Jeans,” from her new project *Backstage At The Tropicana*. The new project follows Remy’s surprise release of her live recordings of “Summer Song” and “Goodbye Stranger” from her sold out show at the El Rey Theatre.



◀ **SAILORR RELEASES VEVO DSCVR 2026 “ARTISTS TO WATCH” PERFORMANCES FOR “SINCERITY” AND “BELLY”**

Vevo released two live performances from Alt-R&B/Dreampop artist SAILORR for “SINCERITY” and “BELLY” for its “DSCVR Artists to Watch” 2026 campaign. Now in its 12th year, Vevo’s DSCVR ATW program is a hand-picked, highly curated selection of global artists who Vevo has tipped to break through to the mainstream.

## Tidbits From Our Tattered Past



### 2007 - Ne-Yo - #12

R&B hip-hop artist Ne-Yo discussed his songwriting journey for MC's cover in 2007. "Right out of high school I had some songs and I decided to move to California to pursue a music career... Our plan was to go to the Capitol Records building in Hollywood. We would park our van in front of the building and stand on the roof of the van singing our lungs out until we got a record deal... of course, no record deal came from it." When Columbia Records eventually put an offer on the table, the artist recalled that, "they were trying to make me someone I didn't want to be."



### 2014 - Weezer - #10

In 2014, pop-rock mainstays Weezer appeared on MC's cover following the release of their new album, *Everything Will Be Alright in the End*. Bass guitarist Scott Shriner gave insight into the band's songwriting process: "We've had times when we all wrote a little bit together. Rivers [Cuomu] is obviously the principal songwriter." Regarding their signing to Republic Records, Shriner said, "We just felt that was the best choice... Going with a major label and using all of their powers was the thing to do."

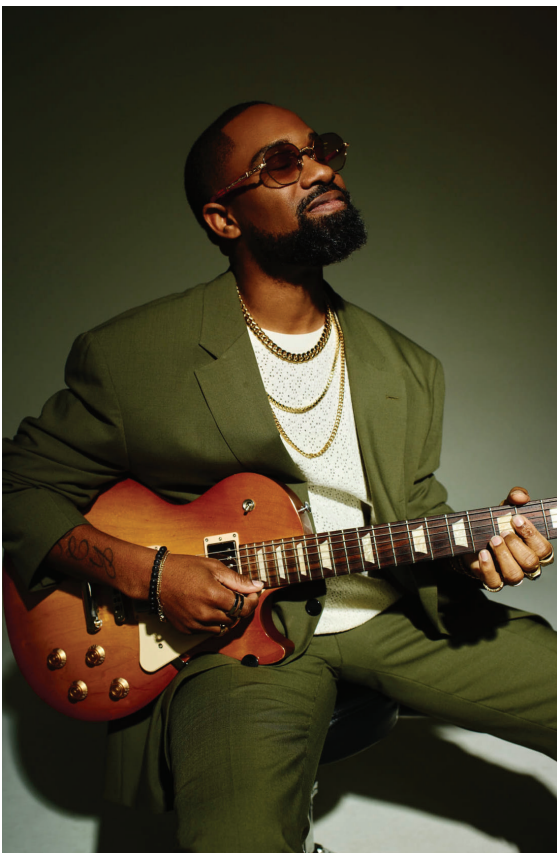
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at [musicconnection.com](http://musicconnection.com)

### ▲ SIENNA SPIRO ANNOUNCES THE VISITOR TOUR, U.K. TOP 10 SINGLE "DIE ON THIS HILL" CONTINUES TO SOAR

London-based singer/songwriter SIENNA SPIRO announces The Visitor Tour—her inaugural headline tour of North America, launching March 5 at San Francisco's Café Du Nord and concluding March 17 at New York's Bowery Ballroom. The forthcoming tour builds on the monumental success of SIENNA's heart-shattering October single, "Die On This Hill," which climbed to No. 9 on U.K. Official Singles Chart after racking up over one million streams within 24 hours of release.

### ► MIKAYLA GEIER'S HOT POT! EP OUT NOW, TO SUPPORT MARINA ON SELECT TOUR DATES

*HOT POT!*, the new EP from rising Canadian singer-songwriter Mikayla Geier is out now via AWAL. *HOT POT!* is a follow up to her 2024 debut EP *here we go again...* Geier was also tapped to support pop icon MARINA on select dates of her PRINCESS OF POWER tour.



### ◀ GRAMMY NOMINATED MULTI-INSTRUMENTALIST CHARLIE BEREAL RELEASES NEW SINGLE "CHOCOLATE WOMAN"

GRAMMY-nominated singer, songwriter, and producer Charlie Bereal returns with his new single "Chocolate Woman," out now via Death Row Records/gamma. Bereal stepped into the spotlight with his debut album *Walk With The Father* last year and has collaborated with music legends such as JAY-Z, Toni Braxton, Tweet, Ja Rule, Busta Rhymes, Terrace Martin, and Raphael Saadiq.



AFTER CONQUERING TIKTOK, U.K. ELECTRO PRINCESS **PINKPANTHERESS**  
POUNCES ONTO THE AWARD CIRCUIT—AND THE MAINSTREAM POP CHARTS

# THINK PINK

**P**inkPantheress is on top of the world—specifically the world wide web—but when it comes to the kind of recognition that garners shiny gold statues for musical achievement, she's still somewhat stunned that her name is actually a part of the current conversation.

"It means everything to me," she says by Zoom video chat, only a few days after her two GRAMMY nominations—Best Dance Pop Recording for her viral track "Illegal" and Best Dance/Electronic Album for the mixtape album *Fancy That*—are announced.

"I was so surprised that I got nominated at all because I just assumed that with my kind of music and how I've come up, which is more from the internet, that there weren't necessarily any eyes looking my way. I kind of assumed that I wasn't going to get nominated for at least a few more years. So, for it to be this early in my career, I feel very lucky."

The 24-year-old U.K. singer and producer rubs her eyes and grins as she thinks about music's biggest night and what it means for her career during our early morning conversation. "I'm just excited to see who

wins," she adds sincerely. "So yeah, regardless of winning at all, I think that it's just an amazing thing to be able to say."

In just under five years, she already has a lot to say in terms of accomplishments. Pantheress, whose family-given name is Victoria Beverley Walker according to several outlets (she does not use her old name), first shared her musical creations online via Soundcloud and TikTok anonymously around 2021, but as her profile grew and she became a personality, she also showed a knack for intuitively navigating both online notoriety and real-life stardom.

The Bath-born/Kent-raised popstar, whose mother is Kenyan and father is English, expressed herself online, like many creators did, during the pandemic, using the isolation we were all experiencing to produce and experiment on Garageband while on break from university in London. Her beguiling blend of hyper-pop and U.K. garage beats felt pitch-perfect for both platforms at the time, but her TikTok output really took off.

Her process has a lot of organic components, which is a huge part of the appeal. She says she always makes beats first, using sampled guitar sounds and breakbeat loops, and adds melody and lyrics later. But

BY LINA LECARO

the initial seeds of her songs are often about reinterpreting influences around her, from pop culture (films, TV), nightlife, and the British artists she grew up listening to.

Sputtering breakbeats, rollicking reverb and dancey delays create a solid foundation for her ethereal, lushly layered vocals. Intentional or not, her cuts make for consummate reels and clips online. Attention spans are tested daily on our computers and smartphones, but her alluring fembot bangers and interludes have always popped from the pack.

It didn't take long for record companies to take notice of the fan base she was building either. She signed to Parlophone and Elektra Records, sister labels under the Warner Music Group umbrella, releasing a debut mixtape called *To Hell with It* and winning BBC's Sound of 2022 poll for songs including "Just for Me" and "Pain," both of which went viral.

She followed up the release by joining forces with Willow Smith for an angsty duet called "Where You Are." They linked up after a fan suggested they work together on TikTok (natch), and after following each other, they did just that, realizing they had a lot in common as Black women both trying to transcend labels. Co-produced by dubstep pioneer Skrillex and British beatsmith Mura Masa, the cut and its hipster-in-da-club video, directed by the creative duo BRTHR (best known for The Weeknd's "Party Monster" clip) helped generate crossover buzz for both women.

The track also offered a chance to tap into her emo roots. Before diving into electro, Pantheress covered My Chemical Romance and Paramore in bands as a kid. The duet's interpolated sample comes from the latter's 2005 tune, "Never Let This Go," and both Hayley Williams and guitarist Josh Farro are credited.

*Take a look inside your heart, is there any room for me?*

*I won't have to hold my breath till you get down on one knee because*

*You only want to hold me when I'm looking good enough*

*Did you ever feel me? Would you ever picture us?*

*Every time I pull my hair, well, it's only out of fear*

*That you'll find me ugly and one day you'll disappear because*

*What's the point of crying? It was never even love*

*Did you ever want me? Was I ever good enough?*

—Boy's A Liar (2023)

Then came the hit, "Boy's A Liar" which reached number two on the U.K. charts and blew up even bigger, thanks to a 2023 "Pt. 2" remix featuring another big collab—with fellow web wunderkind Ice Spice, who added her brand of baddie hip-hop energy and brought more crossover opportunities. "We met on the internet," Spice shared with *British Vogue* when the duet came out. "She's a vibe and we clicked. That's my sis."

With a name nodding to the perpetually cool bubblegum-hued cartoon cat and the film franchise starring English comedy icon Peter Sellers, Pantheress' retro influences have always been part of the package, and they helped her nab young listeners as she forged her path.

Teased with snippets initially, her deceptively



sweet-sounding material proved impactful off the bat. The unique rollout—she released a song a day at one point—allowed her to connect with fans in frequent, interactive ways, which also provided feedback about what might resonate as a full release. Soon enough, her cuts were being re-shared and used as trending post backdrops to convey everything from relationship flexes to dance moves to fashion and fits.

When asked why her material works so well on the TikTok platform and why Gen-Z fans feel so connected to her output, she points to the genres she incorporates as the most attention-grabbing part of what she does.

"I think that the music itself has always been sonically quite interesting and the mass of users of TikTok are American, younger people," she explains. "I think that they're not as familiar with something like drum and bass or garage or two step. And when I came in, I was pretty much exclusively making those genres. And a lot of jungle. I think they hadn't heard it that way or that much."

"I remember at the beginning of my career, the fans would be like, 'Oh, this is like the *Power Puff Girls* theme tune,'" she continues. "And I was so intrigued, because as a British person that's just not what I think of... it's just the furthest thing I think of when referencing drum and bass or breakbeat. So for me, it was really interesting hearing all of these Americans being like, 'wow, this is new, and I've never heard this before.' I think that lent itself to its success. I think it's one of the reasons why it did quite well."

Pantheress is also very aware that she's tapped into a cultural mood that reflects Gen-Z experiences and outlooks on life. COVID is behind us, but the feelings, fears, and stunted social patterns have shaped the online generation in

ways we might not have expected. Her music speaks to it all, and it dares the listener to transcend the noise by embracing the chaos instrumentally rather than mentally.

The innovative soundscapes (which are really nostalgic nods to early forms of EDM) might come off cold or robotic if not for her plaintive lyricism and sensitive vocal work. Conveying vulnerability that young fans can relate to, there's enough going on to ensure her songs are never downers. Her creative commiseration seems to put every challenge that life presents her—and us—in perspective.

"I think that we are all fairly sad individuals," she explains. "And I think that having someone kind of like, spell it out in this very Lily Allen-esque way, and be just like, 'yeah, I am sad... I'm in pain,' is relatable. It's something that we hear a lot in emo music, but not so much in pop, just being very open about being super sad."

Allen's name comes up a few times in our conversation. The London-bred singer's narrative storytelling skills and ironic delivery are one of Pantheress' more obvious influences vocally, though not in a copycat way. Hits such as "Smile," "LDN," and "Fuck You," were light and lovely listens on the surface, but they packed plenty of nasty bites that made Allen a millennial It-girl. And with the indie sleaze era in which she emerged long behind us, the critically lauded *West End Girl* (chronicling the end of her marriage to *Stranger Things* actor David Harbour) felt like a full circle, intensely fierce comeback. Pantheress' reverence and appreciation for Allen adds to her recognition at what feels like exactly the right time.

"She has a way of writing that always stuck with me," Pantheress recalls. "She has such a unique style. I never wanted to imitate her, and I

listened to such a broad spectrum of artists, but her writing skills to this day are my favorite. She's so good at making even the mundane seem so dramatic, and she makes everything sound so matter of fact and very literal. It's something that I always wanted to give off in my music. I do enjoy the drama of it, too. Like you're not just saying, like, 'Oh, I got cheated on.' You're saying, 'it was 3 p.m. on a Tuesday...' Her new album—it's an insane style of writing where she's painting a picture for the listener."

While Allen's wicked singalongs were and are quippy and satirical, Pantheress takes a more straight-forward confessional tone. Still, both artists understand the power of juxtaposing dark themes with exuberant textures. Ska and grime beats made Allen's early work joyfully

her signature electronic ear candy, melding snappy synths and familiar samples with revelations about relationships and identity that feel oh-so real in the age of texting, dating apps and thirst traps.

Though her songs are famously short (usually two minutes or less, three tops), they still feel substantial. The variations of sound and image set her apart even as they open the door for wider appeal. This and her girly fashion sense made Pantheress a fitting choice for inclusion on the 2023 *Barbie* soundtrack. Compiled by Mark Ronson, the comp sought to capture the bubbly make-believe world of the iconic doll, while also infusing Greta Gerwig's cultural critique of women's power dynamics at work and in romantic relationships.



rhythmic, while Pantheress incorporates an array of high energy elements inspired by The Streets, Basement Jaxx, Groove Armada, and Calvin Harris, a few of whom she's gotten to make music with.

*I'm wastin' away, I feel psycho  
I got a confession, I'm never givin' up  
(My focus is everywhere, I'm not listenin')  
I just need to know if you're capable of love  
(I got a readin' on my palm just to see)  
And I think I need a picture 'cause it's never enough  
To see you smilin' in my mind when I lay still in the dark  
It starts with you  
Starts with you  
I'm obsessed with the idea that one day it breaks up  
'Cause after that, I know I'll never be as capable of love  
- Capable of Love (2023)*

Her debut studio album, *Heaven Knows* (2023) and its singles, "Mosquito," "Capable of Love" and "Nice to Meet You," further showcased

Pantheress' track, called "Angel," was one of the strongest in the *Barbie* bunch, blending country twang, video game atmospherics and aesthetic auto-tuned croons into catchy disco dolly frolic that stood out, and prepped fans for her catchy new confections to come.

With this year's *Fancy That* and its ultra-viral "Illegal," Pantheress finally transcended TikTok, too. TT users were definitely doused, but even Instagrammers got an earful, which led to radio play as well.

"Illegal" was truly everywhere via reels, stories and in the main the feed itself. Some might say—and many media folk did—that it was the "song of the Summer" in 2025. Either way, it was an introduction to the compelling contrasts of Pantheress' music, which also happens to represent where pop is heading. There was even a killer remix release, *Fancy Some More*, featuring stars like Anitta and Kylie Minogue.

*My name is Pink and I'm really glad to meet you  
You're recommended to me by some people  
Hey, ooh, is this illegal?  
Hey, ooh, it feels illegal (Ha)  
I've suffered quite a few times with paranoia*

*Oh, what's your name? I don't know what I should call ya  
Hey, ooh, here's twenty for ya  
Hey, ooh, we're getting high around the corner  
(Wow)*

*One after one, now you're sittin' on my bed  
Then, later on, we can talk on it instead  
Two into one while you're sittin' on my bed  
Then, later on, I can feel shame in my head*

*We'll meet again when my head works like it used to  
And maybe next time I'll tell my girl, "Come through"  
I like the fact that we don't communicate  
As long as you don't tell all your best mates*

-Illegal (2025)

Sexy yet sensitive, polished but imperfectly personal, synthy and sampled but as honest as any acoustic guitar-plucking singer-songwriter out there, Pantheress' modern mode of music-making is on track to win new fans and inspire others. Billie Eilish and Charli xcx might first come to mind as "bedroom pop" stars, but Pantheress' DIY electronic production prowess is sure to be recognized more and more in 2026, whether she wins any GRAMMYS or not. Either way, she has set some big goals for herself this year and top of the list is elevating her live show.

"I used to perform very statically," the artist, who'll play Coachella 2026, shares candidly. "I wouldn't call myself a performer. So yeah, I used to just not be that great and quite awkward on stage. I have really bad stage fright, but I feel like it's diminished."

Her aim is to make her shows much more "rave-like" and after catching a sweaty, sold-out show at the Wilmslow in L.A. last month, we'd say she's nearly there. Her fans bounced and bopped and sang and yelled and filmed her on their phones non-stop, often posting live, as she sang in front of vibrant LCD imagery and served lasers, costume changes and choreography with two backup dancers, adding to the spectacle.

"I'm kind of doing my own thing on the stage by myself, but also doing the rave dance kind of stuff," she says. "It was an amazing experience. I feel like as a performer, I've really tried to grow into my own and figure out what I want my live shows to look like. This time I wanted to have a DJ, and I wanted drama. I wanted to have elements of choreo that I've never planned or been confident enough to do. So, yeah, I think it was a really good, great way to showcase that...I didn't leave a show thinking like, 'Oh no, that was horrible, which I used to always feel like, so all in all, it was a great experience. And I can't wait to carry on and do more.'"

She'd also like to try new other things, she shares humbly and but excitedly as our Zoom chat minutes wane. "I would really love to get into acting," she reveals. "I'd also really want to just keep building on my confidence. And I want to release an album and a new body of work that's like an extreme shift for pop at some point, too."

"I think that I'm still gaining all my skills, but since I produce and write most of my stuff, I just don't think much is holding me back," she continues. "Right now, I'm still working on gaining musical knowledge that can get me there, and learning the artistry. I just want to do everything. I want to try everything once."

A portrait of Hans Schuman, a middle-aged man with a grey beard and mustache, wearing a dark blue jacket over a black shirt. He is sitting with his hands clasped in front of him, smiling slightly at the camera. The background is a dark, textured wall.

# 30 YEARS OF JAZZREACH

## *LIVING THE LEGACY*

BY ANDREA BEENHAM

Exposed to music at the highest level from an early age, with his grandfather serving as accompanist to cellist Gregor Piatigorski (and later the Dean of the Berkshire Music Center), and his grandmother a piano teacher at the Curtis Institute of Music, Hans Schuman was always encouraged to explore the arts. When he first asked his father for drum lessons, his dad agreed, on the condition that he also study the piano. While his time playing the piano was short-lived, looking back, Schuman appreciates the opportunity to learn the basics. Years later, the fundamentals came full circle after graduating from the Berklee College of Music.

"I graduated from Berklee, [moved] to New York, and just wanted to play. Someone I knew was friendly with a principal at a downtown Brooklyn high school [and] I was asked to do a little in-school event. I was looking for any gig possible," says Schuman. "I brought jazz pianist Cyrus Chestnut and a bassist friend of mine and thought, 'man, we're gonna kill it, their minds are gonna be blown.' It couldn't have been more the opposite and it was somewhat humiliating. They couldn't have been more disengaged."

Confused as to how their performance

could have been received so poorly, Schuman admits "it stayed with me." He wrestled with how he might make jazz more palatable and relatable for the students. "It was the early '90s, the height of gangster rap popularity," he says. "I didn't feel like that music was necessarily uplifting, didn't feel it necessarily reflected who we are and, by my definition of artistic excellence, it didn't really meet the standard that represented anything of great substance. That has nothing to do with the genre, it just has to do with exposure." Schuman continues, "I often make analogies between music and food: there's nothing wrong with sugar and junk food in moderation, but if that's all you're getting and you have no information about nutrition, it's going to be a tough road. I was 25 years old, young and idealistic, [thinking] there's gotta be something I can do."

Reading some of James Baldwin's work at the time, Schuman was inspired by Baldwin's commitment to the civil rights movement and his desire to use his talents for a higher purpose. Tennis legend (the first and only African-American male to win the singles title at Wimbledon) Arthur Ashe's autobiography (*Days of Grace*) was also a big inspiration, with Ashe speaking of his influence beyond

the court and wanting to contribute to society. "He used his platform for the betterment of society with regard to his preferred causes or concerns," shares Schuman. "It rubbed off on me—this idea of using your skills or talents in ways that are of service in some way."

With no money to get things started, Schuman chose to sell his grandmother's Steinway piano. "I was 24 or 25 and I was broke. I'd spoken to a lawyer that specialized in starting not-for-profits and I needed Bylaws and the 501(c)(3) to get started. Some family members did write a check, and my grandmother had left me her Steinway. The Curtis Institute of Music is really unique. There's no tuition and, at least back in the '30s when my grandmother [was there], every student that attends Curtis is gifted a grand piano. I don't know if they still do that, but she was gifted this Steinway and kept that in her apartment her whole life. She taught at Curtis, but also had private students come to her apartment. When she passed, she left me the piano and my aunt and uncle paid for it to be shipped from Philadelphia to Brooklyn. I lived in a brownstone at the time, on the second and third floor, [with] a staircase that curves. Obviously, the instrument had great sentimental value to me, and I wanted to

honor her in some way, but I thought, 'okay, if the piano doesn't make it around the corner, I can sell it.' Needless to say, the piano would not make it up the curved staircase. "That was her way of giving me her blessing," concludes Schuman. While bittersweet, the rationale of using the proceeds for a non-profit music organization felt like a nod to her musical legacy, and the synchronicities didn't end there.

"Friends in Brooklyn had a brownstone on the first floor, with a stoop that allowed the piano to be wheeled straight into the living room, using it as a sort of showroom," Schuman continues. This was pre-internet, and selling things meant placing an advertisement in Sunday's *New York Times*. "I ended up selling to this young husband and wife whose son was nine years old and a prodigy. This was to be his first serious instrument," says Schuman. "The kid played for me and it was so beautiful. It was like the piano was reborn under his fingers. I know she [grandma] would not object to this at all." With the proceeds of the sale, JazzReach was born.

Launching the non-profit was a challenge, having no experience starting or running a non-profit, or any administrative knowledge, but Schuman had a handful of great friends to lean on. A close friend since high school (and his college roommate) was the first development director for Jazz In The City in San Francisco (presenter of the San Francisco Jazz Festival), now known as SFJazz. Schuman received his help reading through grant samples, and helping to polish sponsor and donor request materials. The heaviest lift—outside of finances—was how to refine JazzReach's

programming and presentation for young audiences. Explains Schuman, "how do we meet them at their level without going too low [or] too high? I'd seen a lot of half-assed arts education presentations where the artist is speaking, they play a song, and then the leader of the group gets on the microphone...I didn't want to be that. It's like a default setting." Introducing students to the power of live music, the organization provides a touring repertoire of engaging, high-quality jazz for students in grades four through 12, integrating the music of the Metta Quintet alongside live narration and video projections.

The concept included joining forces with concert halls and performing arts centers to deliver a fully immersive experience, to build audiences for jazz, and to deepen their understanding of the genre (and the themes presented). "I wanted the kids to be bussed to the theater partially due to the fact that my field trip experiences in elementary school were among my most memorable. I can't

tell you about long division, or how to spell chrysanthemum," admits Schuman, "but I can tell you that I did go hear the symphony, and I remember going to the concert hall. I wanted kids to have more than just some random anonymous group coming into [the] classroom and saying, 'everybody snap on two and four.' Coming into a theater [with] velvet seats [also] contributes to the memory." The beauty of working with arts organizations instead of directly with schools (apart from a decrease in red tape and administration), is that emphasis remains on the educational piece as there is no need to rely on a draw to be booked. Most of the programming is funded through grants and there is a degree of insulation built in for the JazzReach organization, since venues outside of direct arts programs are generally very limited in space and opportunity allotted for jazz each year.

With performances centered around the Metta Quintet, a resident ensemble loosely modeled on the Kronos String Quartet, Metta remains active through stage performances, recordings, as well as arts education. Comprised of top-notch musicians



(having occasional rotations due to tour and performance conflicts, with some members phasing out over time), the Metta Quartet has been a core part of JazzReach since inception. Productions are all scripted, which Schuman shares is key to connecting with and engaging young audiences.

The creation of JazzReach productions follows a standard format. "I'll pick a subject matter, write the script, and can then envision the integration of music and video as I'm writing the script. Then I work with composers and arrangers and video projection designer people," shares Schuman. "Oftentimes we're underscoring the narrator when they're talking, [but] the script is the content is used to contextualize the music in terms of making the music more relevant, interweaving American culture, and trying to break it down in a way that's more bite-sized, engaging, immersive and entertaining. The music's not stopping. All of our educational programs are within that model: scripted [and] narrated, [with]

video projections and live music." Despite being scripted and relatable for youngsters, the content is never dumbed down. "We've done a lot of educational programs for evening concerts and they've been really well-received. I write the scripts in a very digestible tone, but it's not language that's clearly targeting a very young audience, [so] it's adaptable to an evening adult audience."

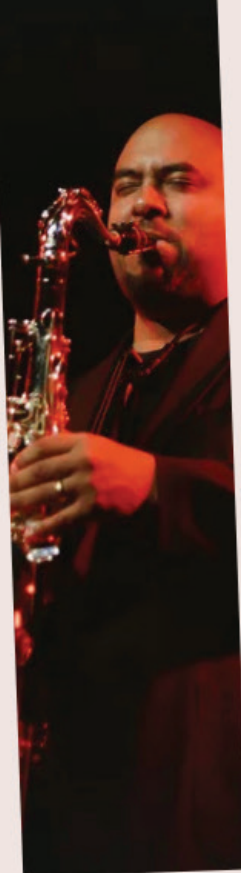
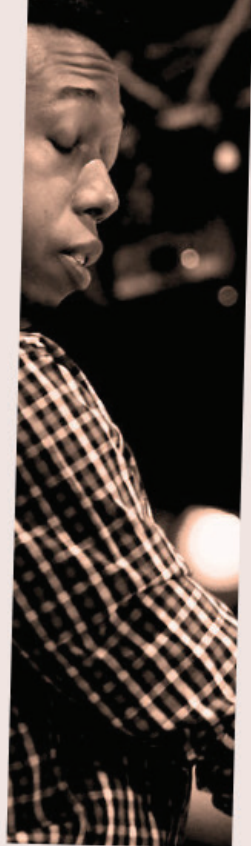
With a focus on building audiences and deepening understanding (instead of just training musicians), JazzReach programs use the jazz ensemble as a metaphor for democracy: an example of a shared space with empathy and room for dialogue and contribution from everyone. JazzReach performances are multi-racial, multi-generational, and genre-fluid, helping to model inclusive collaboration to illustrate the ideology that forms the basis of jazz music, as well as a providing a healthy example of the definition of community.

With mainstay theater performances through field trips, JazzReach does go into schools on occasions when bussing is not available, funding is limited (through their JazzReach Up Close program), or for additional audience development and instrumental instruction. Add-on programs include clinics, master classes, lecture demonstrations, and on-site multi-day residencies to work with students on their repertoire (like high school jazz ensembles), culminating in a concert for their families and teaching faculty. Says Schuman, "the kids love it because they are rarely pushed this hard. We do it gently, but with urgency. They step up and sound better than they ever have, and you can see it in their eyes

that they didn't know they could sound that good in such a short span of time."

Despite being in its third decade of work, Schuman keeps organizational overhead extremely low, with just two staff members supporting him: a Director of Programming to handle seasonal bookings, and a Production Manager to run the shows. The mission and focus at JazzReach has always remained to provide access and exposure to music for young audiences through live multi-media educational programs. "[While jazz is] first and foremost an American art form, sadly and ironically, it's the American students that have the least access to their own cultural heritage," laments Schuman. "I'm in no way opposed to bringing our programs to other countries, but this country has a lot of work to do with regard to its appreciation for the arts.

"We're certainly still trying to grow. As I look to the next 20 years, I think it's critical that there be a succession plan in place and that there be strategies for a JazzReach without



me," concludes Schuman. "I certainly wouldn't want it to just sort of be this little vanity project. It is how I've spent the bulk of my life, so in effect it's my legacy. I say that not out of vanity, but out of the fact that the mission is still relevant. There's still great urgency to make sure that kids have access and exposure to music and the arts. There are strategies that are embryonic at this point. There are plans [we are] trying to implement, but they're pretty ambitious. Stay tuned..."

The JazzReach mission has been embraced by many organizations since it launched, but the work to keep the organization running never ends. "We have to work every day to continue cultivating a demand for what we do," admits Schuman. "I think the 30-plus years is a testament to our success. Presenters are still booking us [and] I'm delighted. When you don't know if you're capable of doing something, every little step you make in the right direction is further affirmation that maybe you *do* have what it takes. Maybe you're not the only one who believes that this is important?"

With the noise of the world, Schuman says it has been "critical to be able to navigate and forge onward in light of the challenges that continue to face us." The organization has navigated the aftermath of 9-11, two recessions, uncertain grants, and the COVID lockdown (where they pivoted to create online content), and Schuman's passion and commitment to sharing jazz with young people has never waned. "There's 30 years behind me that says what we do is great and worthy of support," shares Schuman. That

said, it can be a challenge to constantly work to keep things running. "Visualization is really important. Whatever the goal is, whatever the objective, I've found if you can visualize it, then that means you can believe it. It's hard for me to visualize something and not see it realized. If it's living in my head, I somehow have to manifest it because otherwise it's just going to sit there dormant and that produces the woulda, shoulda, coulda, the what ifs, or I should have done that. *The capacity to visualize the objective fulfilled is what should fuel the work it's going to take to fulfill it.* [In] everything we've done, the seed is always the visualization. The creation of anything, any artist—whether they're a choreographer, a playwright, a dancer, an actor, or whatever—they're creating something and it starts with visualization. It is the imagination, creating something from nothing, which is relevant to the jazz situation. You're dealing with an improvised medium. To a great extent, everything we've ever done has been improvised, in terms of what I should do. You don't know if you can *actually* do it or can pull it off, or who might wanna support us. How do we get their number? How do we find them? Everything is sort of like, let's just try it. In effect, that's what you're doing in the process of improvisation."

As a prominent educational non-profit, JazzReach has served students for over 30 years, sharing jazz education across the country and connecting with over a million youngsters to date. With support from John Mayer, Billy Joel, Norman Lear, and others over the years, the organization is

currently finalizing a production for 2026 that commemorates the music, contribution, and legacy of John Coltrane during his centennial anniversary.

Learn more at [jazzreach.org](http://jazzreach.org), or see overviews at [youtube.com/watch?v=VPMnOfqOaEc](https://youtube.com/watch?v=VPMnOfqOaEc) and [youtube.com/watch?v=4lpwWygSvMk](https://youtube.com/watch?v=4lpwWygSvMk).

#### Quick facts:

- Hans Schuman first received drum lessons at Creative Drum Shop at age 13 and was inspired by Steve Smith '76 (Journey) at a drum clinic.
- JazzReach includes 12+ touring productions annually that blend music, narration, and immersive visuals to bring the story of jazz and its social significance to life.
- JazzReach started in 1994 in a small Brooklyn home office, and founder Hans Schuman hasn't missed a single performance since inception.
- JazzReach's programs have been embraced by 200+ communities across the United States, and continue to resonate with educators, families, and arts organizations.
- JazzReach serves students in grades 4 - 12, partnering with arts presenters and school programs for two to six weeks every year in Los Angeles alone.
- JazzReach's multi-racial, multi-generational, genre-fluid performances, aim to model inclusive collaboration that defines jazz music and healthy community.

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# Mariachi El Bronx's New Album and the Influence of Los Angeles



**A**fter a decade-long hiatus, Mariachi El Bronx is back. The popular offshoot of punk band The Bronx reemerged in 2025 with a new single, the lush and dramatic "Forgive or Forget," a precursor to the album *Mariachi El Bronx IV* set for release on February 13.

Initially formed for an acoustic TV spot in 2008, Mariachi El Bronx is rooted in downtown Los Angeles, where The Bronx rehearsed daily and would listen to Latin American music emanating from the car wash outside the studio window. "We had grown up with Slash Records and Los Lobos and X, bands who were crossing the creative streams between cultural music and rock 'n' roll or punk rock and that sort of thing," says singer Matt Caughthran. "That found its way to us. It was our time."

Over the years, the band dove deep into Mexican regional music and their musicianship has continued to grow in the time away from Mariachi El Bronx. On *IV*, they seamlessly add their rock twist to songs that reverently draw from traditional genres as Caughthran sings tales of love, hardship and, on "El Borracho," the drunk guy at the bar. We caught up with Caughthran to talk about making the new album and the continued inspiration of Los Angeles.

## Returning to Mariachi El Bronx

For us, going back and forth between our punk band, The Bronx, and El Bronx has always been about where the inspiration takes you.

We had a lot of stuff going on with The Bronx. We were super busy for a long time

and then we reached the end of the record cycle and it was just like, it felt like time. So we started writing.

The initial writing process was like, can we still do this? Does it still feel good? Does it still feel inspired and does it still feel meaningful? And it did. It did straight off the bat. The first demo we did was a song called "Forgive or Forget." Joby [Ford] and I worked on it and it just felt great, so that was it.

## Narrative Songwriting

I really look up to artists like Nick Cave and people who can really sit down with an idea and flesh it out and write something beautiful. It's really hard for me. It was really hard for me over the years, initially. Especially with punk rock, every song felt like I was just ripping my guts out. It had to be this deep, emotional, gut-wrenching confessional. You can only do that so many times. You never want to feel like you're repeating yourself and you never want to feel like the well is dry. You have to evolve as an artist.

One of the things that El Bronx unlocked for me, which I didn't really know, was early on, it released this whole other side of me. There are songs about love and loss and storytelling of betrayal and characters and addiction and all these different things that I was able to tap into in a much more romantic way.

For me, lyrically, it's an opportunity. It's a moment to tell not just my stories but to jump into the lore of mariachi music and tell these big stories of characters, of love and loss and all that. I dive in all the way. It's a hard process, I'm not going to lie. On this album, particularly, I rewrote these songs probably

five, six, seven times each. I just kept writing and writing and I want to make sure that it's something that I love and something the rest of the band loves and then in turn we hope that the audience will love it too.

## L.A. inspiration

A lot of people ask why did you choose mariachi music? It's not like we spun a wheel and it landed on mariachi. It was just the obvious choice for us. It was in the subconscious. Every day, it was around us.

For me, how Los Angeles plays a part in the band is just relying on the feeling of growing up and living a life where you grew up. You go through life in these beautiful neighborhoods and you find music and you tour the world and it all comes back to where you came from. I drove through Pico Rivera last week. I always go and I look at my old house and I think about growing up and it's something, it's my heart. You could write a song about Los Angeles. God knows the Red Hot Chili Peppers have written a million of them, but it's more just the soul of southern California and L.A. that inspires me. You see the beauty in the streets and the people. It just works its way into the music. It's hard to pinpoint exactly how, but it just does.

## Making music in hard times

When we were making this album, literally, while we were in the studio, all the fires came about. We were in San Gabriel and the Eaton Canyon Fire was seven miles up the road. We lost power in the studio. We knew a couple of the guys were still living in proper L.A. and one guy was living right outside of Altadena, nothing happened to his spot or anything, but we were right there and it was so intense.

The whole vibe, everything that has been going on outside of the immediate fires in Los Angeles, the political landscape and all that stuff, is just so overwhelmingly sad and frustrating. Music is an opportunity for us as a band to come together and create something that takes us out of that and lifts our spirits and, obviously, you hope that you're able to do that for other people as well. I know that's what music gives me. It transforms you and it lifts your spirits up and takes you to a place where you feel something.

I get so worn down feeling overwhelmingly negative sometimes, just about anything and everything. Big picture, the political landscape. Small picture, the music industry. It can feel like the world is just crumbling around you and, in a lot of ways it is, and I know that it's a popular thing as an artist to say that music is under-appreciated nowadays and I think that, in certain aspects it is, but the core of what music does, the core of what music is about is something that people need now more than ever.

# Steel, Soul, and Six Strings: *Inside the World of Mike Slotboom's Telecasters & Stratocasters*

**T**his writer met Mike Slotboom in Memphis, TN, at the International Blues Challenge—though at the time, we had no idea we were standing next to one of the most respected craftsmen in the world of Telecasters and Stratocasters.

Our road to Memphis began months earlier, when we won the Piedmont Blues Challenge in Greensboro, NC. That victory earned us a slot in the finals in Memphis, a pilgrimage point for blues musicians and true believers from all over the globe. Six months later, when we finally arrived, Memphis delivered exactly what it promises: community, camaraderie, and more talent packed into a few days than most cities see in a year.

As the competition unfolded, we met countless musicians, builders, and lifers. On the final afternoon, we crossed paths with Mike and his friend Tony, who was also competing. They were immediately disarming—smart, funny, generous with stories—and the kind of people you hope to keep running into as you move through this strange and wonderful music world. We stayed in touch.

Fast-forward another six months. We're on the road in Texas, rolling through Austin, and we give Mike a call. "Come by," he says. That's how these stories usually start—and how the good ones always continue.

## Off the Beaten Path, Straight Into Craftsmanship

Mike's place sits just off a main Austin drag—possibly Manchaca Road—on a shaded street that feels removed from the city's constant hum. The address leads to a modest mid-century ranch house, an RV parked in the driveway, and, tucked behind it all, a small garage that Mike has transformed into a precision workshop.

Inside, it's part mad scientist lab, part old-school machine shop, part sacred guitar space. Custom lathes. A band saw. Milling and boring machines. Finishing tools. Walls lined with hardware, components, and—almost casually—a serious collection of Telecasters and Stratocasters.

Then the realization hits: this isn't a hobbyist's garage. This is ground zero for some of the finest Telecaster and Stratocaster hardware being made anywhere in the world.

Mike Slotboom is one of the top custom manufacturers of Telecaster hardware—knobs, switch plates, bridges, tailpieces—and perhaps most famously, whammy bars. Not mass-produced. Not outsourced. Machined, finished, and obsessively refined right here in South Austin.



"I enjoy making and crafting hardware for Telecasters and Stratocasters," Mike says. "Sending out a full set—knobs, bridge, faceplate, custom whammy bar—all machined here in the shop—it's a great feeling."

That understatement defines him.

## Precision Meets Joy

Walking through the workshop, surrounded by instruments and metal in various stages of transformation, you feel it immediately: energy. Not hype, not ego—something quieter and more powerful. A vortex of craftsmanship, focus, and joy. This is a man doing exactly what he was built to do.

Mike's clients don't come to him for trends or shortcuts. They come because they want their guitars to function at the highest possible level—mechanically, musically, spiritually. And Mike delivers, every time.

His client list reads like a discreet hall of fame, but one name stands out immediately.

## Jeff Beck and the Whammy Bar That Changed the Game

Jeff Beck—one of the most innovative guitarists to ever touch a Stratocaster—relied on Mike Slotboom's custom whammy bars to unlock sounds most players never even attempt.

Standard Strat and Tele whammy bars have a physical limitation: you can only drop the pitch so far before the bar hits the guitar's body. Mike solved that.

His custom design features a uniquely angled, upward 2- to 3-inch extension at the end of the bar. That subtle adjustment allows the player to pull the pitch down far beyond the face of the guitar body—opening a new universe of tonal expression. If you've seen Beck at Crossroads, you've heard exactly what that design makes possible.

It's elegant engineering serving musical imagination.

Mike now produces and ships these specialized whammy bars to Telecaster and Stratocaster players all over the world—musicians who demand replacement parts that don't compromise feel, tone, or performance. This isn't assembly-line work. It's high-tolerance machining paired with deep musical understanding.

## A Who's Who—Without the Noise

Among serious Telecaster and Stratocaster players, Armadillo Guitar Works is a name spoken with respect. Mike's reputation stretches back decades, quietly embedded in rigs and recordings that shaped modern guitar history.

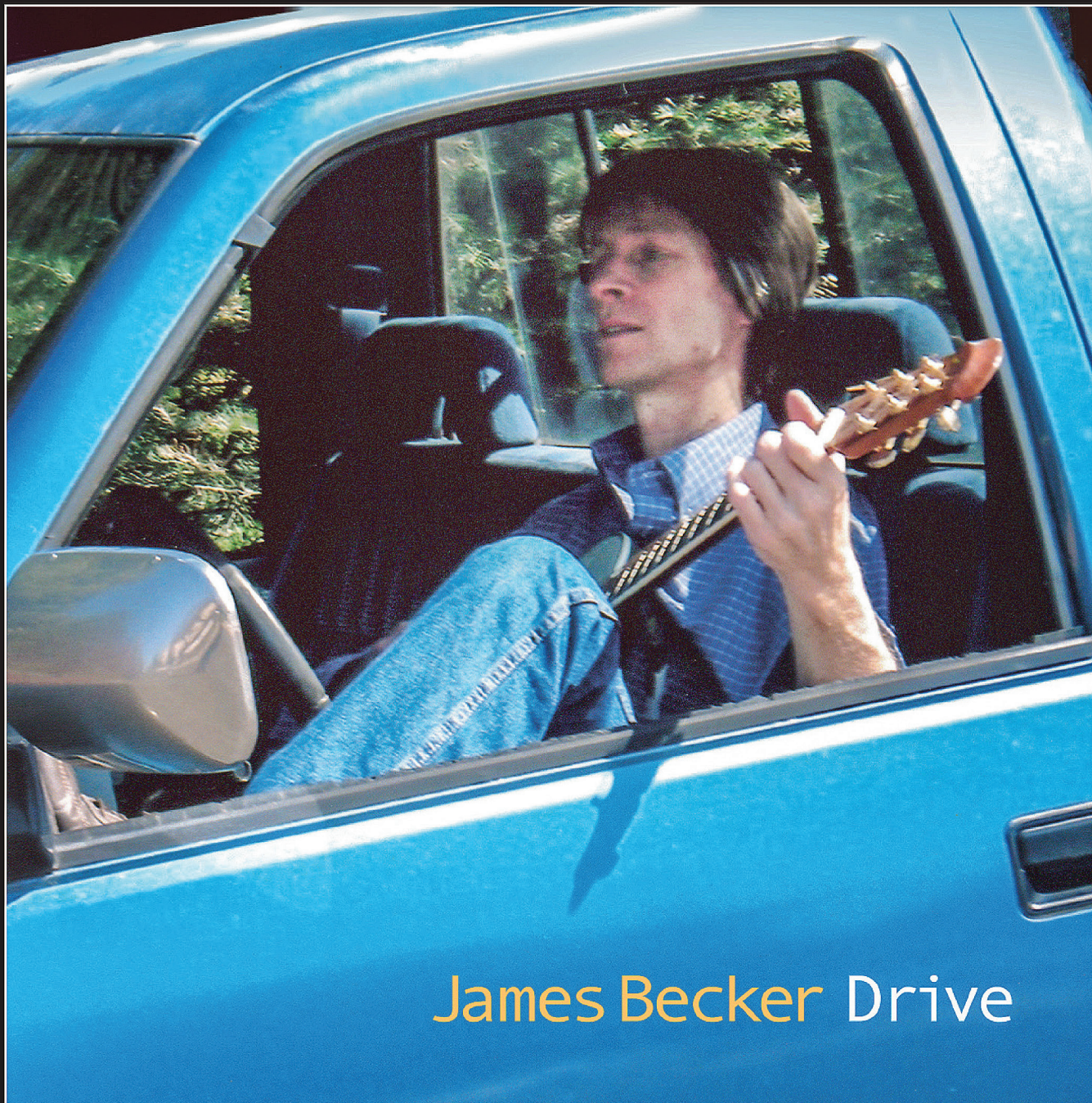
He doesn't need marketing spin. His work speaks for him—clean lines, perfect tolerances, and hardware that feels like it belongs on the instrument, not bolted onto it.

If you want to stand next to perfection, give Mike a call. Send a note. Or, if you're feeling old-school, send up a few smoke signals.

And if you happen to cook? Even better.

Mike is also a formidable Voodoo chef. Show up with ribs, brisket, or a well-considered jambalaya, and you might just find yourself spending an unforgettable afternoon talking guitars, metal, tone, and life in South Austin. Just call first.

Because somewhere behind that RV and unassuming garage door, Telecasters and Stratocasters are being quietly perfected—one piece of beautifully machined metal at a time.



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# Fame, The Swampers, and the Concrete Bunker

## *A Walk Through Muscle Shoals, Where the Groove Still Lives*

Three years ago, somewhere between a string of shows across Alabama, Nashville, and Mississippi, this writer did what musicians have been doing for decades: we pointed the car toward Muscle Shoals.

There was studio time booked at Tommy York Studios, a gig waiting up the road at Berkeley Bob's in Cullman with The Spook House Saints, and—more than anything—a pull toward a place that has quietly shaped the sound of modern music. Muscle Shoals doesn't announce itself with neon or ego. It hums. And if you're listening, it lets you in.

At Tommy York Studios, we were lucky enough to cut three sessions with one of the great Muscle Shoals bass players, the late, fabulous Charles Robinson. Robinson carried that deep-pocket authority that defines the region's sound—less flash, more gravity. David Hood remains the most widely recognized bassist from Muscle Shoals lore, but Robinson belonged to that same bloodstream. Norbert Putnam, the original FAME bassist, had already headed to Nashville years earlier, becoming part of Chet Atkins' first-call rhythm section at RCA alongside Jerry Carrigan and David Briggs.

Tommy York and Charles Robinson are both gone now. We miss them every day. Time moves fast in studios. History doesn't.

### A Look Inside Music History

After wrapping sessions, we swung back down to Sheffield to visit FAME Studios. Walking into FAME is like stepping into a living photograph—one where the corners still breathe. This was the original home base of the Allman Brothers Band, where the group first came together and cut their earliest recordings. Duane Allman had been working there as a session guitarist, and gradually the orbit formed. Talent attracts gravity. Muscle Shoals perfected that equation.

That gravity reached far beyond Alabama. Years earlier, when we were just starting out in Cambridge and Boston, we met a few folks in Harvard Square who told us we should hear the backup band for a local folk singer named Bonnie Raitt. That night in Central Square, we wandered into a basement rehearsal and met three guys running songs: Freebo, Will McFarlane, and Dick Waterman.

Years later, Will McFarlane became one of those everywhere-at-once Muscle Shoals session players—cutting tracks for just about everyone. When we ran into him again a decade ago in Carrboro, NC, at what was then The Music Loft (now Twin House Music), he had relocated to the Piedmont and taken on the role of preacher. Later, we heard he'd drifted back toward Muscle Shoals. The music always pulls you home. Just mind your language around Will—he's heard it all.

### Take the Tour

FAME Studios offers more than nostalgia—it



offers continuity. Much of the room remains as it was, save for thoughtful technical upgrades. You can feel the intent in the walls. Songs weren't just recorded here; they were discovered.

We were given a personal tour by Greg Matthews of Legacy Music Marketing, who at the time owned the studio. Greg was warm, gracious, and generous with his time, even as his health was failing. He passed shortly after we met. He walked us through 3614 Jackson Highway like a caretaker handing off a torch.

And that's where the story really opens up—because FAME wasn't the only game in town.

### The Other Room

In 1969, four session musicians—Barry Beckett (keyboards), Roger Hawkins (drums), Jimmy Johnson (guitar), and David Hood (bass)—left FAME Studios and formed Muscle Shoals Sound Studio just down the road at 3614 Jackson Highway. They were known as the Muscle Shoals Rhythm Section, affectionately dubbed "The Swampers," a nickname given to them by producer Denny Cordell for their deep, funky Southern feel.

If that name rings a bell, it should. Lynyrd Skynyrd immortalized them in "Sweet Home Alabama." They also appear on the cover of Cher's 1969 album *3614 Jackson Highway*, which effectively baptized the studio with its street address.

The building itself was unassuming—a concrete block structure built around 1946 that once served as a coffin showroom. Inside, history detonated.

Artists who recorded there read like a syllabus of American music: Aretha Franklin, Wilson Pickett, The Rolling Stones, Willie Nelson, Paul Simon, Bob Seger, Rod Stewart, Joe Cocker, Levon Helm, Cat Stevens, George Michael, and Lynyrd Skynyrd, among many others. The first hit from the studio was R.B. Greaves' "Take a Letter Maria." Within months, the Rolling Stones were

cutting tracks there.

The Swampers weren't just players—they were pioneers. They were the first major rhythm section to own their own studio, publishing, and production operation. By the time the Jackson Highway studio closed in 1979, they had appeared on more than 500 recordings, including 75 gold and platinum hits.

### The Long Fade—and the Return

After closing, the building lived several lives—retail space, appliance store—until public interest surged again following the release of the documentary *Muscle Shoals*. In 2013, the Muscle Shoals Music Foundation purchased the property and began a full restoration. A crucial \$1 million grant from Beats Electronics helped bring the project across the finish line.

The restored studio reopened on January 9, 2017, its interior carefully returned to its 1970s-era look and feel: guitars and amps, a Hammond organ, Wurlitzer electric piano, baby grand, analog tape machines, isolation booths. It looks—and sounds—ready.

Since reopening, the studio has welcomed over 62,000 visitors from all 50 states and 50 countries. By day, it's a museum. By night, it's a working studio again. Dan Auerbach recorded there. Dave Cobb brought Rival Sons. Kiefer Sutherland cut tracks with David Hood. New music continues to pass through old walls.

The Alabama Tourism Department named Muscle Shoals Sound Studio the state's top attraction in 2017.

### Fade to Black

Muscle Shoals isn't frozen in amber. It's alive—still recording, still teaching, still reminding musicians that feel beats flash every time.

You don't leave Muscle Shoals with answers. You leave with better questions—and a groove that follows you home.

Fade to black.

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# B.B. King: *The Legacy Continues*



**W**orking a series of odd jobs (including driving a tractor and street performing) after a move from Mississippi (where he was raised by sharecroppers on a cotton plantation), Riley B. King became known as the "Beale Street Blues Boy" (shortened later to "B.B.") while working on air as a deejay on Memphis' WDIA (one of the first stations programmed for Black audiences). Leveraging the power of radio in the late 1940s, King became known as a radio personality before his live performances accelerated. Refining his guitar skills with the help of cousin Bukka White, King's live shows began on the Chitlin' Circuit, playing 200 to 300 shows a year for 20 years.

1951's "Three O'Clock Blues" (originally a Lowell Fulson recording in 1946) became King's first big hit (recorded and released on RPM Records), gaining national recognition and reaching No. 1 on the Billboard R&B Chart (remaining an integral part of his setlist until his passing in 2015). A performance at San Francisco's Fillmore West in 1968 introduced King's music to a white rock crowd. Momentum continued with 1969's "The Thrill Is Gone" gaining more attention, adding broader rock audiences and a mixed, mainstream fanbase. It also brought the first

of 15 GRAMMY Awards (which include 1987's GRAMMY Lifetime Achievement Award and the GRAMMY Hall of Fame Award for "The Thrill Is Gone" in 1998).

*"Very few people in music define the genre in which they flourish, and B.B. King is one of them. When B.B. was alive and active, he was the blues—he was the sun which all planets rotated around. Only a few artists are the true north guiding the genre in which they participated, but he was that shining star."*

—Joe Bonamassa

While his Delta blues predecessors (Robert Johnson, Elmore James, and Muddy Waters) were known for their slide guitar playing, B.B. King deliberately chose otherwise. Opting for clarity, texture, and precision, his music was well-received in Memphis clubs and proved very radio-friendly. King was also heavily influenced by brass players T-Bone Walker and Louis Jordan, and became known for his distinctive single-note lines, controlled and expressive vibrato, and the call-and-response mirroring of his own guitar and vocal lines (drawing from gospel, African and big band traditions). B.B. King's style and phrasing has, and continues to, influence and shape

musicians across blues, rock, soul, and R&B, including Eric Clapton, Jimmy Page, Peter Green, Gary Moore, Jimi Hendrix, Gary Clark Jr., Stevie Ray Vaughan, Carlos Santana, John Mayer, U2, Bonnie Raitt, The Rolling Stones, Quinn Sullivan, Joe Bonamassa, and many others.

*"B.B. King to me was soul personified. I still remember being a kid and listening to 'The Thrill Is Gone' and, even though I didn't know what he was singing about, because I was a child, somehow his spirit, the honesty in his voice, that cry, just got to me, got under my skin. I started paying attention early on and I kept listening to him my entire life. He's been a very, very big influence and somebody that I love. To me, he's soul."*

— Gloria Estefan

Known as the Global Ambassador of the Blues for his relentless international touring and wide, cross-generational appeal, King acted as the bridge between mainstream audiences and authentic blues culture, using his platform to spread the power and history of the genre with top hits including his signature "The Thrill Is Gone," "Every Day I Have the Blues," "Sweet Little Angel," "Paying the Cost to Be the

Boss," and "Why I Sing The Blues." Performing for presidents, royalty, and at global festivals, he pushed blues into the same cultural category as jazz, classical, and rock.

Between bringing blues from rural Mississippi to Memphis radio, integrating concert halls, touring internationally, and leaving a permanent global genre of music, influential artists and blues festivals across the world cite King as their foundation. Touring into his late '80s, there are countless tributes, documentaries, museum exhibits and archival projects that speak to his legacy, including the B. B. King Museum & Delta Interpretive Center in Mississippi (where King was laid to rest in the memorial garden in 2015). Opened on Beale Street in Memphis in 1991, the B.B. King Blues Club chain is still in operation today, with locations in Alabama and Tennessee. Universally recognized as the epitome of 20th-century blues guitar, King's vibrato style is taught as part of every guitar curriculum. His technique has shaped blues, rock, and soul, with guitarists still referring to the "B.B. box" as a phrasing pattern he created.

Releasing over 40 studio albums, King is a Rock & Roll Hall of Fame, Blues Hall of Fame, and Hollywood Walk of Fame inductee. He held Honorary Music Doctorates from Yale, Berklee, and Brown, was a recipient of the National Medal of Arts (1990), The National Heritage Fellowship (1991), recognized at the Kennedy Center Honors (1995), received a Living Legend Medal from the Library of Congress (2000), and received the Presidential Medal of Freedom from George W. Bush in 2006. In addition to music, King was a dedicated philanthropist, raising awareness for prison reform, serving as Honorary Board member of Little Kids Rock (providing instruments and instruction to underprivileged schools), and was a spokesperson in the fight against diabetes.

*"B.B. King came to my attention through my grandmother on my mom's side. I had just started playing guitar and I was listening very heavily to Jimmy Page, Jeff Beck, Eric Clapton, Hendrix, you know, the big four, right? She brought it to my attention that these guys all got their mojo from B.B. King. When I first heard BB King, it was a revelation. I'd heard blues before, but B.B.'s particular voice on the guitar has always really spoken to me, from the first second that I heard it."*

— Slash

Marking B.B. King's Centennial birthday



celebration (in 2025), modern blues phenom Joe Bonamassa (who first met, opened for, and was nicknamed "Smokin' Joe" by B.B. King at the age of 12) has released a tribute collection with features from heavy-weight artists from across the board to honor the legend and further his mission to share blues



music. With the full blessing of the B.B. King Estate, The B.B. King Music Company, and King's family, Bonamassa hopes to unite generations shaped by King's influence.

"When B.B. was alive and active, he was the blues—he was the sun which all planets rotated around," says Bonamassa. "You only get one shot to do this correctly, and I think we nailed it."

*B.B. King's Blues Summit 100* (the title paying homage to King's GRAMMY-winning 1993 *Blues Summit*), a 32-track album (produced by Joe Bonamassa and Josh Smith), comes out this month (on digital, double CD, or triple LP 180-gram vinyl), and features artists Buddy Guy ("Sweet Little Angel"), Larkin Poe ("Don't You Want A Man Like Me"), Trombone Shorty/Eric Gales ("Heartbreaker"), Jimmie Vaughan ("Watch Yourself"), Larry McCray ("When It All Comes Down (I'll Still

Be Around))), and a collaboration from Chaka Khan and Eric Clapton ("The Thrill Is Gone").

"B.B.'s only wish was, 'Do what you can to keep the blues alive,'" says Bonamassa. "Hopefully this album gives a B12 shot to his legacy—and to the legacy of the blues."

The collection also includes Gary Clark Jr. ("Chains And Things"), Keb' Mo' ("I'll Survive"), Paul Rodgers ("Night Life"), Joanne Shaw Taylor ("Bad Case Of Love"), Pat Monahan of Train/Chris Buck ("Think It Over"), Aloe Blacc ("So Excited"), Michael McDonald/Susan Tedeschi/Derek Trucks ("To Know You Is To Love You"), Kim Wilson ("My Own Fault"), D.K. Harrell ("Every Day I Have The Blues"), Bobby Rush ("Why I Sing The Blues"), Dion ("Never Make A Move Too Soon"), Marc Broussard ("Three O'Clock Blues"), George Benson ("There Must Be A Better World Somewhere"), John Nemeth ("Please Accept My Love"), Kenny Wayne Shepherd/Noah Hunt ("Let The Good Times Roll"), Shemekia Copeland/Myles Kennedy/Slash ("When Love Comes

To Town"), Marcus King ("Don't Answer The Door"), Chrstone "Kingfish" Ingram ("Paying The Cost To Be The Boss"), Jade MacRae/Robben Ford ("Ain't Nobody Home"), Chris Cain ("You Upset Me Baby"), Warren Haynes ("How Blue Can You Get"), Dannielle De Andrea ("When My Heart Beats Like A Hammer"), Jimmy Carl/Larry Carlton ("Sweet Sixteen"), Kirk Fletcher ("Better Not Look Down"), and Ivan Neville ("Ghetto Woman").

As a celebrated blues-rock superstar, Joe Bonamassa is a 15-time Blues Music Award Nominee (four-time winner) with 29 No. 1 albums on the Billboard Blues Chart. Still in his 40s, he has already released over 50 albums, plus collaborations and side projects (including work with Black Country Communion and Rock Candy Funk Party). With production credits for Joanne Shaw Taylor, Marc Broussard, Larry McCray, Jimmy Hall, Robert Jon & The Wreck and others on independent labels Journeyman Records and KTBA Records, Bonamassa has also launched Journeyman LLC, a full-service artist management, record label, concert promotion and marketing company.

The B.B. King tribute release arrives on the heels of a GRAMMY nomination (his fifth) for Bonamassa's latest studio album, *Breakthrough* (more at [jbonamassa.com](http://jbonamassa.com)).

Contact Jon Bleicher, Prospect PR, [jon@prospectpr.com](mailto:jon@prospectpr.com)

B.B. King's tribute release: [shop.jbonamassa.com/collections/b-b-kings-blues-summit-100](http://shop.jbonamassa.com/collections/b-b-kings-blues-summit-100)

# AMOS Sweets Brings Delicious Flavors, Bumping Beats, and Novelty to This Year's GRAMMY Gift Bags

The music industry has been through many changes. From the invention of the phonograph to MP3s and streaming, the ways in which fans access recorded works has always been in flux. There's every chance that the next disruption in music delivery is right around the corner.

What might this shift be? Imagine someone suggested we could all be listening to tomorrow's hits by sucking on lollipops. Okay, maybe sweets will never reach the same market saturation of the radio or how CDs took over in their day. But it is, in fact, possible to listen to music by chomping down on a lolly.

Realizing this feat is AMOS Sweets, the relentlessly creative candy company responsible for a wide assortment of whimsical goodies. Take Peelerz, assorted gummy candies shaped like fruits (bananas, oranges, mangoes, and peaches) with rinds one can actually peel.

They're also the mad geniuses behind the 4D Gummy Block series, candies mimicking Tetris pieces that the young (and young at heart) can lock into unique shapes before consuming. It's clear AMOS Sweets believes it's okay to play with your food.

Most astounding, though, is the aforementioned musical lollipops. Dr. Malik, the resident inventor-in-chief, puts it this way: "Candy has always been a multi-sensory experience. It engages taste, sight, touch, and smell. We wanted to explore whether sound could become part of the candy experience." Sign us up!

The unique suckers come in a variety of complementary flavor/genre combinations—strawberry and hip-hop; blueberry and electronic dance; and blackberry and K-pop. Other rocking tastes include lemon, peach, orange, watermelon... and grape milk? Mmmm... Grape milk. Since the musical lollipops are being included in this year's GRAMMY gift bags, maybe Sabrina Carpenter, Chappell Roan, or Mumford & Sons will be able to inform the world what that last one tastes like. There's even a Christmas edition ideal for stocking stuffers. (Take note: there are only 10 short months left to get your shopping done before the big day). Expect future iterations to include Latin rhythms and other regional styles.

If you're watching your figure, worry not. TastySounds are fat free, and each is only 50 calories. For those worried about saving the



animals, AMOS Sweets has you covered: they're 100 percent vegan. Maybe you're thinking you've seen these astounding num nums before, and yes, you probably have, as they've gone viral on social media. Anyone addicted to scrolling through TikTok is likely to have watched a handful of reaction videos.

Here's how to enjoy these Wonka-esque miracles. First, hold down the button at the bottom of the stick until the light indicates it has been turned on. Next, insert the included earplugs into your ear canals. Look, ma! No wires! Finally, press the button once to begin playing. Press it one more time to pause. Each device offers up to an hour of playtime, though you'll surely consume the entire candy before your 60 minutes is up. Interestingly, one can still listen to the music even after the candy is gone. Preserve the stick's juice and maximize your listening by double-clicking the button to turn it off. Unfortunately, there's no option for skipping tracks.

By now, you're no doubt wondering how this works. The answer is through bone conduction technology. What does that mean? Normally, sound is heard through airwaves that enter via the ear canal. In this case, vibrations go directly into the inner ear through the skull. With these delectable suckers, "The music is embedded in a small electronic chip inside the stick," explains Dr. Malik. "When the stick touches the mouth, vibrations travel through the jawbone directly to the inner ear." This same tech is also used

with certain hearing devices, such as surgically implanted bone-anchored hearing aids, or BAHAs for short. Swimmers sometimes use bone conduction devices so water doesn't interfere with their tunes.

Only one person can listen at a time, which is either good or bad depending on your perspective. You won't blow up the neighborhood when eating one of these treats. Also, the fidelity is never quite going to eclipse the latest Beats by Dre headphones. But hey, the technology will advance, right?

You've probably never listened to the music included with TastySounds lollipops. Don't expect to hear Taylor Swift or Post Malone after popping one in your mouth. That said, the beats you'll enjoy are sufficiently groovy. Here's the playlist for the strawberry/hip-hop version:

- Track 1: "Up To Something" by Ty Noam Frankel and Louis Roggeman

- Track 2: "Main Event" by Philip Peter Dudley Pantan, Oliver Wilde, and Tom Barnes

- Track 3: "Perfect Disaster" by Anthony Demetrio Arasi, Brian E. Johnson Jr., Joey Casanova, and Patrick J. Avar

And here's what's on the blackberry/K-pop treat:

- Track 1: "Let's Dance" by Velvet Williams
- Track 2: "Rainbow Heaven" by Velvet Williams and Chang Rock Kim

Music Connection would like to offer a few suggestions for future iterations:

- "Sunshine, Lollipops and Rainbows" by Lesley Gore
- "Candy Shop" by 50 Cent
- "I Want Candy" by Bow Wow Wow
- "The Candy Man" by Sammy Davis Jr.
- "Sugar" by Maroon 5
- "Candy Girl" by The Four Seasons

There are many other sugary-sweet tracks that would fit nicely with this medium. What would you like to hear? Make a list and send us what you've got. In the meantime, let's all fantasize about a world where everything we eat brings art to life.

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

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# Native Instruments

The quality of home studio recording has rivaled that of commercial facilities for years. That shift is evident in pop albums like Billie Eilish's *When We All Fall Asleep, Where Do We Go?*, SZA's *Ctrl*, and Charli XCX's *how i'm feeling now*, all of which were recorded largely at home.

A consistent presence in home recording and Native Instruments (NI) has helped define the landscape through ongoing expansion of its creator tools and workflow refinement. One of its recent releases is *Producer Strings*, a forward-thinking string library developed in collaboration with the world-class London Contemporary Orchestra (LCO). *Producer Strings* works within NI's free Kontakt Player which can be used across digital audio workstations.

With credits spanning film (*Saltburn*, *Deadpool & Wolverine*), video games (*Call of Duty: Modern Warfare III*), and collaborations with artists such as Radiohead, Justice, Taylor Swift, among many others, LCO has become the go-to ensemble for traditional compositions and modern productions alike.

*Producer Strings* is the latest addition to NI's string library collection, but it stands apart from the others in several key respects. "The string libraries we have so far are primarily aimed at media composers. We wanted to fill a gap with a creative, modern, production-oriented strings library that can fit today's songwriters and producers," says NI senior product manager Ilay Arslan.

LCO's accomplished musicians bring years of experience to the distinct performance styles of *Producer Strings*. Known for their classical training as well as their experimental approach, they offer four articulations: cluster blooms, which are notes packed together that swell outward or "bloom;" harmonic flickers,



canvas. There are four easy-to-stack layers for constructing pieces, and you can choose a different instrument for each layer. The colors shift depending on how you combine them.

Each layer features dials to adjust volume, tuning, space, warmth, attack, release, panning, and range, offering a high degree of manipulability. Volume and tuning can be modulated with low-frequency oscillators of different shapes, rates, and amounts, including a tempo-lock option. There is also an "auto-arranger," which is a voice-distribution tool that distributes notes played across the four layers for a balanced, varied and richer sound. There is also a preset browser with options for instruments, characters, and more. These automatically change color to indicate which instruments are being used to create the preset sound.

"Multisensory," is how Arslan describes *Producer Strings*. For first-time users, she suggests trying the "randomizer" on the preset browser which creates "a visual output that you either like, or not.

This is curated randomization, meaning we made sure these presets are going to sound great. This is how you start playing with things. It's inspiring you to easily find things, and it happens without disrupting your creative flow."

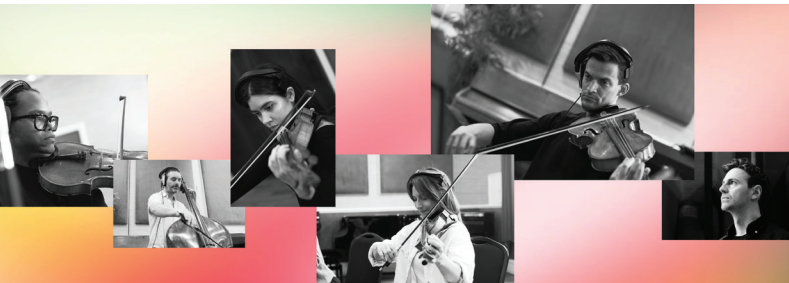
*Producer Strings* has also integrated synth sounds into the interface. This development stems from LCO's collaborations with artists and how they have incorporated strings into their productions. LCO's co-artistic director

and co-principal conductor Hugh Brunt explains: "Artists and producers have melded our strings—particularly the cellos and basses on the low end—to create a singular color for those basslines with fizzy analog synths. Having that robustness of the synth combined with the human expression of the strings means there are always subtle variations. That was something we wanted to offer."

The strings were recorded at London's legendary RAK Studios with engineer/producer Fiona Cruickshank, who has collaborated with the LCO on numerous occasions. They focused not only on performances but also on microphone choice, placement, and mixing. "She has brilliant ideas on how to layer the strings so that when violins, violas, cellos, and bass are played as an ensemble patch, there's a rich, expansive sound and spatial interest—just as you would get if you were working with those players in that room for real. It creates the beautiful stereo image the user would want," says Brunt.

Cruickshank also suggested placing the violas closer to the front, drawing on her experience mixing records and noting that violins are usually too present and bright. Moving them back allows the cello to be featured more prominently, with the double bass in the middle, making the ensemble easier to balance in the mixing process.

"We captured a lot of sounds that haven't been recorded in any shape or form," says Brunt. "We wanted to record them in a way that was vivid, charged, and polished. Even out of the box, they're inspiring, but there's also space for infinite possibilities and permutations. Hopefully, the four-layer engine of strings and synths—and the blending of the two—creates singular sounds that the user can customize and truly take ownership of."



quick, short, textural gestures; cascading runs, fluid sequences that rise or fall; and percussive pizzicatos, aggressive plucks for sharp motions.

If that terminology is unfamiliar, there's no need to worry: there is a glossary that explains what each articulation is and how it is created. *Producer Strings* has a user-friendly, color-coded main interface. Each color corresponds to a different articulation, and building a piece of music is not unlike painting an abstract

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## Peaches

### *No Lube So Rude*

Kill Rock Stars

Producers: Peaches, *The Squirt Deluxe*

After a decade-long hiatus, the high priestess of electroclash is back with the full-frontal *No Lube So Rude*. Peaches, born Merrill Nisker, hasn't mellowed; she's sharpened her jagged synths into weaponized, feral vulnerability. "When the world is friction, lube isn't a luxury," she says. "It's a necessity. It's how you turn that friction into pleasure, into power, into pride." This is a boss-woman producing head-banging tracks that transform feminine rage into pure, profane empowerment. She couldn't give less of a fuck about being polite, dragging you through her dark humor with provocation and leaving you sweaty. - **Ruby Risch**



## The Format

### *Boycott Heaven*

The Vanity Label

Producer: Brendan O'Brien

After achieving acclaim as a pop collaborator and fun, frontman, Nate Ruess had been all-but-solely writing hook-heavy lamentations for his original outlet The Format, with partner Sam Means.

A successful attempt at maturity, the material guesses at God and parenthood and aging relationships. The overall optimism is infectious via power chords and Ruess' unmistakable falsettos. ranks middle in the band's catalog, though listeners will delight in this high-energy 20-year follow-up. - **Joseph Maltese**



## Francis Rossi

### *The Accidental*

earMUSIC

Producers: Francis Rossi, Andy Brook

Best known as the frontman with British veteran boogie rockers Status Quo, Francis Rossi found a sound that works for him some time ago. Rossi finds a nice blend of the familiar and the fresh. Hardcore Quo-heads will love the driving blues-rock of "Go Man Go" and "Dead of Night." But on a song like "Back On Our Home Ground," Rossi stretches his artistic legs a little. "I spend my life in and out of the studio, rehearsing, tinkering," he says. "But something happened earlier this year and, before I knew it, we had created something special." Quite! - **Brett Callwood**



## Red 32

### *Cryogenic Dreams*

Transglobal Records

Producers: Steve Bonino, Red 32

Named for a lucky pocket on a roulette wheel, Red 32 scores a winner with this follow-up to their eponymous 2023 debut.

The prog-pop powerhouse expands on previous sci-fi-tinged storylines, with tales of cryogenically frozen survivors of Earth's destruction, aided by robots and A.I. transport, in search of building anew. In the vein of Ray Bradbury and Michael Moorcock, there is a rich cinematic quality to the narrative structure and musicality of this venture. Tracks like "Continuum," "Puddle of Tears," and "After the Disaster" recall classic Asia and David Bowie. - **Eric Harabadian**



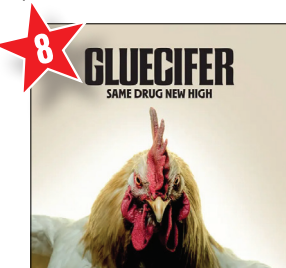
## Gluecifer

### *Same Drug New High*

Steamhammer

Producers: Gluecifer

We nearly choked when we read the press release—it's been 21 years since Norwegian hellraisers Gluecifer released their last album. Where the hell has that time gone? It feels like yesterday that we were blasting out their punky garage-rock anthems with reckless abandon. The good news is they've lost none of their fire, energy, and ability to pen a bunch of memorable tunes. First single "The Idiot" is a furious statement of intent, while "The Score" and especially "I'm Ready" are anthemic highlights of a tremendous comeback album. Superb stuff! - **Brett Callwood**



## Vinyl Floor

### *Balancing Act*

Karmanian Records

Producer: Emil Isaksson

For fans of the B-52's or the more crooning side of Weezer comes Danish alt-rock group Vinyl Floor. The muddy—and, at times, unintuitive—chord progressions are reminiscent of early Pearl Jam. The album's instrumentation explores discordant piano and dewy electric guitar chords, weaving in and out of genres spanning polka to country, only to settle back into their rock-fueled turf. That home field advantage is most present in tracks like "Tell the world it happened," "Back of my hand," and "Puppet Laureate." Nevertheless, the cinematic atmospheres and creative approach to genre experimentation aren't enough to buoy their one-note vocals. - **Anna Jordan**



## Marta Del Grandi

### *Dream Life*

Fire Records

Producers: Marta Del Grandi and Bert Vliegen

There's a magical quality about Italian singer-songwriter Marta Del Grandi's new album that hits the feels from the opening bars of first track "You Could Perhaps." By the time the title track kicks in, we're fully enveloped in her sweet, melodic world. The songs are so instantly hooky, the musicianship so surface-level simplistic but deceptively hyper-smart, that there's an almost-nursery rhyme-esque vibe. But then "Antarctica" arrives, with its world music, offbeat approach, and all bets are off. There's a lot to enjoy here and the album requires multiple listens for all the layers to fall away.

- **Brett Callwood**



## Woo

### *Whichever Way You Are Going, You Are Going Wrong*

Independent Project Records

Producer: Woo

Woo were early pioneers of electronic-infused music, but never received the credit afforded to the likes of Tangerine Dream, Jean-Michel Jarre, and Kraftwerk. The good folk at Independent Project Records are doing a fine job of introducing the world to the joy of Woo through some quite stunning rereleases. Mark and Clive Ives are the brothers responsible, and this double LP features a remastering of the original album, plus 10 previously unreleased bonus tracks. Jazz and folk, prog, and electronica, it all makes its way in on songs such as "Swingtime" and "A Wave." - **Brett Callwood**



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## Tori Lord

**Contact:** [tori@itstorlord.com](mailto:tori@itstorlord.com)

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

**Seeking:** Feature

**Style:** Alt-Pop

Toronto native Tori Lord describes herself as "fiercely independent and hopelessly romantic, and her music lives in the tension between the two." That gorgeous juxtaposition can be heard on the songs "Never Be" and "Still Remember"—two ballads that sit at the crossroads of "vulnerable" and "determination." Lord has a Sarah McLachlan-esque quality to her voice; she doesn't need to resort to vocal gymnastics to make her words soar. There's a journalistic vibe to her lyrics, highlighted by the fact that she literally sells journals amongst her merch. Overall, there's a lot to enjoy here.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE 8.0



## Kyle Dillingham

**Contact:** [info@horseshoeroad.net](mailto:info@horseshoeroad.net)

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

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

**Style:** Americana

According to his bio, Oklahoman Kyle Dillingham "started playing the violin when he was nine," and apart from playing for the King of Malaysia and the Princess of Thailand, "While still in high school, Kyle was featured twice on Nashville's Grand Ole Opry." His résumé reads like a country music folklore primer and, thankfully, the music backs it up. He isn't just a barn-burnin' fiddler with technical prowess; he's a sentimentalist who manages to balance the high-stakes polish of a world traveler with the raw, whistling energy of the local dance hall. Worth a hoot and a holler.

Production	8
Lyrics	7
Music	8
Vocals	7
Musicianship	9

SCORE 7.8



## Thick Needles

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

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

**Seeking:** Booking

**Style:** Rock

Hailing from Milwaukee, Thick Needles brings a jagged, high-voltage energy to the Midwest rock scene. The vocal performance carries the sneering, theatrical DNA of Iggy Pop, but the instrumental backing tilts heavily into a gritty, grunge-rock flair that thrives on attitude more than reinvention. While the sound doesn't radically reshape the genre, it's executed with enough conviction to feel intentional rather than derivative. Thick Needles understands the power of presence—leaning into distortion, bravado, and rough edges to create a visceral listening experience. It's rock music that values energy and grit, best enjoyed loud and without overthinking the lineage.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE 7.2



## NORA.

**Contact:** [michelle@pitchcandypr.com](mailto:michelle@pitchcandypr.com)

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

**Seeking:** Label, Booking, Booking Agent

**Style:** Indie-Pop

"I may be a little weird," says NORA on her website, "but that's what makes the world go 'round." Truer words have never been spoken, and it's NORA's (the period is part of the name) little oddities that pull her out of the "standard singer-songwriter fare" category. "With her debut EP *JUST WORDS*, NORA speaks a broader universal language," her bio reads. "More than just an introduction to NORA's voice, the collection of songs showcases a storyteller whose lyrics turn everyday events into universal coming-of-age stories." We agree—NORA has the ability to translate experiences into relatable lyrics, and she has the musical chops to back it up.

Production	7
Lyrics	8
Music	7
Vocals	7
Musicianship	8

SCORE 7.4



## Emily How

**Contact:** [booking@emilyhow.com](mailto:booking@emilyhow.com)

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

**Seeking:** Management, Booking

**Style:** Indie, Alternative

There's not a lot of biographical info about Emily How available online—rather, she lets her music do the talking, which ends up being a wise move. Her voice is so expressive, her lyrics so vividly descriptive, that we feel we know her rather well by the end of a song like "Normalcy" or "Zombie Song." How has the ability to switch between Jewel-esque sweetness and a screamo-punk roar. That's a valuable weapon, and it lends an air of unpredictability to her music that is entirely welcome. As much riot grrl as singer-songwriter, we want to hear more.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE 7.6



## Greg in Good Company

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

**Web:** Spotify

**Seeking:** Management, Label

**Style:** Rock 'n' Roll

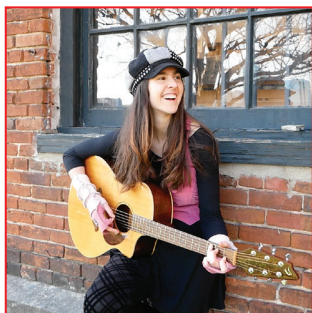
LA's Greg in Good Company feels like you've stumbled in on Marcus Mumford wrestling Nathaniel Rateliff in a sawdust-covered bar. It's a high-octane blend of Americana, country, and rock 'n' roll that refuses to be pigeonholed. The songwriting shines through upbeat truths with lines like "I punched the devil and he put me in jail but the real bars I found were my own mental cell," off the track "Change I Know." Greg and his crew aren't just making noise; they're documenting the human condition with a relentless, driving beat and undeniable charisma. Keep rockin'!

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	9

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.



## Cassia Dawn

**Contact:** cassiadawnmusic@gmail.com

**Web:** casiadawn.com

**Seeking:** Sponsorship

**Style:** Singer-Songwriter

Right from the opening bars of "Life is Like a Latte," we get a flavor of what acoustic soul-pop artist Cassia Dawn is all about, namely the sweetest melodies adding color and vibrancy to her tales of everyday life. The entire *Life is Like a Latte* EP, in fact, features five tracks that all seem to be centered around working in a coffeeshop.

Inspiration strikes at the funniest times, apparently. So we also get the pointed and perhaps metaphorical "No Free Refills," and the allegorical "Spinning Plates." Dawn's voice is delicately expressive, and her songs are expertly constructed.

Production	7
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE 7.6



## Miss J

**Contact:** themissjexperience@gmail.com

**Web:** themissjexperience.com

**Seeking:** Booking, interview, exposure

**Style:** Rockhouse

According to the lyrics of the song "Numbing the Pain" from Miss J's new album *ROCKHOUSE*, the aforementioned artist is numbing the said pain because she's "just so angry atcha." There's a blues rock vibe to that particular tune, while "22424" has the sort of bassline that recalls the glory days of funk and disco. The production throughout is immaculate, her vocals powerful, and the musicianship borderline virtuoso. The songs do sound a little dated at times, but the yin to that yang is that there's still definitely a bar room audience for jams like these.

Production	8
Lyrics	6
Music	7
Vocals	8
Musicianship	7

SCORE 7.2



## Stella Cole

**Contact:** lpaczkoski@shorefire.com

**Web:** shorefire.com/roster/stella-cole

**Seeking:** Review

**Style:** Jazz

Stella Cole seems to have discovered a wormhole—to the past, that is. In her rendition of "Merry Christmas, Darling," you can practically hear the velvet curtains closing and the crackle of a vintage hearth. Her vocal delivery possesses a rare, tactile warmth—it feels as though you can hear her smiling through every syllable. While Cole has mastered the art of the prestige cover, the real intrigue lies in her future. To transition from a world-class crooner to a definitive modern icon, we need to see her apply that timeless, golden-age lens to original lyricism. She's already captured the past; now, let's see her command the present.

Production	9
Lyrics	X
Music	7
Vocals	9
Musicianship	8

SCORE 8.3



## Birdie Nichols

**Contact:** birdienichols07@gmail.com

**Web:** birdienichols.com

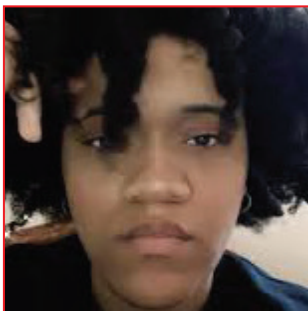
**Seeking:** Booking

**Style:** Western Country

Birdie Nichols operates firmly within the modern Western lane, dusted with familiar imagery and genre signifiers that can occasionally feel well-worn. While the sonic palette doesn't always push the boundaries of originality, what cuts through is her instinct for narrative. Nichols writes like someone who values story over spectacle, favoring clear scenes and emotional continuity rather than flashy reinvention. There's a steadiness to her work that suggests a songwriter committed to the long haul. With sharper stylistic risks and a more distinct sonic fingerprint, her storytelling foundation could evolve into something truly memorable rather than merely comfortable.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE 7.4



## Charlie Angel

**Contact:** charlieangel2pr@hotmail.com

**Web:** dot.cards/charlieangelmusic

**Seeking:** Booking, TV Sync

**Style:** Hip-Hop

First of all, Norfolk, VA rapper Charlie Angel has a great name. But that would mean nothing without great tunes to back it up, and this particular Angel has those too. Bucket loads. "Momma Said" is a great example, a song that literally takes the artist back to her childhood, the good and the bad, and allows her to engage in a spot of musical therapy. "Location" sees Angel collaborating with LIL KHI, and that's a blend that works well. The world is Angel's oyster and, if she focusses hard on fine-tuning her lyrics, we expect to hear more from her.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE 8.0



## Gamilla

**Contact:** gnesquerdo@gmail.com

**Web:** gamilla.bandcamp.com

**Seeking:** Label

**Style:** Grunge, Shoegaze, Punk

Gamilla's *Catholic School Girl* doesn't play like a passion project—it feels more like the foundation to actualizing a dream. Opening with the heavy toll of church bells on "I Might Be A Sinner," she firmly plants her flag in the fertile soil where grunge, shoegaze, and punk intersect. While the record occasionally suffers from a bit of tonal monotony and limited chord variation, the sheer emotional weight of the project compensates for the technical repetition. The music hits with a heavy, distorted thud, but it's the raw, piercing sentiment that leaves the lasting bruise. There's room to grow, but Gamilla seems primed to take it all on.

Production	6
Lyrics	6
Music	7
Vocals	7
Musicianship	8

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](https://musicconnection.com/reviews/get-reviewed). All submissions are randomly selected and reviewed by MC staff.

**Road Rangers** *Taylor, MI*

**Contact:** jheb22@yahoo.com

**Web:** facebook.com/soulhustlersound

**Players:** Jim Hebler, vocals; Jake Smith, guitar; Gordon Spencer, bass; Sean Morse, keyboards; Jenny Molina, vocals; John Slitti, percussion; Jim Sparks, drums

**SOUL HUSTLER IS A BAND** that is comprised of some of the leading musicians in the Midwest, and the Detroit area, specifically. Their mix of danceable and groove-laden originals and classic rock covers are well curated and sequenced. And their collective knowledge of merging audience-engaging entertainment, with well executed improvisation and artistry—was on full display.

The band resume boasts rock, jazz, blues, and world beat sensibilities, and those elements were all put to use during their extended power set. Erupting out of the proverbial gate, with a righteous take on U2's anthemic "Vertigo," let the crowd know from the get go that it was on! Lead vocalist Jim Hebler was like a cosmic carnival barker as he greeted the masses in song, with "Hello, Hello!" The sonic one-two punch of guitarist Jake Smith and bassist Gordon Spencer provided a lock-step wall of sound that stated the band's no-nonsense intent.

They followed that with a relentless groove that did not move in David Bowie's "Fame." Hebler and vocal counterpart Jenny Molina were enveloped in seamless harmony as the



uniform syncopation of Jim Sparks' in-the-pocket drumming and John Slitti's incendiary percussion provided a solid foundation.

There were some notable shifts in focus where the band turned to their original catalog. It truly rose to the occasion here as a sly commentary on society's fascination with fame, the airing of political grievances and poses the question of who really is in control of the airwaves. Interestingly, Molina and Hebler almost have a Re Styles meets Fee Waybill thing going on as to how they interact in a call and response manner ala The Tubes.

Another strong song is something new for the group that they debuted entitled "She's Got Style." It was a nice slice of adult themed alternative pop/rock that provided an emphatic perspective on female empowerment. This really

shed a spotlight on the band aesthetic where they could be loose and fun while still delivering a heartfelt and timely message.

They rounded out the night with a tight litany of back-to-back Pretenders' classics, flawlessly fronted by Molina, as well as select Rolling Stones, Hendrix, and Tom Petty gems.

Jim Hebler has been at the helm of Soul Hustler, with the express purpose of, not just merely to entertain, but to raise awareness for, and support various charities when called upon, such as Gleaners Food Bank, Coats for Kids and, for this particular performance, various Detroit-area animal rescues. They've raised over \$110,000 for those in need over the past decade.

The band's upcoming new EP, tentatively titled *Ali at 38*, will drop in conjunction with future charity events in 2026. - **Eric Harabadian**



**Peacock Theater** *Los Angeles, CA*

**Web:** shop-us.riizeofficial.com

**Players:** Anton, Eunseok, Shotaro, Sohee, Sungchan, Wonbin, all vocals.

**IT WAS A NIGHT OF CELEBRATION** for K-pop group RIIZE as they concluded their first-ever North American tour, RIIZING LOUD, with an impressive performance in Los Angeles. The show began with a dramatic VCR showcasing each of the six members: Anton, Eunseok, Shotaro, Sohee, Sungchan, and Wonbin. The fans (endearingly nicknamed BRIIZE) shrieked in loud excitement when their favorite appeared onscreen. Soon after RIIZE walked onstage in matching white and black outfits and kicked things off with the fiery track "Ember to Solar," showing off their impressive, synchronized dance moves. Focusing all their energy on hyping up the fans, the group followed up with

the obnoxiously fun "Siren" and the euphoric track "Odyssey." The group finished the first segment of their set with "Combo," a fan-favorite due to its highly catchy chorus that had everyone screaming, "I'm such a loser, she such a weirdo."

What makes RIIZE stand out from amongst the rest of the emerging K-pop boy groups are their high-energy pop tracks, fun wordplay and enjoyable harmonies. They're a group that oozes with youthful charisma. The group knows where their strength lies and do a good job of showcasing their talents on stage. Wonbin and Sohee are the strongest vocalists, as their versatile delivery and impressive high notes could be heard loud and clear throughout the night. Anton's husky vocals fit perfectly for the lower tempo moments in their songs, while Sungchan, Shotaro, and Eunseok rounded things out with their impressive rapping and vocal delivery. The group used minimal

backtracking, letting us hear their raw vocals shine.

Their set also featured memorable moments showcasing their impressive dance moves. During the melodic R&B song "Honestly," each member took turns performing dance solos and as duos. The electronic track "Impossible" featured intense choreography with lots of fast leg moves and impressive kicks. While "Bag Bad Back" incorporated fun hip-hop choreography that had everyone dancing along.

The fun transitions and interesting visuals kept things interesting and lively. One of the most memorable moments was before "Get A Guitar," when Wonbin and Anton appeared on stage holding a bass and an electric guitar. Channeling their inner rock star, they performed an instrumental duet, which earned loud cheers and screams.

In between songs, the group would take breaks to engage with fans and keep the energy up. They egged everyone to be as loud as possible, even challenging us to be louder than their previous show in San Francisco. Anton acted as the leader for the night as he hails from New Jersey and is fluent in English. As RIIZE's North American tour leg came to an end, the group was humming with triumphant energy. Each member took time to thank fans for all the support and reminisced on their tour journey—sharing that they initially had fears and worries of crossing into the North American market. But thanks to all the love and support from fans, the tour turned out to be a grand success in their eyes.

- **Jacqueline Naranjo**

**The Triad** New York, NY

**Contact:** beatrice@empktmedia.com

**Web:** dawnderow.com

**Players:** Dawn Derow, vocals; Ian Herman, piano, musical director; Karen Mason, guest artist; David Sabella, director.

**THEMED SHOWS CAN BE TRICKY** sometimes, especially ones that focus on a single composer or artist. Often, they consist of stringing together a group of songs with a sprinkling of patter in between without any particular focus. This was not the case with *Sing Happy: The Wonderful Women of Kander & Ebb*, Dawn Derow's recent show celebrating not only the works of Kander & Ebb, but specifically the women that were the featured heroines in their music. Spanning the 1960s through the 1990s with songs ranging from shows like *Cabaret*, *Woman of the Year*, *Kiss of the Spider Woman*, to *Funny Lady*, Derow captures the mood of the various eras through costume, staging, and choreography while effortlessly weaving in anecdotes from her own life.

Kicking off the set with "Don't Tell Mama" from *Cabaret*, Derow, in full Sally Bowles regalia, moves through the song embodying her essence while ironically drawing comparisons to 1930s Berlin. Recounting her tomboy days in "One of the Boys," from *Woman of the Year*, Derow shares a story from a visit to Westpoint and the pushup contest she challenges the cadettes to. As she gloats, "I came out on top."

Operatically trained, Derow has the ability to sing in genres from jazz to cabaret to pop which has given her the foundation to master this challenging repertoire. With a nod to Kristin Chenoweth, she showed off her operatic coloratura soprano in "Two Little Words," from



Photo: Jeff Smith

*Steel Pier*.

Later in the set, as if one diva was not enough, Derow invited Karen Mason (*Mama Mia*, *Sunset Boulevard*, and *The World Goes Round*), for a tour de force duet complete with humor and good-natured ribbing.

At one point, Derow leaves the stage, reappearing in a hooded raincoat, donning an Eastern European accent and we hear the haunting "I Don't Care," also from *Cabaret*.

Reflecting on her various performances; "Producing my own shows gave me the freedom to sing the music I truly love and keep growing as a performer and producer," she says. "With 'Sing Happy,' I'm creating and performing my first revue devoted entirely to one songwriting team—the legendary Kander & Ebb."

Entertaining from start to finish, *Sing Happy* is brimming with exceptional music and a well-thought-out presentation. —**Ellen Woloshin**



**Cat's Cradle** Carrboro, NC

**Contact:** zach@mexicansummer.com

**Web:** robertlesterfolsom.com

**Players:** Landon Gay (Howdy), pedal steel; Kevin Peacon, guitar; Mike Monahan, drums; Robert Lester Folsom, lead; Brooke Gardwood, glockenspiel; Jeremy Marshall Blanton, bass; Jeremy Prince, keys, organ, flute, sax

**WHEN ROBERT LESTER FOLSOM HIT** the Cat's Cradle stage, flanked by what looked like a small army of 20-something players, it felt like a deliberate misdirection—a smokescreen of youthful motion and sound. But as the haze

cleared, the thing revealed itself for what it was: a precision-built groove machine, surprisingly cohesive and deeply intentional.

At the center stood Folsom, 70 years old and entirely unburdened by it, calmly steering this sprawling ensemble through a sequence of songs that unfolded like a long-form musical conversation. "Written in Your Hair" kicked the doors open, followed by "Heaven on the Beach," the anthemic "Situations," and the gospel-tinged "Jericho." It wasn't just a setlist—it was a guided tour through decades of lived-in songwriting.

Behind him, the band was exceptional. At its core, a classic guitar-based outfit—but with left-field colors woven throughout: glockenspiel, organ, flute, even saxophone. On paper, that sounds like trouble. Onstage, it was magic. These textures added dimension and surprise without clutter, giving each song room to breathe and bloom.

"Strolling Along" launched a four-song jam sequence that eventually wrapped with "One

More Song," and somewhere in that stretch the band found a pocket that felt gloriously unhinged yet completely locked. There was a Zappa-esque looseness at play, tempered by smooth Seals & Crofts-style harmonies, the muscular drive of Chicago (minus the horns), flashes of Terry Kath's fire, and the raw pulse of the James Gang.

What truly bound it all together, though, was an almost accidental channeling of "Workman's Dead"—not as homage, but as spirit. Most of these players weren't alive when that record dropped, yet there they were, tapping into its communal, song-first ethos like it was hardwired into the room.

"Sitting on the Moon" opened another four-song arc, rolling through "Blues Stay Away," "Ginger," and "See You Later I'm Gone," before closing the night with the crowd favorite "Singing in the Shower." As the final notes dissolved into the back-room cosmos of the Cat's Cradle, the audience drifted out slowly—shell-shocked, smiling, and thoroughly worked over by the tidal force they'd just witnessed.

These young players—and the audience with them—have grown up in a culture that often confuses image for substance and volume for value. What they encountered instead was a reckoning: a songwriter, decades removed from their playlists, commanding the room not with flash, but with songs. —**Eric Sommer**

**Dollywood** Pigeon Forge, TN

**Contact:** mail@mountainhighway.com

**Web:** mountainhighway.com

**Players:** Victoria, banjo; Davis, guitar; Joe, bass; Emily, mandolin

**DOLLYWOOD IS A THEME PARK** birthed by musical icon Dolly Parton. Beyond the rollercoasters, reflections on Parton's career, working church, and cinnamon bread, there's plenty of musical entertainment to enjoy. Since the family destination's overarching theme revolves around Americana in all its forms, it makes sense that bluegrass is always represented.

For the 2025 holiday season, the amusement mecca saw fit to hire Mountain Highway, a pure and simple family band that has been gaining notice. Upright bassist Joe is father to Victoria and Emily, the act's banjo and mandolin players, respectively. Son Jack used to hold down guitar duties but has since been replaced. (The band also formerly included daughter Rebekah on fiddle). On top of touring around the country, they've snagged a handful of professional endorsements and will be playing a bluegrass-themed Caribbean cruise this November.

On select dates for four times a day, Mountain Highway played a selection of energetic tunes in



the winter cold. This being the Christmas season and given the park's emphasis on religion, the group made sure Jesus occupied a prime spot by including their twist on "Silent Night." While religious praise is a regular practice for them anyway (one of their albums is titled *Glory To His Name*, after all), the group is equally likely to cover less conventional influences, such as the Eagles and Linda Ronstadt. During this performance, the female half sang a gender-flipped version of the Flatt & Scruggs classic "The Girl I Love Don't Pay Me No Mind." Also on the non-worshipful front was "Dark Hollow" by Grateful Dead.

They aren't afraid to be accessible in other

ways, too. Competing with the whistle from the train that runs through the park, Joe brought up his fondness for *Soul Train*, to which the daughters feigned ignorance. Dad then donned a loud jacket and struck a pose. The set ended with a bouncy, participatory version of "Jingle Bells."

Mountain Highway's playing is fast and sweet, with the young women's cresting harmonies forming a natural focal point. The quartet did an admirable job, especially considering they were performing under subpar conditions. It's worth noting they have two super fans that attend and record every show. - **Andy Kaufmann**



**Cat's Cradle** Carrboro, NC

**Contact:** cysteelecobb@gmail.com

**Web:** instagram.com/cy\_and\_i\_band

**Players:** Max McMichaels, guitar, vocals; Cy Steele-Cobb, keys; Gus O'Brien, drums; Aidan Gillette, bass

**THE CY&I CHRISTMAS SHOW** AT the Cat's Cradle Back Room quietly but convincingly made the case that a modestly talented, traditional four-piece rock band can still leave a meaningful impression—and walk offstage feeling pretty damn good about their night, their young ensemble, and their delightfully wacky, left-of-center songs.

In an era bloated with overproduction, algorithm-tested sameness, and an endless stream of carefully calculated "content," it's easy for genuinely human bands to dissolve into the noise. Everything filters into the background haze—until suddenly, WHAMO!—out from the shadows steps a band that's fun, uncomplicated, and refreshingly unconcerned with impressing anyone other than themselves and the room

in front of them. CY&I doesn't arrive with a manifesto or a rigid aesthetic. They simply plug in, lock eyes, and play.

There's a developed *raison d'être* here—something you feel more than analyze. It's sometimes hard to put your finger on exactly what it is, and that's part of the charm. CY&I sounds like a band still discovering itself in real time, and that sense of discovery gives the music its pulse. Most importantly, this young four-piece is clearly having as much fun onstage as the audience is having watching and listening.

One of the most distinctive elements of CY&I's sound is their unique instrumentation and how effectively it fills the room. While technically a four-piece, the band often feels larger than that, thanks to clever arrangements and a thoughtful use of sonic space. The interplay between guitars leans more toward texture and rhythm than showmanship, allowing songs to breathe while still sounding complete. Even in quieter moments, there's an intentional density to the sound that keeps things grounded and engaging.

"Highway Life" kicked off the set with a

Byrdsonian jangle and Petty-esque twang that immediately established the band's melodic instincts. That shimmering guitar tone—equal parts chiming and earthy—set the template for much of the night. From there, CY&I rolled seamlessly into a tight run of originals including "Tell Me Why," "What Christmas Means to Me," and the wonderfully off-kilter "I Try (Choo Choo)." Each song felt like another small chapter in the band's developing narrative, quirky but never careless.

Perhaps most impressive is that despite having just one primary vocalist—the guitarist handling all lead vocals—the band never sounds thin. There's no scramble to fill gaps or disguise limitations. Instead, the instrumental arrangements do the heavy lifting, wrapping around the vocal melodies in a way that feels natural and unforced. The rhythm section plays a crucial role here, providing a sturdy, often subtly inventive foundation that keeps the songs moving forward. The result is a sound that feels full, cohesive, and confident.

That fullness carried through "I Hate My Friends," a sharp-edged crowd favorite that balanced humor with a hint of self-awareness, before the band barreled into "Tonight, It'll Be Christmas Day," closing the first stretch of the set with momentum and a room-wide grin. At no point did the energy dip; CY&I understands pacing, and they know when to lean in and when to let a groove settle.

As the set progressed, the band continued to coalesce right before the audience's eyes. What stood out most was what wasn't happening—no jaw-dropping, face-melting solos, no attempts at instrumental dominance. This is a band committed to supporting one another, trading small musical artifacts and arpeggios across the stage, and serving the songs above all else.

- **Eric Sommer**

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### Michael Brauer

(mixer, engineer)  
**Notable Projects:** Coldplay, John Mayer, Luther Vandross, Aretha Franklin, Elle King

### Billy Bush

(producer, engineer, mixer)  
**Notable Projects:** The Naked & Famous, Garbage, Angus and Julia Stone, The Boxer Rebellion, Neon Trees, Kaiser Chiefs, Silversun Pickups, Snow Patrol and Paul McCarthy

### Phil Ek

(producer, engineer, mixer)  
**Notable Projects:** Modest Mouse, Grouplove, Band of Horses, Bear's Den, Fleet Foxes, The Shins, Built to Spill, J. Roddy Walston & The Business and The Walkman, Jake Troth, Smoke Fairies

### Greg Fidelman

(producer, engineer, mixer)  
**Notable Projects:** Metallica, Slayer, Black Sabbath, Red Hot Chili Peppers, Kid Rock, Marilyn Manson and Slipknot. Additional records include work with U2, Johnny Cash, and Neil Diamond

### Ryan Freeland

(mixer, engineer)  
**Notable Projects:** Bonnie Raitt, Ray LaMontagne, Hugh Laurie, Aimee Mann, Joe Henry, Grant-Lee Phillips, Ingrid Michelson, Loudon Wainwright III, Rodney Crowell, Alana Davis, Morrissey, Jonathan Brooke

### Mark Howard

(producer, mixer, engineer)  
**Notable Projects:** Neil Young, Rickie Lee Jones, Tom Waits, U2, Bob Dylan, Emmylou Harris, Eddie Vedder

### Ethan Johns

(producer, mixer, songwriter)  
**Notable Projects:** Bob Dylan, Tom Waits, Lucinda Williams, Willie Nelson, Marianne Faithful, Emmylou Harris, U2, Peter Gabriel, R.E.M., Neil Young and The Neville Brothers

### Christian "Leggy" Langdon

(producer, mixer, songwriter)  
**Notable Projects:** Meg Myers, Banks, Amos Lee, Jamie N Commons, Ed Sheeran, Ben Platt, The Pierces, Fletcher and Caitlyn Smith

### Su Lee

(singer-songwriter, producer, visual artist)  
**Notable Projects:** Slice of Life, The Rough, I'll Just Dance

### Lera Lynn

(producer, artist, songwriter)  
**Notable Projects:** HBO series True Detective, Plays Well With Others, (duets with John Paul White, Shovels and Rope, Dylan LeBlanc)

### Tucker Martine

(producer, engineer, mixer)  
**Notable Projects:** Neko Case, First Aid Kit, She & Him, The Decemberists, Modest Mouse, Sufjan Stevens, Edward Sharpe & The Magnetic Zeros, Mavis Staples

### Dave O'Donnell

(engineer, mixer, producer)  
**Notable Projects:** James Taylor, Keith Richards, John Mayer, Keith Urban, Eric Clapton, Keb' Mo', Lyle Lovett, Smokey Robinson, Ray Charles

### Lincoln Parish

(producer, mixer, songwriter)  
**Notable Projects:** Lissie, The Moxies, Run River North, Rebecca Roubin, Lucinda Williams, Cage the Elephant.

### Vance Powell

(producer, engineer, mixer)  
**Notable Projects:** Chris Stapleton, Elle King, The Reckoners, The Dead Weather, The White Stripes, Arctic Monkeys, Wolfmother, Seasick Steve, Black Prairie, Tinariwe and Jeff The Brotherhood

### Joey Raia

(mixer, engineer)  
**Notable Projects:** Run the Jewels, Aesop Rock, Nick Hook, Mac Miller, Danger Mouse and the Frozen Original Soundtrack

### Mark Rankin

(producer, engineer, mixer)  
**Notable Projects:** 3x Grammy Award winner for his work with Adele and Harry Styles, Queens of The Stone Age, Florence and The Machine, Iggy Pop, Foster The People. Worked with Taylor Swift, Maggie Rogers, Spoon, Weezer, CeeLo Green.

### Benjamin Rice

(Producer, Vocal Producer, Mixer, Engineer, Songwriter)  
**Notable Projects:** Lady Gaga, Selena Gomez, Julia Michaels, Becky G., John Legend, JP Saxe, James Bay, Noa Kirel and Lukas Nelson & Promise of the Real

### Carmen Rizzo

(Producer, Mixer, Remixer, Composer)  
**Notable Projects:** Seal, Coldplay, Paul Oakenfold, AR Rahman, Ryuichi Sakamoto, Pete Townshend, Huun Huur Tu and Niyaz

### Thom Russo

(producer, mixer, songwriter)  
**Notable Projects:** Juanes, Jay-Z, Michael Jackson, Macy Gray, System of a Down, Johnny Cash, Eric Clapton, Enrique Iglesias, Rod Stewart and Destiny's Child

### Dave Sitek

(producer, mixer, songwriter, remixer)  
**Notable Projects:** Beyonce, Jay-Z, Yeah Yeah Yeah's, Solange, Santigold, Foals, Kelis and Beady Eye

### Damian Taylor

(mixer, producer, remixer, songwriter)  
**Notable Projects:** the Prodigy, Bjork, Arcade Fire, the Killers, Temper Trap, UNKLE, City of the Sun, Naeem, Bomba Estereo and Dizzy. Recently worked with Jon Batiste, Tkay Maidza, Talos, Odette, Louise Burns

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### Ian Blanch

**Notable Projects:** Mary J. Blige, Missy Elliott, Nappy Roots, KRS-One

### Enrico De Paoli

**Notable Projects:** Ray Charles, Elton John, Marcus Miller, Aaron Neville, Alexander O'Neal, Stanley Jordan, Djavan, Jorge Vercillo, Brazilian Carnival engineering, Smirnoff Worldwide commercial mixing

### Lester Mendoza

**Notable Projects:** Beyonce, Glasses Malone with Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahliil Beats, King Lil G, DJ Jourmey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

### Skip Saylor

**Notable Projects:**  
**Production:** Bobby Brown, Ronnie Hudson, Too Short, E40, Candyman 187, Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex-Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May  
**Mixing/Engineering:** Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Producer Jared Lee Gosselin, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2,

Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Lukas Rossi, Emm, Whispers and many more.

### Keston Wright

**Notable Projects:** Snoop Dogg, Tupac, Westside Connection

### David Young

**Notable Projects:** Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Jamie Lynn, Gap Band, Rick James. Kool and the Gang, will.i.am, Akon, Jodeci, Dru Hill, Troop, Mad Lion, DJ Green lantern, Ronnie Laws, Michael Jackson (Catrina project)

### ADAM KATZ

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### Drew Brown

(producer, engineer, mixer)  
**Notable Projects:** Beck, Radiohead, Blonde Redhead, Lower Dens

### Ali Chant

(producer, engineer, mixer)  
**Notable Projects:** Perfume Genius Too Bright, Aldous Harding, Widowspeak, Soccer Mommy, Youth Lagoon

### John Congleton

(producer, writer, engineer, mixer)  
**Notable Projects:** St. Vincent, Explosions in the Sky, St. Vincent Sharon Van Etten, Wallows

### Brian Deck

(producer)  
**Notable Projects:** Modest Mouse Strangers to Ourselves, Iron & Wine Our Endless Numbered Days, Fenne Lily Breach, Nathaniel Rateliff In Memory of Loss

### Sonny Diperrì

(producer, engineer, mixer)  
**Notable Projects:** DIIV Deceiver, Emma Ruth Rundle Marked For Death, Animal Collective Painting With, Deradoorian Find The Sun, Protomartyr Relatives In Descent

### Alex Farrar

(producer, mixer, engineer)  
**Notable Projects:** Snail Mail Valentine, Wednesday Twin Plagues, Indigo De Souza Any Shape You Take, Angel Olsen Aisles, Suki Waterhouse I Can't Let Go, MJ Lenderman's Manning Fireworks

### Joel Ford

(producer, engineer)  
**Notable Projects:** Jacques Greene, How To Dress Well, Oneohtrix Point Never Replica, Yes/And, North Americans Going Steady

### Chris Funk

(producer, engineer)  
Stephen Malkmus, The Decemberists, Langhorne Slim, Red Fang, Naked Giants

### Gareth Jones

(producer, writer, engineer, mixer)  
**Notable Projects:** Depeche Mode, Erasure,

Interpol, Clinic, Liars, Mogwai, Grizzly Bear, Merchandise

**Jon Joseph**  
(producer)

**Notable Projects:** All Things Blue, Gungor Archives, Gothic Tropic Drunk On A Rhythm, Mini Trees, Spaceface

**Danny Kalb**

**(producer, mixer, engineer)**  
**Notable Projects:** Ben Harper, Beck, Hire, The Elovaters

**Alex Newport**

(music producer, mixer, engineer, arranger)  
**Notable Projects:** City & Colour, At The Drive-in, Bloc Party, etc.

**Sean O'Keefe**

(producer, mixer)  
**Notable Projects:** Beach Bunny, Fall Out Boy, Plain White T's, The Hush Sound, Hawthorne Heights

**Marcus Paquin**

**Notable Projects:** National, Local Natives, Arcade Fire

**Andy D. Park**

(producer, mixer, engineer)  
**Notable Projects:** Noah Gundersen, Deep Sea Diver, Princess Nokia, Pedro The Lion, Now Now

**Howard Redekopp**

(producer, writer, engineer, mixer)  
**Notable Projects:** Tegan and Sara, the New Pornographers, An Horse

**Eric Rutan**

(producer, engineer, mixer)  
**Notable Projects:** Cannibal Corpse, Goatwhore, Agnostic Front, Madball

**Gus Seyffert**

(producer, writer, engineer, mixer)  
**Notable Projects:** Michael Kiwanuka, Beck

**Chris Shaw**

**Notable Projects:** Bob Dylan, Public Enemy, Weezer, etc.

**Chris Walla**

(producer, writer, engineer, mixer)  
**Notable Projects:** Death Cab for Cutie, the Postal Service, Tegan and Sara, the Decemberists

**Joey Waronker**

(producer, writer, engineer, mixer)  
**Notable Projects:** Atoms for Peace, Yessayer, Other Lives

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**Web:** linearmanagement.com/index.php/beatriz-artola  
**Notable Projects:** Fleet Foxes, Sharon Van Etton, Ryan Adams, Adele, ASAP Rocky

**Davey Badiuk**

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**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/davey-badiuk  
**Notable Projects:** Liam Gallagher, Harrison Brome, Wethan, Dragonette, Sebrell, REN

**Colin Brittain**

(producer, mixer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/colin-brittain  
**Notable Projects:** Sueco, 5 Seconds of Summer, All Time Low, A Day To Remember, Avicii, Dreamers, Papa Roach

**Rick Carson**

(producer, mixer, engineer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/rick-carson  
**Notable Projects:** Jay Prince, A Day To Remember, Terrace Martin, 9th Wonder, Sidewalk Chalk

**Bob Clearmountain**

(producer, mixer, engineer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/bob-clearmountain  
**Notable Projects:** Bruce Springsteen, Kelly Clarkson, David Bowie, Demi Lovato, Lenny Kravitz, The Rolling Stones

**Chris Coady**

(producer, mixer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/chris-coady  
**Notable Projects:** The Yeah Yeah Yeahs, tracking 'Show Your Bones' and mastering 'Fever to Tell' He engineered 'Desperate Youth' and 'Return to Cookie Mountain' for TV On The Radio. His other credits include mixing Grizzly Bear's 'Yellow House' as well as producing and mixing Beach House's albums from 'Teen Dream' to 'Thank You Lucky Stars' - a 4 album run with an utterly distinctive sonic landscape that launched the band into the mainstream.

**Trevor Lawrence jr**

(producer, composer, musician)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/trevor-lawrence-jr  
**Notable Projects:** Bruno Mars, Eminem, Snoop Dog, Lauren Daigle, DJ Khalid, Leanne Rimes, Leon Bridges, Banks, Lizzo

**Tom Lord-Alge**

(mixer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/tom-lord-alge  
**Notable Projects:** Blink 182, The Band Camino, Weezer, Pink, Faith Hill, Korn, All Time Low

**Mitch Marlow**

(producer, mixer, songwriter)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/mitchell-marlow  
**Notable Projects:** Starset, In This Moment, All That Remains, He Is Legend, New Years Day, P.O.D.

**Barrett Martin**

(producer, composer, musician)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/barrett-martin  
**Notable Projects:** Ayrton Jones, REM, Queens of The Stone Age, Mad Season, Shipibo Shamans, The Last Bluesman Soundtrack and Blues legend CeDeL Davis

**Kevin McCombs**

(producer, mixer, engineer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/kevin-mccombs  
**Notable Projects:** Sueco, Papa Roach, Illenium, Royal & the Serpent, Dreamers, All Time Low, Sk8, Mothica

**Sean Oakley**

(producer, mixer, engineer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/sean-oakley-2  
**Notable Projects:** Zach De La Rocha, Georgia, The Last Shadow Puppets, Frank Ocean, Elly Laroux

**Mike Pepe**

(producer, mixer, engineer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/mike-pepe

**Notable Projects:** Taking Back Sunday, Sundressed, Bayside, Sick Puppies, Anarbor

**Danny Reisch**

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**Lawrence Rothman**

(producer, composer, musician)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/barrett-martin  
**Notable Projects:** -Amanda Shires, Barteas Strange, Margot Price, The Highwomen, Lady Gaga, The Overcoats, Kim Gordon, Cherry Glazerr, Brittany Spencer, Lucinda Williams, Bobbi Nelson, Angel Olson, Bunny Lowe

**Dominique Sanders**

(producer, composer)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/dominique-sanders  
**Notable Projects:** Jidenna, Boys 2 Men, Tech n9ne, Sk8, Jay Prince, Logan Richardson

**Dave Schiffman**

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**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/dave-schiffman  
**Notable Projects:** System of a Down, PUP, Strumbella's, Vampire Weekend, Haim, Adele, Vance Joy

**Doug Showalter**

(producer, songwriter)  
**Email:** kelle@linearmanagement.com  
**Web:** linearmanagement.com/index.php/doug-showalter-2  
**Notable Projects:** Harry Styles, Cam, Lennon Stella, 30 Seconds to Mars, Smokey Robinson, Mikky Ekko, Van Hunt, Rafferty, Gabriel Black

**Aaron Steele**

(producer)  
**Notable Projects:** Portugal The Man, Madi Diaz, Hayley Williams

**Jordan Stilwell**

(mixer, engineer, vocal producer)  
**Email:** kelle@linearmanagement.com  
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**Notable Projects:** The Chainsmokers, Lana Del Rey, Beyonce, Charm LaDonna, Bebe Rexha, Jay-Z

**John Velasquez**

(producer, mixer)  
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**Web:** linearmanagement.com/index.php/john-velasquez  
**Notable Projects:** Jay Joyce (Little Big Town, Eric Church) and Zella Day

**LIPPMAN ENTERTAINMENT**

23586 Calabasas Rd., Ste. 208 Calabasas, CA 91302  
805-686-1163  
**Email:** music@lippmanent.com  
**Web:** lippmanent.com  
**Contact:** Michael Lippman, Nick Lippman

**James "Jimbo" Barton**

**Notable Projects:** Metallica, Smashing Pumpkins, Eric Clapton, LL Cool J, Alicia Keys, George Michael, Santana

**Diego Ferrara**

**Notable Projects:** Noah Cyrus, Tori Kelly, Neil Young, Siickbrain, Grady

**Nellee Hooper**

**Notable Projects:** Gwen Stefani, Lamya, Sinead O'Connor, Seal, Ziggy Marley, Sneaker Pimps, Janet Jackson, Depeche Mode, Whitney Houston, Maxi Priest

**Bardo x Cole Hutzler**

**Notable Projects:** Red Bull Records, Gavin Haley, Highly Suspect, Trevor Daniel

**Ron Nevison**

**Notable Projects:** Led Zeppelin, Heart, Meatloaf, UFO, Ozzy Osbourne, Bad Company

**Steve Rinkoff**

**Notable Projects:** Meatloaf, Celine Dion, Eric Clapton, Paul McCartney, the Bangles

**MCDONOUGH MANAGEMENT LLC**

805-446-3370 Fax 805-446-3371  
**Email:** frank@mcdman.com  
**Web:** mcdman.com  
**Contact:** Frank McDonough

**Joe Barresi**

(producer, engineer, mixer)  
**Notable Projects:** Tool, Queens of the Stone Age, Bad Religion, Chevelle, Parkway Drive, ETID

**Matt Beckley**

(producer, engineer, mixer)  
**Notable Projects:** Selena Gomez, Britney Spears, Avril Livigne, Major Lazer, Ke\$ha, One Republic, Camila Cabello

**Mike Clink**

(producer, engineer, mixer)  
**Notable Projects:** Guns N' Roses, Pure Rubbish, I Mother Earth, Megadeth, the Glitterati

**Nick Didia**

(producer, engineer, mixer)  
**Notable Projects:** Powderfinger, Pearl Jam, Stone Temple Pilots, Rage Against the Machine, Bruce Springsteen

**John Fields**

(writer, producer, engineer, mixer)  
**Notable Projects:** Jonas Brothers, Switchfoot, Andrew W.K., Bleu, Pink, Mandy Moore, Delta Goodrem, Backstreet Boys

**Paul David Hager**

(producer, engineer, mixer)  
**Notable Projects:** Doobie Brothers, Bonnie Tyler, SickPuppies, John Mellencamp, Edgar Winter, Ziggy Marley

**Matt Hyde**

(producer, engineer, mixer)  
**Notable Projects:** Slayer, Monster Magnet, Hatebreed, Porno for Pyros, Pride Tiger, Fu Manchu, Hotwire, Sum 41

**Alain Johannes**

(writer, producer, engineer, mixer)  
**Notable Projects:** Chris Cornell, Queens of the Stone Age, Eleven, Live, No Doubt, Eagles of Death Metal

**Pierre Marchand**

(writer, producer, engineer, mixer)  
**Notable Projects:** Sarah McLachlan, Rufus Wainwright, Stevie Nicks, the Devlins, Blue Rodeo

**Nick Raskulinecz**

(producer, engineer, mixer)  
**Notable Projects:** Rush, Foo Fighters, Alice in Chains, Stone Sour, Ash, Velvet Revolver, Superdrag

**Garth Richardson**

(producer, engineer, mixer)  
**Notable Projects:** Shihad, Young Artists for Haiti, Bloodsimple

**Ross Robinson**

(producer, engineer, mixer)  
**Notable Project:** Slipknot Iowa, Korn, The Cure, Amen, Limp Bizkit

**Andrew Scheps**

(producer, engineer, mixer)  
**Notable Projects:** Red Hot Chili Peppers, Johnny Cash, Jay Z, Metallica, the Duke Spirit, Adele

**Rob Schnapp**

(producer, engineer, mixer)  
**Notable Projects:** The Bronx, Cass McCombs, St. Tropez, Kurt Vile, The Garden

**Daniel Tashian**

(producer, songwriter)

**Notable Projects:** Tenille James, Lee Ann Womack, Tim McGraw, Logan Mize, Jesse James Decker, Josh Turner, Kacey Musgraves, Lily & Madeleine, Lucy Silvas, Josh Rouse, Sixpence None The Richer, Jessie Baylin

**Matt Wallace**

(writer, producer, engineer, mixer)

**Notable Projects:** Maroon 5, OAR, Ludo, Michael Franti/Spearhead, Sugarcult, Faith No More, the Replacements, Train

**MUSIC PRODUCER USA**

Beverly Hills, CA 90211

786-908-4136

**Email:** musicproducerusa@icloud.com

**Web:** musicproducerusa.com

**Contact:** Gen (Producer, Composer, Sound Designer)

**Format:** Analog & Digital, Protocols, Logic

**Styles:** Any style of music

**Services:** Complete Audio & Video Production, Sound Design, Mix & Master, Composer, Arrangement, Artist Development, Marketing

**Notable Projects:** Quincy Jones, Sting, Dave Koz, John Secada, Jorge Pardo, Igor Nikolaev, Guru Rendezvous Films, HMMMA Awards

**PARAMOUNT / ENCORE / AMERAYCAN TRACK RECORD STUDIOS**

(See also Ameraycan Recording, Encore Studios & Track Record Studios)

Hollywood/Burbank/North Hollywood

6245 Santa Monica Blvd.

Los Angeles, CA 90038

323-465-4000, 818-842-8300, 818-760-8733

**Email:** info@paramountrecording.com

**Web:** paramountrecording.com

**Styles:** all

\*No Unsolicited Material

**Matt Anthony**

(engineer)

**Notable Projects:** Bizzy Bone, Busta Rhymes, DJ Mustard, Drumma Boi, Kid Ink, Kirk Franklin

**Johnny Coddaira**

(Mixer, Engineer, Producer)

**Notable Projects:**

Wale, DJ Mustard, ScHoolboy Q, Diddy, MixedbyAli, Macy Gray, Chance the Rapper, 1500 or Nothin', Roddy Ricch, Kid Cudi, MTV, Ella Mai, Brody Brown

**Xavier Daniel**

(Engineer, Mixer)

**Notable Projects:**

Future, Nipsey Hussle, Scott Storch, JID, The Internet, Ludmilla, Donny Osmond, Raye, Earthgang, Jharrel Jerome, Juice WRLD, Jozzy, Lil Baby, NBA Youngboy, Lay Zhang, Halle Bailey, Trippie Redd, Ayra Starr, JoJo Siwa, Young Thug

**Nicolas Fournier**

(mixer, engineer, producer)

**Notable Projects:** The Vaccines, Death Cab For Cutie, At The Drive-In, Biffy Clyro, Of Monsters and Men, Kimbra

**William "CJ" Gaston**

(engineer)

**Notable Projects:** Rich the Kid, Polo G, Souja Boy, Nipsey Hussle, YG, Kevin Gates

**Ben Hogarth**

(Engineer, Mixing, Vocal Producer)

**Notable Projects:**

Latto, Pressa, Jason Derulo, Big Sean, 21 Savage, Arin Ray, Jeremih, SZA, Chris Brown, Meek Mill, Florida Georgia Line, Charlie XCX, YungBlud, Trippie Redd, T.I., DNCE, Slayyyter, T-Pain, Pia Mia, Travis Scott, ASAP Rocky, ASAP Ferg, Ty Dolla Sign, Kiesza, Ant Clemons, Ninajirachi, Sorana, Supa Bwe, and many more.

**Richard Segal Huredia**

(engineer, mixer)

**Notable Projects:** Mally Mall, Slim Shady

Ip, Jay Z Renegade, Snoop dogg Blue Carpet Album, Xzibit 40 Days 40 Nights Album

**Matt Jacobson**

(engineer)

**Notable Projects:** T-Pain, Fetty Wap, Keyshia Cole

**Steve Olmon**

(engineer)

**Notable Projects:** Deftones, Motorhead, Metallica, Scarface, Busta Rhymes, LL Cool J, Mary J. Blige

**Liz Robson**

(Engineer)

**Notable Projects:** Isaiah Rashad, Selena Gomez, DaBaby, Nardo Wick, Yo Gotti, Kali Uchis, Adekunle Gold

**Eli Smith**

(Mixer, Engineer, Producer)

**Notable Projects:**

Swae Lee, Working on Dying, Dirty Heads, Slightly Stoopid, Shwayze, JWHITE, Aloe Blacc, Adam Levine, Wale, MTV, Chaka Khan, Bone Thugs-N-Harmony.

**Tyler "Tylee" Unland**

(engineer)

**Notable Projects:** Usher, Jeremih, Toni Braxton, A Tribe Called Quest, Future, Meek Mill

**Randy Urbanski**

(engineer)

**Notable Projects:** Beyonce, Katy Perry, Jamie Foxx, Mariah Carey, Justin Bieber, Chritine Aguiera, Miley Cyrus, Usher

**SELF TITLED MANAGEMENT**

Chicago, IL

813-468-1718

**Email:** johnny@selftitledmgmt.com

**Web:** selftitledmgmt.com

**Contact:** Johnny Minardi

**Producers:** Marc McClusky (NYC), Sean O'Keefe (Chicago, IL), Ace Enders (NJ/NYC), Rob Freeman (NJ/NYC), Seth Henderson (Crown Point, IN), Nick Sampson (Detroit, MI), Brandon Paddock (LA), Adam "Nolly" Getgood (Bath, UK), Misha "Bulb" Mansoor (Washington DC), Chris Athens (Austin, TX), Will Putney (Belleville, NJ), Kris Crummet (Portland, Or), James Paul Wisner, (Saint Cloud, FL), Mike Watts (Port Jefferson, NY), Rian Dawson (Los Angeles/Nashville), Arun Ball (Nashville), Matt McClellan (Atlanta, GA), Nik Bruzese (Williamson, NJ), Randy LeBeouf (Belleville, NJ), Steve Seid (Belleville, NJ)

**Chris Athens**

(mastering engineer, mixer, sound designer)

**Notable Projects:** Rick Ross, Beastie Boys, Flo Rida, Wiz Khalifa, Pet Shop Boys

**Courtney Ballard**

(producer, mixer, engineer, writer)

**Notable Projects:** Emarosa, Waterparks, All Time Low, Good Charlotte

**Steve Evetts**

(producer, mixer, engineer)

**Notable Projects:** Senses Fail, Saves the Day, The Wonder Years, Every Time I Die

**Adam "Nolly" Getgood**

(producer, engineer, mixer, songwriter)

**Notable Projects:** Periphery, Animals As Leaders, Bleed From Within

**Will Putney**

(producer, mixer, engineer)

**Notable Projects:** Every Time I Die, Like Moths To Flames, the Amity Affliction

**Nic Rad**

(producer, mixer, engineer)

**Notable Projects:** Mister/Wives, Toby Mac, Loose Talk, Tasha Layton

**James Paul Wisner**

(producer, mixer, engineer)

**Notable Projects:** Luna, the Need To Feel Alive, West, Glasseater, In Your Arms, 3-D

**SMC ARTISTS**

**Web:** smcartists.com

**Email:** ovavrin@smcartists.com

**Represented Producer:**

Dave Tough

**Web:** davetough.com

**Notable Projects:** Grammy nominated The Lost Trailers, Cindy Alter, Brittany Plantz, J Rob MD

**TRUNKBASS ENTERTAINMENT**

**Web:** soloartsfilms.com

**Email:** info@trunkbassent.com

**Recent Projects:** MYCity (video content), Grown and Sexy (Ongoing - Multiple Cities, The Rodriguez Show (Sponsor), Unlocking Your Naked Truth (Sponsor)

**TUNEDLY**

888-684-8064

**Email:** info@tunedly.com

**Web:** tunedly.com

**Contact:** Chris (C.E.O.)

Analog, Digital, Pro Tools, Logic.

**Styles:** Pop, Rock, Country, R&B, Soul, Gospel

**Services:** Music Production, Session Musicians, Session Singers, Session Engineers, Song Plugging.

**Notable Projects:** Our session musicians' roster includes multiple Grammy award winners, some of whom have worked with the likes of Pharrell Williams, Beyoncé, and Barry Manilow. Tunedly clients have so far recorded chart-topping singles, placed songs with music publishing companies, and won songwriting contests.

**WORLDS END (AMERICA) INC.**

183 N. Martel Ave., Ste. 270

Los Angeles, CA 90036

323-965-1540

**Email:** info@worldsend.com

**Web:** worldsend.com

**Contact:** Sandy Robertson, Colin Chambers, Paul Tao, Niki Robertson

**Producers, Mixers, Engineers:**

**AZTX**

**Dave Benkel**

**Tom Biller**

**Max Dingel**

**Jack Endino**

**Isabel Gracefield**

**Adam "Atom" Greenspan**

**Stephen Hague**

**Ted Hutt**

**Peter Katis**

**Larry Klein**

**Peter Labberton**

**Stephen Lipson**

**MTHR**

**Paul Northfield**

**PH4T SCR4N**

**August Ogren**

**Tim Palmer**

**Rick Parker**

**Michael Patterson**

**Chris "Frenchie" Smith**

**Brad Wood**

**INDEPENDENT PRODUCERS**

**825 RECORDS, INC.**

Brooklyn, NY / Remote

**Email:** mattymendola@825records.com

**Web:** 825records.com

**Format:** Production Company

**Services:** Full-service production, mixing, mastering, digital asset creation, consulting and more.

**MICHAEL ABIUSO**

(engineer, mixer, producer, musician)

347-699-4429

**Email:** mike@behindthecurtainsmedia.com

**Web:** mikeabiuso.com

**Notable Projects:** Eric Nally (Foxy Shazam and Macklemore's "Downtown"), Nathan Lithgow (Feat: Liz Ryan of Big Data), Jim Gaffigan, Patrick Adams, Jennifer Holliday

**WILLIAM ACKERMAN**

207-929-5777

Imaginary Road Studios

P.O. Box 464

Dummerston, VT 05357

**Email:** will@williamackerman.com

**Web:** williamackerman.com

**Notable Projects:** George Winston and Michael Hedges, Founder of Windham Hill Records, Grammy Winner, recipient of multiple Platinum and Gold records.

**ROBERT SCOTT ADAMS**

Director of Job Placement & Student Services

Omega Studios' School of Applied Recording Arts & Sciences

12712 Rock Creek Mill Road, Ste. 14A

Rockville, MD 20852

301-230-9100

**Email:** shannon@omegastudios.com

**Web:** omeagastudios.com

**Notable Engineers:** Jim Curtis, Scotty O'Toole, Phillip DiMercurio, Malcolm Jackson, Bill Mueller, Neal Keller, John Melvin, Isaac Breslau, Andrew Mastroni

**MATTY AMENDOLA**

Brooklyn, NY / Remote

**Email:** mattymendola@825records.com

**Web:** mattymendola.com

**Styles:** Indie, rock, pop, alternative, soundtrack

**Specialities:** Production, co-writing, mixing, & education

**MATT ANTHONY**

Engine Sound

330 West 38th Street, Suite 709

New York, NY 10018

212-691-9161

**Email:** contact@enginesound.com, matt@enginesound.com

**Website:** mattanthonyproducer.com

**Genre:** Pop, Rock & R'n'B

**Notable Projects:** Jori, Kendrick Lamar, Alessia Cara, Bekon, Shawn Mendes, Timbaland, Nick Jonas.

**ARIES PRODUCTIONS OF NOHO**

P.O. Box 16741

North Hollywood, CA 91615

747-256-8911, 818-792-7566

**Email:** shelby@ariesofnho.com

**Web:** aries-productions.com

**Contact:** Shelby (Producer & Engineer)

**Format:** Analog & Digital, Pro Tools, Tascam, Fostex

**Styles:** R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.

**Services:** Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.

**Notable Projects:** Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshall Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness).

**BEN ARRINDELL**

Sound Clash Recordings

NYC

347-827-0763

**Web:** soundclash.wixsite.com/soundclash-nyc-140905/ben-arrindell

**Notable Projects:** Gerald Levert, K-Ci & JoJo, Aretha Franklin, Busta Rhymes, the Temptations and Janet Jackson.

\*Call for mixing rates

**JOEY AYOUB/THE SOUND SALON**

6683 W Sunset Blvd, Ste 5

Hollywood, CA 90028

323-962-2411

**Email:** joemxr@sbcglobal.net

**Web:** facebook.com/thesoundsalon

**Contact:** Joe Ayoub

**Styles:** all, rock, metal, pop, R&B, film Notable Projects: Cab 2, Nina Shaw, Seven Foot Wave, Down From Hollow, Dream Vampires, Czarina, Annie Calder, the Mac, George Lacava

**PETER A BARKER**

Executive Producer/mixer

Pen Station Studios

# SONY

## Designed for creators



Engineered for audio professionals, Sony's MDR-MV1 and MDR-M1 headphones deliver precise reference monitoring tailored to your workflow. The MDR-MV1 features an open-back design, optimized for immersive and spatial audio production, offering an expansive soundstage and natural frequency response—ideal for mixing and mastering in environments where critical listening and spatial accuracy are paramount.

In contrast, the MDR-M1's closed-back design ensures superior acoustic isolation and minimal leakage, making it the preferred choice for tracking, recording, and detailed monitoring in studio settings.

Whether you require the transparent, airy imaging of the MDR-MV1 or the focused, controlled environment of the MDR-M1, Sony provides the reference solution to match your professional demands.

Learn more at [electronics.sony.com](https://electronics.sony.com)

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Santa Monica, CA 90404  
(424) 238-8800  
**Email:** info@penstation.la  
**Web:** penstation.la  
spinmoveproducers.com/peter-a-barker  
**Genre:** Pop, Rock, RnB, Hip Hop  
**Notable Projects:** Babyface Ray, Lil Poppa, EST Gee, Guns N' Roses, Shawn Mendes, Heart, Bonnie Raitt, Jason Aldean, Fall Out Boy.

**BEATOLOGY MUSIC**  
909-843-5673  
**Email:** beatology@mac.com  
**Web:** multiplatinumproducers.com  
**Contact:** Gordon "DJ Stealth" McGinnis  
**Styles:** urban music  
**Notable Projects:** Dr. Dre, Notorious B.I.G., Xzibit, N.W.A, Above the Law, 2Pac, George Clinton, Ice Cube, Redman, Digital Underground, Stanley Clarke, George Duke, Kid Frost, Jayo Felony, Kam, W. C., Kurupt, K Dee, Mack 10, Luniz, Mac Mall, Kausion, H. W. A., Kokane, Mad Lion, Domino, Gospel Ganstaz, Heather Hunter, Martin Johnson, E-40, Will Downing, Sir Nose, Najee, Ken Navarro, Greg Adams, Jeffrey Osbourne, Wayman Tisdale, Bob Baldwin, Everette Harp, Patti Austin, Paul Jackson Jr., Michael Lington, Michael Henderson, Jean Carne, Norman Conner, Phil Perry, Pieces of a Dream, Club 1600, Dave Mann, Eazy-E, Tray Deee, Outlawz, Volume 10, Caffeine, Badd Azz, Hostyle, Brian Bromberg and many more  
\*Unsolicited material accepted

**LANCE BENDIKSEN**  
Bendiksen Productions  
720-234-1234  
**Email:** lance@bendiksenproductions.com  
**Web:** bendiksenproductions.com  
**Notable Projects:** Grayson Erhard, Caleb Grose, Back Porch

**DUSK BENNETT**  
Producer/Engineer  
310-413-0845  
dBU Ranch Recording Services  
San Diego, CA  
**Email:** duskb@yahoo.com  
**Web:** duskbennett.com  
**Notable Projects:** The Black Eyed Peas, Five for Fighting, Motley Crue, Sixx AM, Mike Love, Chicago, Barry Manilow, Vitamin C, the History, Travel and Discovery Channels as well as TLC, among many many others.

**LENISE BENT**  
(producer, engineer)  
Los Angeles, CA  
**Email:** soundflo@aol.com  
**Web:** linkedin.com/in/lenisebent, lenisebent.com  
**Styles:** Americana, Blues, World, Rock, Pop, Jazz  
**Notable Projects:** Blondie, the Knack, Suzi Quatro, Robert Fleischman, Primal Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

**BIG SCARY TREE**  
Los Angeles, CA  
213-680-8733  
**Email:** bigscarytree@gmail.com  
**Web:** bigscarytree.com  
**Contact:** Jeb Lipson  
**Styles:** Specializing in recording live humans on great gear in a great room!  
**Notable Projects:** call for current client roster

**JOHN BOYLAN**  
5900 Wilshire Blvd., Ste. 2300  
Los Angeles, CA 90036-5050  
**Email:** info@greatesternmusic.com  
**Web:** greatesternmusic.com  
**Notable Projects:** Linda Ronstadt, Boston, Little River Band, Charlie Daniels

**CLIFF BRADLEY**  
(Producer/Programmer)  
Bradley Entertainment, LLC  
**Web:** cliffbradleymusic.com

**Email:** cliffbradleyent@gmail.com  
**Styles:** Rock

**ANDY CAHAN / THE DEMO DOCTOR**  
Cathedral City, CA  
818-489-4490  
**Email:** andycahan@gmail.com  
**Web:** facebook.com/andycahan  
**Contact:** Andy Cahan  
**Notable Projects:** Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, Little Richard, Chuck Berry  
\*Unsolicited materials accepted

**JOHN CARLTON**  
614 Center St.  
Bangor, PA 18013  
610-588-4968  
**Email:** mail@hilltopstudios.com  
**Web:** hilltopstudios.com  
**Contact:** Dave Mosca  
**Styles:** country  
**Notable Projects:** A Tennessee Tradition, Country State of Mind, Tom Kozić

**CAZADOR RECORDING**  
(Top L.A. Producer, Audio Engineer, Studio LIVE Drummer/Programmer, Studio Vocalist, In-Studio Vocal Coach, Composer, Double Platinum Songwriter) Owner of Cazador Recording (ProTools10 HD6)  
Hollywood, CA  
323-655-0615  
**Email:** cazadorjimmy@gmail.com, jimmy@jimmyhunter.com, studiojimi@aol.com  
**Web:** jimmyhunter.com  
**Music:** jimbojamz.com  
**Styles:** rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 5000 songs since 1986  
**Notable Projects:** JIMBOJAMZ (my solo projects), Todd Stanford (4 Country CDs), Ivy Lite Rocway (85 songs), Savannah Phillips (many songs), Tim Fleming's Selective Amnesia, Mark R. Kent (3 CDs), Dr. Alias (over 100 songs), the West Hollywood Cheerleaders, Dre Charles, Lisa Gold (1 CD), Tom Powers R.I.P., Carl Summers (Cix Bits), the Della Reese (UP church UFBL weekly Ministry)

**DAVID CHAMBERLIN**  
DBW Productions  
Woodland Hills, CA  
818-884-0808  
**Email:** dbw@dbwproductions.com  
**Web:** dbwproductions.com  
**Styles:** rock, indie, blues, hard rock, pop, country, adult contemporary, folk, celtic, new age, hip-hop  
**Notable Projects:** Zach Galifianakis, Paul Jackson, Jr.  
Have produced over 80 indie CDs, most of which are singer-songwriters. Check website for details and sound samples.

**ROB CHIARELLI**  
(mix engineer, producer, musician)  
Final Mix Inc.  
2219 W. Olive Ave., #102  
Burbank, CA 91506  
**Email:** rob@finalmix.com  
**Web:** finalmix.com  
**Notable Projects:** Kirk Franklin, Will Smith, P!nk, Sting, Stevie Wonder, Christina Aguilera, Angelique Kidjo, Tamela Mann, Stokely, Andra Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, The Jacksons, LeAnn Rimes, Janet Jackson, Ray Charles, Ice Cube, Luther Vandross, Keiko Matsui, Dave Hollister, Luther Vandross, Johnny Gill

**ARIEL CHOBAB**  
Mixing and Mastering Engineer  
**Email:** hollywoodmix@icloud.com  
**Web:** arielchobab.com, facebook.com/arielchobab  
**Notable Projects:** Nicki Minaj, Drake, Keyshia Cole, Lil Wayne, Rihanna

**CLEAR LAKE AND FEVER RECORDING STUDIOS**  
North Hollywood, CA 91601  
**Contact:** Reut Feldman

Studio General Manager  
**Call:** 818-762-0707  
**Email:** contact@clearlakerecording.com, reut@clearlakerecording.com, contact@feverrecording.com  
**Web:** clearlakerecording.com, feverrecording.com  
**Services:** Engineering, Mixing, Production, Podcasts, Tracking, Tape  
**Notable Projects:** Smino, Bas, Trippie Red, Earth, Wind & Fire, Ravyn Lenae, Alina Barez, Wiz Khalifa, Demi Lovato, X Ambassadors, YBN Cordae, Terrace Martin, No Doubt, Jimmy Eat World, Greg Adams, Bone Thugs-n-Harmony, Lil Wayne, Deitrick Haddon, Steel Panther, Chaka Khan, among hundreds of others across multiple genres.

**STEVEN BARRY COHEN**  
c/o Lake Transfer Artist & Tour Management  
12400 Ventura Blvd. Suite 346  
Studio City, CA 91604  
(818)-508-7158  
**Email:** info@laketransfer.com  
**Web:** laketransfer.com  
**Recent Projects:** Sheree Brown (Expansion Records UK), James Holvay (Conqueror / Mob Town Records), King SK (Big Money Records, L.A.), Candyboy f/ Mari Y. (Lake Transfer Music ASCAP), Trina McGee-Davis (Boy Meets World ABC/Disney), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA Legacy/ BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score Michael Whaley), Shanice Wilson (Motown/UMG), Patrice Rushen (w/Sheree Brown), Evelyn Champagne King (RCA Legacy/ Sony), Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG), Tattoo Ink (Notorious Enemy Records)

**JOSE CONDE**  
New Orleans  
Producer, Singer, Arranger, Guitarist, Bassist, Synthesist, Percussionist, Writer, Performer, Film Maker  
**Email:** pipikirecords@gmail.com, j@joseconde.com  
**Web:** joseconde.com  
**Styles:** Pop, Jazz, Latin, Funk, World, Electronic  
\*Client Inquiries Only. No Submissions

**ERIC CORNE**  
(producer, engineer, mixer, songwriter)  
Los Angeles, CA  
**Email:** eric@fortybelowrecords.com, 40belowrecords@gmail.com  
**Web:** fortybelowrecords.com/ericcorne  
**Styles:** soul/r&b, blues/jazz, Americana/ country, rock/indie rock, folk/singer-songwriter  
**Notable Projects:** Sugaray Rayford (Grammy Nominated), Walter Trout (Billboard Blues #1), John Mayall (featuring Joe Walsh, Joe Bonamassa, Marcus King), Joe Louis Walker, Kail Baxley, Glen Campbell, DeVotchKa, Freedy Johnston (Fwat. Aimee Mann, Susanna Hoffs), Joe Louis Walker, Davy Knowles, Jaime Wyatt, Sam Morrow, Joanna Wang, PF Sloan (Feat. Lucinda Williams), Tim Easton, Michelle Shocked

**JIM D.**  
Pyram-Axis Digital  
Redondo Beach, CA 90278  
310-869-8650  
**Email:** music@pyramaxis.com  
**Web:** pyramaxis.com  
**Styles:** All styles - Mix+Mastering Specialist, Remote, Distribution  
**Notable Projects:** Indie, Sony, Universal, Grammy  
\*Call before submitting

**DJ ETERNAL LOVE aka E. LOVE**  
Pure Heat Entertainment  
White Plains, NY 10603  
917-547-9886  
**Email:** pureheatbiz@gmail.com  
**Web:** pureheatentertainment.com

**Styles:** urban pop, R&B, EDM, rap  
**Credits:** 4 Billboard Top 100's. Published songwriter (Member SESAC, AES, NARAS, National Mentoring Partnership)  
**Notable Projects:** Sex And The City, Waist Deep Soundtrack, Messiah, Roy DK, J Bless, Kenny Smoove (Spoiled Rotten Global Music), Joint venture with LA Reid & Russell Simmons, La Tha Darkman & Shotti Hefner (Wu-Tang Clan), Lee Carr (Def Jam/Jive), Big Mike, Horace Brown, DJ Jay Faire, Fonda Rae, Ahmad Belvin (Clive Davis)

**JOSQUIN DES PRES**  
Track Star Studios  
La Mesa, CA 91941  
**Email:** josquin@jonamusicgroup.com, info@trackstarstudios.com, michael@jonamusicgroup.com  
**Web:** jonamusicgroup.com  
**Clients:** Bernie Taupin, Jason Mraz, Gipsy Kings, Jax, Makayla Phillips, Rayvon Owen.

**MARC DESISTO**  
MIX LA STUDIO D  
TARZANA, CA.  
**Email:** marcdesistoaudio@gmail.com, studiodynmixla@gmail.com  
**Web:** marcdesistoaudio.com  
**Notable Projects:** U2, Don Henley, Ivan Neville, Melissa Etheridge, Stevie Nicks, Dwight Yoakam, Tommy Emmanuel Professional Recording, Mixing/Producing and Mastering all genres of music.

**DIET LEMON PRODUCTIONS**  
Alexander Spagnolia  
Philadelphia, PA  
**Email:** dietlemonmusic@gmail.com  
**Website:** dietlemonmusic.com

**DIVISION Q STUDIOS**  
171 Rindge Ave.  
Cambridge, MA 02140  
**Web:** qdivisionstudios.com  
**Email:** info@qdivision.com

**DOLBY ATMOS MUSIC STUDIOS**  
(Certified UMG Atmos Mixer)  
**Email:** alex@alexpromix.com  
**Web:** alexpromix.com  
**Styles:** Pop, Afrobeats, Indie Pop, Indie Rock, Alternative, Latin, Indian, World Music  
**Notable Projects:** Ti. David, Billy Lockett, The Maine, Jack Cassidy, Ida Banton, renforshort

**DON DIXON / ENTOURAGE TALENT ASSOCIATES, INC.**  
183 Madison Ave., Ste #1202  
New York, NY 10016  
212-633-2600  
**Email:** info@entouragetalent.com  
**Web:** entouragetalent.com  
**Styles:** rock, pop, blues, alternative  
**Notable Projects:** 10CC, the Church, Joan Armatrading, Joe Satriani, Procol Harum

**SHAUN DREW**  
(producer, composer, engineer) Sotto Voice Productions  
North Hollywood, CA 91606  
818-694-3052  
**Email:** info@sottovocestudio.com  
**Web:** shaundrew.com/contact  
**Styles:** producer, composer, engineer. Specializing in rock, ambient, orchestral, world, progressive, soundtrack  
**Notable Projects:** Single track recordings to full record production, feature film scoring. Clients include major advertising agencies, TV networks and A-list filmmakers.  
\*Call before submitting material

**CASEY DUNMORE**  
plus4dBu  
323-207-5411  
**Email:** info@plus4dbu.com, music@caseydunmore.com  
**Web:** plus4dbu.com, schpilkas.com  
plus4dBu is a full-service music production entity created by Casey "Schpilkas" Dunmore, offering original music for TV, film, video games and other multimedia outlets where quality and fresh production music is needed.

**Notable Projects:** Production credits include theme songs for reality TV show Tia & Tamera (E!/Style Network) and the NBA Toronto Raptors. Featured placements include ESPN's First Take, NIKE's Vapen Sessions and Jimmy Kimmel Live (ABC). As a composer for Hi-Finesse Music & Sound, Casey has placed original music & sound design in trailers for Tyler Perry's Acrimony (Lionsgate), Glass (Universal Pictures), Get Out (Universal Pictures), Call of Duty 'Advanced Warfare' (Activision), and Kubo and the Two Strings (Laika/Focus Features)

**JEFF ELLIS**

**Email:** [booking@jeffellisworldwide.com](mailto:booking@jeffellisworldwide.com)  
**Web:** [jeffellisworldwide.com](http://jeffellisworldwide.com)  
**Contact:** Scott Marcus  
**Styles:** acoustic, hip-hop, pop, R&B, rock  
**Notable Projects:** 2013 Grammy Award winner, Frank Ocean, Doja Cat, The Neighbourhood, Snoh Aalegra, Omar Apollo

**LOUIS ELTON**

**ELTON AUDIO RECORDS**  
 EAST COAST ARTIST MANAGER  
 201-250-7989  
**Web:** [eltonaudio.com](http://eltonaudio.com)  
**Email:** [contact@eltonaudio.com](mailto:contact@eltonaudio.com)  
**Services:** [eltonaudio.com/earnnews](http://eltonaudio.com/earnnews) (including Production, Mixing/Mastering)

**EMERALD DREAMS LAB**

11802 East 23rd St. S.  
 Independence, Missouri 64050  
 816-226-6490, 816-527- 3282  
**Contact:** Julius Hitchye  
**Email:** [ls@emeralddreamslab.com](mailto:ls@emeralddreamslab.com) or [thahiphommonk@gmail.com](mailto:thahiphommonk@gmail.com)  
**Web:** [dreamlabkc.com](http://dreamlabkc.com)  
**Notable Projects:** Joey Cool, Holli, LS810, Shawn John, Tha Gooniez, D Twist Yung Cat, Soopa Mooni, Wahyo

**JIM ERVIN**

L.A. Entertainment, Inc.  
 7095 Hollywood Blvd., Ste. 826  
 Hollywood, CA 90028  
 800-579-9157 Ext. 707  
 323-924-1095  
**Email:** [jervin@laeg.net](mailto:jervin@laeg.net)  
**Web:** [warriorrecords.com/LA](http://warriorrecords.com/LA)  
**Styles:** All  
 \*No unsolicited material

**ES AUDIO**

Donny Baker - Chief Engineer/Owner  
 1746 Victory Blvd.  
 Glendale, CA 91201  
 818-505-1007, 800-880-9112  
**Email:** [studio@esaudio.com](mailto:studio@esaudio.com)  
**Web:** [esaudio.com](http://esaudio.com)  
**Notable Projects:** Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.  
 \*We accept all types of music submissions  
 \*\*Please call for a studio tour and to meet with the producers

**FRANK FILIPETTI**

(6x Grammy Winner)  
 Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
 West Nyack, NY  
**Email:** [info@jdmanagement.com](mailto:info@jdmanagement.com)  
**Web:** [jdmanagement.com](http://jdmanagement.com), [frankfilipetti.com](http://frankfilipetti.com)  
**Styles:** rock, pop, adult contemporary, classical  
**Notable Projects:** Elton John, Paul McCartney, Madonna, Billy Joel, Andrea Bocelli, KISS, James Taylor, Barbra Streisand, Ray Charles, Rod Stewart, Carly Simon, the Bangles, 10,000 Maniacs, Book of Mormon, Spamalot, Motown

**NETTIE FREED**

(studio owner, artist manager)  
 Spellbound Recorders  
 Lebanon, TN  
 310-871-1055  
**Email:** [nettief@spellboundrecorders.com](mailto:nettief@spellboundrecorders.com), [contact@spellboundrecorders.com](mailto:contact@spellboundrecorders.com)  
**Web:** [spellboundrecorders.com](http://spellboundrecorders.com)  
**Styles:** singer-songwriter, americana, country/folk, rock  
**Notable Projects:** Organizing world-renowned team of studio architects to build out Spellbound Recorders

**OC RECORDING COMPANY, THE ASAF FULKS**

3100 W. Warner Ave., Ste. 7  
 Santa Ana, CA 92704  
 323-244-9794  
**Email:** [info@ocrecording.com](mailto:info@ocrecording.com)  
**Web:** [ocrecording.com](http://ocrecording.com), [hiphopbeatz.com](http://hiphopbeatz.com)  
**Contact:** Asaf Fulks (Owner, Audio Engineer and Music Producer)  
**Format:** High End Analog/Digital Recording, Mixing, Mastering and Music Production  
**Styles:** All Music Genres, ADR & Voice Overs  
**Basic Rate:** Please Visit Website

**MAURICE GAINEN PRODUCTIONS**

4470 Sunset Blvd., Ste. 177  
 Hollywood, CA 90027  
 323-662-3642  
**Email:** [info@mauricegainen.com](mailto:info@mauricegainen.com)  
**Web:** [mauricegainen.com](http://mauricegainen.com)  
**Styles:** Any/all musical styles, film, TV, etc.  
**Notable Projects:** Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the

Hues Corporation, Angela Carole Brown, Little Willie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Dale Fielder

**MAURICIO GARZA**

TheRoomStudios.US  
 4550 Melrose Ave.  
 Hollywood, CA 90029  
 310-895-8553, 310-943-3044  
**Web:** [theroomstudios.us](http://theroomstudios.us)  
**Email:** [booking@theroomstudios.us](mailto:booking@theroomstudios.us)  
 Additional Studios: MELROSE, STUDIO CITY, CANOGA PARK, BURBANK OR NOHO RECORDING STUDIOS

**ARNIE GEHER**

(producer, mixer, engineer)  
 Port Hueneme, CA  
 818-763-7225  
**Email:** [arniegeher@gmail.com](mailto:arniegeher@gmail.com)  
**Web:** [reverbation.com/arniegeher](http://reverbation.com/arniegeher)

**GEZA X RECORDS**

310-601-8707  
**Web:** [gezaxrecords.com](http://gezaxrecords.com)  
**Email:** [gezaxrecords@gmail.com](mailto:gezaxrecords@gmail.com)  
**Services:** Mixing, Mastering, Vinyl Pressing, Video Production  
**Contact:** Geza X, Larva X  
**Basic Rate:** See Website  
 Indie Specialist!  
 Package Deals Available

**DAVID GIELAN**

Recording Academy Member  
 453 S. Spring St.  
 Los Angeles, CA 90013  
 213-283-7485  
**Web:** [gielan.com](http://gielan.com)  
**Email:** [david@dominantcreative.com](mailto:david@dominantcreative.com)  
**Styles:** all, pop, rock, alt, hip-hop, electro,

HOME OF THE  
**TOUGH RIBBON**  
 ROYER R-SERIES RIBBON MICROPHONES  
[royerlabs.com](http://royerlabs.com)

film/TV/video game composer, singer-songwriter, audio post-production, studio owner.

**Notable Projects:** Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films

\*Email for more information at website

#### JON GILLESPIE

1419 Baywood Drive  
New Haven, IN 46774  
260-804-0040

**Email:** jon\_gillespie@sweetwater.com, jonnyboy1@charter.net

**Styles:** All

**Notable Projects:** Kenny Aronoff, Aaron Comess (Spin Doctors), Mz Menneh (Libertarian Pop singer), Tajci Cameron (Croatian Pop Singer), Phil Keaggy, Randy Stonehill, Randy Jackson (Zebra), Gucci Mane, "Zone Six," Amanda Perez, "Candy Kisses," Joyce Lawson, Phat Sound Records, Ernie Johnson (Soul Singer), Frank-o J Emerald Dreams Labohnson (Motown Writer, Phat Sound Artist), Roy Kasika (Ugandan Drummer), Okinawa Americana, and many more

#### JUSTIN GLASCO

Los Angeles, CA  
615-414-3233

**Email:** justinglasco@mac.com,

amy.patton@smgmt.com

**Web:** facebook.com/justinglascomusic, justinglasco.com

**Styles:** rock, pop, country, singer-songwriter

**Notable Projects:** Andrew Bird, Cary Brothers, Christina Perri, Garrison Star

#### BRYCE GOGGIN

Trout Studios  
Prospect Heights  
Brooklyn, NY 11238

718-222-0946, 917-324-3856

**Email:** troutrecording@gmail.com

**Web:** troutrecording.com

**Styles:** rock, alt., jazz

**Notable Projects:** Spacehog, the dig, Chess Smith and These Arches, Valley Young, So Brown, Black Host, Frank Bang, Pete Galub

#### LARRY GOLD

Joe D'Ambrosio Management, Inc.  
Philadelphia, PA  
914-777-7677, 914-522-1174

**Email:** info@jdmanagement.com

**Web:** jdmanagement.com/larrygold

**Styles:** Rock, Pop, Classical, Urban, R&B

**Notable Projects:** Kanye West, Jay Z, the Roots, the Roots with John Legend, Lana Del Rey, Justin Timberlake, Rihanna, Mary J. Blige, Kid Cudi, T.I., Ne-Yo, N.E.R.D., Musiq Soulchild, Michael Jackson, Mariah Carey

#### BILLY GRAZIADEI

(producer, engineer) Fire Water Studios  
Co-Founder of Biohazard.com  
310-354-5901

**Email:** info@firewaterstudios.com

**Web:** firewaterstudios.com

**Notable Projects:** Cypress Hill, Onyx, Hatebreed, Life of Agony, Pantera, Sick of it All, Slipknot, Type O Negative, Agnostic Front

#### IAN EMERSON GREGORY

1116 STUDIOS LLC  
1753 S 8th St.  
Colorado Springs, CO 80905

419-704-8253

**Email:** ian@1116studios.com,

misterg@1116studios.com

**Web:** 1116studios.com

**Styles:** all

**Notable Projects:** John Emerson, Dylan Montayne, Grayson Erhard, Juannah, Nick Pauly, The Days on Earth, Cotown Records, Anthem Music Enterprises

#### JUSTIN JOHN GREGORY

1116 STUDIOS LLC  
1753 S 8th St.  
Colorado Springs, CO 80905

419-704-8253

**Email:** ian@1116studios.com,

misterg@1116studios.com

**Web:** 1116studios.com

**Styles:** all

**Notable Projects:** John Emerson, Dylan Montayne, Grayson Erhard, Juannah, Nick Pauly, The Days on Earth, Cotown Records, Anthem Music Enterprises

#### CARMEN GRILLO

Big Surprise Music  
16161 Ventura Blvd., Ste. 522  
Encino, CA 91436

818-613-3984

**Email:** info@carmengrillo.com

**Web:** carmengrillo.com, bigsurprisemusic.com

**Styles:** R&B, pop, rock, jazz, blues, voice over

**Notable Projects:** Gloria Loring, Footloose, David Anderson

#### RYAN HADLOCK

Bear Creek Studio  
6313 Maltby Rd.  
Woodinville, WA 98072

425-481-4100

**Email:** ryanhadlock@hotmail.com

**Web:** bearcreekstudio.com

**Styles:** folk, indie rock, art rock

**Notable Projects:** Ra Ra Riot, Soko, Johnny Flynn, Blonde Redhead, the Black Heart Procession, the Gossip, Islands

#### NIC HARD

Joe D'Ambrosio Management, Inc.  
347-262-0975  
New York, NY

**Email:** nic@nichard.com

**Web:** nichard.com, nichard@mac.com

**Styles:** electronic, pop, rock, indie, singer-songwriter

**Notable Projects:** Taylor Swift, Lucy Woodward, Ghost Beach, The Kin, Joey Ramone, Jack Bruce, Tito Puente, Eagle Eye Cherry, Flava Flav and Jesse Malin

#### COL. DARRYL HARRELSON

Major Label Entertainment / MLE STUDIOS  
P O Box 27017  
Prescott Valley, AZ 86312

866-246-8846

**Email:** mail@mlestudios.com

**Web:** facebook.com/mlestudios. majorla-

belmusic.com

**Styles:** All but specializing in country, alt

country, blues, R&B, voice over, A.D.R., SFX.

**Notable Projects:** Bobbie Covell (MI), Mike

Davis (TN), The Tola Crusades "the light of

day" (Video Game Character Voices), BLUE

(CA), The Company Rep "Rosenstrasse"

(8-part lead vocals), Studio and Producer

credits in film: Asian Stories, Book III for

"Shake That Thing."

\*Prefer Flat Rate Billing per song/ album

instead of hourly.

\*Artist Development and Promotion. \*Com-

fortable Multiple Room Studio.

#### ROY HENDRICKSON

(mixer,engineer,producer)

**Web:** royhendrickson.com

**Email:** mcmgt@royhendrickson.com

**Contact:** Roy Hendrickson

**Notable Projects:** Gilipoljazz, Empire of the

Son, MIKA/Ariana Grande, James

McCartney, Paul McCartney, Gipsy Kings,

Jupiter One, Rickie Lee Jones, Buddy

Guy/Mick Jagger, The Rubens, Ingrid Mi-

chaelson, Pat Metheny, Miles Davis, Al Di

Meola, Mike Stern, Peter, Paul and Mary,

Philippe Saisse, Teddy Thompson, Roberta

Flack, La India, Jennifer Knapp, Prince

Royce, Ben E. King

#### DAVID HENSZEY

Henszey Sound

Los Angeles CA

424-230-4563

**Email:** david@henszeyoundllc.com

**Web:** henszeyoundllc.com

**Contact:** David Henszey

**Styles:** all, Rock, Pop, Hip Hop, R&B, Film/

TV

**Notable Projects:** Eighty8, Boys World,

Sting, Cheap Trick, Tommy Lee, George Clinton, Jerry Harrison, The Temptations, Ice Cube, Brandy.

#### HITMIXERS MANAGEMENT

P.O. Box 280010

Northridge, CA 91328

818-300-0400

**Email:** skipsaylor@gmail.com

**Web:** skipsaylor.com

\*Call for more information

#### Ian Blanch

**Notable Projects:** Mary J. Blige, Missy El-

liot, Nappy Roots, KRS-One

#### Lester Mendoza

**Notable Projects:** Beyonce, Glasses

Malone, Kendrick Lamar, Jenny Rivera,

Hit-Boy, Jahlil Beats, King Lil G, DJ Journey,

Egyptian Lover, Jared Lee Gosselin, Novel,

Juan Rivera, Jackie Rivera, Ervin Pope, Da-

vid Rolas, Malik Yusef

#### Enrico De Paoli

**Notable Projects:** Ray Charles, Elton John,

Marcus Miller, Aaron Neville, Alexander

O'Neal, Stanley Jordan, Djavan, Jorge Vercil-

lo, Brazilian Carnival engineering, Smirnoff

Worldwide commercial mixing

#### Skip Saylor

**Notable Projects:** Bobby Brown, Ron-

nie Hudson w/ Snoop, Too Short and E40,

Candyman 187 w/ Snoop Dogg, Bootstraps,

Ceasefire, California Dreamers, End of Ever,

the Ex- Hang-Ups, TJ Gibson, Oh My Stars,

Spacifix, Brandon James, Lynn Carey Saylor

w/ Brian May Mixing/Engineering: Jacob

Banks In The Name of Love (From the mo-

tion picture The Equalizer2), Healthy Chill

feat. Gucci Mane HeathyLyfe, Amber Dia-

mond Erby & Marques Anthony (Love and

HipHop) Bad Energy, Julian Lennon, Alan

Frew (Glass Tiger), Producer John Jones,

Travis Kr8ts, BlessOne featuring Tamar

Braxton, Master P, Malik Yusef, Jamie Lynn,

Chris Coleman, Alex Ligertwood & Emily

Richards, Jonathan Butler (No. 1 Contempo-

rary Jazz Album, No. 9 Gospel on Billboard),

Producer Kevin Teasley, Booker T. Jones,

Vintage Trouble, Bobby Brown, Egyptian

Lover, Dale Fiola, Novel, Brainpower feat.

W.C. Ralph Tresvant, Jonathan Lashever,

Mohammad Molaei, Will Smith, Notorious,

Iron Man 2, Michael Jackson, Diana Ross,

Nashville Film Festival Award-Top Music,

Parenthood, Cherie & Marie Currie, Layla

Hathaway, Twentieth Century Fox Films,

HBO Film/TV, The Day the Earth Stood

Still, X-Men, Obama Documentary, Mumtaz

Morris, Phoebe Snow, Gospel Artist Karima

Kibble, The Reddings, Gary Taylor, Vesta

Williams, Linda Clifford, Con Funk Shun,

Damion Hall, Whispers and many more.

#### Keston Wright

**Notable Projects:** Snoop Dogg, Tupac,

Westside Connection

#### David Young

**Notable Projects:** Jacob Banks "In The

Name of Love" (From the motion picture

The Equalizer 2), Amber Diamond Erby &

Marques Anthony (Love and HipHop) "Bad

Energy", Travis Kr8ts, BlessOne featuring

Tamar Braxton, Master P, Healthy Chill feat.

Gucci Mane "HeathyLyfe", Ideal "Wildlife"

EP, Jamie Lynn, Gap Band, Rick James. Kool

and the Gang, will.i.am, Akon, Jodeci, Dru

Hill, Troop, Mad Lion, DJ Green Lantern, Ron-

nie Laws, Michael Jackson (Catrina project)

#### ROSS HOGARTH

Hoax Productions

**Web:** facebook.com/rosshogarthproducer,

hoaxproductions.com

**Contact:** Ross Hogarth

**Styles:** all

**Notable Projects:** Van Halen, Keb' Mo',

Ziggy Marley, The Doobie Brothers, Gov't

Mule, Roger Waters, John Mellencamp,

R.E.M., Jewel

#### DANIEL HOLCOMB / ADVENTURES IN MODERN RECORDING

West Hills, CA 91307

310-709-9645

**Email:** amrdaniell@gmail.com

**Web:** adventuresinmodernrecording.com

**Contact:** Daniel Holcomb

**Styles:** hard rock-pop

**Notable Projects:** Howard Stern Show,

Sony Music Group, Bleeding Deacons

#### HEATHER HOLLEY

(producer, songwriter, artist development)

**Email:** info@heatherholleymusic.com

**Web:** heatherholleymusic.com

**Styles:** Pop, Dance, Indie, All

**Notable Projects:** Christina Aguilera, Katie

Costello, Caitlin Moe, Richie Rich, Commer-

cials for Mercedes, Pepsi, songs in Grey's

Anatomy, The Office, 90210, The Hills, Ugly

Betty

#### GAYLORD KALANI HOLOMALIA

Honolulu, HI 96825

808-927-7923

**Email:** gifts@manamaoli.org

**Web:** manamele.org/gaylord-kalani-

holomaliala

**Notable Projects:** Worked with all of Ha-

wai's top artists. Kalapana member

#### THOMAS HORNIG

(freelance mixer, producer)

Tomcat On The Prowl Productions

Canoga Park, CA

818-943-6059

**Email:** studio@tomcatontheprowl.com

**Web:** tomcatontheprowl.com

**Styles:** singer-songwriter, pop, americana,

country/folk, rock

**Notable Projects:** Jamila Ford - The Deep

End (Engineer/Mixer, Matt Doherty - Digi-

nity (Mastering), Red Bull Media - Blood

Road (Post)

#### CHRIS HORVATH

Jamnation Music

818-646-0005, 310-666-7696

**Email:** info@jamnation.com, chris@jamna-

tion.com

**Web:** chrishorvath.com, jamnation.com

**Styles:** pop, rock, R&B

**Notable Projects:** Grey's Anatomy, August

Empire, Coolio, Jonas Bros, Venice, Billy

Idol, Michael McDonald, Jackson Browne,

**Email:** pamela@islandsoundstudios.com, aloha@islandsoundstudios.com  
**Notable Projects:** see website for roster

#### JO-MUSIK

Sunnyvale, TX 75182  
 972-226-1265  
**Email:** info@jomusik.com, joe@joemilton.com  
**Web:** jo-musik.com  
**Contact:** Joe Milton  
**Notable Projects:** see website for roster

#### QUINCY JONES PRODUCTIONS

**Web:** keychain.club/quincyjones  
**Styles:** all  
**Notable Projects:** Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, Tevin Campbell, James Ingram, Tamia, Sarah Vaughan, Brian McKnight, Alfred Rodriguez, Andreas Varady, Jacob Collier, Jon Batiste, Justin Kauflin, Lee England, Jr. Mervyn Warren, Parker Ighile  
 \*No phone calls. No unsolicited material.

#### CHRIS JULIAN

145 Corte Madera Town Center, Ste 311  
 Corte Madera, CA 94925  
 310-924-7849  
**Email:** chris@chrisjulian.com  
**Web:** chrisjulian.com, ImaginePost.com  
**Styles:** rock, pop, AAA, alt., R&B.  
 Artist development, all budgets.  
 \*unsolicited material accepted

#### TIM DAVID KELLY

Los Angeles, CA  
**Web:** timdavidkelly.com  
**Styles:** alternative, metal, americana, rock, acoustic pop

**Notable Projects:** Kicking Harold, Shiny Toy Guns, Dokken

#### DAVID KERSHENBAUM

**Web:** davidkershenbaum.com  
**Notable Projects:** Signed or worked with Janet Jackson, Bryan Adams, Joe Jackson, Tracy Chapman, Duran Duran, Supertramp, Cat Stevens, Tori Amos

#### SAMUR KHOUJA

Seahorse Sound Studios  
 1336 S. Grand Ave.  
 Los Angeles, CA 90015  
 909-210-2317  
**Email:** ahorsesoundstudios@yahoo.com  
**Web:** facebook.com/samurkhouja, seahorsestudios.com  
**Contact:** Samur Khouja

#### KEVIN KILLEN

(5x Grammy Winner)  
 Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
 New York, NY  
**Email:** info@jdmmanagement.com  
**Web:** jdmmanagement.com/kevinkillen  
**Styles:** rock, pop, country, singer-songwriter  
**Notable Projects:** U2, Shakira, Sugarland, Elvis Costello, Peter Dinklage, Kate Bush, Jewel, Duncan Sheik, Suzanne Vega.

#### GREG KRAMER

(producer, composer, vocal specialist, engineer)  
 Sofa Songs  
 Glendora, CA 91741  
 626-914-2245  
**Email:** greg@sofasongs.com, chris@sofasongs.com  
**Web:** sofasongs.com

**Styles:** rock, pop, blues, country, bluegrass, contemporary christian and others  
**Notable Associates:** James Guthrie, Barry Rudolph, Daniel Moore, Al Blasek and Chuck Plotkin

#### STEVE KRAVAC

Hollywood, CA  
**Email:** steve@stevekravac.com  
**Web:** stevekravac.com, facebook.com/hellshalfacrestudio  
**Styles:** rock, pop, punk, indie rock, power pop, Americana, roots rock  
**Notable Projects:** RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink 182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits Include: Epitaph, Capitol, Atlantic, Side OneDummy, Fat Wreck Chords, A&M, Tooth & Nail.  
 \*Contact through website

#### KEVIN LACY

Valley Cottage, NY  
 845-623-0252  
**Email:** studio@freudiansliprecording.com  
**Web:** freudiansliprecording.com  
**Styles:** indie/rock, folk, pop, country, jazz  
**Notable Projects:** Johnny Bravo, Jackie Tohn, Meghan Cary, Jewtopia, Say Goodnight, Gracie

#### LEW LAING

c/o Jordan/Balter Music  
 P.O. Box 27673  
 Los Angeles, CA 90027-0673  
**Email:** jobmusic@gmail.com  
**Contact:** Van Don Jordan, 213-605-1300, Robert Elliott Balter, 323-804-7071  
**Styles:** Hip-Hop, R&B, Urban Jazz, Pop, Rap, Gospel, Alternative  
**Notable Projects:** Grey Jean And The Joy

Band, Norman Brown \*\*\*2022 Jazz Festival Award Winning & Jazz Chart Topping Single\*\*\*, Raheem DeVughn, Mission Sugerfix, Althea Rene, Co-Writer and Producer for Grammy Award-Winning Guitarist and Producer Paul Brown, Concord Music Artist Richard Elliot, Peter White, Title track for Sax Artist Jessy J, Melina, Gabriel Mark Hasselbach, Al Gomez, Eloway White, DW3, Najee, Blake Aaron, Debra Laws, Pastor Chuck Singleton, B2K (Pandemonium! and B2K, SONY), 4th Element, AJ, 4MULA1 (SoBe/Warner Bros.), Jackie Joyner (AR-Tizen Music Group), Jeanette Harris, Loyiso (South Africa), Galatia (South Africa), IMx, TG4, Neeta-S, Gospel Gangstaz, Coolio, Epicenter, Jesse Powell, Chante Moore, Lariland, Pro2Call (jazz), Sekou Bunch, Carmichael Musiclover, Dee Lucas, Judith Nicholas, Soulcrush and EMG, Raheem Devaughn, Julian Vaughn, Vandell Andrew, Wendy Moten

#### GEORGE LANDRESS

Emily's Basement Recordings  
 213-509-3678  
**Email:** george@emilysbasement.com  
**Web:** emilysbasement.com  
**Styles:** alt, acoustic, retro, contemporary  
**Notable Projects:** No Doubt, Gary Wright, Jon B, Laura Nyro, Jimmy Cliff, Art Garfunkel

#### SCOTT LEADER

Brick Road Studios  
 7430 E Butherus Dr.,  
 Scottsdale, AZ 85260  
 480-788-3573  
**Email:** scott@brickroadstudio.com  
**Web:** brickroadstudio.com  
**Notable Projects:** Taylor Jane, Ross M. Levy, Peter and Ellen Allard, Abby Gostein, Todd Herzog, Bryan Zive, Emily Aronoff

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**DAVID LEE**  
818.823.8774  
11736 Vose St.  
North Hollywood, CA 91605  
**Email:** davidlee@soundcheckstudiosnoho.com

**BILL LEFLER**  
323.397.8328  
**Web:** billlefler.com  
**Email:** blefl@mac.com

**BZ LEWIS**  
(Producer, Engineer, Composer, multi-instrumentalist, Dolby Atmos approved engineer)  
Oakland, CA 94611  
415-601-5077  
**Email:** info@studio132.com  
**Web:** studio132.com  
**Notable Projects:** Blame Sally, Roberta Flack, Justin Ouellet, Chlsy, 6 Emmy Awards

**BOB LUNA**  
(Composer, Arranger, Conductor, Producer, Keyboardist)  
Los Angeles, CA  
310-508-1356  
**Email:** bobluna1356@gmail.com  
**Web:** boblunamusic.net  
**Styles:** all styles, Film/TV, and New Media, last minute emergencies.  
**Specialties:** singer-songwriter demos, including composition, arrangement, production, evaluation

**TOM MANASIAN**  
Monterey Park, CA  
626-633-2736, 323-721-0511  
**Email:** tommanasian@gmail.com  
**Web:** facebook.com/p/tomsonics-record-ing-studio-100063487990637/

**LAWRENCE MANCHESTER**  
Grammy Winner  
Joe D'Ambrosio Management, Inc.  
914-777-7677/914-522-1174  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/lawrenceman-chester  
**Styles:** Rock, Pop, Hip-Hop, Soundtracks, Broadway Cast Albums.  
**Notable Projects:** The Tonight Show with Jimmy Fallon, the Roots, John Fogerty, Jennifer Hudson, Across The Universe, Red Violin, The Departed, S.W.A.T.

**MASTER GROOVE STUDIOS**  
Nashville, TN  
615-562-5329, 818-830-3822  
**Email:** davejavumorse@msn.com, dave@mastergroovestudios.com  
**Web:** mastergroovestudios.com  
facebook.com/p/master-groove-studios-david-morse-100067809720294/  
**Styles:** rock, pop, country and R&B  
**Notable Projects:** R.E.M., Commodores, Warrant, Incubus, LA Guns, Bowie, Rose Royce, Earth, Wind & Fire, Quiet Riot, Motley Crue, YES, Badfinger, Alice In Chains, Gene Loves Jezabel  
\*32-year veteran of mixing and mastering

**MARIO J. MCNUITY**  
Grammy Winner  
Joe D'Ambrosio Management, Inc.  
New York, NY  
914-777-7677/914-522-1174  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/mariojmcnuity  
**Styles:** rock, pop, alternative, indie, singer-songwriter, R&B  
**Notable Projects:** David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

**MELROSE MUSIC STUDIOS**  
5254 Melrose Blvd., Ste. 108  
Hollywood, CA 90038  
On the Raleigh Pictures Lot  
818-216-5409  
**Email:** melroserecordingstudios@gmail.com, melrosemusic@mac.com  
**Web:** facebook.com/melrosemusicstudios, melroserecordingstudios.com

**Styles:** All styles  
**Notable Projects:** George Clinton, Taylor Dane, MTV and American Idol Artists, Pointer Sisters, Vivian Campbell (Def Leppard), Barry Goldberg, Brian Holland, Carmine Appice, Carla Olson, Howard Leese (Heart)

**Additional location:**  
121 S. Palm Canyon Drive  
Palm Springs, CA 92262

**NATE MIDDLEMAN**  
(Mixing & Mastering Engineer)  
RIAA Certified Multi Platinum  
Above Ground Studios  
3200 Annetta Ave  
Baltimore, MD 21213  
443-255-5016  
**Email:** abovegroundstudios@gmail.com  
**Web:** abovegroundstudios.com  
**Styles:** Rap/Hip Hop Pop/R&B  
**Notable Projects:** Shordie Shordie, Lil Baby, Tate Kobang, Moneybagg Yo, Nipsey Hustle, Usher, Busy Bee, Lil Mo, Alicia Keys, Wiz Khalifa, Aboogie, Creator of Game Time.

**MIKE MILCHNER**  
818-269-7087  
**Email:** mike@sonicvisionmastering.com  
**Web:** facebook.com/michael.milchner  
**Styles:** all

**THOM MONAHAN**  
Global Positioning Services  
3435 Ocean Park Blvd.  
Santa Monica, CA 90401  
310-656-1350  
**Email:** info@globalpositioningservices.net  
**Web:** globalpositioningservices.net/client/thom-monahan  
**Styles:** rock, pop, folk, electronic, produce/engineer/mix  
**Notable Projects:** Vetiver, Devendra Banhart, the Donkeys, Peter Bjorn and John, Nina Persson, Mary Epworth, Horse Thief, EDJ, Beachwood Sparks

**BRIAN MONCARZ**  
306-262-6971  
Toronto, Canada  
**Email:** soundandvisionmgmt@gmail.com  
**Web:** brianmoncarz.com  
**Styles:** rock, alternative, country, pop  
**Notable Projects:** Bleeker Ridge, Moneen, Yukon Blonde, Circa Survive, Hot Hot Heat, Neverending White Lights.

**BRUCE MONICAL**  
**Email:** brucemoni@yahoo.com  
**Web:** facebook.com/bruce.monical  
**Styles:** rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.  
**Notable Projects:** Please call for credits

**GILLI MOON**  
Warrior Girl Music  
818-448-6277  
**Email:** info@warriorgirlmusic.com  
**Web:** warriorgirlmusic.com, gillimoon.com  
**Notable Projects:** International recording artists - Gilli Moon, Paulina Logan, Holly Light, Dina Gathe, Rhonda Stisi, Ari Inkilainen, Jessica Christ, Deborah Bishop, Shamballa, Nocy, J. Walker, 100 male and female artists across 15 compilations for Songsalve! and Females On Fire. Songs in Films, TV shows, advertising, games and artist cuts. Vocal production, full music production, and session players available.

**MATTHEW MOORE**  
Summit Studios Pasadena  
2016 Lincoln Ave  
Pasadena, CA 91103  
(626)486-2685  
**Web:** summitstudiospasadena.com

**HOWIE MOSCOVITCH/Radio Intimate Productions**  
(writer, producer, remixer)  
615-828-9323  
**Email:** howiemoscovitch@gmail.com  
**Web:** facebook.com/howie.moscovitch

**Notable Projects:** Ginny Vee, Stefanie Black

**ADAM MOSELEY**  
(producer,engineer, mixer)  
Artists, Music and Film, Licensing/Sync  
Los Angeles, CA  
(cell) 323-316-4932  
**Email:** hello@accidentaltalententertainment.com  
**Web:** accidentaltalententertainment.com  
**Styles:** rock, alternative, eclectic, acoustic, Latin, film, documentary and soundtrack mixing: "The Americans", "The Son"  
**Notable Projects:** Christen Lien, Nathan Pacheco, Otm Shank, Bill Godfrey, Braves, John Cale, Inc., Wolfmother, Nikka Costa/Lenny Kravitz/Prince, Abandoned Pools, AJ Croce, Lucybell, The Cure, KISS, Rush, Roxette, Maxi Priest, Nathan Barr, Spike Jonze

**ROB MOUNSEY**  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
Brooklyn, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/robmounsey, robmounsey.com  
**Styles:** pop, rock, folk, R&B, classical  
**Notable Projects:** Idina Menzel, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, James Taylor

**RONAN CHRIS MURPHY**  
Veneto West  
PO Box 6363  
Pine Mountain Club, CA 93222  
310-200-9010  
**Email:** rcm@venetowest.com, liz@lizredwing.com  
**Web:** venetowest.com, ronanchrismurphy.com  
**Contact:** Redwing Management  
**Notable Projects:** Gwar, King Crimson, Steve Morse, Chucho Valdes, Terry Bozzio, Dave Stevens, Martin Sexton, Jamie Walters, Ulver, Pete Teo, Assassin's Creed Brotherhood, Mafia III  
\*Call before submitting material

**TRE NAGELLA**  
(engineer, producer)  
17120 Dallas Pkwy., Ste. 100  
Dallas, TX 75248  
972-331-7040  
**Email:** info@luminoussound.com  
**Web:** trenagella.com, luminoussound.com  
**Notable Projects:** Ed Sheeran, Travis Scott, A\$AP Rocky, Lil Wayne, Vanilla Ice, Jonas Brothers, Camila Cabello, DOC Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

**KENJI NAKAI**  
(Mixer / Engineer / Producer / Educator / Author)  
**SONIC LODGE STUDIOS**  
323-810-2280  
Los Angeles, CA 90068  
**Email:** mixkenji@gmail.com  
facebook.com/p/sonic-lodge-studios-100054526086514/  
**Notable Projects:** Tom Petty, Red Hot Chili Peppers, Scorpions, Celine Dion, Boz Scaggs, Bill Champlin, Final Fantasy IX, Mario Kart 8

**AERON NERSOYA**  
Arcadia, CA 91006  
**Email:** info@abetpublishing.com  
**Web:** abetmusic.com  
**Contact:** Aeron K. Nersoya  
**Styles:** producing, recording, mastering, arranging, concept and packaging  
**Notable Projects:** effusion, 5th Element, Chanson du Soir, Pirates of New Providence, Cherly D. Barnes

**JAY NEWLAND**  
(9x Grammy winner)  
Joe D'Ambrosio Management, Inc.  
914-777-7677/914-522-1174  
Norwalk, CT  
**Email:** info@jdmanagement.com

**Web:** jdmanagement.com/jaynewland  
**Styles:** rock, pop, soul, standards, singer-songwriter, jazz  
**Notable Projects:** Norah Jones, Ayo, Gregory Porter, Missy Higgins, Esperanza Spaulding, Melody Gardot, Etta James, Lizz Wright, Richie Havens, Charlie Haden, Linda Thompson

**RICHARD NILES**  
(producer, songwriter, arranger)  
**Email:** richard@richardniles.com  
**Web:** richardniles.com  
**Notable Projects:** Paul McCartney, Cher, Ray Charles, Pet Shop Boys, Pat Metheny, Bob James, Michael McDonald, Tears for Fears, James Brown, Kylie Minogue, BAN-DZILLA  
\*No speculative projects

**MATT PAKUCKO**  
Producer / Mixer / Engineer / Songwriter  
Los Angeles-based / Remote worldwide  
High-end boutique production studio  
Song-first production & mixing  
818-464-5844  
**Web:** mixcitymusic.com  
**Email:** matt.pakucko@mixcitymusic.com  
**IG:** @MusicProMattPakucko, @MixCityMusic  
**Notable Projects:** Rush Hour Soundtrack, Dr.Dolittle Soundtrack, Goo Goo Dolls, DMX, Rage Against the Machine, The Seeds, Def Leppard

**TOM PARHAM**  
Audio Haven  
Hit Track Recording Studios  
8260 Haven  
Las Vegas, NV 89123  
702-481-1663  
**Email:** tomparham@mac.com  
**Web:** audiohaven.net, hittrackstudios.com

**JOHN ANDREW PARKS**  
512-591-8130  
**Email:** bryanlloyd@planetexasentertainment.com  
**Web:** johnandrewparks.com  
**Styles:** pop, rock, country  
**Contact:** Bryan Lloyd  
**Notable Projects:** call for current roster

**PEN STATION STUDIOS**  
1809 Olympic Blvd.  
Santa Monica, CA 90404  
424-238-8800  
**Email:** info@penstation.la  
**Web:** penstation.la  
**Contact:** Peter Barker: peter@penstation.la  
**Contact:** Kat Neis - Studio Manager  
**Main Format:** ProTools, UAD, Waves, Fab Filter, Sound Toys, Eventide  
**Description:** Located at the site of former legendary studios Flyte Tyme and Windmark Recording, Pen Station Studios is a full-service recording facility located within walking distance of UMG's Santa Monica headquarters. The studio features 3 full tracking rooms plus 3 production suites that are equipped with Neve and SSL consoles along with a great selection of out-board gear, microphones, and monitors.

**PITCH BEATS PRODUCTION**  
Fort Wayne, IN  
615-600-7489  
**Email:** pitchbeats2018@gmail.com  
**Contact:** Shamar Johnson (Audio engineer, producer, film composer, sound designer)  
**Styles:** Christian music, Gospel music, Religious music, Contemporary Christian music, Contemporary worship music, Church music, Christian rock, Urban contemporary gospel, Christian metal, Traditional black gospel, Hymn, Spirituals, Christian hip hop, Southern gospel, Black Gospel music, Byzantine music, Spanish Traditional Christian music, Christian country music, Christian adult contemporary, Shout, Nigerian gospel, Latin Christian music, Gregorian chant, Jesus music, Christian alternative rock, Christian punk, Christian electronic dance music, Christian hardcore, Christian industrial  
**Notable projects:** Hzs, Pilgrim, Mary the Activist

#### PLATINUM STUDIOS

818-994-5368  
**Email:** paulhilton123@sbcglobal.net  
**Contact:** Paul Hilton  
**Styles:** Country, Pedal Steel, rock, blues, All Spanish Language Style, jazz  
**Notable Projects:** Society 1, Los Neighbors, Canary, Bob Moss, the Dogs, Janet Klein, 'Lectric Chairs, Marshall O Boy, Brian Hogan  
 \*Call for approval before sending material

#### CHARLEY POLLARD

Dragonfly Creek Recording  
 Malibu, CA 90265  
 Engineer, Producer, Mixer  
 310-753-2067  
**Web:** dragonflycreekrecording.com  
**Email:** charley@dragonflycreekrecording.com  
**Notable Projects:** Wondagurl, Jessie Reyez, Andra Day, Seal, Gordon Goodwin's Big Phat Band, AWOLNATION, Ryan Tedder, Justin Timberlake, Robbie Robertson, Phil Ramone / Frank Sinatra.

#### LUCA PRETOLES

(Mixing/Mastering engineer)  
**Web:** facebook.com/lucapretolesofficial, studiomi.com  
**Email:** music@studiomi.com  
**Notable Projects:** Major Lazer/Diplo, SIDE-PIECE, Dillon Francis, Carnage, Steve Aoki, J Balvin, Becky G, Ozuna, Prince Royce, Snoop Lion, BigBang, BlackPink, Jolin Tsai

#### PAUL RISER

c/o IMC Entertainment Group Inc.  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** imcentertainment.com, sylvesterrivers.com

**Contact:** Sylvester Rivers

**Notable Projects:** Motown Records, Dennis Edwards (the Temptations)  
 \*No unsolicited material

#### SYLVESTER RIVERS

c/o IMC Entertainment Group, Inc.  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** sylvesterrivers.com  
**Contact:** Sylvester Rivers  
**Notable Projects:** Motown Records, The Temptations, Diana Ross, Dennis Edwards  
 \*No unsolicited material

#### DAVID Z RIVKIN

David Z Company  
 651-755-7944  
**Email:** info@davidzproducer.com  
**Web:** davidzproducer.com  
**Clients:** Prince, Buddy Guy, Etta James, Jonny Lang, Collective Soul

#### RICHARD P. ROBINSON

1628 Morton Ave.  
 Echo Park, CA 90026  
 323-839-7293  
**Email:** rich@richmixmusic.com  
**Web:** soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/richmix  
**Styles:** rock, blues, reggae, jazz  
**Notable Projects:** 4 Grammy- Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrolites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/ Weezer, Jenny Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Sammy Rimington, Big Bill Bissonette,

Alex Chilton , the cramps, Bobby T, Nelsen Adelard, Telarc Blues, Whiffenpoofs of Yale

#### ROCKZION RECORDS

673 Valley Dr.  
 Hermosa Beach, CA 90254  
 310-379-6477  
**Email:** rockzionrecords@rockzion.com  
**Web:** rockzion.com/productionco.html  
**Contact:** Dennis

#### GLEN ROBINSON

(producer, mixer, engineer)  
 New York  
 917-698-6298  
**Email:** glenrobinson1@mac.com  
**Web:** glenrobinson.tumblr.com  
**Notable Projects:** Voivod, the Ramones, the Steve Miller Band, David Bowie, ACDC, Keith Richards

#### DAVID ROSENBLAD

DRM Sir Reel Sound/Thirteenth Moon Studio  
 San Marcos, TX  
 469-360-1443  
**Email:** drmuzik@mac.com  
**Web:** lotusrosehealingarts.com/david-rosenblad-demos  
**Notable Projects:** The Vast of Night (Amazon feature film), The Ghost Who Walks (Netflix), You Are Me & I Am You (documentary short), numerous AXS-TV Music Specials, also check out David Rosenblad, artist on Spotify, Apple, Amazon, Pandora etc.  
**Clients:** AXS-TV, PBS, HBO, MTV, History Channel and wide variety of music artists such as Herbie Mann, Sara Hickman, Chrystabell, Bad Company, Freddy Fender, Everclear, Stevie Ray Vaughan, Allan Holdsworth, Cheap Trick, the Flaming Lips, Maynard Ferguson, and Brave Combo.

#### BARRY RUDOLPH

TONES 4 \$ STUDIOS  
**Web:** barryrudolph.com  
**Email:** barry@barryrudolph.com  
**Notable Projects:** Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart  
 \*No unsolicited material. Email only.

#### RAFA SARDINA

(engineer, mixer, producer, musician, 10-time Grammy winner)  
**Email:** info@rafasardina.com  
**Web:** rafasardina.com/bio-1  
**Notable Projects:** Stevie Wonder, Elvis Costello, Lady Gaga, Michael Jackson, Rodrigo Y Gabriela, Plácido Domingo

#### MARK SAUNDERS

United Kingdom  
**Email:** ms@marksaunders.com  
**Web:** marksaunders.com  
**Styles:** electronic, rock  
**Notable Projects:** the Cure, Tricky, Depeche Mode, Erasure, Marilyn Manson, David Byrne, Shiny Toy Guns, Neneh Cherry, Siouxsie & the Banshees, the Human League, Gravity Kills, Femi Kuti, the Mission, Yaz, Madness, Robert Plant, Lisa Stansfield, the Sugarcubes

#### ELLIOT SCHEINER

(7x Grammy Winner)  
 Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
 Weston, CT  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/elliotscheiner  
**Styles:** rock, pop, adult contemporary, singer-songwriter  
**Notable Projects:** O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison,



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Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

**TOBY SCOTT**

(4+ Grammy winner + Academy Award)  
(Producer, mixer, engineer)  
Cabin 6 Recording, Whitefish MT  
**Email:** toby@tobyscottaudio.com  
**Web:** tobyscottaudio.com  
**Notable Projects:** Bruce Springsteen, Bob Dylan, Bette Midler, Blue Oyster Cult, Robert Palmer, Tommy Tutone (867-5309), Replacements, Symphony Orchestra & misc movies.

**ANDY R. SEAGLE**

Phoenix, AZ 85020  
602-371-8992  
**Email:** cca@amug.org  
**Web:** andyseagle.com  
**Notable Projects:** Paul McCartney, Lyle Lovett, Plácido Domingo, Yo Yo Ma, Hall and Oates, George Strait, Phil Ramone, HBO

**SIMONE SELLO**

RedRum Productions  
Los Angeles, CA  
310-428-6209  
**Email:** simone@redrumproductions.net, boi@redrumproductions.net  
**Web:** redrumproductions.net  
**Styles:** rock, pop, electronica  
**Notable Projects:** Hannah Montana-Hits Remixed, Billy Sheehan, Warren Cuccurullo, Vasco Rossi

**F. REID SHIPPEN**

310-876-2689  
P.O. Box 23108  
Nashville, TN 37202  
**Email:** reid@robotlemon.com  
**Web:** robotlemon.com  
**Contact:** Robot Lemon  
**Notable Projects:** Accident Experiment, A Fine Frenzy, Aron Wright, Atticus Fault, Danyew, Death Cab For Cutie, Eric Benet, Eric Church, Flyleaf, India Arie, Jonas Brothers, Jonny Lang, Low Millions, Marc Broussard, Mat Kearney, Matt Wertz, Mercyme, Plumb, Robert Randolph, Steven Curtis Chapman, the Afters, Toby Mac, Trent Dabbs, Mickey Guyton, Dierks Bentley, Kenny Chesney, Lainey Wilson, Carrie Underwood, Jelly Roll, Avenue Beat, Lanco

**SILENT ZOO STUDIOS**

736 Salem St, Glendale, CA 91203  
(818) 484-5222  
Holden Woodward  
**Web:** silentzoo studios.com  
**Email:** contact@silentzoo studios.com  
**Notable Projects:** https://www.silentzoo studios.com/about-4

**SKYWALKER SOUND**

Leslie Ann Jones  
(engineer, mixer, producer)  
Northern California and the world  
415-662-1000, 415-407-1477  
**Email:** info@skysound.com  
**Web:** skywalkersound.com  
**Styles:** Acoustic: classical, folk, jazz, blues.  
**Notable Projects:** 4 Grammy Awards including 2 for Best Engineered Album-Classical, Rosemary Clooney, Kronos Quartet, Chanticleer, Cris Williamson, Mason Bates, C.F. Kip Winger

**KEVIN R. SMITH**

(producer, engineer, writer)  
Chicago  
919-274-2486  
**Email:** kevin.rossman.smith@gmail.com  
**Styles:** Singer-Songwriter, Indie, Pop, Jazz

**DAVID SNOW**

Little Hipster Music  
Van Nuys, CA  
818-570-3499  
**Email:** davidssnow.littlehipstermusic@yahoo.com  
**Web:** hipkatmusic.com  
**Styles:** All styles. Truly versatile, multi-instrumentalist.  
**Notable Projects:** Faith Hill, Arista, EMI, Sony, BMG, singer-songwriters/indie artists

**JOE SOLO MUSIC+ENTERTAINMENT, INC.**

Joe Solo - Record Producer+CEO  
818-267-7656  
**Email:** info@joesolo.com  
**Web:** facebook.com/joesoloproducer  
**Styles:** Pop, EDM, Hip-Hop, Rock, Cinematic/Score, Hybrids, New Style Invention & Signature Sound Development.  
**Client Roster includes:** Michael Jackson, Macy Gray, Fergie, Sony, Universal, Atlantic, Apple, many others.

**STARK RAVING RECORDS**

P.O. Box 1451  
Beverly Hills, CA 90213  
805-701-4890  
**Email:** jefw@starkravinggroup.com  
**Contact:** Michael Clark,  
323-485-4722  
**Styles:** R&B, jazz, pop, latin, rock  
\*Unsolicited material accepted

**SHELDON STEIGER**

180 Scarborough Rd.  
Briarcliff Manor, NY 10501  
203-456-4979  
440 W. 41st Street, B-2 | NYC 10036 | majorwho@gmail.com  
**Email:** sheldon@majorwho.com, majorwho@gmail.com  
**Web:** majorwho.com  
**Styles:** indie, rock, pop, contemp. classical  
**Notable Projects:** Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove

**DEVON STEELMAN**

818-465-3357  
**Email:** devon@steelmanstudios.net  
**Web:** steelmanstudios.net  
**Clients:** steelmanstudios.net/clients

**STONECUTTER RECORDING STUDIO**

**Chris Steinmetz**  
(Producer, Engineer, Stonecutter Recording Studio Owner)  
1719 S Clinton Street,  
Chicago IL, 60616  
**Phone:** 312-698-9977  
**Web:** stonecutterstudios.com  
**Email:** stonecutterrecording@gmail.com, chris@stonecutterrecords.com, info@stonecutterstudios.com  
**Notable Projects:** KISS, Rhianna, Alice in Chains, CupcakKe, Miles Davis, BB King, Charli XCX, Kanye West, Jamie Foxx, Common, Mary J. Blige, Acoustic Chicago, Limp Bizkit, Nas, R. Kelly, Misfits, Disturbed, Twista, Lil Jon, Usher, Twista, Robert Fleischman, Paramore

**STUDIO 5109**

1110 N. Western Ave., Rm. 206  
Hollywood, CA 90029  
323-462-1250  
**Contact:** Mike Wolf  
**Styles:** hip-hop, R&B, rock, pop, all

**STUDIO DMI**

6839 Ponderosa Way  
Las Vegas, NV 89128  
702-860-6180  
**Email:** service@studiodmi.com  
**Web:** studiodmi.com  
**Contact:** Ronnie Lee (CEO), Jacob Mork (Service Coordinator)

**STUDIOPROS**

Studio City, CA  
310-928-7776  
**Web:** studiopros.com  
**Contact:** Katy O'Toole  
**Services:** Music Production

**KEITH SYKES**

Ardent Producer Management  
2000 Madison Ave.  
Memphis, TN 38104  
901-725-0855  
**Email:** info@ardentstudios.com  
**Web:** ardentstudios.com  
**Contact:** Jody Stephens  
**Styles:** All styles

**Grayson Thomas**  
Dragonfly Creek Recording

Malibu, CA  
Phone: 310-924-2535  
**Email:** graypol@icloud.com  
Producer, Songwriter, Engineer, Mixer  
Clients: Sofia Silvestri, Meghan Chen, Hayley Wild, Moray, Tower Twelve, Samson, Kody Jordan

**STEVE SYKES**

(Mixer/Engineer/Producer/Guitar)  
Rupert House Productions  
7056 Lee St.  
Wellington, CO 80549  
818-426-5344  
**Email:** sykess1@mac.com  
**Web:** stevesykes.com  
**Styles:** Jazz, R&B, Rock, Pop, Alternative  
**Notable Projects:** Keiko Matsui, Smokey Robinson, Stanley Clarke, Al Jarreau, David Benoit, The Isley Brothers, Dave Koz, Minda Abair, Diane Shuur, SRT, George Duke, Lalah Hathaway, Rick Braun, Peter White, David Garfield, The Rippingtons, Bobby Rush

**BRUCE SUGAR**

(Producer/Engineer/Songwriter)  
**Web:** brucesugar.com  
**Notable Projects:** Ringo Starr, Joe Walsh, Ozzy Osbourne, The Beatles, Dolly Parton

**RANDALL MICHAEL TOBIN**

Theta Sound Studio  
2219 W. Olive Ave., Ste. 226  
Burbank, CA 91506  
818-955-5888  
**Web:** thetasound.com  
**Styles:** solo and group vocals, pop, rock, R&B, jazz, alternative and country  
**Notable Projects:** "The Heart & Soul of Mel Carter" - Mel Carter; "A Magical Time of Year" - Bettie Ross; "Across the Waters" - Isla St. Clair, Cabar Feidh Pipe Band; "BARK!" - the musical; "My Favorite Gentlemen" - Susan Kohler; "Rain on the Roof" - Margaret MacDonald, "Vocalescence" by Amy, "At the Corner of God and Broadway" - Katherine Levin; "The Snow Queen" - ballet redefined" - RM Tobin

**DAVE TOUGH PRODUCTIONS, LLC**

615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Styles:** jazz, country, pop, sync  
**Notable Projects:** Lewis Capaldi, The Lost Trailers, Cindy Alter. Grammy-nominated

**ALEXANDER TRACK**

(producer, engineer)  
Track Entertainment Studios  
Sherman Oaks, CA  
818-259-7244  
**Email:** trackentertainment@yahoo.com  
**Web:** facebook.com/trackentertainmentstudios  
**Contact:** Alexander Track  
**Styles:** all, Pro Tools recording, mixing, mastering, music videos, post production sound, scoring for film/television/radio. Grammy-winning producer-engineer  
\*Please see web for more info

**TRIPOPS MUSIC PRODUCTION**

Las Vegas, NV 89104  
702-985-2278  
**Email:** tripops@poppermost.com, trimordial@thefaro.com  
**Web:** thefaro.com/tripops.html  
**Contact:** Alex Oliver, Roy Rendahl  
**Styles:** indie, singer-songwriter, folk, pop, rock, rock, vocal, and instrumental music

**TTAM TROLL**

55 Pebble Beach Ln.  
Pottstown, PA 19464-7200  
**Email:** info@floatingfish.com  
**Web:** floatingfish.com  
**Styles:** electronic  
**Notable Projects:** Any Questions?, Punch Drunk, Obomatic, Imbued Vagary

**CHRISTOPHER TROY**

TRAHAN MUSIC  
P.O. Box 451762  
Los Angeles, CA 90045

818-694-9057 Fax 818-782-1499  
**Email:** troy\_trio@yahoo.com  
**Web:** facebook.com/christophertroyproducer  
**Styles:** Pop, Dance, Trap, R&B, Blues, Rock, Jazz & Zydeco  
**Notable Projects:** Gold and Platinum credits: K-Ci & JoJo, Teena Marie, Charlie Wilson, Troop, Keaton, Nona Gaye, Alexander O'Neal & Cherelle, Rhonda Clark, Karyn White, Zac Harmon (blues), Freddie Jackson, Three Style, Munyungo Jackson, Karen Briggs, Jazz In Pink (smooth jazz), BLU (R&B/Hip-Hop), Gail Jhonson (jazz), Salena, Techeeta Lopez (Latin), Black Uhuru (Grammy Nomination), Whispers, Ojays, Comedian Kevin Hart/Blackwood, Ronnie & Debra Laws, Gap Band, Parliament Funkadelic Alumni.  
**Seeks:** Singer-Songwriter and Self-Contained Bands: Lawrence, Snarky Puppy, Mint Condition, Earth, Wind & Fire to Maroon 5.

**Complete Studio Tracking and Mixing Facility, Analog Tape Restoration:** STUDER 2" 24 track, STUDER 1/2" Master recorder, ProTools, Yamaha Grand, Hammond & Leslie, Moogs, ARP, Wuritzer 200, Clavinets, AKG, Neuman, Sure, ElectroVoice, Audio-Technica.

**TONY VISCONTI**

Grammy Winner  
Joe D'Ambrosio Management, Inc.  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, 914-522-1174  
**Web:** jdmanagement.com/tonyvisconti  
**Styles:** rock, pop  
**Notable Projects:** David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

**DUSTY WAKEMAN**

Mojave Audio  
Third Encore Studios Campus  
10911B Vanowen St.  
North Hollywood, CA 91605  
818-847-0222  
**Email:** dusty@mojaveaudio.com, info@mojaveaudio.com  
**Web:** mojaveaudio.com, mojaveaudio.com/about-us/dustys-corner  
**Styles:** americana, rock, country, world, jazz  
**Notable Projects:** Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

**JAMES WALSH**

Threshold Recording Studios NYC  
517 West 45th St.  
NY, NY  
212-244-1871  
**Email:** thresholdstudiosnyc@gmail.com  
**Web:** majorwho.com/thresholdstudios.com  
**Styles:** rock, singer-songwriter, blues, Broadway, Musical Theatre  
**Notable Projects:** Paul Simon, Ricky Martin, Todd Alsup, Paula Valstein, Wes Hutchinson, Shayna Zaid, Alec Gross

**CHRIS WALSH**

(producer, composer, head engineer)  
Sofa Songs  
Glendora, CA 91741  
626-914-2245  
**Email:** greg@sofasongs.com, chris@sofasongs.com  
**Web:** sofasongs.com  
**Styles:** rock, pop, blues, country, bluegrass, contemporary christian and others  
**Notable Associates:** James Guthrie, Barry Rudolph, Daniel Moore, Al Blasek and Chuck Plotkin, Asylum Records, Warner Bros. Publishing, Bass Player Rick, Pages

**TOM WEIR**

4112 Whitsett Ave.  
Studio City, CA 91604  
818-505-9368  
**Email:** booking@studiocitysound.com  
**Web:** studiocitysound.com  
**Notable Projects:** Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phan-

tom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke, Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert, Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negrón

#### VOX FOX PRODUCTIONS STUDIOS

Becky Willard  
801-874-5112  
**Email:** becky@voxfoxproductions.com  
**Web:** voxfoxproductions.com  
**Contact:** Becky Willard  
**Styles:** covers, pop, rock, indie, singer-songwriter, folk, rap, vocal  
**Notable Projects:** Madilyn Paige, Timyra-Joi, Maddie Wilson, Shadow Mountain Records, BYU A Cappella Club, Colby Ferrin, Monica Moore Smith

#### MICHAEL WOODRUM

818-848-3393  
**Email:** michael@woodrumproductions.com  
**Web:** woodrumproductions.com, facebook.com/michael.woodrum  
**Notable Projects:** Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

#### GIANLUCA ZANNA

928-263-0071  
**Email:** zanna@zanna.us  
**Web:** gianlucazanna.com  
**Styles:** Pop, Dance, Rock, EDM  
**Recent Projects:** Zanna Records, Claudette Lyons, Storm XXX

#### ZACK ZURN

Owner/Producer/Engineer

#### CARPET BOOTH STUDIOS

Rochester, MN  
507-244-0540  
**Web:** carpetbooth.com  
**IG:** @carpetbooth  
**Email:** zach@carpetbooth.com

### INDEPENDENT ENGINEERS

#### ROBERT SCOTT ADAMS

Director of Job Placement & Student Services  
Omega Studios' School of Applied Recording Arts & Sciences  
12712 Rock Creek Mill Road, Ste. 14A  
Rockville, MD 20852  
301-230-9100  
**Email:** nicks@omegastudios.com, shannon@omegastudios.com  
**Web:** omevastudios.com  
**Notable Engineers:** Jim Curtis, Scotty O'Toole, Phillip DiMercurio, Malcolm Jackson, Bill Mueller, Neal Keller, John Melvin, Isaac Breslau, Andrew Mastroni,

#### ARIES OF NOHO PROMOTIONS

P.O. Box 16741  
North Hollywood, CA 91615  
747-256-8911, 818-220-3423, 310-904-898  
**Web:** ariesofnopenhotions.com  
**Email:** shelby@ariesofnoho.com  
**Contact:** Shelby (producer, engineer)  
**Format:** Analog & Digital, Pro Tools, Tascam, Fostex  
**Styles:** R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.  
**Services:** Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.  
**Notable Projects:** Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness)

#### ARDENT STUDIOS

Mark Danger  
2000 Madison Ave.  
Memphis, TN 38104  
901-725-0855  
**Email:** info@ardentstudios.com  
**Web:** ardentstudios.com  
**Contact:** Jody Stephens

#### KIM ARMSTRONG

KC's Independent Sound  
5318 E. 2<sup>nd</sup> Street #747  
Long Beach, CA 90803  
562-438-9699  
**Email:** kimdar@verizon.net

#### DUSK BENNETT

**Producer/Engineer**  
310-413-0845  
dBU Ranch Recording Services  
San Diego, CA  
**Web:** facebook.com/dusk.bennett.549, dburanchrecorders.com  
**Email:** duskby@yahoo.com  
**Notable Projects:** The Black Eyed Peas, Five for Fighting, Motley Crue, Sixx AM, Mike Love, Chicago, Barry Manilow, Vitamin C, the History, Travel and Discovery Channels as well as TLC, among many many others.

#### LENISE BENT (producer, engineer)

Los Angeles, CA  
**Email:** soundflo@aol.com  
**Web:** linkedin.com/in/lenisebent  
**Styles:** Americana, Blues, World, Rock, Pop, Jazz  
**Notable Projects:** Blondie, the Knack, Suzi Quatro, Robert Fleischman, Primal Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness  
**CLIFF BRADLEY**  
(Producer/Programmer)  
Bradley Entertainment, LLC  
**Email:** cliffbradleyent@gmail.com, info@cliffbradleymusic.com  
**Web:** cliffbradleymusic.com  
**Styles:** Rock

#### ANDREW BUSH

Grandma's Warehouse  
355 Glendale Blvd.  
Los Angeles, CA 90026  
213-484-8844  
**Email:** andrew@grandmaswarehouse.com  
**Web:** grandmaswarehouse.com  
**Styles:** all

#### CAZADOR RECORDING

(Top L.A. Producer, Audio Engineer, Studio LIVE Drummer/Programmer, Studio Vocalist, In-Studio Vocal Coach, Composer, Songwriter) Owner of Cazador Recording (ProTools10 HD6)  
Hollywood, CA  
323-655-0615  
**Email:** cazador.jimmy@gmail.com, jimmy@jimmyhunter.com  
**Web:** jimmyhunter.com, jimbojamz.com  
**Styles:** rock, pop, R&B, most styles, live drumming or programming,  
Hunter has produced 5000+ songs since 1986  
**Notable Projects:** JIMBOJAMZ (my solo projects), Todd Stanford (4 Country CDs), Ivy Lite Rocway (85 songs), Savannah Phillips (many songs), Tim Fleming's Selective Amnesia, Mark R. Kent (3 CDs), Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold (1 CD), Thorn/Aerial School, Tom Powers, Carl Summers (Cix Bits), the Della Reese (UP church UFBL weekly Ministry)

#### ROB CHIARELLI

(mix engineer, producer, musician)  
Final Mix Inc.  
2219 W. Olive Ave., #102  
Burbank, CA 91506  
**Email:** rob@finalmix.com  
**Web:** finalmix.com  
**Notable Projects:** Kirk Franklin, Will Smith, P!nk, Sting, Stevie Wonder, Christina Aguilera, Angelique Kidjo, Pamela Mann, Stokely, Andrea Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, The Jacksons, LeAnn Rimes, Janet Jackson, Ray Charles, Ice Cube, Luther Vandross, Keiko Matsui, Dave Hollister, Luther Vandross, Johnny Gill

#### STEVE CHURCHYARD

(Record Producer, Recording Engineer, Mixer.)

Churchyard Real Audio Productions.

**Email:** steve@stevechurchyard.com  
**Notable Projects:** INXS, The Eagles, Billy Joel, The Sex Pistols, Meat Loaf, Yoshiki, XJapan, Train, Jason Mraz, Taylor Swift, Keith Urban, Shakira

#### STEVEN BARRY COHEN

c/o Lake Transfer Artist & Tour Management  
12400 Ventura Blvd. Suite 346  
Studio City, CA 91604  
(818)-508-7158  
**Email:** info@laketransfer.com  
**Web:** laketransfer.com  
**Recent Projects:** Sheree Brown (Expansion Records UK), James Holvay (Conquerero / Mob Town Records), King SK (Big Money Records, L.A.), Candyboy f/ Mari Y. (Lake Transfer Music ASCAP), Trina McGee-Davis (Boy Meets World ABC/Disney), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA Legacy/ BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score Michael Whaley), Shanice Wilson (Motown/UMG), Patrice Rushen (w/Sheree Brown), Evelyn Champagne King (RCA Legacy / Sony), Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG), Tattoo Ink (Notorious Enemy Records)

#### ERIC CROSBY

Chao Pack Entertainment  
Atlanta, GA  
404-465-4413  
**Email:** chaopack@gmail.com  
**Styles:** Rap, Hip-Hop, R&B, Soundtrack, TV/Film/video game composer, Mixing

#### JIM D.

Pyram-Axis Digital  
Redondo Beach, CA 90278  
310-869-8650  
**Email:** music@pyramaxis.com  
**Web:** pyramaxis.com  
**Styles:** All styles - Mix+Mastering Specialist, Remote, Distribution  
**Notable Projects:** Indie, Sony, Universal, Grammy

#### MARK DANGER

ARDENT STUDIOS  
Memphis, TN  
**Email:** mark.danger@ardentmusic.com

#### JULIAN DAVID

(engineer, mixer, producer)  
Germany/Europe  
**Email:** jd@julianandavid.org  
**Web:** julianandavid.org  
**Notable Projects:** aVid\*, Andy Gillmann, Any of Both, Biohazard, Bud Shank, Fraunhofer IIS, Larry Goldings Trio, Pacific Symphony, Patrick K, the Spyderz, Trenchtown, UCLA Bruins Band, Walter Trout

#### CHRISTIAN DAVIS

Sly Doggie Productions  
LA, CA  
**Email:** christian@slydoggie.com  
**Web:** facebook.com/slydoggieproductions  
**Contact:** Christian Davis Stalneck  
**Styles:** All

#### HANS DEKLINE

Culver City, CA  
310-621-1896  
**Email:** hdekline@gmail.com  
**Web:** hansdekline.com  
**Styles:** Mastering for all genres  
**Notable Projects:** U2, Burna Boy, Pixies, mewithoutyou, Veruca Salt, Lisa Loeb, etc.

#### MARC DESISTO

MIX LA STUDIO D  
Tazana, CA  
**Email:** marcdesistostudio@gmail.com, studiomiola@gmail.com  
**Web:** marcdesistostudio.com  
**Notable Projects:** U2, Don Henley, Ivan Neville, Melissa Etheridge, Stevie Nicks, Dwight Yoakam, Tommy Emmanuel

Professional Recording, Mixing/Producing and Mastering all genres of music

#### DIET LEMON PRODUCTIONS

Alexander Spagnolia  
Philadelphia, PA  
**Email:** dietlemonmusic@gmail.com  
**Website:** dietlemonmusic.com

#### JAMES DUNKLEY

169-B Belle Forest Circle  
Nashville, TN 37221  
615-662-1616  
**Email:** pr@clynemedia.com, robert@clynemedia.com  
**Web:** clynemedia.com  
**Notable Projects:** Anthrax, Fun Lovin' Criminals, Amos Amarth

#### EMERALD DREAMS LAB

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

#### ES AUDIO

Donny Baker - Chief Engineer/Owner  
1746 Victory Blvd.  
Glendale, CA 91201  
818-505-1007, 800-880-9112  
**Email:** studio@esaudio.com  
**Web:** esaudio.com  
**Notable Projects:** Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.  
\*We accept all types of music submissions  
\*\*Please call for a studio tour and to meet with the producers

#### LUCAS FACKLER

**Email:** lucasfacklermusic@gmail.com  
**Web:** lucasfackler.com  
**Styles:** pop, rock, indie, electronic

#### JOHN FALZARANO

Los Angeles, Nashville, Atlanta  
818-419-0323  
**Email:** recordingtruck@aol.com  
**Web:** recordingtruck.com  
**Styles:** All  
**Notable Projects:** call for details

#### NICOLAS FOURNIER

(Engineer, Mixer, Producer)  
**Email:** nickfour@gmail.com  
**Web:** nicolasfournier.com  
**Styles:** rock, alternative, indie, pop, R&B, hip-hop  
**Notable Projects:** Death Cab for Cutie, The Vaccines, OG Monsters and Men, At The Drive-in, Biffy Clyro

#### MAURICE GAINEN PRODUCTIONS

4470 Sunset Blvd., Ste. 177  
Hollywood, CA 90027  
323-662-3642  
**Email:** info@mauricegainen.com  
**Web:** mauricegainen.com  
**Styles:** Any/all musical styles, film, TV, etc.  
**Notable Projects:** Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, Little Willie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Ari Giancaterino, Dale Fielder, Nori Tani, Doug MacDonald, Mike Clifford

#### ARNIE GEHER

(producer, mixer, engineer)  
Port Hueneme, CA  
818-763-7225  
**Email:** arniegeher@gmail.com  
**Web:** reverbnation.com/arniegeher

**GEZA X RECORDS**

310-601-8707  
**Web:** gezaxrecords.com  
**Email:** gezaxrecords@gmail.com  
**Services:** Mixing, Mastering, Vinyl Pressing, Video Production  
**Contact:** Geza X, Larva X  
**Basic Rate:** See Website  
 Indie Specialist!  
 Package Deals Available

**DAVID GIELAN**

Recording Academy Member  
**Web:** gielan.com  
**Styles:** all, pop, rock, alt, hip-hop, electro, Film/TV/video game composer, singer-songwriter, audio post-production, studio owner.  
**Notable Projects/Clients:** Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films \*Email for more information

**BILLY GRAZIADEI**

(producer, engineer)  
 Fire Water Studios  
 Co-Founder of Biohazard.com  
 310-354-5901  
**Email:** info@firewaterstudios.com  
**Web:** firewaterstudios.com  
**Notable Projects:** 9 Biohazard Records, Cypress Hill, Onyx, Hate Breed, Life of Agony, Pantera, Sick of it All, Slipknot, Sid 9, Type O Negative, Agnostic Front

**DON GRIFFIN**

Studio VMR  
 5818 S. Archer road  
 Summit, IL 60501  
 708-267-2198, 312-286-5018  
**Web:** studiovmr.com  
**Email:** don@studiovmr.com

**ROY HENDRICKSON**

(mixer, engineer, producer)  
**Web:** royhendrickson.com  
**Email:** mcmgt@royhendrickson.com  
**Contact:** Roy Hendrickson  
**Notable Projects:** Gilipjazz, Empire of the Son, MIKA/Ariana Grande, James McCartney, Paul McCartney, Gipsy Kings, Jupiter One, Rickie Lee Jones, Buddy Guy, Mick Jagger, The Rubens, Ingrid Michaelson, Pat Metheny, Miles Davis, Al Di Meola, Mike Stern, Peter, Paul and Mary, Philippe Saisse, Teddy Thompson, Roberta Flack, La India, Jennifer Knapp, Prince Royce, Ben E. King

**ROSS HOGARTH**

Hoax Productions  
**Web:** hoaxproductions.com  
**Contact:** Ross Hogarth  
**Styles:** all  
**Notable Projects:** Van Halen, Keb' Mo', Ziggy Marley, The Doobie Brothers, Gov't Mule, Roger Waters, John Mellencamp, R.E.M., Jewel

**THOMAS HORNIG**

(freelance mixer, producer)

Tomcat On The Prowl Productions  
 Canoga Park, CA  
 818-943-6059

**Email:** studio@tomcatontheprowl.com  
**Web:** tomcatontheprowl.com  
**Styles:** singer-songwriter, pop, americana, country/folk, rock  
**Notable Projects:** Jamila Ford - The Deep End (Engineer/Mixer), Matt Doherty - Dignity (Mastering), Red Bull Media - Blood Road (Post)  
**Web:** tomcatontheprowl.com  
**Styles:** singer-songwriter, pop, americana, country/folk, rock  
**Notable Projects:** Jamila Ford-The Deep End (Engineer/Mixer, Matt Doherty-Dignity (Mastering), Red Bull Media-Blood Road (Post)

**CHRIS JULIAN**

145 Corte Madera Town Center  
 Corte Madera, CA 94925 Ste 311  
 310-924-7849  
**Email:** chris@chrisjulian.com  
**Web:** chrisjulian.com, imaginepost.com  
**Styles:** rock, pop, AAA, alt., R&B.  
 Artist development, all budgets.  
 \*unsolicited material accepted

**KEVIN KILLEN**

Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
**Email:** info@jdmangement.com  
**Web:** jdmangement.com/kevinkillen  
**Styles:** rock, pop, alternative  
**Notable Projects:** U2's The Unforgettable Fire and Wide Awake In America, Peter Gabriel's So, Bryan Ferry's Bete Noir, Patti Smith Dream of Life, Kate Bush's The Sensual World, Elvis Costello's Mighty Like A Rose, The Juliet Letters and Kojak Variety, Burt Bacharach and Elvis Costello's Painted From Memory and Duncan Sheik's Phantom Moon

**STEVE KRAVAC**

Hollywood, CA  
**Email:** info@stevekravac.com, steve@stevekravac.com  
**Web:** stevekravac.com, facebook.com/hellshalfacrestudio, twitter.com/stvn\_bradley  
**Styles:** rock, pop punk, indie rock, power pop, Americana, roots rock  
**Notable Projects:** RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink-182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits include: Epitaph, Capitol, Atlantic, Side OneDummy, Fat Wreck Chords, A&M, Tooth & Nail  
 \*Contact through website

**HOWARD (HOWIE) LINDEMAN**

131 Quail Hollow  
 Sanford, NC 27332  
 239-269-3277  
**Email:** howardlindeman@gmail.com  
**Notable Projects:** Mixing and Production: Sybil Thomas, Breathe (CD), Live mixing 2019, Michael Bolton, Elvis Presley and the Royal Symphony Orchestra 2019 UK Tour

hosted by Priscilla Presley, Rocktopia 2019-2020, The Drummer Loves Ballads (TDLB) John Armato, Johnny Lee Long "The Walk"

produced and mixed  
 \*Accepts demo tapes.

**TOM MANASIAN**

2338 S. Garfield Ave.  
 Monterey Park, CA 91754  
 323-721-0511, 626-633-2736  
**FB:** tomsonicsrecordingstudio  
**Email:** tomsonics@att.net

**MARIO J. MCNUITY**

Grammy Winner  
 Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
 New York, NY  
**Email:** info@jdmangement.com  
**Web:** jdmangement.com/mariojmcnuity  
**Styles:** rock, pop, alternative, indie, singer-songwriter R&B  
**Notable Projects:** David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

**BILL METOYER**

(engineer, producer)  
 16045 Sherman Way, Unit H #132  
 Van Nuys, CA 91406  
 Lake Balboa, CA 91406  
 818-780-5394  
**Email:** bill@skullseven.com  
**Web:** skullseven.com/bm, facebook.com/bill.metoier  
**Notable Projects:** Slayer, WASP, Fates Warning, Armored Saint, D.R.I., C.O.C. **Company:** Skull Seven Productions

**MIKE MILCHNER**

818-269-7087  
**Email:** info@sonicvisionmastering.com, mike@sonicvisionmastering.com  
**Web:** sonicvisionmastering.com  
**Styles:** all

**ERIC MILOS**

Owner/Engineer Clear Lake and Fever Recording Studios  
 10520 Burbank Blvd.  
 North Hollywood  
 O: 818-762-0707 C: 216-390-0063  
**Email:** eric@clearlakerecording.com, contact@clearlakerecording.com  
**Web:** clearlakerecording.com, feverrecording.com  
**Styles:** Singer-Songwriter, Film Scores, Rock, Metal, Jazz, Big Band  
**Services:** Engineering, Mixing, Production, co-writing  
**Notable Projects and Clients:** Chaka Khan, many major motion pictures, Van Hunt, Colin Devlin, Jerry Lee Lewis, Blue Elan Records, Warner Music Group, Sony Music Group, Metal Blade Records, and many many more.

**BRUCE MONICAL**

**Email:** brucemoni@yahoo.com  
**Web:** facebook.com/bruce.monical  
**Styles:** rock, funk, pop, R&B, soul, country,

jazz, classical, scoring, etc.  
**Notable Projects:** Call for credits

**ROB MOUNSEY**

(producer, engineer, mix, arranger, composer, musician and film composer)  
 Grammy Nominated  
 Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
**Email:** joe@jdmangement.com  
**Web:** jdmangement.com/robmounsey  
**Styles:** All genres  
**Notable Projects:** Produced Jackie Evancho's 2011 Christmas album, arranged Celtic Woman's 2011 Christmas show, MD\Arranger for Idina Menzel live shows, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, k.d. lang, Michael Jackson, Mary J. Blige, Trisha Yearwood, Toni Braxton, James Taylor and scores of others

**TRE NAGELLA**

(engineer, producer)  
 17120 Dallas Pkwy., Ste. 100  
 Dallas, TX 75248  
 972-331-7040  
**Email:** info@luminoussound.com  
**Web:** facebook.com/pages/Luminous-Sound/118076174889761, luminoussound.com  
**Notable Projects:** Ed Sheeran, Travis Scott, A\$AP Rocky, Lil Wayne, Vanilla Ice, Jonas Brothers, Camila Cabello, DOC Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

**JAY NEWLAND**

(producer, engineer, mixer)  
 9-time Grammy winner  
 Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
**Email:** joe@jdmangement.com/jaynewland  
**Web:** jdmangement.com  
**Styles:** Rock, Pop, Soul, Standards  
**Notable Projects:** produce, engineer and mix Norah Jones first two albums (32 million sales), Ayo two No. 1 debut releases, Missy Higgins smash debut release, record-ed Esperanza Spaulding's Grammy-winning debut release, Rob Thomas, Etta James, Lizz Wright, Richie Havens, Charlie Haden, the Little Willies, Linda Thompson, Herbie Hancock/Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

**CHARLEY POLLARD**

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 Engineer, Producer, Mixer  
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**Web:** dragonflycreekrecording.com  
**Email:** charley@dragonflycreekrecording.com  
**Notable Projects:** Wondagurl, Jessie Reyez, Andra Day, Seal, Gordon Goodwin's Big Phat Band, AWOLNATION, Ryan Tedder, Justin Timberlake, Robbie Robertson, Phil Ramone / Frank Sinatra.



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**CHRISTOPHER J. ROBERTS**  
 DBA Signal Flow Productions  
 818-915-4557  
**Email:** cjreq@earthlink.net  
**Styles:** Everything but polka  
 \*Studio and live sound production and engineering

**RICHARD P. ROBINSON**  
 1628 Morton Ave.  
 Echo Park, CA 90026  
 323-839-7293  
**Email:** rich@richmixmusic.com  
**Web:** soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/richmix  
**Styles:** rock, blues, reggae, jazz  
**Notable Projects:** 4 Grammy-Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrofites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/ Weezer, Jenny Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Sammy Remington, Big Bill Bissonette, Alex Chilton, the cramps

**BARRY RUDOLPH**  
 TONES 4 \$ STUDIOS  
**Web:** barryrudolph.com  
**Email:** barry@barryrudolph.com  
**Notable Projects:** Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart  
 \*No unsolicited material. Email only.

**KIMBERLY SAMUELS**  
**k.i.m.s. Productions**  
 (Tracking Engineer, Pre-Mix Engineer, Producer, Musician)  
 ATLHD Studio  
 Atlanta, GA  
 404-594-1255 or 678-587-8207 (Booking)  
**Email:** kims@kimsproductions.com  
**Web:** kimsproductions.com  
**Notable Projects:** Nivea (Upcoming 2022 Project), Foevakt (Feat: Young Dro "11pm"), Doxie Irene (Feat. Omeretta the Great "In Real Life"), Doxie Irene ("Austin Powers"), Krystal Parker (Gettman Polo's - "Louisiana Dreaming"), Bryttain ("Speakin Facts" & "So Tempted"), Rixhydagat (Album - War Volume 2 & Single "Red Light"), BrooklynBito ("Floods", "Soul", & "Work It Out"), Indigo Phoenix ("Queen's Gambit")

**SKIP SAYLOR**  
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**Email:** skipsaylor@gmail.com  
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 \*See HITMIXERS MANAGEMENT

**ELLIOT SCHEINER**  
 (7x Grammy Winner)  
 Joe D'Ambrosio Management, Inc.  
 75 Mamaroneck Ave., Ste. 403  
 Mamaroneck, NY 10543  
 914-777-7677, 914-522-1174  
**Web:** jdmanagement.com, jdmanagement.com/elliotschein

**Styles:** rock, pop, adult contemporary, singer-songwriter  
**Notable Projects:** O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

**TOBY SCOTT**  
 (4+ Grammy winner + Academy Award)  
 (Producer, mixer, engineer)  
 Cabin 6 Recording, Whitefish MT  
**Email:** toby@tobyscottaudio.com  
**Web:** tobyscottaudio.com  
**Notable Projects:** Bruce Springsteen, Bob Dylan, Bette Midler, Blue Oyster Cult, Robert Palmer, Tommy Tutone (867-5309), Replacements, Symphony Orchestra & misc movies.

**ALEX SOLANO**  
 (Certified UMG Atmos Mixer)  
**Email:** alex@alexpromix.com  
**Web:** alexpromix.com  
**Styles:** Pop, Afrobeats, Indie Pop, Indie Rock, Alternative, Latin, Indian Music, World Music  
**Notable Projects:** T.I. Davido, Billy Lockett, The Maine, Jack Cassidy, Ida Banton, renforshort

**STAGG STREET STUDIOS**  
 Trent Statton  
 Producer • Engineer • Writer  
 (213) 949-7957  
 15147 Stagg Street  
 LA, CA 91405  
**Web:** staggstreetsstudio.com  
**Contact:** Trent Statton  
**Email:** studio@staggstreetsstudio.com  
**Styles:** All  
**Notable Projects:** Ramones-Dig-Rod Stewart-Tigran Hamasyan-Tupac Shakur-Sugarcult  
**Artists and Producers/Engineers:** staggstreetsstudio.com/clients

**DEVON STEELMAN**  
 818-465-3357  
**Email:** devon@steelmanstudios.net  
**Web:** steelmanstudios.net  
**Clients:** steelmanstudios.net/clients  
**Styles:** Pop, Pop Rock, Metal, Jazz

**STONECUTTER RECORDING STUDIO**  
**Chris Steinmetz**  
 (Producer, Engineer, Stonecutter Recording Studio Owner)  
 1719 S Clinton Street,  
 Chicago IL, 60616  
**Phone:** 312-698-9977  
**Web:** stonecutterstudios.com  
**Email:** stonecutterrecording@gmail.com, chris@stonecutterrecords.com, info@stonecutterstudios.com  
**Notable Projects:** KISS, Rhianna, Alice in Chains, CupcakKe, Miles Davis, BB King, Charli XCX, Kanye West, Jamie Foxx, Common, Mary J. Blige, Acoustic Chicago, Limp Bizkit, Nas, R. Kelly, Misfits, Disturbed, Twista, Lil Jon, Usher, Twista, Robert Fleischman, Paramore

**BRUCE SUGAR**  
 (Producer/Engineer/Songwriter)  
**Web:** https://brucesugar.com  
**Notable Projects:** Ringo Starr, Joe Walsh, Ozzy Osbourne, The Beatles, Dolly Parton

**STEVE SYKES**  
 (Mixer/Engineer/Producer/Guitar)  
 Rupert House Productions  
 7056 Lee St.  
 Wellington, CO 80549  
 818-426-5344  
**Email:** sykess1@mac.com  
**Web:** stevesykes.com  
**Styles:** Jazz, R&B, Rock, Pop, Alternative  
**Notable Projects:** Keiko Matsui, Smokey Robinson, Stanley Clarke, Al Jarreau, David Benoit, The Isley Brothers, Dave Koz, Mindi Abair, Diane Shuur, SRT, George Duke, Lalah Hathaway, Rick Braun, Peter White, David Garfield, The Rippingtons, Bobby Rush

**GRAYSON THOMAS**  
 Producer, Songwriter, Engineer, Mixer  
 Dragonfly Creek Recording  
 Malibu, CA  
 Phone: 310-924-2535  
**Email:** graypol@icloud.com  
**Clients:** Sofia Silvestri, Meghan Chen, Hailey Wild, Moray, Tower Twelve, Samson, Kody Jordan

**DAVE TOUGH PRODUCTIONS, LLC**  
 615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Styles:** jazz, country, pop, sync  
**Notable Projects:** Lewis Capaldi, The Lost Trailers, Cindy Alter. Grammy-nominated

**JEFF VAUGHN**  
 Sonic Fuel Studios  
 El Segundo, CA  
 310-499-9274  
**Email:** team@sonicfuelstudios.com  
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**Styles:** scoring mixer, recording engineer, Film/Television/Games. \*Call for current roster

**TONY VISCONTI**  
 Grammy winner  
 Joe D'Ambrosio Management, Inc.  
 914-777-7677, 914-522-1174  
 New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com, jdmanagement.com/tonyvisconti  
**Styles:** rock, pop  
**Notable Projects:** David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

**DUSTY WAKEMAN**  
 Mojave Audio  
 Third Encore Studios Campus  
 10911B Vanowen St.  
 North Hollywood, CA 91605

818-847-0222  
**Email:** dusty@mojaveaudio.com  
**Web:** mojaveaudio.com  
**Styles:** americana, rock, country, world, jazz  
**Notable Projects:** Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

**TOM WEIR**  
 4412 Whitsett Ave.  
 Studio City, CA 91604  
 818-505-9368  
**Email:** booking@studiocitysound.com  
**Web:** studiocitysound.com  
**Styles:** all  
**Notable Projects:** Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

**WOODY WOODHALL**  
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 310-392-8280  
**Email:** info@alliedpost.com  
**Web:** alliedpost.com  
**Styles:** rock, jazz, remixes, hip through triphop, sample friendly  
 \*No unsolicited material

**MICHAEL WOODRUM**  
 818-848-3393  
**Email:** michael@woodrumproductions.com  
**Web:** woodrumproductions.com  
**Styles:** all  
**Notable Projects:** Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

**TOBY WRIGHT**  
**Web:** tobywrightmusic.com  
**Styles:** Rock, Metal, Pop, Reggae, Jazz  
**Notable Projects:** Alice In Chains, 3 Doors Down, The Wallflowers, Metallica, Korn, Chris Whitley, Primus

**JOE ZOOK**  
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 Studio City, CA  
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**Styles:** rock, pop, R&B, indie, alternative  
**Notable Projects:** One Direction, Katy Perry, OneRepublic, P!nk, Dashboard Confessional, Modest Mouse, Plain White T's, Kelly Clarkson, Serena Ryder, Brooke Fraser, Mary J. Blige.

**ZACH ZURN**  
 Owner/Producer/Engineer  
**CARPET BOOTH STUDIOS**  
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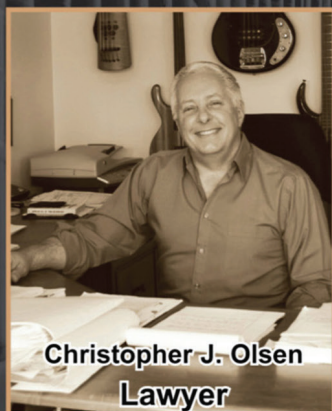
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# Low-Cost Guitars That Earn Their Place on Stage

**B**y the time a guitar survives years of live performances, price becomes irrelevant. What matters is whether it holds tune, projects reliably through a PA, and delivers a sound that supports the song rather than distracting from it. After decades on the road, one conclusion has become increasingly difficult to ignore: low-cost guitars, properly set up and thoughtfully amplified, can perform at a professional level.

Time off the road—rare as it is—provides an opportunity to reassess long-held assumptions about gear. Revisiting instruments that have endured sustained touring reveals that some of the most dependable tools in my collection were also the least expensive. In practical terms, they have outperformed expectations while demanding very little in return.

## An Unplanned Shift

This realization didn't come from a deliberate search for budget instruments. It happened gradually, beginning in the years following my time with the Atomics. Playing smaller rooms throughout Kentucky, Tennessee, and Georgia meant adapting to intimate spaces where immediacy mattered more than volume or sheen. Berea, KY became a frequent stop, and with downtime between gigs, pawn shops became informal laboratories.

In Richmond, KY, a checkerboard-patterned parlor guitar caught my eye. It was inexpensive, visually distinctive, and clearly not designed with touring musicians in mind. Still, it suggested something different—a break from the assumption that quality tone required a significant financial investment.

## Preparing for the Stage

The primary challenge with these guitars was amplification. Most lacked onboard electronics, making them impractical for live use without modification. After researching options and consulting fellow musicians, I installed a Fishman Matrix II undersaddle pickup.

The results were consistent and repeatable. The pickup produced a clear, balanced signal with strong low-end response and articulate highs, while preserving the natural dynamics of the instrument. Onstage, the guitar translated well across different PA systems without introducing unwanted coloration.

Encouraged by the outcome, I acquired additional Trinity River parlor guitars and outfitted them similarly. Each performed reliably, reinforcing the idea that thoughtful electronics can elevate modest instruments into dependable live tools.

## Discoveries on the Road

Further validation came in Appleton, WI, where I encountered Jay Turser parlor guitars, often referred to as Jay Juniors. One model—finished in sea-foam green—was fitted with



the same Fishman Matrix II pickup and upgraded Schaller M-6 tuning machines.

That guitar quickly became a primary performance instrument. Its tone was earthy and direct, well-suited to small stages and seated rooms. Importantly, the electronics amplified its natural voice rather than reshaping it. The visual impact of the instrument also translated well under stage lighting, an often-overlooked factor in live performance.

A second Jay Turser, finished in black and modified in the same way, delivered similarly strong results. Over more than a decade of consistent use, it has proven durable and stable, surviving the kind of wear that touring inevitably inflicts.

## Tone Is Not a Price Point

One of the persistent myths in the guitar world is that cost correlates directly with tonal quality. In reality, even instruments from the same manufacturer and series can vary significantly in character. Each guitar develops its own voice.

The Trinity River checkerboard guitars exemplify this. Years of aggressive pick use have worn through the finish below the sound hole, exposing material that bears little resemblance to traditional tonewood. Despite this—or perhaps because of it—the guitars continue to sound strong and responsive.

Their imperfections contribute to their identity. They are not precious objects; they



are working instruments. And in that role, they excel.

## Context and Contrast

This is not an argument against high-end guitars. I own several Taylor instruments whose refined tonal balance and consistency perform exceptionally well in both studio and live environments. Their depth, resonance, and predictability make them valuable tools in controlled settings.

However, they coexist alongside lower-cost guitars that have proven equally effective under real-world conditions. Onstage, reliability and musicality matter more than branding.

## A Practical Conclusion

With touring temporarily paused, there is time to engage with these instruments outside the pressure of constant performance. In a quieter environment, their strengths remain evident: playability, consistency, and an ability to support the song without calling attention to themselves.

For working musicians, the takeaway is straightforward. Great sound does not require a large investment. It requires an understanding of how instruments function in live contexts and a willingness to judge them by performance rather than reputation.

In the end, these guitars earned their place not because they were inexpensive, but because they worked—night after night, on real stages, under real conditions.



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