

MUSIC CONNECTION

U.S. RECORDING STUDIOS DIRECTORY

6 STUDIO TECHS SOUND-OFF



DEF LEPPARD

Producer **Brandy Zdan**

Mary Gauthier • Yung Lean • Placebo

The Linda Lindas • Jeff Baxter

Calexico + **LIVE/STREAM REVIEWS!**



OWC
MiniStack STX
New Toys P. 10

Vol. 46 • June 2022 • \$3.95/\$4.95 Canada



NOT NEW!



SansAmp GT2 (1993)

Affectionately referred to as the "desert island" pedal, the SansAmp GT2 is unchanged (except for the DC input very early on). Consistently in production since introduced, it enables you to "architecturally" create your own rig in seconds.

SansAmp Classic (1989)

B. Andrew Barta's unique invention was the catalyst for the whole "going direct" movement over 30 years ago. Since then, SansAmp has evolved into an extensive line of pedals and racks, as well as being the heart of our Fly Rig® Series. Of the pedal formats, the SansAmp Classic is the most sophisticated.

EXCITEMENT
NEVER GETS
OLD



SansAmp Bass Driver DI (1994)

Often unseen, it's hardly a secret that the SansAmp Bass Driver is the secret weapon behind mammoth rigs on arena stages around the globe. It is also widely recognized as a studio staple for virtually every genre, and will make any FOH engineer smile.

DOES SOMETHING HAVE TO BE "NEW" TO BE EXCITING?

In a world of planned obsolescence and constant upgrades, it's rare an electronic music-related product can survive a lengthy lifespan. Yet these 3, in particular, have done just that. (We have more, such as the MIDI Mouse since 1995, but let's stay focused on SansAmp.)

For over 30 years, SansAmps have been used for every kind of music style from hardcore metal to commercial jingles and with all kinds of instruments, not just guitar and bass. Engineered for both recording and live applications, all SansAmps are 100% analog, multi-dimensional, user-friendly devices that deliver the warm, rich, organic tones of the most desirable mic'd up tube amplifiers on the planet. Is it any wonder SansAmp is regarded as the standard of the industry? Now go check out which one is right for you.

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AND LATEST
OS SUPPORT



The Hybrid SSL Studio

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Fusion | **THE BUS+** | **UF8** | **UC1** | **SSL Plug-ins** | **500 Series**

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Solid State Logic

OXFORD • ENGLAND



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Def Leppard

In this in-depth interview with mega-platinum, Rock & Roll Hall of Famers Joe Elliot, Rick Savage and Phil Collen, they discuss how the band forged ahead during the pandemic to create a new album that will soon be showcased on the biggest tour they've ever attempted.

By Gary Graff

Photos by Anton Corbijn

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By Steve Sattler

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Capture Your Dream Sound



Sweetwater
STUDIOS

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c414 XLS | c214 | c414 XLII | c314

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Dragonfly Creek Recording

dragonflycreekrecording.com

Perfect Blend of Natural Environment and State-of-the-Art Recording:

Testament to Dragonfly Creek Recording's compelling blend of relaxing, bucolic environment and state-of-the-art studio is the response AWOLNATION frontman Aaron Bruno had when he began working there in 2013—a year after veteran composer-producer-engineer-mixer Charley Pollard and his entrepreneur wife Anne Marie opened the private facility on their beautiful, expansive ranch property in the scenic hills of Malibu to outside artists. The band reserved the studio for three weeks and wound up staying for nine months. Bruno loved the area so much he bought a property nearby. Surrounded by lush vineyards and with horses and two goats roaming freely, the studio became a word-of-mouth success, attracting numerous up-and-coming bands and indie artists from a multitude of genres, and hip-hop performers being attracted to the chill environment. Dragonfly Creek has also been a top destination for big names like Lady Gaga and Mark Ronson (who stayed in the property's guest house while working on her *Joanne* album) and top jazz cats like Tierney Sutton, Grant Geissman and Gordon Goodwin, who said the studio's Yamaha C7 piano is the best he has ever played.

Studio Specifics: Dragonfly Creek's main studio features a completely isolated tracking room with 12-foot ceilings, great light and variable acoustics, a large iso room for piano or drums and a small iso booth for vocals, single instruments or amps. The owners added a separate machine room to keep the noise floor very low in the Control Room so it can be used as an additional recording space. The control room was custom designed by George Augspurger, whose monitors are found in the top recording studios in the world. Pro Tools 12 HDX is the main workstation with Apogee Symphony providing 32 analog I/O. The collection of outboard gear includes Retro, Purple audio, DBX and Empirical Labs. Monitoring is by Shadow Hills and Barefoot Audio, and was fine-tuned by Bob Hodas. There is a wide assortment of mics, including tubes and ribbons as well as 24 channels of



mic pres. Clients can bring in their own engineers or benefit from the decades of expertise Pollard and his on-site team offer.

Rebuilding to Create a Lifestyle Experience: The devastating 2018 Woolsey Fire completely destroyed the Pollards' property—all except for the recording studio. The couple felt the ranch, the opportunity to make music and the relationships they had with their clients were too magical to give up on, so they decided to rebuild. Among the new additions for those seeking to stay on the property while using the studio are two bungalows: a one bedroom, one bath structure among the oak trees (with full kitchen and living room) and a creekside, two bedroom, two bath bungalow with a kitchenette. Their main five-bedroom, seven-bath house (with a pool) will be available to rent out in September 2022.

The Pollards: Charley says: "I spent many years as a composer working by myself, and it's been incredible being around, collaborating and recording with so many great musicians." Anne Marie adds, "The studio looks like a barn from the outside, so I joke, you have your barn and I have mine with all my horses. The property serves both purposes for us."

Contact Dragonfly Creek Recording, 310-753-2067



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Dan Housel

Pro Audio Sales
Group One Limited

Group One Limited, the U.S. distributor for top pro audio and lighting brands, has appointed **Dan Housel** to the post of **Pro Audio Sales** to support four of the company's manufacturers. Working primarily from the distributor's West Coast office in Chatsworth, CA, Housel is now responsible for developing and overseeing many of Group One's business relationships. Working closely with clients on product releases, marketing, and promotional opportunities, he is also tasked with facilitating product sales, system design, and technical training support for consultants, integrators, touring companies, venues, audio engineers, and other customers. For more, contact danh@g1limited.com.



Kelly Walsh

Vice President
Schneider Rondon Organization

Kelly Walsh, Account Executive and Tour Publicist at **Schneider Rondon Organization** (SRO PR), has been promoted to **Vice President**. SRO PR has also revealed the opening of a Phoenix, AZ office; this expansion adds a fourth city to SRO's footprint which includes their Los Angeles headquarters and Las Vegas and Nashville offices. The Phoenix expansion will be overseen by Walsh, who relocated to Scottsdale, AZ, following her previous 12-year residence in L.A. Walsh's current roster at SRO includes The Verve Pipe, The Jack Kerouac Estate, Capital Theatre, Pistols At Dawn, The Sweet Things, Velvet Chains and Dimestore Dolls. For more, contact kwalth@sropr.com.



Josh Martin

Business Development Executive
Celestion

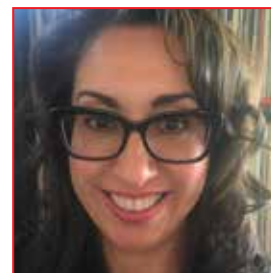
Celestion has announced the appointment of **Josh Martin** as **Business Development Executive**. Martin joins Celestion having had an extensive career in the audio and MI industries. He has considerable experience in the loudspeaker industry, having previously worked in a number of technology, sales management and artist relations roles at a variety of companies such as Eminence. Martin is an owner of Green Light Consulting, which does sales and marketing consulting in the audio industry as well as Commuter Studios, where he does recording and production, mastering and performing. For more, contact john.paice@celestion.com.



Cynthia Sanchez

Associate Director, International
AFM & SAG-AFTRA Fund

The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund has appointed **Cynthia Sanchez** to the role of **Associate Director, International**. Prior to joining the Fund, Sanchez held executive positions at the U.S. and Mexico's Copyright Offices, Warner Music Group, Univision Communications and Sony Pictures Entertainment. Sanchez currently serves as a Board member of Levitt Pavilion and the American Bar Association's Forum on the Entertainment & Sports Industries, and was formerly appointed Ambassador to the U.N. Association and V.P. for the U.S. Library of Congress' Hispanic Cultural Society. For more information, contact bstewart@afmsagaaftrafund.org.



Evan Groom

Strategic Partnerships and Product Mgr.
Audio-Technica

Audio-Technica has announced the promotion of **Evan Groom** to the position of **Strategic Partnerships and Product Manager**. In his new position, Groom will be responsible for establishing corporate alliances to achieve key certifications for various Audio-Technica products globally. He will also identify and coordinate the creation of any materials to successfully integrate product control/communication with third-party products such as those from QSC, Crestron, and Symetrix. Groom began with A-T in 2012 and has most recently held the title of Product Manager. For more, contact pr@clynemedia.com.



Tim Hare

Senior Director of Synch
Ghostwriter Music

Ghostwriter Music—production, publishing and sound design company—has announced the hiring of **Tim Hare** as the organization's **Senior Director of Synch**. In his role, Hare will lead Ghostwriter Music's synch department for advertising and television. In addition, he will have heavy involvement working in tandem with internal A&R staff to develop the company's catalog and artist series, as well maintaining a strong focus on business development for the entire company. For more information on the promotion, contact mgowen@milestonepublicity.com.



Clinton Wu

VP, CRM and Customer Data Strategy
Guitar Center

Guitar Center has announced the appointment of **Clinton Wu** as the company's first **Vice President of CRM and Customer Data Strategy**. Wu joins the Guitar Center company with more than 15 years of experience delivering innovative customer experiences by leading marketing strategies that drive engagement, build loyalty and bring results. He has also served in senior leadership roles for digital marketing at Mattel, Bandai Namco Games, and Activision Blizzard. At Guitar Center, Wu will deepen the overall direct engagement with Guitar Center's customer base by overseeing customer data and strategies. For more information, pr@clynemedia.com.



Alison Ball

Board of Directors
Guitar Center Music Foundation

The Guitar Center Music Foundation, a nonprofit organization focused on granting instruments to music education and music therapy organizations, has announced the expansion of its **Board of Directors** with its latest appointment of **Alison Ball**, the current president of TuneGO Music Technology and CEO of Alicat Media. Alison Ball previously served as V.P. of A&R at Warner Brothers Records, and as current president of TuneGO, she has built a reputation as a leader in big data and emerging NFT technology. Ball and TuneGO have even launched TuneGONFT, the only transparent, secure platform for NFT management. For more, contact pr@clynemedia.com.





◀ ANTARES AUDIO TECHNOLOGY AUTO-TUNE SOUNDSOAP

Antares Audio Technology has released a redesigned and improved version of SoundSoap. Antares Audio Technology's CEO Steve Berkley originally created SoundSoap in 2002 when he was at Bias Software.

SoundSoap repairs or even rescues audio trashed with: broadband noise, hum, rumbles, clicks and crackles, clips, and sibilance. Restoration of audio is an imperfect art that can require tedious trial and error and may produce less than great results if the wrong tools are used. There is always a tradeoff between how much noise is removed versus the change in the overall audio quality.

I chose a dialog track that was immersed in rumble and background noise—basically unusable. I tackled a 60Hz ground loop/hum using

the De-Hum control set to 60Hz and that also got rid of parts of the low frequency components of the air conditioning/traffic noise as well; then the Noise Reduction section removed the rest of the broadband hash with minimal change in the audio quality. The art here is to decide how much broadband noise to remove versus retaining voice intelligibility. I was constantly bypassing to judge the audio's improvement and fine-tune the simple controls in real time.

Auto-Tune SoundSoap has a re-designed De-Ess module for getting rid of heavy 'ess' sounds—it works great to wash vocal tracks before starting a mix.

I found Auto-Tune SoundSoap the easiest and fastest software for reducing noise and cleaning up audio. I like repairing clips and overloaded recordings, hums, and pops and clicks—it works marvelously!

The user interface matches the rest of the Auto-Tune Unlimited product family with Light and Dark modes. Auto-Tune SoundSoap is available as part of the Auto-Tune Unlimited subscription at \$24.99 monthly, or \$14.58 a month as an annual subscription. A free, 14-day trial is also available.

antarestech.com/demo-downloads

▶ DEAN GUITARS THOROUGHbred SELECT ELECTRIC GUITAR

Dean Guitars' first guitar of 2022 is the Thoroughbred Select Floyd Quilt Maple Natural Black Burst. This new Thoroughbred model has many features of Dean's Select Series like satin-finished Seymour Duncan pickups, and a Floyd Rose 1000 Series bridge system for increased tuning stability.

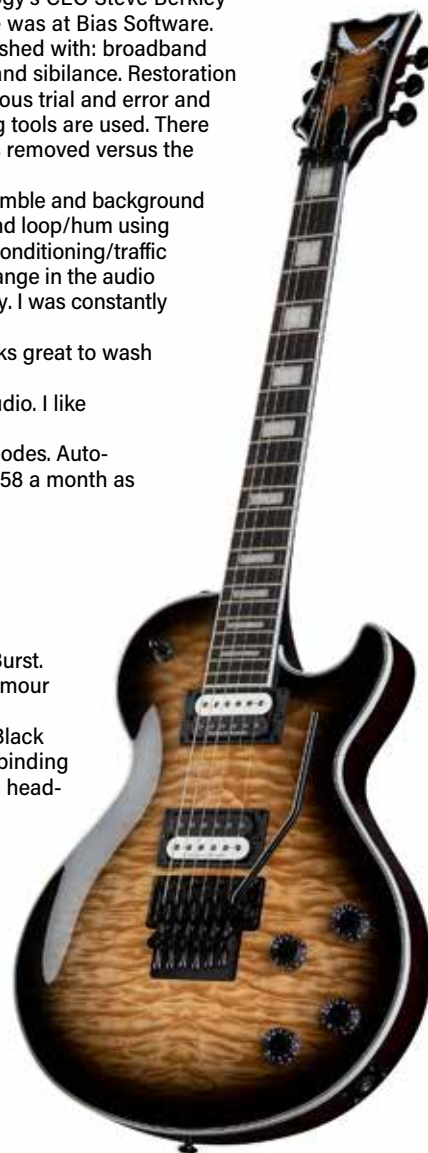
The Thoroughbred has a mahogany body with an arched quilt maple top, and the Natural & Black finish creates a rippling light-dark contrast framed by a five-ply, black-white binding. The white binding effect is carried through as single-ply on the neck and then back to the five-ply for the matching headstock. The neck has a 24 3/4-inch scale length and is C-shaped with a 12-inch fretboard radius. You get 22 jumbo ebony frets with pearl block inlays.

Dean adds a dual-action truss rod into the set-neck construction that provides good tonal transfer between the neck and body. While the Floyd Rose 1000 Series tremolo system at the bridge and Floyd Rose R3 nut (1 11/16-inch width) keeps tuning stable. The Grover 18:1 tuners provide added reliability and facilitate easy string changes.

The Thoroughbred Select Floyd QM Natural Black Burst is equipped with Seymour Duncan TB5 (bridge) and APH-1 (neck) pickups and both have a sandblasted zebra parchment finish. These pickups can sound anywhere from clean classic rock and blues to deep crunches and blistering clear highs for solos. Dean keeps the controls simple with two volumes and two tones using black speed knobs.

Its black hardware makes an edgy look for sure, and Dean's Thoroughbred Select Floyd Quilt Maple Natural Black Burst is a versatile guitar offering boutique-style features at an affordable price of \$1,099 MSRP.

deanguitars.com/product?id=tbselfqmnbst



◀ OWC MINISTACK STX



The OWC MiniStack STX is a storage expansion unit with both Thunderbolt 4 and USB-C connectivity. MiniStack STX has exactly the same dimensions or "footprint" of the Mac Mini and so can be stacked underneath it. You can use the extra storage for large audio and video files, as a RAID using optional OWC SoftRAID software, or as a clone drive.

The STX has enough room inside plus connections for both a single SATA HDD/SSD and NVMe M.2 PCIe SSD. You'll have up to 200 times the storage of the Mac Mini's internal storage plus a built-in Thunderbolt 4 hub with three TB (USB-C) ports and 40GB/sec speed. You can edit 4K video with up to 770MB/sec speed.

My review unit came with just the 2TB of NVMe M.2 SSD (\$579 MSRP) and I easily added either a 3.5 or a 2.5-inch hard drive. Besides a TB 4 cable, the kit includes all the hardware to secure either drive size inside. That install process is covered in a video and the instruction manual. It is basic and went without a hitch.

The three Thunderbolt (USB-C) ports enable you to connect to Thunderbolt, USB, and future USB4 drives, displays, A/V mixers, cameras and tablets, a Pro Tools expansion chassis; keyboard, card reader, mouse, or other accessories.

The STX runs super quiet—there is a small fan inside that cools the aluminum case but it never came on during my usage. The MiniStack STX also works well for MacBook and PC notebooks and desktop machines and solves the expansion limitations of new thinner, lighter weight machines.

MSRP prices range from \$299 for the DIY empty enclosure model (just the 3-port TB hub) and up to \$1,249 for the 18TB model with a 14TB HDD and 4TB SSD.

eshop.macsales.com/shop/owc-ministack-stxDUAL DRIVE DYNAM

Scarlett

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

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- Access to Focusrite's Plug-in Collective



Discover the
Hitmaker Expansion

Focusrite®



◀ NEAT MICROPHONES KING BEE II CONDENSER MIC

Neat Microphones has the King Bee II condenser microphone designed for studio recording. King Bee II is a side-address, cardioid-only condenser mic with notable professional features making it a good choice for recording vocal and acoustic instruments. It measures 9-inches tall including shock mount, phantom powered, and looks impressive on a mic stand. It has an integrated pop windscreen that snaps on/off the capsule chamber.

King Bee II uses a 34-mm center-terminated capsule with a gold-sputtered 6-micron thick Mylar diaphragm; discrete solid-state components in a Class-A circuit are used.

I set up for a lead vocal session using the King Bee II into my Retro Instruments PowerStrip all tube channel strip with passive EQ and variable-mu compressor. But I only used the mic pre-amp section to record my singer and liked the way the mic kept his sound as natural as possible. The King Bee II delivered a warm tone with good high frequency brilliance and with an even and balanced pickup. I liked that the mic's sensitivity and low noise produced a professional sound instantly.

The windscreen worked great to make p-pops a thing of the past and the shock mount took care of occasional bumps to the mic stand. I tried the King Bee II on an acoustic guitar recording placing it about 7-inches out from fretboard and away from the sound hole for fingerpicking. Using much less mic gain and a high pass filter, I positioned it over the sound hole out about 12-inches for a loud strumming rhythm part. I got a full and clean sound.

Neat Microphones King Bee II is a winner—a wonderful all-purpose utility condenser microphone that can be used for any recording. Big thumbs up! It sells for \$169.99 MSRP.

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

▼ FIX AUDIO DESIGNS BLENDER

The **Fix Audio Blender** is a way to add Wet/Dry capability to any line level analog processor—a compressor, distortion box or even an outboard reverb unit—or mixing two microphone preamp outputs from two mics on a guitar amp speaker down to one output track.

Wet/Dry or parallel processing is a common feature on DAW plugins but setting it up using hardware analog processors is tricky; the Blender makes it super easy.

The IU Blender's four mono input channels each have a Blend control that mixes the amount of Dry signal (100% at full CCW) relative to the Wet signal (100% at full CW). When the Blend control is straight up at the 50% detent, the output mix is equal parts of wet and dry signals.

I blended the output of a distorted UA 1176LN Limiter with the input signal. Like parallel compression, I'm able to add back the original signal's attack, tonality, and brightness lost during heavy compression. This keeps the resultant mix punchy and colorful.

Blender has individual Output level controls for all four channels plus separate Cut (mute) buttons for both the Dry and Wet signals. The Cut buttons light up red when active and also function as green, pulsating signal present indicators. Lastly, all Wet and Dry inputs—that's eight total—have their own Polarity flip buttons.

For stereo parallel processing, Blender's channels 1 and 2 and 3 and 4 are linkable. In this mode, the left channels' knobs (1 & 3) control both left and right with a single Blend and Output control.

I tried Blender on a finished stereo mix with great results! I was able to compress severely but only use about 20% of the compressed signal to add a saturated color.

Blender brings new functionality to an old-school analog-processing trick. It sells for \$995 MSRP

fixaudiodesigns.com



▲ BABY AUDIO CRYSTALLINE REVERB PLUGIN

Crystalline is a new reverb plugin with original ways to exert fresh, creative control over the sound of reverb. I like its ability to synchronize the start (using pre-delay) as well as the reverb's tail length to your song's tempo. Of course, you may set those timings conventionally in milliseconds. Interestingly, the reverb's Size is not connected to the decay time setting so impossible reverb sounds are possible; you could have a huge space but with a very short decay time.

The Sparkle control accentuates the high frequencies of the reverb algorithm while the Width control changes this stereo reverb from mono to wider than stereo—the reverberation seems to come from beyond your left and right speakers!

I used the Depth section controls extensively for a treatment of an electric piano in a ballad. I increased the pitch Modulation of the reverb's tail for a super lush and dreamy effect. I liked the section called Clean Up with the Gate control offering instant '80s gated reverb. Damping and Sides are EQ and filters for the reverb's tail that worked great to get rid of muddiness in the low mid-range of keyboard tracks.

Crystalline finishes with the Shape section for even further customizing the reverb. Tone is a tilt style Hi/Lo EQ. Smoothing and Transients' take care of ugly resonances and attacks that would noticeably splash.

The Output section's Ducker lowers the reverb while the track you send to it is playing. Put a long reverb on a vocal and hear it diminish only when your singer is present; add pre-delay and it has a live concert, pumping feeling. I liked Freeze for recording infinite reverbs on certain notes to build big pads.

Baby Audio's Crystalline reverb sells for \$99 as download.

babyaud.io/crystalline



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

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CIRCLE THE EARTH



▼ Biography

Diverse. Authentic. Inspiring. Circle the Earth is an eclectic rock band making the kind of music that fires up an emotional connectivity with the audience. These artists stem from all corners of the planet and their multi-cultural and generational vibe stirs the heart and soul giving music lovers a sense of belonging. Hailing from the States, Brazil, Japan and Taiwan, Circle the Earth come together with a goal of spreading unity, hope, and humanity through their music. The band was the vision of Atlanta native and Bass Player **Michael McBay**. His goal was to formulate a group of talented artists representing a variety of cultures and ethnicities, creating a beautiful diversity. Step forward Brazilian drummer, **Sandro Feliciano**, American power singer and fierce lead vocalist **Khadia**, world-renowned Japanese guitarist **Kazuki Tokaji** and one of Taiwan's greatest keyboard exports, **Sandy Chao Wang**. Together in Los Angeles, making music & performing live is their passion. But no matter where in the world you might be, there is someone in this band to connect and identify with. Get ready to rock the earth!

▼ Contact

JOHNNY MILLER, TRUPITCH ENTERTAINMENT
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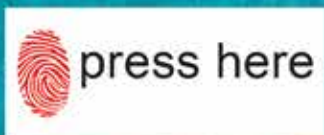
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Why Patti Smith Matters

By Caryn Rose
(paperback) **\$18.95**

Caryn Rose brings a seasoned journalist's tone and a longtime fan's insight and enthusiasm to her appreciation of the life and work of the punk rock goddess, including Smith's poetry, memoirs, photography, drawing and painting. But it is, of course, Smith's music that takes center stage, especially *Horses*, her debut 1975 release that captured the ear of so many alternative-minded listeners, many of whom



would go on to be artists themselves. Rose surveys the ups and downs of Smith's unique career, her impact despite minimal record sales, defending her legacy against critics who may have denigrated the artist's efforts and accolades.

Glitter & Grit: Be Greater As a Creative

By Paula Moore
(paperback) **\$23.95**

Moore's story (she was the first female A&R research executive in the music industry) inspires creatives everywhere while showing them what it takes to be a creative success at any career stage.



It's more than a book of advice and quotes. Moore presents the untold stories, the real-life events no one wants to share, about the costs of trying to make it as both a creative person and an executive in a cutthroat industry.

Record Store Day: The Most Improbable Comeback of the 21st Century

By Larry Jaffee
(paperback) **\$20.00**

Provides the official inside story on how Record Store Day, against all expectations, managed to revive the vinyl format from oblivion over the past 15 years with some of the biggest artists jumping at the chance to support independent record stores. This alliance and renewed camaraderie between artists and record stores set in motion the world's largest annual music event: Record Store Day.



The Mixing Engineer's Handbook, 5th Edition

By Bobby Owsinski
(paperback) **\$44.95**

Sound engineer and prolific author Bobby Owsinski's book enables the reader to not only learn the essentials of mixing, but to

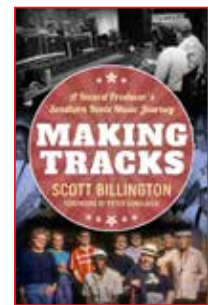


also possess a useful reference guide to keep close by their DAW. Along the way, the author presents 31 incisive interviews with world-class mixer engineers. This updated book aims to teach all the latest mixing techniques used by the top hit-makers.

Making Tracks-A Record Producer's Southern Roots Music Journey

By Scott Billington (hardcover) **\$25.00**

In his new book, the producer and three-time Grammy winner relates his experiences with iconic artists Irma Thomas, Charlie Rich, Buckwheat Zydeco, Johnny Adams, Bobby Rush, Ruth Brown, Beau Jocke, Solomon Burke and



more. *Making Tracks* delves into the triumphs and frustrations of the recording process, and the obsessive quest to capture a transcendent performance. The book also provides a study in the craft of recording, with details about the technology and psychology behind the sessions.

Love Hertz

By Aaron Mostow, Kevin Flores, Rodolpho Tagle III
(paperback) **\$9.99**

In this immersive novel, struggling DJ Taj Das retreats home after a terrible debut performance. After falling asleep on his synthesizer keyboard, he wakes to a strange sound emitting a mysterious frequency that dramatically changes his life. Following a series of unexpected sexually charged encounters, the frequency's irresistible power to attract women cannot be denied. Taj layers this sound



over his beats and his career takes off, seemingly overnight! But, despite this unbridled, unprecedented success, will Taj ever find true and meaningful love?



OWC NAMM SHOW 2022

INNOVATION, TECHNOLOGY AND PERFORMANCE SOLUTIONS PREVIEW

Touch, see, and demo the newest storage, connectivity, software, and expansion solutions for musicians and producers on display at Booth #11502. OWC continues its 30+ year tradition of providing unparalleled storage and connectivity solutions for professionals across creative fields, including musicians and producers. This year's product lineup for NAMM demonstrates the company's rock-solid, decades-long commitment to delivering premium, ultra-high-performance yet affordable storage and connectivity solutions for music industry pros. A few of the newest releases available in the booth will be:

OWC Flex 1U4

A highly flexible professional-grade 4-bay Thunderbolt storage and docking solution for gaining powerful new rackmount workflow possibilities. Use a mix of 2.5 or 3.5-inch SATA/SAS and U.2/M.2 NVMe drives in the hot-swappable drive bays. Connect gear and charge mobile devices with Thunderbolt and USB ports. Add an audio/video capture, 10Gb Ethernet networking, SSD storage, hardware RAID card, or I/O card to the PCIe slot.

OWC miniStack STX

A storage and Thunderbolt Xpansion upgrade that seamlessly stacks with the Mac mini and is an expansion companion for Thunderbolt and USB computers and devices. A 2.5/3.5-inch HDD or SSD bay and an NVMe M.2 SSD slot provide massive storage capacity expansion. Three Thunderbolt (USB-C) ports provide connectivity to millions of devices and accessories.

OWC Envoy Pro mini

A pocket-sized SSD with high speed and capacity for audio, photography, graphics, gaming, and general data storage/backup uses. Every musician and content creator can take, access, save, and share their data anywhere with USB and Thunderbolt (USB-C) Macs, PCs, iPads, Chromebooks, Android tablets, and Surface devices over the last 15 years.

Complete Workstation Configurations & Workflow Tips

Throughout the NAMM Show, OWC will be showcasing complete workstation configurations geared towards musicians and producers. These setups are tested and proven to deliver optimal results and offer excellent insights for professionals of all experience levels.



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"The EQ-52 is my subtle individual tracks sweetener and my mountain mover when I need it, too. Often, the simplest to use tools work the best and this eq is brilliantly easy to wrap your mind around and does exactly that. I do have a warning to all who are interested, make sure you've got the funds ready to purchase, because you're gonna have to have it."

- Randy Kohrs - Slack Key Studio, Nashville, TN

"I had great success using the EQ52s as a stereo mastering touch up tool"

- Barry Rudolph, Jan 2022

"It truly has a feature set and range of frequencies that I have not seen outside of see-saw EQ plugins, and like most Ingram gear the sonic signature can easily be described as 'mastering grade'"

- Michael Frasinelli, Nov 2021



INGRAM ENGINEERING

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Maor Appelbaum Mastering

maorappelbaum.com

Creating "Sounds with Impact: Since launching his continuously thriving state-of-the-art, L.A.-based mastering suite in 2008, Maor Appelbaum has worked with a wide variety of international clients in a multitude of genres. Among the biggest names seeking his unique expertise and sonic perspective are Yes (six albums, five live and one studio), Faith No More, Meat Loaf's final recording *Braver Than We Are*, Canadian metal bands Voivod and Annihilator, Starset, blues/rocker Eric Gales (three albums), blues guitarist Walter Trout, Limp Bizkit, Lita Ford and Sepultura. Appelbaum has also worked with top producers and mixers Sylvia Massy, Mike Clink, Matt Wallace, Mike Fraser, Bob Horn and Billy Sherwood. His studio is equipped with an impressive array of Digital External Gear and Analog Tube and solid-state processors to give clients an expansive slate of sounds—from warm, lush and crispy tones to bold, tight and punchy sounds full of depth and emotional impact. The room acoustics were provided by Sense & Sound and Prime Acoustic. Using custom tailored high-end mastering equipment, Appelbaum's work embodies his branding slogan "Sounds with Impact." He offers an extensive equipment list on the Studio page of his website.



Maor's Unique Approach: I can only speak of what I'm doing, but the actual tangible result is on the receiving end, when the client hears it," Appelbaum says. "My approach comes from absorbing the tracks I receive and using my mastering techniques and technology to finish each one in a fresh and unique way. My listening is pure 'sponging' and absorbing what's coming from the music to me, without bias. I come in with a clean slate and intuitively feel the elements of the music that I should bring to the sonic forefront. My goal is to extend the listening experience to make it more engaging, so that the listener can connect on an organic level. To me, the best moment is when my clients say they love how it sounds. Of course, I will make changes when requested, but it's a great feeling knowing that I got someone excited about their music even more than when they first bring the project to me."

A Passion for Indie Bands: Though his website is filled with album covers of the high-profile artists and legendary bands he's worked with, Appelbaum's deeper passion is working with independent artists on the rise who are seeking that dynamic something extra that only a mastering engineer of his caliber and experience can provide. He encourages indies to get in touch with him to take their projects to the next level.

A Diverse Background: Back in his home country of Israel, Appelbaum launched his career as something of a jack of all trades in the audio industry. While creating a unique niche for himself playing and recording experimental industrial gothic metal, he also did audio and video broadcasting in the field of education. While producing bands, he also served as a DJ in clubs, did freelance music journalism, hosted online radio show and worked in rehearsal rooms. Though he admits he was not a master of each craft, this background led him to his ultimate defining role as a mastering engineer. "I found that I enjoyed the process of sometimes fine-tuning projects and on other occasions taking a more intrusive approach, depending on what the artist needed," he says. "It felt natural for me to be a listener with control."

Check out maorappelbaum.com

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Having your unique voice be heard is more important now than ever. With Mixcast 4, anybody can easily create pro-sounding podcasts and live streams. Our free easy-to-use Podcast Editor Software allows you to record, edit, and prep your show without the need for a pricey DAW or big learning curve. Rise above other podcasts and give yourself that professional polish with built-in dynamics and effects on every channel.

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▲ OLIVIA PENALVA IS THE JUDGE

Still twinkling from her Western Canadian Music Award nominations for Pop Artist of the Year and Breakout Artist of the Year, Olivia Penalva released "Judge Away," a follow-up to singles "Ex's" and "Love Me." "Back when this photo was taken I was recording vocals for my future EPs with my friend and producer Ryan Stewart at his studio in Vancouver. I've held on to these songs for so long and can't wait for the world to hear them."



▲ BELLA DOSE BITE BACK

The Latina group Bella Dose earned TikTok success with their song 'Si Me Llamas,' about leaving that toxic ex "on read." Originating in Miami, the members come from diverse Latin backgrounds with heritages from Cuba, Honduras, Dominican Republic, Puerto Rico, Colombia and Chile. On the heels of the EP *SUELTA*'s release, the girls once again demonstrate their versatile talents on their latest English hit, "BITE!"



▲ MCLOVIN JAKE HUFFMAN

At the age of 14, Connecticut's Jake Huffman began his musical journey with his band, McLovins, sharing the stage with acts such as Blink-182, Jack White, B.B. King, and The Flaming Lips. Huffman's debut EP *Adderall & Whisky* is out now. "Although I never set out with an agenda, this collection of songs ended up describing my story as a young musician touring the country."



▲ TODD RUNDGREN AT EVENTIDE IN 1972

In the summer of 1968, Todd Rundgren and his band, Nazz, released "Open My Eyes," a song awash with tape flanging. The flanging effect played a key role in Eventide's genesis, introducing audio's first rack mount effects box, the Instant Phaser. Early studio flangers had many fans, none more enthusiastic than a young Todd Rundgren, as demonstrated in this photo of Rundgren visiting Eventide's NYC office in 1972.

Producer Playback

"A great film composer can write in the various styles yet within them you hear his or her voice shine through. What sets composers apart is their perspective." - PJ HANKE (*FIGHT CLUB*, *THE THIN RED LINE*)





▲ ENGINEER JOE ZOOK

As the man behind hit songs for everyone from Katy Perry to Smokey Robinson, mixing engineer Joe Zook needed a studio as prominent as his clientele. With KRK V-Series monitors and S12.4 subs, a new Dolby Atmos studio created the perfect space to master 7.1.4 recordings and conquer new mixes.



▲ FRAGANCIA IN MIAMI

Production and mastering engineer Julio 'Fragancia' Abreu has added two Prism Sound units to his Miami studio. Fragancia is currently one of the most in-demand mastering engineers in the USA, particularly among Latin music artists. He has worked with some of the biggest names in the genre including Bad Bunny, Henry Santos and Don Omar.



▲ WARM STUDIOS

Warm Audio has recently opened Warm Studios, its very own state-of-the-art, 3,550-square-foot recording facility in Austin, TX, one of the fastest-growing music communities. The expertly-constructed facility consists of two optimally tuned listening rooms and multiple, custom-designed recording spaces, along with lounge and lobby areas. Both studios are designed around their ATC monitors and Solid State Logic AWS948 Delta consoles.

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ParSonics.com



BRANDY ZDAN

Artist, producer and engineer Brandy Zdan has devoted the majority of her life to music, both creating and enabling its creation. She began her career in Winnipeg, Canada as a teenager and, after a few geographic shuffles, settled ultimately in Nashville. Early on, she released several records with bands and in 2015 chose to go solo. This was also about the time she realized that she was interested in exploring another branch of music's family tree: engineering and production. Since then, she has produced both for herself and for other artists. Her latest self-produced release—her third solo record—was 2021's *Falcon*.

"I'd never done it, but then I had done it," she observes of her gradual expansion into production. "I'd been making records my whole life. If you're doing it the right way, you're a sponge; you listen to the people around you who know more. It's exciting to be in the beginning stages, because the sky's the limit and it's thrilling to chase the sounds in my head. I also feel the pull of the lack of women in these roles. We need to own our titles."

Her approach to *Falcon* was unconventional in many ways, not the least of which was that she recorded virtually the entire record in her laundry room. "There was barely any space," she recalls. "But there was the challenge of being in an untreated area and working with a limited set of microphones. I turned that around. I knew the space that I had and that it was going to be more of an overdub kind of record. I used super-minimalist tools and was proud of what I could capture."

"I still wanted to learn more and produce for other artists," she continues. "When I had my own music produced by someone else, I learned so much. But [when she began *Falcon*] it was during the pandemic, I had a baby and this was the time to do the thing I'd been putting off. I needed to trust my instincts and the knowledge that I've gained over my career. The challenge with your own work is to stay objective. I'm gifted in that I can take myself out of my songs and know when something isn't a good take and not be precious about it."

Zdan has also been lucky in that she's had a number of dedicated mentors. Many artists would love to have expert guidance. While sometimes that might be hard to find, it is attainable. "Talking about what you're doing and trying to do within your community can connect dots," she explains. "It's not necessarily being social about what you're doing. When I started to talk about wanting to produce and engineer, everybody was so encouraging and offered help. If you put it out there that you want to do things, they'll happen."

After working with a number of engineers—many of whom would lend her gear—Zdan began to experiment with UA's Fairchild Tube Limiter Plug-In, which emulates Fairchild's vintage hardware compressor. "When I was doing *Falcon*, [Nashville recording engineer] Mike Poole had been a mentor for me," the artist recalls. "I remember going in and asking myself, 'What's the one thing that I need to have going on for my vocal chain? What's going to make this vocal sound like a record?' Mike suggested the Fairchild plug-in."

The release of *Falcon* last October was a major undertaking for Zdan. Now that she's on the other side of it, things have slowed down in some ways. But she's beginning to write new material, logging stage time and searching for other artists to produce. In addition to studio plans, she has a number of festival dates on her horizon. One of her fondest memories is of touring with blues legend Buddy Guy in 2018.

Visit brandyzdan.com, Instagram @brandyzdan

THE 3 MOST IMPORTANT

... lessons she's learned as an artist, producer and engineer are:

- Trust your instincts, ears and guts. There are many ways to go about things and there's no right or wrong way. It all comes down to taste.
- I always like to create a sonic palette around an artist's work and bring out a vision of what they're thinking about.
- If the source is good, you just need to know how to capture it. That doesn't have to be complicated.



Photo by CJ Hicks

Immersive Magician

Make the Immersive Connection with GLM 4

Multi-GRAMMY[®] nominated engineer/producer Jeff Balding is taking his music mixing techniques to the new and evolving immersive realm, and the choice of Genelec "The Ones" coaxial three-way monitors for his new SAM 9.1.4 environment was clear. "I was looking for a monitor system that not only sounded great, but also had ease of getting consistency between speakers. Genelec came to mind immediately, with its GLM software for setup, calibration, and control...GLM is an integral part of my creative workflow."

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Chris Moncada

Last Gang Records
General Manager

Years with Company: 7

Web: lastgang.com

E-mail: chris.moncada@lastgang.com

Clients: Stars, Keys N Krates, Anand Wilder, Mondo Cozmo, Maia Friedman

BACKGROUND

Last Gang is an indie label with humble, Canadian roots now doing business on a global scale. With notable releases from acts like Mother Mother and Death from Above 1979, the outfit has amassed a raft of awards and accolades unusual for its size. As the label's General Manager, Chris Moncada tends to the current roster and signs new artists, among other duties.

Last Changes

I had a preexisting relationship with the founder of the label, who's now the global president of MNRK [pronounced "monarch"] Music Group, Chris Taylor. Chris and I worked together on a project where he was the attorney and I was the label for a band. In early 2015, I was ready for a change, and he came to me with an opportunity to take on the General Manager role at Last Gang Records.

A year later, the label went to eOne Music. Then Hasbro bought eOne and things changed again. Last year, Hasbro spun off the music piece to The Blackstone Group, which rebranded us as MNRK. Last Gang remains a standalone brand and ecosystem underneath the MNRK umbrella.

Soup and Nuts

I was at a major. I loved what I did there, but I had gone through the motions. I'd done marketing, 360 business, and digital marketing for several years. I'd kind of run the track a couple times. It was a very interesting idea to take the reins of a small company. To have a soup-to-nuts purview of A&R and marketing and finance and manage a passionate team, that was interesting to me. It remains so to this day.

Not much has changed. We're still driven by that same artist-service ethos. It's always been about putting great art on a pedestal. And when the opportunity came to do that with a more holistic view, I had to jump.

Starting in the Mailroom

I was pushing the mail cart at Universal. I would start at the top of the building and work my way down. I was so eager to impress that I was flying through it. One of the older dudes who'd been in the mailroom for a few years pulled me aside and was like, "Hey, I hear you did a mail run in 15 minutes." I'm like, "Yeah, isn't that great?" He's like, "We take half an hour." Full stop. "Okay, I got it. I'll slow down."

I ended up zipping through the first eight floors and, when I got to the music floor, really took my time. "Hey, what's this Soundscan report I'm handing you?" "What are these charts?" "What's all this stuff pinned on the wall?" Some people were like, "Get the fuck out. I'm busy." But a lot of people were really good about explaining things.



"We're a thimble-full of amazing content in an ocean of songs."

Learning at Warner Music Canada

I was lucky enough to bounce around in that silo before I jumped. My years in marketing got me in the mud with artist managers and understanding their concerns. As a youngster at a label, you might not understand the pressures on an artist manager from promoters, agents, lawyers, or others. But I got a chance to work with amazing artist managers who opened up the kimono to let me see everything. I learned that the label's not everything. All the other gears have to turn in tandem to make the whole thing work.

When I moved to the merchandise and 360 side, I got to look under the hood at contracts and business affairs. That was really valuable, understanding contracting not only as it pertained to recordings, but also to enhanced rights.

Picking Artists

I like to have buy-in from at least a majority of the group, because people work harder if they feel personally invested in something. We critique as a group. It's a very democratic process, for the most part. Ultimately, I decide what gets to the final boss and what the deals are going to look like, with the help of business affairs.

The Musical Glut

There's so much new music. I've been around long enough to remember when the digital revolution hadn't made accessibility such a task for small labels and independent artists. We're up against the 50,000 songs that come out every week. [We're] trying to stay on the cutting edge and get people's eyes and ears on the stuff we're invested in. It keeps me awake at night sometimes. We're a thimble-full of amazing content in an ocean of songs.

Genre Diversity

As a young person, I remember musical tastes being very siloed. I think that started to change

in the mid-'90s with festival lineups becoming more diverse. Lollapalooza comes to mind. You would see A Tribe Called Quest and all this golden-age hip-hop on these predominantly rock lineups. I remember, as a young rock fan, listening to [Public Enemy's] Fear of a Black Planet and having my mind blown.

I've never had this conversation with Chris [Taylor], but I think the ethos of the label has grown from swimming around in that ecosystem. In the early years, the sound was very indie electronic, with Metric and DFA [Death from Above]. If you look at the roster now, you'll see some of that still there, like with Low Hum and STARS and Mondo Cozmo. But we have been leaning hard into modern folk, with Maia Friedman and Loving and Anand Wilder. There's a lot of space on the label for progressive dance and electronic rap, like Keys N Krates and Harrison. There's lots of space for sounds, and it's something we're proud of.

Betting Big

If all the labels are playing roulette, we're going to put more chips on fewer squares. Others, especially the majors, will kind of paste the board and promise to "upstream" something when it pokes its head up. I get that model, but we take a different approach. I like to make bigger bets on a smaller group.

Format Thinking

Anything we do a deal on, especially if a band is a touring artist, it's almost a given that we're going to do vinyl. It just becomes a question of - okay, is it a double? Is it a single? Is it going to be a special color? Is there going to be a poster in it? That's where the discussion starts.

We did a really cool picture disc for Record Store Day for Mother Mother that sold out. We've done cassettes that the bands love to sell at their merch tables. The download stuff, it's obviously slowed down. Now, all the buzz is-is the next format NFTs, and what does that look like? It's kind of like the Wild West right now.

Committed to Artists

We're going to give as much blood and sweat [to any artist] as they want. If I sign a two-record deal with you and you deliver those records, I'll be happy. But if you say, "I'd love help with this," I'm ready to dive in, as is the team. We love what we sign and want the art to live and breathe as the artist wants it to. We are ready to help, whether it's tour support, finding co-writers or old school A&R-ing. It's a bit of a lost art, and we take pride in that.

The Artist's View

If you can take the perspective of the artist and be a sponge in every direction, you're going to be a better promoter, a better artist manager, a better lawyer or label rep. It's about empathy and trying to understand the push and pull of the industry as a whole.

For Real

We're big time. When you think of Secretly [Canadian], when you think of Sub Pop, you should think of Last Gang. We're not here to just fly around the edges. We want to be in the ring with the labels I consider to be our contemporaries.

OPPS

Soundcloud wants a Product Lead, Creator Growth. This role will be responsible for their north star metric of growing the number of paid Creator subscribers as well as other revenue streams. In order to be successful, this role will need to identify and prioritize high-leverage strategies and tactics, and turn data, research, and intuition into products that Creators will love. The Role: Define and lead the product strategy, vision and roadmap for the Creator Growth team. Apply at Job/Searcher.

Russell Tobin is looking for a Music Industry Executive /Administrative Assistant. Responsibilities include: Day-to-day management of the CFO's schedule; Prepare submission of expense reports on a timely basis; Answer telephones; make travel arrangements; Interact with senior corporate executives, staff, partners as well as high-level visitors, in person, by telephone, or email; Manage schedule by planning internal and external meetings, and business travel. Apply at Zip Recruiter.

Able ARTS Work needs a Music Therapy Intern. As a part of the learning experience, the intern will be expected to: Act in accordance with Able ARTS Work's employee handbook in addition to the internship coursework; Design a group and description for programming at Able ARTS Work under MTI supervisor; Assist in designing and administering the pre-test/post-test; Observe, co-lead, and independently lead the group over

the course of the semester. Apply via Tarta.ai.

Universal Music Group wants a Business & Legal Affairs Coordinator. The Coordinator will work closely with the various departments within the company (including the Legal and Finance Departments) to coordinate and ensure the effective operations of the company. The Coordinator will be comfortable working with employees of all divisions and levels, and will be a highly motivated, organized and personable addition to the team, excited to work in a fast-paced environment while learning all facets of the music industry. Issue and track rights disputes on a weekly basis, and coordinate resolution between retailers and clients. Apply at LinkedIn.

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

LABELS-RELEASES SIGNINGS

Universal Music Group has announced an expansive, long-term partnership with pop-R&B star **The Weeknd**. According to a statement, "The agreement further builds upon the relationship between Abel Tesfaye p/k/a The Weeknd, and UMG's Republic Records, which has been his label home and partner since 2012 and will remain his label partner for future recorded music releases." Contact kaltman@id-pr.com for more info.



▲ THE LINDA LINDAS ARE GROWING UP

L.A. punks the Linda Lindas have released a new album, *Growing Up*, and new single "Why" via Epitaph. "The 'Why' music video is a tribute to *The Decline of Western Civilization*, the legendary 1981 documentary about L.A. punk by Penelope Spheeris, and *Spirited Away*, one of our favorite Miyazaki movies," says the band's Eloise Wong. Contact meghanh@grandstandhq.com for more info.

Anna Tivel has signed with **Mama Bird Recording Co.** The Portland singer and songwriter has signed with her hometown label. "Vincent and Eric over at **Mama Bird** are real-deal music lovers and vision cultivators and I'm thrilled and honored to be joining the family," Tivel says. "I've worn out the records of their artists for years and have been so inspired by the way they champion both words and heart. The way I see it, you've won the musician lottery every time you get to work with people you'd also love to go camping with." Contact jake@luckybirdmedia.com for more info.

Rachel Chinouriri has signed to **Elektra Records**. The artist's new single for the label is "All I Ever Asked." "All I Ever Asked" was inspired by a breakup my friend was going through, and it made me reflect on a similar situation I was going through too; the feeling of asking someone you love to respect you in the simplest form and realizing it's the bare minimum," Chinouriri says. "It's also about realizing your own worth and not settling for someone who cannot be what you need." Contact nathalierubin@elektra.com for more info.

DIY Spotlight

ALEX KANE

Guitarist, singer, songwriter, front-man, producer—Alex Kane has done it all. The man never stops working, and he's been rewarded with some high-profile gigs playing guitar for all of the surviving Ramones (Marky, Richie and CJ), Enuff Z'Nuff, Little Caesar and, most recently, Shark Island. Those who saw his own band AntiProduct will never forget it—Kane created a melody fueled arena rock experience for small stages. And a few big ones.

With all of that said, Kane claims that he's still figuring out how to make this music game pay.

"I'm still finding that moment as illusive as positivity in American politics, but I can say any one dollar I earn for making music is worth more than 100 bucks in any other method of getting money," Kane

says. "Cherished for real. Also, I've come to terms with not expecting or feeling music owes me shit. I do it because I love creating music that can bring people together and to show myself that I'm not the only one who feels the way I do."

A common mistake that musicians make, Kane says, is getting bitter when things aren't going swimmingly.

"Bitter, entitled people will never get the job," he says. "Don't resent those who you deem less talented, and work on yourself rather than blaming the world. Many people far more talented and influential than you have not made it."

Kane says that, to him, the term "DIY" means, "Not paying middle men to do what you can do for yourself to compensate for shitty



relationships with your parents."

Ever-driven, Kane is working on the next Enuff Z'Nuff album. Kane also performs with fellow punk workhorse Jiro—the pair are touring South America later this year.

"Basically, doing it for the music and the people who like the music I make," Kane says. "Never letting them down, either, in recording or live. I just wanna ride this tiger

and never do any work I'm not completely proud of and dedicated to. Also, buy property in Italy so in 15 years I can retire there, get fat, go bald finally and rescue any animal who needs a buddy because they have more humanity than we do... and the U.S. is an Empire in decline."

Go to sharkislandmusic.com for more info.

PROPS

Hungarian-born singer Dorothy's album *Gifts from the Holy Ghost* charted at No. 1 on the Rock Apple chart. The album, released via Roc Nation, also debuted at: Top 5 Overall Apple Charts, No. 6 Digital Album and No. 6 Top New Artist album. According to a statement, "Dorothy Martin's life changed forever when she was forced to face death on her tour bus some three years ago. After her guitar technician had taken an overdose, Dorothy instinctively began praying for his survival." Contact baileys@grandstandhq.com for more info.

THE BIZ

Classic rock is the most expensive genre of music, based on average price of tickets. Finance Buzz has released a story with proof that classic rock is the most expensive type of music to see live, with tickets averaging \$119.14 each. Unsurprisingly, pop comes in second with an average price of \$100.65.

The rest of their list is as follows: Latin—\$91.38, Rock—\$85.94, Hip-Hop—\$83.49, R&B—\$80.05,

Folk—\$75.20, Comedy—\$73.49, Country—\$66.18. For more info, go to financebuzz.com.

Big Freedia has been named the 2022 Artist Ambassador for Independent Venue Week. The twerk queen will be the artist ambassador as Independent Venue Week returns for its fifth year on July 11-17. According to a statement, "More than 270 venues across 167 cities are already signed up to participate in this year's event. From small rooms to large spaces, in major cities and small towns, this year's participants represent the wide variety and personality of independently owned and operated performance spaces." For more info, go to ultramusicfestival.com.

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



▲ JOY OLADOKUN PERFORMED "PURPLE HAZE" FOR COLBERT

The breakthrough artist performed the unreleased song on *The Late Show with Stephen Colbert*, and it was subsequently released on May 10. Oladokun will join Maren Morris and My Morning Jacket for several shows this year, and she will make her Bonnaroo debut in June. Contact asha.goodman@sacksco.com for more info.

The LEGAL Beat

BY GLENN LITWAK



This article discusses some important provisions in a music producer agreement to produce masters for an artist.

Get it in writing: Independent artists or their production companies or labels should enter into written contracts with music producers to confirm the terms of the engagement. And it's best to have it signed before the producer begins work. However, it does not always work out that way. It once took me several years to get a very well-known producer to sign his producer contract with my client.

Engagement: The agreement must specify how many masters will be produced.

Term: The Term will typically begin on full execution of the agreement and end when final mixed versions of the Masters are delivered and accepted.

Exclusivity: The producer is often retained on a non-exclusive, first priority basis.

Recording costs: Music producers are paid "record one royalties" meaning they are paid for every album sold. On the other hand, artists only receive royalties after recording costs are recouped.

Advances: Usually, the music producer will receive a non-refundable advance against future royalties. The amount often depends on how successful the producer and artist are. Sometimes the advance is paid in installments such as half on signing and half on delivery and acceptance.

Royalties: Although producer royalties are negotiable and not set by law, the standard is 3% of

the price of Top Line Records (other than Audiovisual Records), on which royalties are payable, sold thru normal retail channels in the United States ("USNRC"). Superstar producers may receive 4%. From the producer's perspective, in this era of streaming with companies such as YouTube, Apple Music, and Google Play, there are some things the pro-

It's best to have contracts signed before the producer begins work.

ducer should do to make sure he or she gets all the income he or she is entitled to. Therefore, a producer should sign up with a performing rights organization ("PRO") such as ASCAP or BMI to collect performance royalties, Harry Fox Agency to receive a share of mechanical royalties and get the artist to sign a letter of direction to Sound Exchange so the producer is paid a fair share when content is played on a non-interactive digital source, such as Pandora or Sirius XM.

Employee for Hire: Producer agreements must specify that

the producer is an "Employee for Hire" and the artist or label owns the masters.

Credit: The producer will give the label or artist the right to use his name and approved likeness in connection with advertising and promotion. And the label will agree to give the producer customary credit.

Whether you are a producer or an artist, it is important to have your producer contracts prepared and negotiated by an experienced music attorney.

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

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



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

Looking back, I wish I'd joined years earlier. TAXI taught me how to create music that people in the industry actually *need*. Then they gave me 1,200 opportunities a year to *pitch* my music!



It Didn't Take That Long

I promised myself I'd quit my job as a college professor when my music income became larger than my teaching income. I reached that goal in less than five years because of TAXI.

My income keeps growing exponentially, and my music keeps getting better because it's my full time gig now! Here's the ironic part...

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

My Two Secret Weapons

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



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



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

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

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



Date Signed: Start of 2021

Label: NARS Records

Band Members: Feek, vocals; Wyatt, vocals

Type of Music: Hip-Hop/Rap

Management: Nicole Enos - NARS Records

Booking: Nicole Enos - NARS Records

Legal: Nicole Enos - NARS Records

Publicity: Trixie Richter - Coeur Communications

Web: 3fortiori.com

A&R: Marcella Araica - NARS Records

Floridian hip-hop duo 3Fortiori have been making music for roughly six years. In 2019, their song "Lasey" blew up on TikTok. Subsequently, they racked up over 30 million streams on the independent tip.

Their homegrown popularity drew the attention of engineer Marcella Araica, along with Grammy-winning producer Danja, whose clients include Britney Spears and Nelly Furtado. The pair began flying out West to have them mix and master their fresh creations. "It was an organic connection," suggests Wyatt, one half of the hip-hop newcomers. "We started making music with them and building our relationship."

A belief in the pair's artistic vision made them want to sign with Danja's outfit, NARS. "You can tell they love the music," explains Feek, Wyatt's yin to his yang. "We knew if we signed with NARS they would help elevate our sound." Other offers had been on the table. Interscope, Def Jam, Columbia, and Warner all came calling, along with a variety of independents. None offered the same vibe as Danja and company. "We felt that support and love, that genuine care for our brand," Wyatt insists.

*"We felt that support and love,
that genuine care for our brand."*

Besides creative control, their primary concern was working with honest brokers. "That's really important for us, especially with us being a duo."

Wyatt goes on to dissect why he believes NARS signed them. "I think they're trying to find people who are unique," the rapper surmises. "We're not traditional artists only doing one thing. They liked that creativity about us."

Although the signing process took time, 3Fortiori know the wait was worthwhile, as NARS has opened doors that normally would have remained sealed shut. For instance, they recently played during halftime at a Miami Heat game. "That was an amazing experience," enthuses Feek.

Their advice to those seeking a label home is to be patient and trust your gut. "The only person who can stop you from accomplishing what you want is you," Wyatt dispenses. "There are people out there who aren't given anything, and they still make something out of their lives. Just keep pushing and the world is yours."

3Fortiori's EP, *At the Door*, recently reached fans. - **Andy Kaufmann**



Date Signed: Dec. 3, 2021

Label: Nettwerk Music Group

Type of Music: Pop Singer-Songwriter

Management: Victoria Henderson - Vic@hard8wrk.com, Mike Bachta - Mike@hard8wrk.com

Booking: Michael Coughlin (WME) - Mccoughlin@wmeagency.com, Grace Stern (William Morris Agency) - GStern@wmeagency.com

Legal: Kent Wolfenbarger - kentwolf@gmail.com

Publicity: Danielle Romeo - romeo@nettwerk.com, Tamara Simons - tsimons@nettwerk.com

Web: iambrekennedy.com

A&R: Marshall Altman - maltman@nettwerk.com, Eric Robinson - erobinson@nettwerk.com

Although she'd been traveling to Los Angeles for years in hopes of sparking her career, singer-songwriter Bre Kennedy eventually moved to Nashville. There, she found better opportunities. Her independently released EP, *Jealous of Birds*, grabbed attention, enough to allow her to play The Ryman Auditorium and open for Gary Clark Jr.

Then COVID-19 struck. Everything shut down as she was talking to labels. "I was really discouraged," admits the pop chanteuse. "I just thought, the only thing I can do is keep creating." So, she did. Like her previous work, she independently recorded and self-released *Note to Self*, her debut full-length.

Before the album came out, Kennedy received a message on Instagram. It was Terry McBride, one of the founders of Nettwerk Music Group. He'd discovered her through Spotify or another streaming service. Could she hop on a Zoom?

*"I just had this moment of—this feels right.
This feels like the way it was
supposed to happen."*

As they chatted, Kennedy mentioned she was in the middle of a tour. She wouldn't make a decision until that ended. In the meantime, she requested the opinions of other musicians who've been with Nettwerk. "Everybody said nothing but amazing things," she enthuses.

Still, her choice to sign with the Canadian label wasn't yet certain. "I was working at a bar to pay for the rest of the album," she recalls. "As I was mopping, Wild Rivers came on, who are also with Nettwerk. I just had this moment of—this feels right. This feels like the way it was supposed to happen."

Kennedy believes one of the reasons Nettwerk wanted her is they're into actively shining a light on Nashville's non-country scene. Also, they're deeply invested in nurturing young musicians. "Money sometimes gets in the way of watering artists," she points out. "And my gut was blaring. These people care about watering artists."

Besides recently releasing an acoustic EP, Kennedy has been working on new material to boost the next phase of her career. - **Andy Kaufmann**



Date Signed: Sept. 20, 2021

Label: Yep Roc Records

Band Members: Andrew Rieger, Dave Wrathgabar, Peter Alvanos, Laura Carter, Neil Golden

Type of Music: Psychedelic Rock

Manager: Andrew Rieger

Legal: John Seay

Publicity: Joe Sivick - joe@missingpiecegroup.com

Web: elfpower.com

A&R: Mariah Czap & Glenn Dicker

Psychedelic rockers Elf Power formed way back in 1994, in Athens, GA. Initially it was a recording project for Andrew Rieger, as he taught himself how to use a four-track cassette recorder while writing songs.

"The first album was done mostly by myself on a four-track cassette machine, and I had a few friends helping out," Rieger says. "That was the first album that came out in 1995, called *Vainly Clutching at Phantom Limbs*, and we self-released that on vinyl. People liked it, and so basically we started getting offers to do shows, but there wasn't a band in existence. So, I basically formed a live band in order to play those songs on the first album."

"We just want to take our time to try to do something different."

It's fascinating—that Rieger formed the band out of necessity due to the growing popularity of his songs. These days, he says that Elf Power is more of a collaborative group, even if he still does the bulk of the songwriting. It has certainly evolved.

"There are influences of psychedelic rock, of punk rock, of folk music," he says. "It's kind of a mix of a lot of different stuff that we enjoy listening to and making."

Rieger named his band after seeing the words "Elf Power" written in concrete in Downtown Athens. "I could never find it again when I went back to look for it," he says. "So I never knew if I hallucinated it or if I actually saw it."

The band recently signed with Yep Roc Records, Rieger having been friends with label co-founder Glenn Dicker since 2004. "He came to see us play," he says. "So I've been friends with them for a while now. It took a long time to start working with them as a label, but I've known them for almost 20 years now."

Elf Power's new album, their 14th, is *Artificial Countryside*, a record that was ready for a while but saw rollout stalled by the pandemic.

"The pandemic also stalled production, so there was a long wait for vinyl," he says. "Also, at this point in our career, I don't think we're in any rush to put out an album every two years like we were when we were younger. We just want to take our time to try to do something different. So for this album, we wrote and recorded about 20 songs, 12 of which ended up on the album." See Rieger and co. on the road. - **Brett Callwood**

Date Signed: Dec. 10, 2021

Label: SideOneDummy Records

Band Members: Joey Duffy, Briana Wright, vocals; Matt Ehler, Gilbert Erickson, guitars, vocals; Tyler Rogers, bass; Dony Nickles, saxophone; Eliot Cooper, drums

Type of Music: Emo Pop

Management: Joe Giordano - 918 Management

Booking: Christian Ellett & Andy Somers - Paladin Artists

Legal: Henderson Cole Law

Publicity: Natalie Schaffer (Big Picture Media) - Natalie@bigpicturemediaonline.com

Web: cliffdiverok.com

A&R: Thomas Dreux

Formed in 2018, Cliffdiver is made up of players from various Tulsa, OK acts. When they allowed singer Briana Wright to provide guest vocals on their 2020 single, "Gas City," they knew she had to become a member.

One day, the group's attorney mentioned he'd been talking to SideOneDummy Records and casually namedropped them. The players were stoked, considering they grew up fascinated with the independent label's notorious output. "The first albums that blew my mind were the Warped Tour compilations," enthuses Joey Duffy, Cliffdiver's other lead singer.

"They believed in us and understood the vision."

Speaking by phone with label co-founder Bill Armstrong, they were bowled over by his grasp of their artistic vision, which fearlessly explores the stages of grief. This was in stark contrast to other places that had shown interest. Still, the band did its due diligence, talking with other musicians who'd been on SideOne. The positive affirmations they received instilled confidence that they were making the right decision.

Cliffdiver had previously been the recipient of other offers, but all seemed predatory. In contrast, SideOne's terms were extremely favorable. "That was the one that made sense," insists Duffy. "They believed in us and understood the vision." The label's willingness to speak aloud regarding mental health issues, a subject the band deeply cares about, made the deal inevitable.

The only thing they requested was permission to continue playing with other groups. Wright, for instance, is in an act called Nightingale. "Tyler [Rogers], the bassist, and I have a karaoke, pop punk, emo-type thing," burbles Duffy. The ability to further participate in these outfits was subsequently written into their contract.

Duffy advises against accepting the first opportunity that comes a young artist's way; always hold out for something better. Additionally, have faith and persist. "Keep going. Just don't give up," he intones. "I'm 34. There's no timeline. You can do it." - **Andy Kaufmann**



▲ SECRETLY CANADIAN'S YEAH YEAH YEAHS

With four albums behind them and new music out this fall, New York post-punk mashup trio the Yeah Yeah Yeahs have signed to indie label Secretly Canadian and have announced additional U.S. headline tour dates, supported by Japanese Breakfast and the Linda Lindas.

► SKYLAR GREY RETURNS

Multiple Grammy-nominated songwriter Skylar Grey has released her first album in six years, *Skylar Grey*. Released independently, the collection offers a raw, introspective, honest look at her recent cathartic journey with multilayered sound and, says Grey, offers "songs to cry to."



▲ FOWLER AT THE MINT

Eclectic singer-songwriter Jeff Fowler releases *Live At The Mint*, a decade-long-vaulted recording of his sold-out show in Los Angeles. The album includes 16 tracks that combine 1980's pop covers with positive, upbeat originals including "So Far," "Firefly," and "I'll Try."

SNOT and CRAWLERS for Kobalt

Kobalt Music has announced a global publishing administration deal with popular South Florida rapper, \$NOT, in a deal to include publishing, global sync, and creative services for all of the artist's current and future writing. Breakout single "GOSHA" has over 236 million Spotify streams to date and "Mean" (with Flo Milli) inspired over 700,000 TikTok videos using his song.

British band CRAWLERS has also been signed to a worldwide publishing deal, with Kobalt covering current and future music. Singles "So Tired," "Placebo," and "Hush," alongside constant gigging led to their launch, with "Come Over (Again)" blowing up on TikTok, amassing over 650,000 followers. Their debut EP has received praise from Jack Saunders of BBC 1, and has stormed the U.K. Singles Chart.

SongsAlive! Open Mics & Workshops

Are you a songwriter living in or visiting the Los Angeles area? Each Wednesday night at Wrigley Coffee in Long Beach, join Songsalive! for their Artist Spotlight & Open Mic session, hosted by Laura Suarez. Shows start at 6pm, sign-up sheet is out at 5:15pm.

Songsalive! song session workshops are held monthly on Zoom and can offer feedback and collaboration to showcase your songs to the world. More at: songsalive.org/workshop.html.



▲ MERRISON AND SLATER ADD GREEN

Multiple award-winning composer duo Benji Merrison and Will Slater, best known for their soundscapes on BBC television (*Dynasties*, featuring David Attenborough, *Meerkat: A Dynasty Special*), release latest soundtrack, *The Green Planet* (mastered at Abbey Road Studios) via Silva Screen Records next month.

UMG Ink the Weeknd, Bayley, Drake

In their latest round of announcements, Universal Music Group has signed an administration deal with The Weeknd—their biggest global revenue generator for 2020 and 4th largest in 2021—for his full catalog and all future works. The agreement adds to The Weeknd's label partnership with UMG's Republic Records, who will stay in place for future releases.

In a multi-sided UMG deal, Drake (also with Republic Records) has entered a massive deal—rumored to be worth in the neighborhood of \$400 million—covering recordings, publishing, merchandise and visual media. With over 37 million albums sold, Drake is the first to exceed 50 billion combined streams on Spotify.

UMPG has signed Glass Animals' front man, Dave Bayley to an exclusive global publishing deal following the success of 2020's *Dreamland*, Grammy and BRIT Award nominations. Glass Animals' "Heat Waves," written and produced by Bayley, was certified RIAA Triple Platinum in 2020, was the fourth most-streamed song in the U.S. for 2021, hit No. 1 on Billboard's Hot 100 and is the longest-running top 10 single in the ARIA charts.

MLC Streaming Help

Are you getting all of your mechanical streaming royalties? The Mechanical Licensing Collective (The MLC) is presenting their Zoom webinar, "Are You Getting All of Your Digital Mechanical Streaming Royalties?" on Tuesday, June 7 to provide step-by-step instructions on how you can get on top of your digital royalty collection. Learn how to sign up with The MLC and collect all of your U.S. digital mechanical royalties.

ASCAP Honors Composers

ASCAP extends congratulations to the Composers' Choice Award winners from the 2022 ASCAP Screen Music Awards. Voted on by the ASCAP composer and songwriter community, winners are selected from a highly talented group.

This year's honorees include: Germaine Franco for Film Score of the Year with *Encanto*; Amanda Jones for Documentary Score of the Year with *Dreamland: The Burning of Black Wall Street*; Cristobal Tapia de Veer with for Television Score of the Year with *The White Lotus*; and Wataru

Hokoyama for Video Game Score of the Year with *Ratchet and Clank*.

For a full list of winners, see: ascap.com/screenawards22

Malloy For Primary Wave

Primary Wave Music has acquired stakes in the music publishing and some producer royalties for the catalog of pop and country songwriter-producer and A&R executive, David Malloy. The acquisition will also include administration and marketing for recent and future works with: Tim McGraw, Eddie Rabbitt, Dolly Parton, Reb McEntire, Kenny Rogers and Tanya Tucker.

Brett Perkins Songwriter Retreats

The Brett Perkins' Listening Room has dates coming up in Denmark (August), California (September), and Ireland (October), as well as Italy in 2023. The success of the program is built around principles of community by lending energy and support to each other to help songwriters participate fully, with attendees receiving focused attention without interruption.

Perkins and other facilitator partners and guests will lead daily co-writing and feedback sessions to help stretch the possibilities for each other's creations.

Full details and registration at: listeningroomretreats.com.

BMG's Primal Scream

BMG has purchased a 50% interest in the catalog of Scottish rock band, Primal Scream (Bobby Gillespie, Andrew Innes and the

late Robert Young), including neighboring rights, covering 11 albums from 1987 through 2016.

Formed in 1985 by drummer Bobby Gillespie, Primal Scream became a force of the 1990's, winning the first Mercury Music Prize in 1992 for *Screamadelica*.

Livingston Taylor Retreat

Livingston Taylor has announced his Master's Class Retreat, taking place August 4-7 in Beverly, MA. Alongside guest instructors, Melissa Ferrick and Peter Mulvey, the three-day workshop will be focused on songwriting, singing, speaking and confident presentation, to level up your songwriting.

Taylor's five-decade career has included multiple top-40 hits (including recordings by his brother, James Taylor) and he is known for work in folk, pop, gospel, and jazz. He has shared the stage with Joni Mitchell, Linda Ronstadt, Fleetwood Mac, Jimmy Buffett and Jethro Tull and still tours internationally. Taylor has been a professor at the Berklee College of Music since 1989.

Details at: livingstontaylor.com/about/retreat/c/1411.

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



▲ BILLBOARD MUSIC POLL PICKS SMITH

SESAC artist Sam Smith's new single, "Love Me More," written for those who struggle with negative self-talk, has garnered big attention, receiving almost 80% of the vote in a recent Billboard poll asking about fans' favorite new music. Smith moves ahead of Justin Bieber's "Honest" and Future's "I Never Liked You."



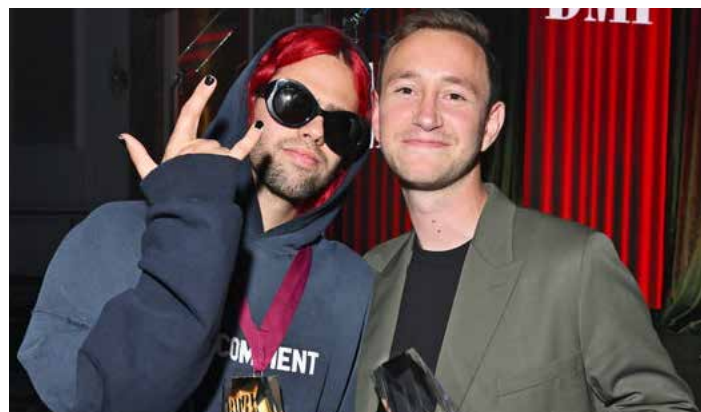
▲ DAYTRIPPER SONGWRITING IN SPAIN

Daytripper Music Publishing, in partnership with Alondra Music and Estudio Uno, held a songwriting camp in Madrid, hosting 18 writers from 7 countries (Canada, Denmark, Sweden, Norway, Spain, Germany & U.S.) including POESY, Jeppe Pilgaard, Adelen, Depresno, Klaus Sahn, Juls Cattaneo and Laureli.



▲ MIME'S 4U MMF STOP

MIME's 4U Recording Atlanta studio hosted the second stop of the Music Managers Forum, which provides managers and artists with tools and knowledge to help their careers. Topics included music rights, finance, sync, leveraging data, a spotlight panel with RAMPD.org, and more.



▲ IT'S A TIE AT BMI POP AWARDS

BMI's Pop Songwriter of the Year was a tie between Omer Fedi (left) and Michael Pollack with each writing four of the most performed songs. In addition to the BMI Song of the Year "Mood," Fedi co-wrote "MONTERO (Call Me by Your Name)" "Stay" and "WITHOUT YOU/WITHOUT YOU (Remix)." Pollack was honored for his hand in co-writing "Anyone," "Daisies," "Holy," and "Nobody's Love." For a full list of the 2022 honorees, visit bmi.com/pop2022.

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LA HOMES 4U

Lachi: Inspiring Possibilities

Black, female, and born visually impaired to competitive Nigerian immigrant parents, pop-EDM singer-songwriter-producer Lachi (like Versace) has never been one to let anything get in her way. Raised as the sixth of seven children comprised of doctors, anesthesiologists and optometrists, she recognized quickly that hers would be a different path.

After the great response of a talent-show crowd in high school to the raw, real experiences described in her music, Lachi felt seen and heard, gaining confidence in her artistry.

While appeasing expectations, studying economics at Chapel Hill, Lachi drew a crowd playing weekly piano in her dorm. After graduation, she moved to New York to study music, taking a job in the U.S. Army Corps to keep afloat financially while releasing *And This Is My Life* and *Ugly Beautiful*, signing a record deal in 2010. After being portrayed by the label in a way she didn't agree with, and struggling with ableism at the office, both were short-lived.

Realizing songwriting came fast and easy to her, Lachi spent a few years on the SoundBetter platform writing for independent producers, later signing to Gary Saltzman-led Big Management. Collaborations with Styles P and deejay Markus Schulz followed.

Lachi started experiencing vision challenges in the studio. She was tripping over things and often lied about what she saw on the screen (she couldn't see it properly). Her competitiveness was getting in the way of speaking up, but it was compounded by being a woman. A disabled, black, woman—in music. "There is an aspect of machismo—specifically in the music industry—that you want to get in the room. You don't want to keep yourself from getting there."

Saltzman's passing (in 2020) changed things. "Gary wasn't there to protect me from the world anymore and I was ready to make a statement," says Lachi. Firing up the comment section of a Women in Music online discussion on diversity, equity, and inclusion lead her to a panel feature, and she was invited to attend a She Is The Music writing camp. Lachi is now Co-Chair of the Grammy's New York Advocacy Committee.

"The word vulnerable is interesting because me opening up my deepest parts actually made me stronger," she says. "It's very visible in my music—I'm no longer so internal. When I lay my head on the pillow at night, it's all love." Lachi also now wears cornrows openly, confessing that, "I decided—especially with this new album I'm putting together—to sit and talk about my story and put it out the way I've always wanted to." Her advocacy evolved from 'coming out' as a blind person herself. "God, if I had somebody like that [me] when I was coming up, you know?! Especially these kids—they don't have to figure it out themselves."

Encouraging authenticity, Lachi recommends taking time off and asking for help and support. "A lot of songwriters are so hard in the grind that they don't take time to meditate," she says. "They don't just have a fun fucking day with a friend. You need a healthy brain to write healthy music, you know?" Listen to the radio and your peers to keep things fresh. "The evolution of your music is much like yourself," she advises. "You've got to keep growing and moving, and let outside influences influence you."

With seven albums, collaborations including apl.de.ap, Yonetro and Jaurren, Treasure Gnomes, hosting PBS's *Renegades*, and chronicling her journey on YouTube's "The Off Beast" series, Lachi launched Recording Artists and Music Professionals with Disabilities (RAMPD.org) in January 2022. RAMPD's work includes a partnership with New York City's Mayor's office to amplify the work of disabled creators, and accessibility consultation for the 2022 Grammy and AAIM Libera Awards.

Lachi's new video, "Bad Choices"—the first featuring a deafblind ASL interpreter and deaf and blind talent—streams this month as part of the Soul(Signs) ASL project.

Contact Cassie Connors - cassie@publifyrelations.com, See lachimusic.com



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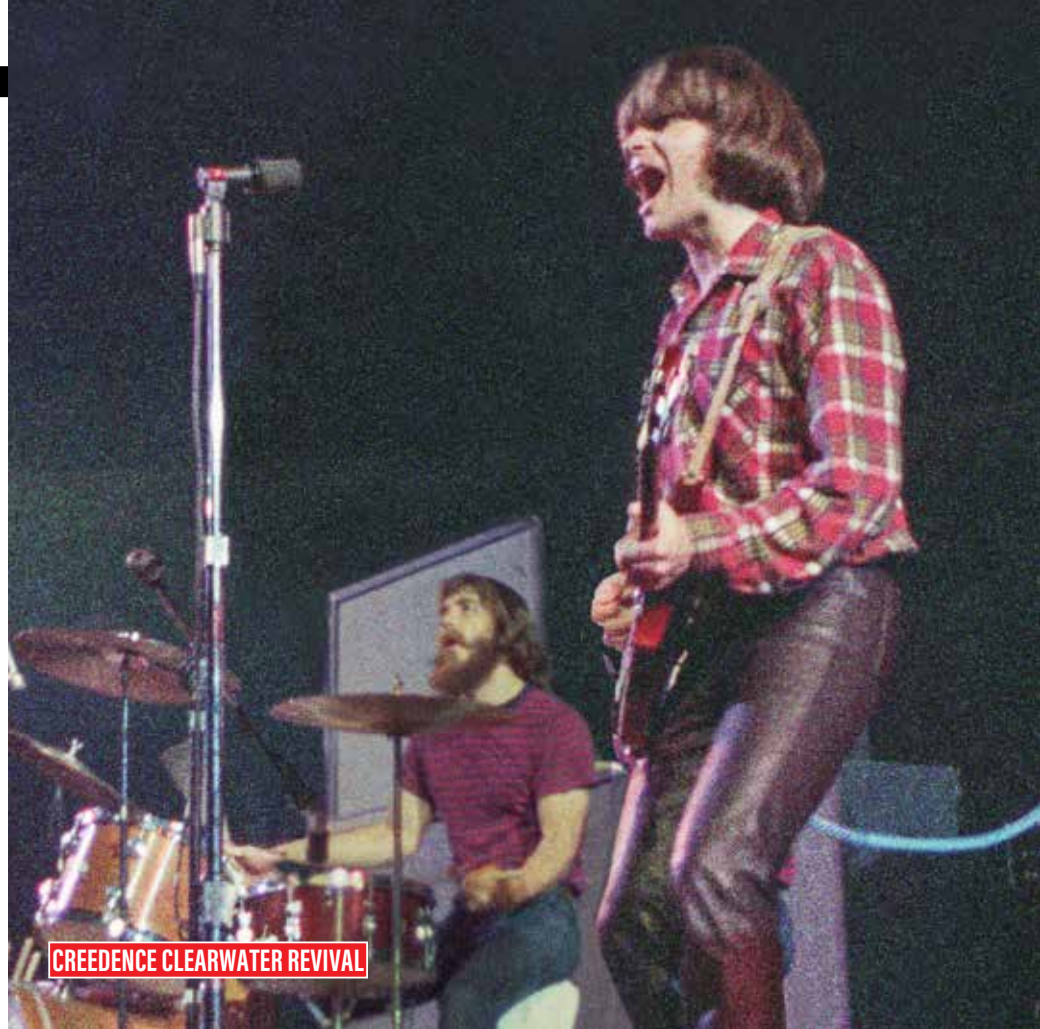
The new album **Sheryl: Music From The Feature Documentary** has dropped via UMe/Big Machine Records digitally and on CD. The release accompanies the documentary feature film **Sheryl**, directed by **Amy Scott**, about the American music icon and nine-time Grammy winner Sheryl Crow's life and career, which began in 1993 with her *Tuesday Night Music Club* debut. The film premiered on Showtime and documents Crow's struggles with sexism and ageism in the music industry, as well as her personal battles with depression and cancer. The two-disc soundtrack features Crow's greatest hits includ-



ing "If It Makes You Happy," "Soak Up The Sun," "All I Wanna Do," "My Favorite Mistake" and "Redemption Day," as well as several deep cuts from her catalog. The album also includes three newly recorded songs, including the new single, "Forever." Contact Meg McLean Corso at meg.mcleancorso@umusic.com for more information.

RCA Records is set to release the **Elvis Original Motion Picture Soundtrack** this summer for **Baz Luhrmann's** forthcoming film **Elvis** about the life and career of the King of Rock & Roll, **Elvis Presley**. In theaters June 24, the film stars **Austin Butler** as The King and **Tom Hanks** as his manager **Colonel Tom Parker**. The lead single, "Vegas," by **Doja Cat**, incorporates "Hound Dog" and released last month on all platforms. The artist debuted the single for the first time at Coachella this year and received high praise, and also brought out Gospel artist **Shonka**, who stars as **Big Mama Thornton** in the film and will also be featured in the upcoming soundtrack. Coachella's lineup this year featured several of the Luhrmann's musical collaborators from the film, including Nashville-based country and soul artist, **Yola**, who plays **Sister Rosetta Tharpe**. The soundtrack features Presley's work throughout the 1950s, '60s and '70s. Contact amanda.zimmerman@sonymusic.com.

Last month, the artist **Vince Staples** released **Ramona Park Broke My Heart The Musical**, a special cinematic performance in accompaniment to his critically acclaimed new album **Ramona Park Broke My Heart**, which was released via **Blacksmith Recordings/Motown Records**. Staples performed his new album (as well as songs that span his entire catalog)



CREEDENCE CLEARWATER REVIVAL

within an immersive visual backdrop inspired by his new album and the Ramona Park neighborhood in Long Beach where he grew up. The performance aired exclusively via the premium global social live media platform Moment House. Contact Katie Altman at kaltman@id-pr.com to learn more.

In 1968, under the spiritual guidance of Indian guru **Maharishi Mahesh Yogi**, the **Beatles** took a trip to Rishikesh, India to study transcendental meditation, an experience that would deeply influence their music and spark a widespread embracement of Indian music and culture. The award-winning feature documentary, **The Beatles And India**, documents this moment in pop culture history by drawing on an archive of footage of **John, Paul, George and Ringo** in India, recordings, photographs and first-hand interviews. The film drops on DVD and Blu-ray on June 21. Produced by British Indian music entrepreneur **Reynold D'Silva** and directed by **Ajoy Bose** (in his directorial debut) and cultural researcher **Pete Compton**, the film is inspired by Bose's book **Across the Universe—The Beatles in India**. It received Best Film Audience Choice and Best Music at the 2021 UK Asian Film Festival "Tongues On Fire." It was also

nominated for Best Documentary at the 2022 New York Indian Film Festival. Contact Audrey Faine at audrey@mvd.cc.

Verve Records, MRC Television and award-winning composers **Danny Bensi** and **Saunders**

Jurriaans recently released the **Ozark Original Soundtrack (Seasons 3&4)** from the critically acclaimed television series. It is available on all streaming services and as a limited-edition vinyl release. The composing duo Bensi and Jurriaans have provided the score for the crime drama and have worked on over 100 film and television scores in an array of classical styles, including **Outer Range, The Outsider, The OA, Chef's Table, The Walking Dead, American Gods** and more. A limited-edition **Ozark** vinyl release box set will also be available and feature the soundtrack for

seasons 1 through 4, an "O" die-cut jacket, two collectible fold-out posters, and iconography from the first four seasons. Order at classical.centerstagestore.com/pages/ozark and contact carlos.vega@umusic.com.

Craft Recordings, Concord Originals and Marathan Films have announced a new documentary concert feature film **Travelin'**



Band: Creedence Clearwater Revival at the Royal Albert Hall, directed by two-time Grammy-winner **Bob Smeaton** (*The Beatles Anthology* and *Jimi Hendrix Band of Gypsies*) and narrated by Academy Award-winning actor **Jeff Bridges**, who is a fan of the band like his iconic character "The Dude" in *The Big Lebowski*. The film chronicles **Creedence Clearwater Revival** from their humble beginnings in El Cerrito, CA, to their headlining the Woodstock festival, through band interactions, interviews and concert footage. It features the only full concert footage of the original band (which was found in a London vault after 50 years in storage) to ever be released. The audio for the concert was mixed and restored from the original multitrack tapes by Grammy winners **Giles Martin** and **Sam Okell** (*The Beatles: Get Back/Rocket Man*). Contact Lauren Mele at Lauren@Beachwood.LA for more information.

OPPS

There's still time to submit your work for consideration in the Raindance Film Festival, which showcases the best in new cinema from the U.K. and around the world, specializing in first-time directors and undiscovered talent. June 13 is the late deadline for film and script submissions, and guidelines can be found at raindance.org/festival/submissions. Music documentary and music video are among the categories. The London-based event takes place in autumn 2022.

Applications are open through June 15 for Fusion Film scoring workshops Aug. 29-Sept. 6, which provide composers and musicians with tools and mentorship to hone their craft, write original scores and observe the process of composing for film. For details and submission guidelines, visit fusionfilmsscoring.com/copy-of-admission.

It's been 25 years since the release of *Final Fantasy VII*, and the peer-reviewed *Journal of Sound and Music in Games* is seeking contributions from scholars on topics related to the music in the game, which has long been cited as a hugely influential series for musicians and composers. The deadline to submit is Aug. 15. For topics, rules and guidelines, go to online.ucpress.edu/jsmg/pages/call_for_papers.

PROPS

In celebration of **Bob Dylan's** 60-year career as an artist who helped redefine American music, a new music video has been released inspired by Dylan's iconic song "**Subterranean Homesick Blues**" off his 1965 album *Bringing It All Back Home*. "Subterranean Homesick Blues 2022" features a collage of visuals by different artists, inspired by the original video's lyric cue cards. Sony Music Entertainment, Columbia

Records and Legacy Recordings announced the video's release and also revealed an Augmented Reality filter that provides a POV interactive experience featuring Dylan's Ray-Ban Wayfarers. Developed by the independent creative agency **Intro** and Sony Music's **Josh Cheuse**, the new video clip pays homage to the renowned opening sequence of filmmaker **D.A. Pennebaker's** *Don't Look Back* film chronicling Dylan's 1965 U.K. tour with new lyric cue card visuals created by contemporary artists, filmmakers, musicians and graphic designers. The cue cards were visually reinterpreted and redesigned by such artists as **Patti Smith**, **Julian House**, **Bruce Springsteen**, **Bobby Gillespie** and more. For more information, contact maria.malta@sonymusic.com.

Filmmaker **J'la Swafford** was recently announced as the recipient of the **Motown Records Creator Program Supported by Google**, designed to elevate women of color within the music industry. As Creative Collaborator, Swafford will provide creative support to **Motown Records'** executives and artists through July. The program was created by Motown Records in partnership with Google to provide resources and opportunities for women of color working to develop careers within the music industry. Swafford grew up in New Orleans and has experience in directing, cinematography and production, and has worked for the past three years as a video marketer helping content creators and small business tell stories through branded content, commercials and films. As Creative Collaborator, Swafford will work alongside Motown Records and their front-line artist, **Tiana Major9**, to direct and produce content. Contact Jenn DeMartino Callister at jenn_demartino@hustleandco.com.



J'LA SWAFFORD

The **2022 Olivier Awards** took place this spring, honoring the best in Britain's theater. ***Back to the Future—The Musical*** won for Best New Musical, **Eddie Redmayne** won Best Actor in a Musical for his performance in ***Cabaret***, while **Jessie Buckley** received the Best Actress in a Musical award for the same production. **Kathleen Marshall** was honored for Best Theatre Choreographer for her work in ***Anything Goes***, Best Director went to **Rebecca Frecknall** for ***Cabaret*** and Best Sound Design went to **Nick Lidster**, also for ***Cabaret***. **Arielle Smith**, for her choreography of ***Jolly Folly in Reunion*** by English National Ballet, received the Outstanding Achievement in Dance award. Best Original Score or New Orchestrations went to orchestrator **Simon Hale** for ***Get Up Stand Up! The Bob Marley Musical***. For a complete list of winners, visit officiallondontheatre.com/olivierawards.

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

OUT TAKE



George Streicher

Composer

Web: georgestreicher.com

Contact: Impact24 PR, jessica.andrews@impact24pr.com

Most Recent: *Corrective Measures*

Composer **George Streicher** has written original scores for a range of film and television projects including *Heroes of the Golden Masks*, *Go Fish*, *Howard Lovecraft and the Undersea Kingdom*, *Total Badass Wrestling* and *The Smurfs*; video games like *Harry Potter: Magic Awakened* and live events such as Macy's Fourth of July Fireworks. "I think scoring for film is definitely the most challenging because of the restrictions you have. You're locked into a timeframe," Streicher says. "Animation is probably the hardest to write for, because it's all built from the ground up: sound effects, dialogue, visuals—so it's hard to get momentum and energy from it. Though writing music for animation is difficult, I really enjoy how much the music has to accomplish in terms of telling the story in animation."

Streicher got his start in the field by scoring student projects, and constantly writing and releasing his own music. "There are a million pathways to breaking into the field, but you have to make as much stuff as you can and put it out there," Streicher says. "If you're not showing anybody your work and making it discoverable, nothing happens in a vacuum. Being social is extremely important. I landed my first projects because I was making music and putting it out on YouTube, just for the enjoyment of it."

Recently, Streicher worked on the score for *Corrective Measures*, a sci-fi action film starring Bruce Willis and Michael Rooker that released this spring on Tubi. Streicher developed a score for the film that embraces a range of musical styles including classical, metal and southern rock. "This score gave me the opportunity to stretch my legs and do something I'd never done before," he says. "Other scores I've worked on were more orchestral-driven, but this is a prison movie, and the film had these great country rock and folk songs in it, and those genres really lend themselves to the story. With the score, I channeled that kind of style, and it has a fun energy in a B-movie type of way."

► EMO NITE AT COACHELLA

Morgan Freed and T.J. Petracca started Emo Nite in 2014, and recently delivered the saddest dance party at their first Coachella appearance. The duo delivered an epic stage show consisting of a mix of emo and pop punk classics that we all know and love, while also featuring surprise appearances from Jacoby Shaddix of Papa Roach, 3OH!3, Forrest Kline of Hellogoodbye and Tom Higgenson of Plain White T's.



▲ BRITTNEY SPENCER SINGS ANTHEM AT KENTUCKY DERBY

Power vocalist Brittney Spencer sang the national anthem at the 148th Kentucky Derby. Singing the anthem was "such a bucket list moment," Spencer said. "My first ever photoshoot ... was at a little horse ranch in Baltimore. I've always loved horses. It means a lot to me to sing at the Kentucky Derby."



◀ QUAVO HUNCHO DAY

Multiplatinum hip-hop superstar Quavo partnered with apparel brand, Legends for the Huncho Day celebrity charity football game at FCF Campus at Georgia's Pullman Yards. The annual event has consistently attracted some of the most recognizable names in sports, music, and entertainment—this year included: NFL's Mecole Hardman, Cam Newton, Migos' Offset and 2 Chainz. Quavo personally donated \$150,000 to the Tender Foundation, supporting single mothers with childcare.



▲ BOBBY BONES RECEIVES DOCTORATE

Radio & TV personality and two-time New York Times best-selling author Bobby Bones has received an honorary doctorate degree from the University of Arkansas during the All-University Commencement ceremony. A Mountain Pine, AR native, the media titan started his radio career as a teen in Central Arkansas on 105.9 KLAZ before launching his *Bobby Bones Show*, appearing on *Dancing with the Stars*, *American Idol* and more. Bones is a benefactor of The Razorback Foundation, supporting student-athlete scholarships and other expenses.

Tidbits From Our Tattered Past



1989-Paula Abdul-#10

In our cover story on the very busy Paula Abdul, she had this to say about the formation of her debut hit album, *Forever Your Girl*: "My executive producer Gemma Corfield really had a lot of input in helping to choose the right songs for me. The two of us together went through many tapes." The issue's main feature article spotlights "Show Business Moms" such as Gloria Estefan, Linda Womack, Michelle Phillips, Pat Benatar and Atlantic Records publicist Kathy Acquaviva.



1993-The Kinks-#11

In this vintage edition of our annual Recording Studios issue, MC interviewed the Davies brothers, Ray & Dave, who discussed their new album. "Phobia is a dark, humorous album," said Ray. "It's almost like a Hitchcock movie. In the midst of a scary sequence, he would put a moment of humor in it." The issue also spotlights recording engineers, including Bill Schnee, Humberto Gatica, Louie Teran and Charlie Brewer who said, "You have to learn to manage stressful situations and not panic."



▲ CARRIE UNDERWOOD N' ROSES AT STAGECOACH

Stagecoach Music Festival's lineup included Thomas Rhett, Luke Combs, and country queen Carrie Underwood, whose closing set included a surprise appearance from Guns N' Roses frontman Axl Rose. Sharing photos and videos performing "Sweet Child O Mine" and "Paradise City," Underwood shared on Instagram, "Best. Night. Of. My. Life!!!"



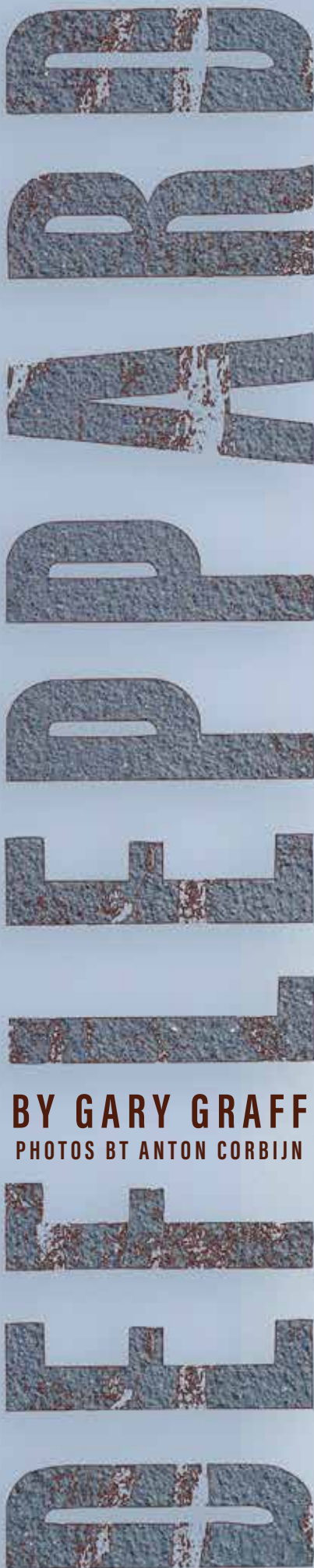
◀ ALL THAT REMAINS GO GOLD, 15 YEARS ON

Massachusetts metalheads All That Remains recently wrapped a 15-year anniversary tour for their 2006 release, *The Fall of Ideals*. At the start of the tour, the band was presented with gold plaques to celebrate the RIAA certification of the more radio-friendly single "What If I Was Nothing," from 2013. Pictured is the band on their hometown stage at the Worcester Palladium.

▶ JOHN MAYER

Wrapping up the Sob Rock Tour at TD Garden in Boston, John Mayer joined rising artist Alexander 23 for a surprise duet of "Everybody Wants To Rule The World" by Tears For Fears. The Chicago-bred singer-songwriter-producer-multi-instrumentalist led on vocals, while Mayer accompanied him shredding on the guitar.





BY GARY GRAFF
PHOTOS BY ANTON CORBIJN

The significance of being huddled alongside each other in chairs at London's Savoy Hotel is not lost on Def Leppard's Joe Elliott, Phil Collen and Rick Savage. Like so many others—people, let alone rock groups—they spent the better part of two years apart from each other, the five band members living in three different countries, due to pandemic lockdowns. "There are a lot of Zooms, some phone calls—sometimes technology can be your friend," Elliott noted during a 2021 conversation. Def Leppard kept in contact, in other words—and, more importantly, stayed creative.

The multi-platinum quintet, which this year celebrates the 45th anniversary of its formation in Sheffield, England, wrote and recorded its 12th album, *Diamond Star Halos*, remotely, trading files and knitted together by longtime engineer/co-producer Ronan McHugh, including contributions from Alison Krauss and Mike Garson on two tracks each. The diverse 15-song set covers a lot of ground, from proto arena anthems such as the glommy, T. Rexish first single "Kick," "Fire It Up" and "U Want Mi" to the Americana flavor of the Krauss tracks "This Guitar" and "Lifeless," and moody, textured pieces like "Liquid Dust," and the album-closing "From Here to Eternity."

The album has actually been wrapped for a year, held back until Def Leppard could be on the road once again, which it will be starting June 16 on the twice-delayed The Stadium Tour with Mötley Crüe, Poison and Joan Jett & the Blackhearts. Back in active duty, Def Leppard is feeling some long-awaited euphoria again, and hoping a little, er, hysteria will follow...



Rick Savage

Rick Allen

Music Connection: When you realize it's been 45 years of being Def Leppard, does it feel like it's been that long—or 45 minutes? Or 450 years?

Joe Elliott: I don't think we expected to get as far as 1983. When we formed in '77, Led Zeppelin was still together, the Beatles were only seven years gone, the Stones were only 15 years old and the Who were maybe 13 years old or something like that. The only thing that had been around 20 years or so would've been a solo artist. And you don't see headlines like, "Frank Sinatra Splits!," y'know? So it's just been a forward momentum thing, and then someone tells you it's been 45 years and you're like, "Oh? Really?!"

Phil Collen: Someone has to tell you about it. It's not something where we go, "Oh, guess what? It's gonna be 40!" or 45 or whatever. We're so busy doing other things, so those things are surprising us that way. It's kind of neat.

MC: It's been an eventful history. You've had members quit, die, get sick or injured. What keeps this going?

Collen: We haven't achieved what we set out to do, and it's to be kind of what we're doing now. This is exactly what we want, and this is the stuff we want to do—an album like this, a tour like this, this frame of mind, all these things together. That's what you want to achieve. Even with, like, massive albums, two Diamond award albums, the Rock & Roll Hall of Fame, it's still not enough.

Rick Savage: We're also still excited, as well. We're excited to write new songs. We're excited to record them. We're always excited to go back on tour. We still have that very young enthusiasm that you have when you're a teenager. Everything's still great, and we still feel that we've got places to go that are valid and we can get better and bigger and just keep going.

Elliott: We've always said that what we've got to try and achieve before we kick it all in the head or we're gone is to be bracketed among the greats: Lennon-McCartney, Jagger-Richards, Ray Davies, Pete Townshend. We probably never will, but we're never gonna stop trying. We're not interested in trying to be some second division, "Oh, that'll do" kind of thing. We're just gonna try our best and keep going for it.

Collen: The singing gets better, the playing gets better, the songwriting...it's still growing in quite a vast, speedy way. That's so exciting, so you don't want to put the kibosh on it. You want to keep that going. The wheels are nowhere near falling off. They're actually well-oiled and speeding up!

MC: Since your last album in 2015 you've put together a greatest hits collection and four archival box sets. What kind of longview perspective did you get about the group from that kind of immersion in the past?

Elliott: Our true mission was always to follow on the tailcoats, if you like, of all our great British pop-rock that came out in the '70s. Bowie, Bolan, Mott, Queen, Slade, Sweet—that's where our three-minute pop-rock songs like "Photograph" and "Rock of Ages" came from.

We're always getting roped into either the L.A. hair metal scene or the (New Wave of British Heavy Metal), but it's not like we're channeling (Black) Sabbath all the time. We wanted to do the harmonies and the melodies. We're happy to be called a hybrid of AC/DC and Queen.

MC: *Diamond Star Halos* certainly draws from that hybrid, and beyond. You were kind of coy about what was coming until you actually announced it in March.

Elliott: Yeah, there were people who were like, "What are you up to?" and I really don't like telling lies to people. So I said we'd been doing a lot of writing, which was true. I just didn't finish it off with "and some recording as well..." We've watched how some people like to put a camera in their studio and broadcast on their website their daily recording sessions, so by the time the record finishes everybody already knows what it sounds like, so there's no impact. We wanted to keep it nice and quiet, like Bowie did his last couple of records. Then, boom, big announcement, like, "Omigod, where'd THAT come from?"

Collen: And the mystique, like back in the day when Zeppelin or Bowie or the Stones put something out. It made it an event. It made it something special. And with Covid and the tour getting pushed back, it made the album more special because of that.

Elliott: Had we done the tour when we were supposed to (in 2020), we'd have been doing the tour with no new music. Now we're doing it with a new album to promote, which puts a total different slant on it. I think the fact we're going out there refreshed and energized by

"We're not interested in trying to be some second division, 'Oh, that'll do' kind of thing. We're just gonna try our best and keep going for it."

Joe Elliott

Phil Collen

Vivian Campbell

new music that we can incorporate into the show, which we wouldn't have been able to do in 2020, is going to make a huge difference in the way we present ourselves.

MC: How'd you like recording remotely?

Collen: I think it's the best thing we've ever done. There was so much more energy by not having to go to a studio or a situation where you're always waiting while someone else is recording their part. That stops creative flow and expression. With this, everyone could do their thing; I'd be in California and Joe and Sav would be in England and Ireland. I'd finish something, send it to Joe, he'd get it, put some stuff on it and we'd just be back and forth. I'd wake up in the morning and there'd be something in my inbox.

Elliott: Everybody was at home, so you didn't have to work on it constantly or be waiting around in a hotel room in a foreign country, waiting to do your bit. You could get on with doing other stuff, and when we were working we could concentrate wholly on the record. It was a leisurely way of recording.

Savage: There was such a forward momentum by doing it this way. There was somebody working on the record any time of the day.

Elliott: It was joyful to do. As Sav says, at any one time there's possibly four songs getting worked on at once. When you finish your bits you just sent them to Ronan, and we had this kind of central collection program called Bouncebox where you got the songs together and we could A-B different mixes and post your opinion and it goes to everybody to read and the communication lines are actually

wider than they would have been if you sat next to each other.

Collen: We definitely don't want to go back to whatever that standard way was that we did before. This is so much better.

MC: You originally planned to make the album in that "standard" way, right?

Elliott: We were originally gonna get together at my studio in Dublin, physically. Literally the day they were due to fly in was lockdown, so we canceled all the flights and there was this kind of rushed phone call of, "Okay, now what?" and we made this game plan of, "Let's try it

*"The harmonies on the past albums
that we've done with Mutt Lange,
they're kind of tinged with a little bit
of country, sometimes."*

remotely." We had seven songs to be getting on with—"This Guitar" dated back 17 years, even. And we just kept on writing and recording.

The big difference was, pre-pandemic, we may have gone, "Well, let's hear these songs before we make any decisions," but now we were just instantly open to, "Whatever it is we'll do it and then make a decision later about whether the songs are up to scratch or not. So we just kept writing and writing and writing and we ended up with 14 finished songs. The album was finished and Phil called and said, "I've got another," so it became a 15-song album.

MC: What was the last one?

Elliott: "Kick." Phil rang me up, and because there was no delivery date, there was no record deal yet, I said, "Okay, send me an MP3. We've got to go band-wide with it," and everybody loved it. It's a stadium anthem, and we were about to go into stadiums, so... "Yeah!"

Collen: It also represented where we were at, as well. It's got that glam rock feel, that hand-clap groove, big vocals. It was just a no-brainer. It was not only "it's got to be on the album," it's also got to be the first single.

Elliott: Sav was the first one to comment, "OMG. 'Sugar,' anyone?" He wasn't comparing one song to the other. He was comparing the situation. Back in late '86 "Sugar" (aka "Pour Some Sugar On Me") was the last song written for *Hysteria*. We were already done. It was an 11-track record, finished, and then the idea of "Sugar" came along and it became arguably the most important song on the record, if not our entire career, eventually. So with ("Kick") it was like the same kind of feeling, that this could be a very important song for us, and it's come right at the end when we weren't expecting it. It's a nice little gift, totally unplanned.

MC: Speaking of the glam aspect, there's a lot of T. Rex in "Kick," and in the album title. How did that come about?

Collen: It's got a '70s thing about it. One of the words we use to describe the era of when we were all baptized into music is "it's very hubcap diamond star halo," which is a Marc Bolan lyric from "Get It On (Bang a Gong)." We used that to describe something, and as we were doing the record it became apparent that era and that feeling from when we first got introduced to [music] was readily apparent on this album as well—the vibe, the lyrics, the look, everything. So it just seemed like the obvious phrase. That's what we call the era, so let's call the album that, as well.

MC: And yet here's Alison Krauss on a Def Leppard album. How'd that happen?

Elliott: Pretty simple, really—she's on the other end of the phone. We've known Alison for a long time. Other than hearing of her and knowing she was an amazing artist and angel, really, she wanted to interview me for Q magazine back in 1996, for the *Slang* album. She wanted to pick our brains regarding our harmonies. Over the last 20, 30 years we've had people coming by, tipping their hat to us—Keith Urban, Faith Hill, Tim McGraw, obviously Taylor Swift and Alison. By coincidence, our manager was talking to her manager-lawyer about some other stuff and just happened to mention these two songs. When we saw how these two songs, "This Guitar" and "Lifeless," had a bit of country-rock to them it just kind of became obvious, "Why don't we ask Alison if she wants to add something?" I sent her a text and she was like, "Yeah!" She got back to us, going, "I can't pick one. I love 'em both so much," so we just said, "Okay, why don't you do them both?" So she did, and what she delivered was amazing.

MC: What was it that intrigued her about Def Leppard's harmonies?

Elliott: Most people don't realize this, but the harmonies on the past albums that we've done with Mutt Lange, they're kind of tinged with a little bit of country, sometimes. I'm guessing when a country artist has accidentally heard a Def



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Leppard song, walking past the telly and MTV's on or they hear it on the radio, they've gone, "Wait a minute, that's a country harmony!" which is why over the last 20, 30 years we've had [country artists] coming by, tipping their hat to us.

MC: The other big guest is Mike Garson, who worked so closely with David Bowie for so much of his career. A natural fit?

Elliott: (laughs) Who would've thought the avant garde jazz fusion notebag that is Mike Garson would have fit nicely on a Def Leppard record? Nobody, really—except we did. I've worked with Mike on and off the last two or three years on a bunch of Bowie stuff, live and virtual. So, I've got a pretty good relationship with Mike, and with these songs I wrote on the piano ("Angels (Can't Help you Now)," "Goodbye For Good This Time") with my very bleaky, funky, rudimentary playing, it got to the point where I was, "Okay, who's gonna REALLY play these?" And because he was on the forefront of my mind, it was "Why don't we get Garson to do it?" He lived with the songs for a couple of hours and literally mapped out a rough that we loved and then sent us the (finished) track a couple weeks later and it was beautiful, it really was.

MC: What are you anticipating for The Stadium Tour now that it seems like it's really going to happen this summer.

Collen: Even more spectacular, really. We feel like we're moving into a different league. There's a lot of bands who have stopped touring, stopped performing or lost interest. We're the complete opposite. We're rarin' to go, so everything about it is gonna be bigger. We've got this album, and we're a really "live" live band, so we can't wait to get out there and prove it.

Savage: It's a brilliant package. It's Mötley Crüe, the real guys. Same with Poison. Those are the guys who formed the bands, so you can't get better than that. It's genuine. It's the biggest tour that Def Leppard will have done in our career, and after 40 years it's just a fantastic achievement to be able to do that.

Elliott: And let's not forget Joan Jett as well, who's a complete ball of energy. We've basically been looking at this thing since it was announced, as it's like taking a festival on the road. It's a four-band festival, and we've always been into the idea of everything we do being an event. We've toured with some amazing bands... but this is a big deal. All those three artists out there with us makes it a special tour.

MC: Also on the special tip, any plans to acknowledge *Hysteria*'s 35th this year?

Elliott: Y'know, we did 25 and 30. So we've made a pact that we're not going to indulge in anything *Hysteria* until it gets to 40, and then we'll open that door again. Our main focus is now and the future. The past is great and we'll embrace it and talk about it at very special occasions, but the focus right now is what we're doing—promoting the new record, telling everybody about it, hoping everyone loves it as much as we do, and getting on this tour to help shoot this record out there. We'll celebrate the past as well as the present, which is going to be our future, we hope.

Contact Nina Lee, nina@theoriel.co

Quick Facts

Forget the gold rush; Def Leppard charged out of Sheffield, England, and went on a platinum parade during the 1980s and early 1990s. The group notched five consecutive platinum or better studio albums, trailed by a pair of compilations that also broke the million mark. It's reached those heights only once since—with 2005's platinum *Rock of Ages: The Definitive Collection*—but it remains a streak that's not only impressive, but keeps us excited for whenever the Leps lay another new album on us...

- *On Through the Night*, 1980, platinum
- *High 'n' Dry*, 1981, double platinum
- *Pyromania*, 1983, Diamond
- *Hysteria*, 1987, Diamond
- *Adrenalize*, 1992, triple platinum
- *Retro Active*, 1993, platinum
- *Vault: Def Leppard Greatest Hits* (1980-1995), 1995, quadruple platinum

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Studio Techs Sound-Off

C H E C K Y O U R T E C H

By Rob Putnam

The most respected recording studios on the planet all have this in common: a studio technician whose job it is to ensure the facility's equipment is ready to perform 100 percent perfectly at all times. And if a glitch should raise its ugly little head, if a client's session is interrupted by a sudden malfunction, it's the studio technician who comes to the rescue. Considering their importance to the recording process, Music Connection decided to interview the following individuals.

Mike Guerra

Studio: United Recording, Los Angeles

Contact: unitedrecordingstudios.com

Guerra hopped aboard the audio engineer express during high school because he realized that music held the key to his future. But his parents held the keys to their house and had different ideas. So, after nearly 10 years in studios, he enrolled in college, earned his degree in electronics technology and engineering and went on to engineer on a number of notable records. A decade later he segued into a studio tech position and has now spent more than 30 years working at such storied spaces as Conway Recording, Capitol Studios and his current home, United Recording

What are some of your biggest challenges?

The age of some of the equipment and that several of the manufacturers are no longer around. If audio companies aren't making equipment that calls for certain parts, there's no reason for a manufacturer to make them. It's become tricky, especially in the last ten years. All of our consoles are well past their design life. Back in the day, studio owners used to buy a new console every three or four years because they wanted to keep up with the technology. That all changed when the digital disruptor of computer recording came around.

How much of a say do you have when a studio decides to buy new gear? For example, when a new recording console is being considered?

They usually use me as a consultant to cover aspects like how supportable or field-serviceable equipment is. These are important issues because they have a lot to do with how much down-time there may be or how long you can keep a piece of equipment in service. Third-party gear often doesn't have a support system. My function is to weed out and advise about any possible trouble.

Do you have any preference with respect to vintage gear versus modern? That is, was vintage equipment made to last more

so than modern? Is the vintage stuff easier to service?

With gear from half a century ago, there was much less planned obsolescence going on. A lot of stuff coming out now isn't user-friendly. They don't release schematics to customers and a good amount of it is surface-mount, which a lot of places aren't capable of dealing with.

If someone who's building their own studio—a home studio, for example—asks for recommendations, is there any manufacturer that you always suggest?



"When a problem seems to be getting away from you, remember your formal training, knowledge base and skill sets.."

Not really. Musicians are almost like painters. They pick their box of paints and their preferred brush and canvas. I don't like to eliminate any color in the box. I want them all.

What are the three most important lessons you've learned in this job?

1. When you're called down to the studio, you're probably the one who has the best chance of keeping the room on an even keel. Engineers used to tell me that this job was 90 percent psychology and 10 percent knowledge.
2. When a problem seems to be getting away from you, remember your formal training, knowledge base and skill sets. Don't panic. Work the problem and you'll get through it.
3. Be kind.

What does the future hold for major studios and/or recording gear?

Studios like United, EastWest and Sunset Sound: we've all found our niches with certain clientele, just because of the ways the rooms are. They have their own unique character and people know this. We fill a special spot, which is becoming increasingly difficult to find.

Kez Khou

Studio: Jungle City Studios, NYC

Contact: junglecitystudios.com, kez.ninja

Kez Khou studied engineering at Arizona's Conservatory of Recording Arts and Sciences and then worked at a handful of small N.Y.C. studios. His first major exposure was as an assistant engineer at Alicia Keys' Oven Studios. Studio techs there began to show him things and, before he realized it, he'd acquired another craft. He's served honorably with Jungle City for 18 years, been tapped to provide a range of services on the road and has worked with such greats as Keys, Kanye West and Madonna. Jungle City was co-founded by Grammy-winning recording engineer Ann Mincieli along with Keys.

What are some of your biggest challenges?

It's always the most legendary artists or



KEZ KHOU

"Get to know what has a possibility of failure and what is most likely to fail.."

producers who have the more outrageous requests. There was someone who used to come in who demanded a system that was completely free of the internet. This was around 2010 when a lot of people were getting hacked. That's not a huge ask, but depending upon the gear that you have, after 2010 everything became heavily integrated with the network. If that request was made now, it would be almost impossible to accommodate, because a lot of the software and even iLocks require an online connection.

How much of a say do you have when a studio decides to buy new gear?

I absolutely have a say. In fact, we're about to swap out our old Euphonix System 5 and put in a 24-channel Duality. The studio owner will ask me about technical requirements for the room, what's the best option for the clients and so forth.

Are there times when your job is stressful because a piece of gear fails and all eyes are on you? If so, how do you handle that?

That definitely happens. Fortunately, I'd normally have a backup of whatever gear that could fail, potentially. For example, I have backups for any of our interfaces, like our [Tube-Tech] CL 1B and our vintage Neves. I know that I'm spoiled, because a lot of studios don't have the gear or backups that we do.

When artists or outside engineers bring in their own gear, is that something you'll touch or is other people's gear hands-off for you?

It depends on the client. Some are super possessive and will only allow themselves or their crew to handle it. Others will have it sent to the studio and expect it to be set up by the time they arrive. Long-term clients know

that I can help with whatever gear they're having trouble with. For example, Meek Mill's engineer [Anthony] Cruz is a friend of mine. He had a Neve power supply that was giving him issues. I gave it a "bandaid" and he was able to finish the session.

Do you have any preference with respect to vintage gear versus modern?

I feel like there's been a paradigm shift. Growing up, things were made to last. Now it feels like they're built to expire. As to servicing, it depends on the piece of gear. Thirty-year-old parts are hard to come by, especially post-COVID. If it's not hard to get, there's going to be a wait. For example, the SSL we're going to install: I ordered six parts in November of 2021 and just received them this April.

If someone who's building their own studio asks for recommendations, is there any manufacturer that you always suggest?

It depends on the component, the budget and their competency. The common vocal chain these days is a Neve going through a Tube-Tech or an Avalon. If it's not a serious facility, I'll recommend whatever Apollo is compatible with their computer. If they're a real engineer, I'll recommend an interface that doesn't have a PAD [passive attenuation device] and preamp before whatever outboard gear they're going to use.

What are the three most important lessons you've learned in this job?

1. There are unwritten rules of working at a pro studio; things you don't learn in school, such as how to read the energy in the room.
2. Test your setup thoroughly.
3. Preventative maintenance. Get to know what has a possibility of failure and what is most likely to fail.

What does the future hold for major studios and/or recording gear?

There will be spaces like EastWest and Jungle to cater to a specific clientele. But because of technology, setups are going to be scaled down. The only reason people need a huge setup these days is if you want to mix on [Dolby] Atmos. For that you need specific space requirements.

Lawrence Ethan Malchose

Studio: EastWest Studios, Los Angeles
Contact: eastweststudios.com

Taking his first steps toward studio tech bliss as a young musician, Lawrence Ethan Malchose bought a four-track recorder and soon realized that if he hoped to learn more, he'd need to connect with some pros. So, he pulled out a local studio directory, cold-called several places and eventually struck gold when he spoke with Music Grinder Studios, who'd just lost its tech 15 minutes earlier. He's since engineered for many bands and done tech work at legendary Los Angeles spaces such as Sunset Sound, Conway and The Village. He joined EastWest in 2013 and continues to create music.

What are some of your biggest challenges?

First and foremost is staffing. Getting together a group of like-minded individuals—people who are as driven as I am—is difficult. My

simple requirement is that they be people who'd rather be nowhere other than the studio. Because that's how I was. I would have worked for free and did.

Are you on call 24/7?

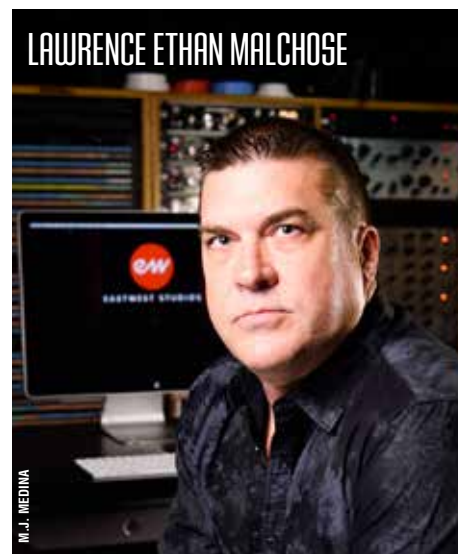
Yes. But I rarely go in at weird hours. It's my goal to set things up so that I don't have to.

How much of a say do you have when a studio decides to buy new gear?

They always ask me for my thoughts. Even if they didn't, I'm stubborn and would insinuate myself into that decision.

Are there times when your job is stressful because a piece of gear fails and all eyes are on you?

Yes, but I have to be the calmest person in the room. I learned that as an assistant. Even if I'm anxious, I can't show it. The client needs to know that they're in good hands and that things are taken care of. I'm getting older, have seen a few battles and it takes a lot to rattle me. I can count on one hand the number of times I've had to tell a client that the tape machine was toast and I wouldn't be able to fix it until the next day. There aren't many things that will be a session-killer. Ninety percent of it is "Oh, you forgot to press this button."



M.J. MEDINA

"There aren't many things that will be a session-killer. Ninety percent of it is "Oh, you forgot to press this button.."

When artists or outside engineers bring in their own gear, is that something you'll touch or is other people's gear hands-off for you?

I consider that a perk of coming into work at EastWest. If a client brings in gear and it's busted, I'll take a look. I also fix gear on the side. I get a lot of business from the people I've helped at the studio.

Do you have any preference with respect to vintage gear versus modern?

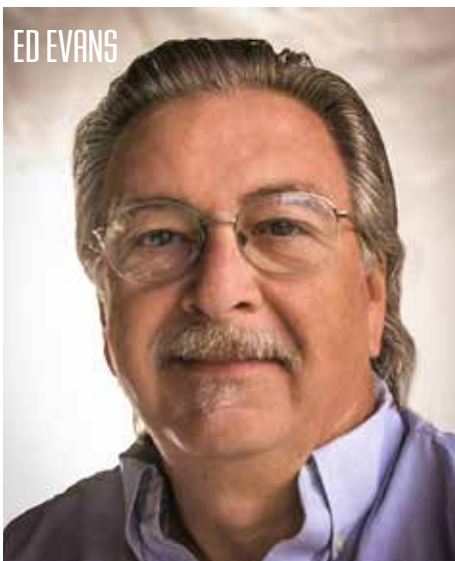
Yes. Vintage gear is more robust than modern and it's infinitely more serviceable. Neves, for example: everything's discrete technology. If there's a bad transistor, you replace a \$2.50 part. Fortunately, you can still buy a lot of this stuff, which means that you can repair just about anything. But the only things that break are the switches and contacts: all day long. Since a lot of vintage gear is being reissued, I can get parts.

If someone who's building their own studio asks for recommendations, is there any manufacturer that you always suggest?

No. Most people who build home studios buy the same things. If they can afford it, they'll get a Burl interface. Otherwise, they'll get Avid or a Mac with Pro Tools. If the artist is more of a songwriter, they'll go with Ableton. If someone's going to put in a console, that's a difficult question to answer. ORIGIN is a good new option. The API stuff is the same that they've made forever: API 1608s and the simple small desks. If you get to the point that you're going to record drums, then you'll need two good preamps and a couple of compressors.

What are the three most important lessons you've learned in this job?

1. Genuine passion and caring will carry you through it all.
2. Always be calm.
3. No particular piece of the puzzle is more important than any other. Great music takes everything: the small bits and the big ones put together in the right way.



ED EVANS

"There's always a new generation that discovers that the only way to get an amazing drum sound is to go into an amazing room with stellar gear.."

What does the future hold for major studios and/or recording gear?

I don't see any end in sight. We've been through at least three end-of-the-music-business scares. The thing about the high-echelon studios like EastWest is that there's always a new generation that discovers that the only way to get an amazing drum sound is to go into an amazing room with stellar gear. You can't track five violins and six cellos in a garage and expect it to sound like *Star Wars*. There will never be a substitute for that and I'll do everything in my power to make sure that these rooms aren't sucked up by someone who wants to put up condos.

Ed Evans

Studio: The Hideout Recording Studio, Las Vegas
Contact: hideoutlv.com

In the infancy of his career, Ed Evans was in a band signed to Roulette Records. But he also had experience as a recording engineer, a degree in electronic engineering and a hands-on background with gear manufacturer API. He found that he was happiest and most successful when he drew on these skills and it also placed him in high demand by other recording engineers. This all dovetailed perfectly and he landed a tech gig, which led him to rooms such as The Hit Factory and Power Station. He now works largely on a consultancy basis with The Hideout and other studios.

What are some of your biggest challenges?

The technical aspect, of course, is getting parts, tubes in particular. Many are generic but some have become obsolete. Then there's the reluctance of manufacturers to provide support. They don't want [consumers] to work on their gear. They want us to send it back to them. They usually want to replace something rather than fix it. We don't get schematics anymore. Even with the simplest gear, it's a pain to get information so you find workarounds; someone who knows someone who can get a schematic.

How much of a say do you have when a studio decides to buy new gear?

The Hideout has a strong leader in Kevin Churko who owns the place. He's been in the business for years and knows his gear. I'll get a question once in a while, but it's mostly his decision. Other people I work with often ask for my opinion. Some clients are savvier, some want a little more direction. It runs the gamut.

Are there times when your job is stressful because a piece of gear fails and all eyes are on you?

[When that happens] I tell them to shut up, get out of the room and let me work. But a lot of this stuff today can be worked around. God forbid your console goes down, but you can still monitor the Pro Tools and continue working. Catastrophic failures don't happen that often. Without a lack of trust, things are easier. I haven't had a studio owner yell at me in years. My confidence shows and they let me do my job.

When artists or outside engineers bring in their own gear, is that something you'll touch or is other people's gear hands-off for you?

The outside gear question can be touchy. Generally speaking, whoever owns the studio



COLIN HELDT

"I hope that people realize more and more that there's something to be said for putting a full band in a room together and the results that you get from that."

will want [a piece of gear] fixed or at least operational so that the session can continue. Pretty much, I fix anything for a session. The question of whose responsibility it is will come afterwards. At the end of the day, it's all about the session.

Do you have any preference with respect to vintage gear versus modern?

Vintage gear is way easier to service. Surface-mount is a different way of looking at things. The parts are way smaller. It takes tweezers and a magnifying glass to repair certain things. It's a different set of headaches.

If someone who's building their own studio asks for recommendations, is there any manufacturer that you always suggest?

No. I'll find out what they're trying to do and make suggestions based on that. More often than not, I'll tell clients to use what they like, but I'll tell them about the problems I've seen with [their choices].

What are the three most important lessons you've learned in this job?

1. Put yourself in the other person's shoes. That will go a long way toward communicating.
2. Don't smoke a lot of dope on the job, no matter how much the engineer and client are. Your skillset requires concentration, and smoking is the antithesis to that.
3. Don't burn bridges. Torch them slightly but don't burn them.

What does the future hold for major studios and/or recording gear?

Too much today is based on the opinions

of people who aren't as seasoned. It's more about the tools that work for you, whether it's a hundred dollars, two thousand or ten thousand. Studios have been on the upswing for a few years. Hopefully more people will understand how they used to work and that translates into today's operation.

Colin Heldt

Studio: East Iris Studios, Nashville
Contact: eastirisstudios.com

A self-taught tech, Heldt started his career as a studio intern at Dark Horse Recording and assisted on a number of sessions. He soon saw that the gold for him was in being able to maintain the gear. He began to take things apart in the studio shop and taught himself the craft. Six years later he moved on to House of Blues Studios, which was sold to UMG in 2018 and now operates under its present name. He and others like to joke that he came along as part of the deal.

What are some of your biggest challenges?

The job has become more about sourcing parts. We have consoles from the seventies, eighties and nineties—APIs, an SSL 4000 E/G+ computer and an SSL 9000 J. Switches and potentiometers go out and it's about tracking down parts and to breathe new life into components that fail. The older ones are easier to find because they used parts that are more timeless. Finding out what's wrong is only half that battle.

How much of a say do you have when a studio decides to buy new gear?

I have input but it's a committee decision.

Are there times when your job is stressful because a piece of gear fails and all eyes are on you?

There are definitely times like that. Sometimes there are twenty people on the floor and suddenly each minute costs hundreds of dollars so I need to get things going. Earlier in my career it was harder to tune out the noise and solve the issue. Often, it's about finding creative workarounds. You have to be able to think clearly when the pressure is on. A lot of that is a personality trait but you can improve on it.

When artists or outside engineers bring in their own gear, is that something you'll touch or is other people's gear hands-off for you?

I'll take a look. I deem that a service to clients. But it's not something I'll take in and work on for a few weeks. I'll spend maybe an hour or so and then give a report.

Do you have any preference with respect to vintage gear versus modern?

My preference is for vintage on multiple levels. A lot of that is the sound. I'm a big fan of transformers in audio paths because I like the character that they impart. With older gear it's often hard to find replacement parts and with newer gear it's not built to be maintained.

If someone who's building their own studio asks for recommendations, is there any manufacturer that you always suggest?

That depends on several things. You may just need an audio interface or you may need a full-

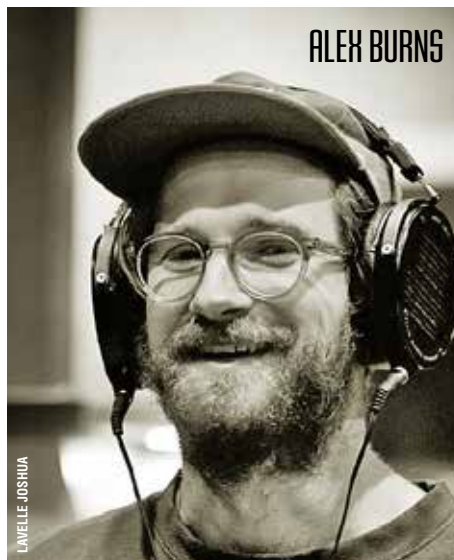
blown console with outboard gear. That could be a long answer.

What are the three most important lessons you've learned in this job?

1. Troubleshooting.
2. Attention to detail.
3. Think outside of the box.

What does the future hold for major studios and/or recording gear?

There's been a gravitation back toward major studios. I hope that people realize more and more that there's something to be said for putting a full band in a room together and the results that you get from that. So much of the home studio [experience] is people [recording] separately.



"Now, styles have such niche demands that a studio has to be different for each one."

Alex Burns

Studio: Chicago Recording Company, Chicago
Contact: chicagorecording.com

Burns came to work in tech as a matter of necessity. That is, he realized early on that if he could learn to repair gear, he could buy pieces cheaply. He started as many do: simply by trying everything and in the process he learned what worked and, perhaps more importantly, what didn't. He went on to earn his degree in audio engineering from Nashville's Belmont University and soon thereafter began to hang out with Bruce Breckenfeld who was already an established tech at Chicago Recording Company. Burns has been with CRC since 2016 and engineers there as well.

What are some of your biggest challenges?

In previous eras, regardless of the style of music you were working on, the demands on a studio were relatively similar. Now, styles have such niche demands that a studio has to be different for each one. For example, pop, rap and hip-hop clients need an unbelievable amount of low end to come out of the speakers whereas jazz clients are more concerned with if the mains sound balanced. So, there are different demands and you have to balance the room to accommodate both.

How much of a say do you have when a studio decides to buy new gear?

I have lots of input, especially since I also engineer. We try to buy things that will be used in every session and will make us money. We don't buy a lot of new gear. We spend most of our money on maintaining our vintage pieces.

Are there times when your job is stressful because a piece of gear fails and all eyes are on you?

That's happened many times. I handle it by understanding that there is a solution. Ninety percent of the time the problem is something standard. Recently our EQ system stopped working. It turned out that during an untracking/re-tracking, someone accidentally unplugged it. When people are in sessions, there's a lot of money on the line. Sometimes it's hard to think clearly and methodically.

When artists or outside engineers bring in their own gear, is that something you'll touch or is other people's gear hands-off for you?

Sure. I work on vintage gear all of the time. It doesn't scare me to touch or open it. I'm always gentle with other people's stuff.

Do you have any preference with respect to vintage gear versus modern?

Vintage gear is easier to service but old switches are the weak spot. Many clients are used to digital [tools] and don't have much tolerance for older gear. But modern gear has more reliability and a lower noise floor.


If someone who's building their own studio asks for recommendations, is there any manufacturer that you always suggest?

AKG makes fantastic stuff and you can never go wrong with Sennheiser. All of their gear is modern, affordable and pretty bulletproof.

What are the three most important lessons you've learned in this job?

1. Don't talk down to people.
2. Be methodical. Don't chase your tail because you forgot something.
3. The importance of being a constant learner; a lifelong student.

What does the future hold for major studios and/or recording gear?

There will always be a demand for large recording spaces that are professionally tuned. Engineers are less technically savvy than the previous generation so there's something [to be said] for the expertise of a major studio and knowing how the whole system works. 

KRK ROKIT 10-3 G4

Professional Studio Monitor

The KRK ROKIT 10-3 G4 is a professional-grade studio monitor and is suitable for a wide range of applications, including audio, film, television, and post-production uses. Featuring a re-engineered and redesigned MDF cabinet, a redesigned front firing slotted bass port and a newly designed wave guide, the KRK ROKIT 10-3 G4 is the largest member of the KRK G4 family of professional studio monitors and the only one with a tri-amp design. Driven by three Class D amplifiers, the KRK ROKIT 10-3 G4 is presented in KRK's distinctive black and yellow speaker design and produces noticeable clarity and depth even at low volume.

The KRK ROKIT 10-3 G4 can generate 112dB maximum sound pressure level and frequency ranges between 26-40K Hz ($\pm 10\text{dB}$). The 4.5 mid-range speaker and 1-inch Kevlar tweeter are driven by their own 75-watt amplifiers, the 10-inch woofer being driven by its own 150-watt amplifier. The 1-inch Kevlar tweeter sits in a newly redesigned wave guide that enhances the dispersion of the high frequencies and helps dial in the sweet spot for accurate monitoring. A built-in brick wall limiter keeps the speakers from overloading at high volume levels. A combo jack on the back of the speaker accommodates either balanced XLR or TRS cables.

Using Kevlar as opposed to more traditional designs allows for high structural rigidity relative to strength, which helps to enhance the KRK ROKIT 10-3 G4's overall frequency response. The KRK ROKIT 10-3 G4 Glass-Aramid Composite Kevlar drivers are designed to be used for long sessions with minimal listening fatigue.

The KRK ROKIT 10-3 G4 is designed for flexible positioning either vertically as a mid-field or horizontally as a near-field monitor. The built-in removable ABS plastic front-panel baffle is attached to the speaker via a set of magnets allowing you to access the upper section of the speaker containing the mid-field and tweeter assembly. Once the front panel is removed, you can safely pull out and rotate the upper assembly containing the mid-field speaker and tweeter so that they are at the right horizontal angle to be used as a near-field monitor. The process to remove, rotate, and

reassemble the speaker assembly takes about 10 minutes per speaker.

A dimmable backlit control panel on the back of the speaker accesses menus for general setup as well as digital signal processed (DSP) EQ controls allowing you to fine-tune the correct high and low frequency response for each speaker, relative to your room's optimal

curves to choose from, for a total of 25 possible different DSP combinations that will help you dial in the optimal EQ curve for most rooms. Included in the presets are flat, treble, bass, boost, and cut settings as well as a mid-range parametric EQ setting, which helps to eliminate unwanted bass resonances when the speakers are positioned against walls or corners.

Included in the general setup panel are controls to adjust the overall contrast of the control panel, a monitor sleep function, system lock, and factory reset functions.

A free KRK Audio Tools app is available for download for iOS or Android and gives you a suite of tools to help select the optimal speaker and the correct EQ curve for your specific listening environment. Setting the correct EQ curve works best when running the included pink or white noise tone generators through the speakers. The included alignment tool lets you dial in an exact 30-degree angle relative to your listening position. Also included in the suite of tools is a level meter and a spectrum real-time analysis (RTA) tool. Using the app, I found that using the speaker alignment tool and following the EQ recommendations to dial in the optimal high and low frequencies definitely helped fine-tune my overall monitoring experience with the KRK ROKIT 10-3 G4.

At 12.95" wide, with a height of 21.50," a depth of 14.6" and weighing in at 35 pounds each, the KRK ROKIT 10-3 G4 are too big and heavy to safely sit on most commercially available speaker stands. The pair I evaluated wound up sitting on a pair of equally sized up-ended 1 X 12 guitar cabinets about five feet away from my listening position and on the two included isolation pads. The KRK ROKIT 10-3 G4 features built-in acoustic separation that helps de-

couple the speaker from whatever surface they are placed on.

The KRK ROKIT 10-3 G4 is available now for \$499 MAP (for each speaker).

Find out more at krkmusic.com



listening position. The onboard built-in EQ offers a total of 25 DSP combinations allowing you to dial in the correct high and low frequency EQ curve for your specific listening environment. The onboard DSP offers five selectable bass and five selectable treble EQ

Sweetwater Studios

I recently had the chance to catch up with Sweetwater Studios' producer-engineer Shawn Dealey, one of the many talented engineers and musicians who make up the staff at the world-class recording complex located in Fort Wayne, IN. Shawn was able to tell me about his background and his work at Sweetwater Studios' world class recording facility:

"I spent 15 years traveling on the road as a front-of-house engineer and studio owner operator when at home, I ended up doing live production work for Sweetwater in 2017. I was asked to join Sweetwater to help produce their live events and eventually joined the team as a producer and engineer for Sweetwater Studios.

"Sweetwater Studios operates as a stand-alone commercial recording studio in the center of the Sweetwater Sound complex. Here at Sweetwater Studios, an artist can enjoy one of the world's largest pallets of sonic choices, allowing them to create music any way they want. The main goal at Sweetwater Studios is to create the most welcoming creative environment possible while providing world-class creative tools, all in a space where the artist feels free to create without distractions. We make sure we are always able to facilitate transparent sessions where the technology is not in the way of the creative process.

"Sweetwater Studios has a full complement of creative professionals on staff to make sure the artist's creative process is not impeded by the technology, allowing our artists to always have a great recording session and do their best creative work. We believe that whatever music you are working on, it helps to have the right equipment; and we are in a unique position to offer an incredible range of options because we are part of the Sweetwater family. I have a background as a drummer, and at Sweetwater Studios we have one of the largest selections of drums and accessories to choose from, so we can always [provide] a drum kit setup that fits the player for the exact musical style they are working on.

"At Sweetwater Studios, we know every project is different. From the initial engagement, we try to learn about and observe the artist's vision and get a clear picture of what they are trying to accomplish. A lot of projects we get start with chatting with an artist about their music and creative goals. At Sweetwater Studios, we are constantly participating and interacting with musicians and artists to find people to engage with who might not be aware of the full range of creative services we offer.

"Sweetwater Studios was open for live-in-person sessions during most of the pandemic and we learned a lot about how to maintain safe sessions. We do some "mail in" or remote

sessions; for example we recently did the drum tracking for Steve Hackett, of Genesis fame, who was in the U.K. while we tracked in Fort Wayne. The studio also creates music and content for Sweetwater's marketing channels. That said, the main goal at Sweetwater Studios is to get people to come to Fort Wayne to enjoy recording live music and creating content here in the studio. We really want our clients to come to Fort Wayne to do some "in the room" recording. We also get a lot of professional musicians coming here from Nashville so they can be immersed in the creative process without distractions.

"Our clients also have the option to work up their tracks in their own project studios and then come to us to bring their artistic vision to reality. We get a lot of repeat business as many of our customers come back for sessions and are happy with Sweetwater Studios' on-site

console. It is the centerpiece of the studio that ties the room together. With help from Jumperz Audio, we did the install and it turned out great. We recently posted a time lapse video of the installation. We stripped the board to the frame and commissioned the console ourselves, allowing our team to have a full understanding of every aspect of the console. It was a really satisfying experience to hook it up and turn it on for the first time. The Neve 5088 is the heart of Studio A and makes the whole atmosphere a lot more impressive.

"We recently refurbished Studio B into an all PMC, 9.4 Dolby Atmos room, which was completed in early April. We had our first large-scale project come in and we are now crossing the bridge into multi-channel content creation. We have Dante connections from Studio A to Studio B in place specifically to record for Dolby Atmos and we are learning

how to facilitate a spatial audio workflow. Because of our close relationship with gear manufacturers such as Dolby, PMC, Hazelrigg Industries and Avid we can leverage the talents of some of the most creative people in the industry and turn our studio into one of the most cutting-edge test kitchens for tracking, mixing, and mastering spatial audio workflow in the industry. We have a unique ability to make Studio B a playground for creating multi-channel content.

"Studio C is set up for mixing and overdubbing. It's designed to be a flexible space and we get a lot of producers and artists using the space to work up tracks or mix and master their

projects. We keep vocal mics at the ready in both of the iso rooms.

"We strive to keep the workflow at our facility as streamlined as possible, and with three rooms, we maintain the exact same computer and software set-up with the same selection of plugins matched on each rig, making it easy to move sessions between studio A, B or C if needed. The software is consistent between each room, which adds to the overall flexibility of our facility.

"Sweetwater's 250-capacity theater has multipurpose tie line into Studio A making it possible to track live concerts, host streaming events and more while recording real-time into studio A. The theater essentially becomes an extra space for tracking and recording live music.

"We are proud of Sweetwater Studios, and we really believe that once you experience what we have to offer, you will want to make your next record here! Rates vary depending on the project."

Contact Sweetwater Studios at 800-386-6134 or studio@sweetwater.com for a personalized quote. Learn more at: sweetwaterstudios.com



full-service recording and production services.

"One of the ways we scout out new projects is we keep track of Midwest tours, and we stay in touch with artists and people we know who are on the road. We tend to get a lot of projects coming in through the attendees at recording workshops who want to come in and do a recording session after they spend time with us in a session. In our recording workshops, we go from soup to nuts on how to set up and manage a recording session and take our students through the entire recording process from concept to completion.

"At Sweetwater Studios we also have access to great in-house musicians, along with some of the best first-call session musicians in the industry. While some of our customers send in their demo arrangement to work up basic tracks with our in-house session musicians, we always try to present the option for songwriters to enjoy the process of humans recording music together. We are always looking for ways to get real people to play on and record their basic tracks here in the studio.

"In Studio A, we are super-proud of our Neve 5088 32 channel fully spec'ed out recording



Maestro Original Collection

Gibson's Maestro brand has a history of sonic firsts going back to the late 1950's and 1960's. Back then, Maestro was ahead of the curve with the Maestro BG-1 Boomerang Wah, Echoplex and the FZ-1 Fuzz pedal, the world's first mass produced guitar effects pedal. The FZ-1 Fuzz was first introduced by Gibson when recording engineer Glenn Snoddy took his original design to Maurice Berlin, who was then president of Gibson CMI (Chicago Musical Instruments). Berlin gave the go-ahead to incorporate the effect into a stand-alone effect pedal.

The initial FZ-1 Fuzz was not a big seller, but that abruptly changed when Keith Richards used a FZ-1 Fuzz pedal while recording "(I Can't Get No) Satisfaction," after which Gibson promptly sold 40,000 units. Re-released briefly in the '90s as the FZ-1A Fuzz Tone, the Gibson fuzz effect pedal was shelved until the Fuzz Tone FZ-M was released under the revived Maestro brand earlier this year as part of the Maestro Original Collection of guitar effect pedals. All effects in the Maestro Original Collection are vintage inspired, and feature classic analog designs enhanced with modern features.

The Maestro Original Collection consists of the Fuzz-Tone FZ-M, Invader Distortion, Ranger Overdrive, Comet Chorus and Discoverer Delay. Unboxing any of the pedals shows the control layout on all five pedals is the same. All the controls are top mounted with true bypass switching and housed in angled road worthy steel enclosures. All five pedals in the Maestro Original Collection have three knobs and one toggle switch to dial in additional effect parameters specific to each pedal. The LED backlit logo is the original Maestro brand design from the 1960s. The Fuzz-Tone FZ-M, Invader Distortion, and Ranger Overdrive feature the same three basic controls: Gain (attack on the

Fuzz-Tone FZ-M), Level, and Tone. The Comet Chorus has three knobs to control Depth, Mix, and Speed, and the Discoverer Delay's three knobs control Delay, Mix, and Sustain.

The Fuzz-Tone FZ-M is a modern update to the vintage FZ-1, the world's very first commercially successful guitar effect pedal. The Fuzz-Tone FZ-M features two switchable modes—Classic and Modern—Classic mode provides a voicing inspired by the original FZ-1, while Modern mode provides a fuller, more modern Fuzz.

The Attack control determines the amount of Fuzz and clipping while the Tone control functions as a traditional high pass or low pass filter, depending on what position the mode switch is in. The Level control determines the overall output of the pedal. The Fuzz-Tone FZ-M will typically work best in front of your signal path, meaning in front of your amp's input, or as the first pedal of your signal chain on your pedal board.

The Invader Distortion is a modern distortion pedal and features a switchable gate, a relatively unique feature not typically found on a stand-alone guitar distortion pedal. The pedal's three knobs control the overall Gain, Tone, and Level of the effect. There is an internal trim control inside the pedal that lets you adjust the desired threshold level for the gate. The Invader Distortion pedal's Gate effect makes it a particularly useful tool for recording guitar parts.

The Ranger Overdrive lets you easily dial in vintage, overdriven distortion tones mixed in with a hint of compression and your clean signal, depending on the position of the mode switch. The up position of the toggle switch gives you more gain and compression with a slight boost in midrange presence; the down position mixes in the effect with some of your

summed clean signal, making it an ideal "always on" pedal option.

The Comet Chorus is a classic two mode bucket brigade chorus effect. There are Depth and Speed controls that let you dial in the basic chorus effect and Mix, which determines the overall amount of dry or wet chorus in the effects' overall output. The mode switch selects from Orbit and Earth modes. Orbit mode gives you a rotary speaker or vibrato-like effect; Earth mode is a more traditional chorus effect. The internal trim pot allows you to fine-tune how much of the traditional rotary speaker effect is blended into the Orbit mode. Pair the Comet Chorus with the Invader Distortion effect pedal for classic, overdriven Leslie tones.

The Discoverer Delay pedal lets you easily dial in delay effects that range from room reverb type ambiance to warm echoes via the Delay, Mix, and Sustain controls. The mode switch kicks in some modulation, the amount of which can be fine-tuned via two internal trim pots that adjust the Rate (speed) and Width (sweep) of the overall delay effect. The Discoverer Delay pedal is great for creating ambient tones and makes a great sonic bed for adding other effects on top of it.

To sum it up, the five pedals in the Maestro Original Collection feature simple, uncomplicated designs enhanced with some highly usable modern features. Whether you are using one or all the pedals in front of your amp, in your amp's effect loop, or as a recording effect, the Maestro Original Collection makes dialing in classic tones or your own original sonic creations easy.

Prices for all the pedals in the Maestro Original Collection are \$149 MAP except the Discoverer Delay, which is \$159 MAP.

Find out more at maestroelectronics.com

Calexico

El Mirador

Anti- Records

Producers: Sergio Mendoza, Joey Burns, John Convertino

Calexico isn't the first band to successfully integrate mariachi horns into rock & roll (think Love's classic LP *Forever Changes*), but they take a range of "south of the border" tones (cumbias, ranchera) to make music that is both tuneful and emotionally resonant. As usual, Burns' vocals and Convertino's percussion are spot-on smooth, and the one instrumental evokes a desert highway at night. Calexico stands as a rare treasure, on the shelf with such unique roots-rock artists as Los Lobos, Tom Waits, and Chris Isaak. - **David Arnsen**



Mary Gauthier

Dark Enough to See the Stars

Thirty Tigers

Producer: Neilson Hubbard

Affectionately known as a "truth-teller," this Grammy-nominee writes poignant and emotional accounts of the human condition. Gauthier's latest effort touches on new love, personal contentment and reflection. Her vocal delivery is equal parts darkness and light, jumping from a love song like "Fall Apart World" to the appreciative "Thank God for You." "How Could You Be Gone" is powerfully hypnotic in its examination of personal loss. Gauthier will take you on an enlightened odyssey. And it will be time well spent. - **Eric Harabadian**



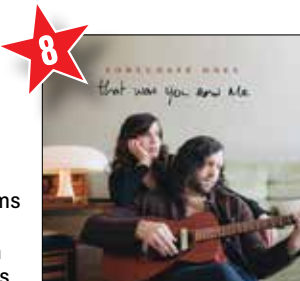
Fortunate Ones

That Was You and Me

Sonic Records

Producer: Joshua Van Tassel

Fortunate Ones has achieved a JUNO nomination and 13.5 million Spotify streams for their sophomore album alone. As husband and wife, Andrew James O'Brien and Catherine Allan have endured the ups and downs of a long-term relationship, thus providing fodder for this goose bump-inducing record. Featuring buttery, back-and-forth harmonies that are achingly beautiful, they stand above their folksy peers. Absorbing the Canadian duo's newest is like eavesdropping on intimate conversations. Try not to blush. - **Andy Kaufmann**



Placebo

Never Let Me Go

Rise Records/BMG

Producers: Placebo & Adam Noble

Placebo have released their eighth studio album, and this time the Brits are packing synths, complete with Brian Molko's signature repetitive hooks and thought-provoking lyrics. Unfortunately, what's lacking here is the punchy guitar of previous singles like "The Bitter End" or "Every You Every Me." Standouts on *Never Let Me Go* include "Beautiful James" and "Happy Birthday In The Sky." What's unclear after five plays is whether I'm still humming the hooks because they were clever or obtuse. - **Andy Mesecher**



Jeff "Skunk" Baxter

Speed of Heat

BMG/Renew Records

Producers: Jeff Baxter and CJ Vanston

You've heard his licks add soul and sizzle to classics by Steely Dan, Donna Summer, Doobie Brothers and others. Finally, the guitarist extraordinaire delivers a stunning debut solo effort. There are rocking guitar throw downs, with "Apache" and the SD gem "My Old School," featuring Baxter on vocals. There are also lovely, serene instrumentals "Juliet" and "The Rose." In addition, the maestro's fancy fret work elicits exceptional cameos from Michael McDonald, Jonny Lang, Clint Black and Rick Livingstone. - **Eric Harabadian**



James Lee Stanley & Dan Navarro

All Wood and Led

Beachwood Recordings

Producers: Stanley and Navarro

Stanley & Navarro's Led Zeppelin document is a testament to how they can take familiar, time-honored material and give it new life in ways both clever and sublime. Tunes like "Stairway to Heaven" and "The Battle of Evermore" are slightly enhanced, yet retain their organic core. However, "Rock & Roll," "Whole Lotta Love" and "Good Times, Bad Times" run the gamut from jazzy and samba-tinged to rockabilly. Folksy, bluesy and essential! - **Eric Harabadian**



Yung Lean

Stardust

World Affairs

Producers: Various

Yung Lean cannot be contained to a singular label, but... this chaotic hyperpop experimental cloud rapper from Sweden has met his muse in FKA Twigs on "Bliss," lead single from *Stardust*. Other standouts are "Starz-2theRainbow," "All the things," "Lips." Two tracks get the Skrillex treatment, proving Yung Lean's introspections resonate from a festival mainstage to a dark bedroom, listening alone, mind racing. When the whole project is 35 minutes, there shouldn't be a discrepancy between the stars (pun intended) and sleepy tracks. - **Joseph Maltese**



The Linda Lindas

Growing Up

Epitaph Records

Producer: Carlos de la Garza

The Linda Lindas have a lot to say about their newness to "the real world" and overcoming the powerlessness of youth. Their politically pertinent "Racist, Sexist Boy" was a screaming hit, but title track "Growing Up" and radically wise "Magic" kick off something big. They lit up a new riot grrrl wave while also giving space for Latin-fusion with "Cuántas Veces" and alt-pop with "Talking To Myself." The Linda Lindas are already so fierce and skilled—we can only expect them to get stronger and more self-assured with time. - **Elena Ender**





Brooklyn Summers

Contact: brooklynsummersinmalibu@gmail.com

Web: soundcloud.com

Seeking: Label, Film/TV, Publishing

Style: R&B/Soul

Brooklyn Summers is a proud trans woman who happens to be a talented singer-songwriter, as "Be W/U" demonstrates. This love song, propelled by a dreamy echoing collage of voices and a deep rolling bass synth, has great R&B feel and compelling harmonies. Summers gets topical on "Look Up," where the singer, over a nice, easygoing track, drives home the message of Black struggle (single moms, police brutality) backed by an uplifting church/gospel crew that is powerful. Lastly, "The Hidden City" shows this artist's abiding optimism in a heartfelt song that envisions a hopeful, paradisaical place ("Welcome to the city of life..."). Excellent beats, appealing instrumentals, relatable messages.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



Ned and Wendy the Band

Contact: ndwnd.art@gmail.com

Web: Instagram @nedandwendy_theband

Seeking: Exposure, Booking, Management

Style: Folk

Simple, live recordings by this couple (Lindsey and Jordan) are a pure pleasure. With just her voice and his guitar, their sheer talent makes you sit up and take notice. "Awake" gently, patiently and with a disarming poetic simplicity evokes the rising energy of someone greeting a brand new day. Lindsey is again a positive life force brimming with humanity on "These Are Not The Words," hinting at the vocal flair she can deploy but never showing off. She never attempts to overwhelm and overpower, but to embrace and to share. It's Jordan's turn to impress on "Only Time," where he pulls an impressive array of tones and textures from his guitar. We urge this talented duo to splurge on some good equipment and studio time.

Production	7
Lyrics	9
Music	9
Vocals	9
Musicianship	9

SCORE: 8.6



City String Ensemble

Contact: contact@citystringensemble.com

Web: citystringensemble.com

Seeking: Film/TV, Booking, Label

Style: Classical Crossover

As one might expect, the instrumental skills of this well-schooled, London-based ensemble are indeed impressive as individuals and as a unit. And their chosen material, recognizable pop-music hits such as "American Boy" (Estelle), "Virtual Insanity" (Jamiroquai) and "I Believe In A Thing Called Love" (The Darkness) are, by turns, pleasant and fun to experience when you hear the pop-music hooks emerge. And the group skillfully maintain a balance, a middleground between the chamber formality and the jaunty fun of the tunes. It's a novelty factor that works easily. There's room for improvement, however, and we suggest the band raise its ambition and take this project from the merely entertaining to the absolutely enthralling.

Production	7
Lyrics	x
Music	7
Vocals	x
Musicianship	8

SCORE: 7.3



Jason Shand

Contact: eyeontheyellowball@gmail.com

Web: jasonshand.com

Seeking: Label, Booking, Film/TV

Style: Pop Rock, Singer-Songwriter

N.Y.C. artist Jason Shand's songs about love's frustrations have cool chord changes and plain, direct lyrics. The sad, sad "Seeing You" conjures a gentle melancholy that builds from a solitary hurt to a full-blown heartache. The song is characterized by conversational, almost stream-of-consciousness lyrics that mar the arrangement. A tale of unrequited love, "To Be In Love With You" is his best tune, with a catchy chorus that's driven home again and again. Finally, the atmospheric, falsetto-fueled "The Petty Narcissist" is another tale of frustrated passion that showcases Shand's pop-friendly voice, which is quite appealing, though it does sometimes flirt with flatness. We urge Shand to align with a lovelorn wordsmith.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 7.8



Quitter

Contact: quittermusicofficial@gmail.com

Web: quittermusicofficial.com

Seeking: Label, Booking

Style: Indie Rock

Fronted by Reice Guerrero, the Nevada foursome Quitter delivers punk-fueled indie-rock, right down to the raw, blistering (often noisy) production, all of it leavened by Guerrero's lead vocals, which pack a humorous edge and the ideal tone and "tude. "Bad Decisions" is fun, lo-fi punk rock—ragged but tight and with an overall smart sensibility. The band goes downtempo for "Tom Cruise Ruined Scientology For Me," with heavy distortion and great guitar tone for an unexpectedly fluid extended solo. "My Time" adds a twangy guitar and a sing-song melody to the formula. Though we can't say the tunes stuck in our heads, it was fun while it lasted. We suggest the band get to a studio and shoot for a cleaner, clearer production.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.4



Mykii J

Contact: mykiiimusic@gmail.com

Web: spotify.com

Seeking: Label, Booking, Film/TV

Style: Hip-Hop/Rap

Mykii J has shown growth as an artist since MC first heard the Philly-based rapper. His greatest strength is his songwriting, utilizing clever comparisons and punchlines. On "The Last Dragon," the rapper has a distinct nasally voice, a la Ice T, working in references to King Kong, Jeff Bezos and slavery-set TV series *Roots*. Mykii J puts on his serious face (in small doses) when opening up about exploring his sexuality, a topic often taboo in hip-hop. "This Ain't a Diss" broaches misogyny and homophobia, with lines about being with men and women. The jokes return on "Mustache (Remix)" bluntly explaining "I'm kinda gay but I like boobies and girlie booties." The refrain, "Sit it on my mustache" is another favorite.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.6

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

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



The Waymores

Contact: wendy@hellowendy.com

Web: thewaymores.com

Seeking: Booking, Film/TV Placement

Style: Honky Tonk Americana

Right away, this appealing husband and wife team impress us with a twangy sound that's the definition of classic country honkytonk. Prominent in every song are the duo's voices, which possess an incredible amount of character. "Heart of Stone" sounds perfect, with terrific pickin' and pedal steel all around as the couple take turns leading the charge. We appreciate Willie's bottomless baritone while Kira emits an unflinching amount of grit. "Even When" is a real stomper, with amusing lyrics and a nice contribution from the banjo. "Die Right Here" is set to a downtempo pace, a lazy, laidback twang that mirrors the singer's attitude/resolution about his life—"I'm gonna die right here in my hometown." Sign 'em up!

Production	8
Lyrics	9
Music	9
Vocals	9
Musicianship	9

SCORE: 8.8



Mooney Starr

Contact: mooneystarrmusic@gmail.com

Web: linktr.ee/mooneystarr

Seeking: Booking, Film/TV, Label

Style: Alt-Soul/Pop, Avant Funk

SoCal solo artist Mooney Starr has a falsetto that could give the late, great Prince a run for his money—but we'll get to that in a bit. First, the downtempo "Is There Anyone Out There?" seems to be the testament of a beaten man as Starr's sad, sombre vocal describes the tragedies and disappointments of daily life on earth. The song eventually builds and builds, stirring emotions to a climax. "By The Time You Read This Tonight" has jazz chords galore and a falsetto that reaches for Prince-ly heights. The funky, hip-hop infused "Pogo & Dolores Reemes" has a single-ready quality, but we advise Mooney Starr to align himself with a co-writer who can upgrade the quality of his lyrics, which at this point are pretty standard throughout.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.2



Phil Lee

Contact: philleemytng@hotmail.com

Web: philleeone.com

Seeking: Review

Style: Americana, Hillbilly

The seasoned musicianship is the real show when it comes to these recordings by Phil Lee, who has played with a number of prominent artists over the years. His tunes include the sweet, laidback love song "Did You Ever Miss Someone?" which achieves an authentic trad-bluegrass feel. Picking up the pace a bit, Lee instills "When's The Lovin' Comin' Back?" with a real hillbilly vibe, all of it set to a chugga-chugga rhythm and some terrific pickin' from the entire group. The winner of the bunch is "I Like Women," with its tag-line: "and sometimes they like me." Lee's got the makings of an appealing live show, though we encourage him to step up more in the vocal department, put his voice squarely in the spotlight.

Production	7
Lyrics	8
Music	8
Vocals	7
Musicianship	9

SCORE: 7.8



MC Holy Ghost

Contact: rapova40@hotmail.com

Web: mcholyghost.com

Seeking: Booking, Label, Review, Management

Style: Hip-Hop, Rap

Massachusetts-based MC Holy Ghost has lived a storied life—hardships began as he was born in a jail to an incarcerated mother, then raised by a priest and civil rights leader in Tanzania—and he shares his insight and optimism on the album *Black and Dreaded*. Many tracks, including "Can't Take Me Down" and "Political Bible," open with skits, a classic motif to set a tone. The latter track features audio of George W. Bush swearing in a member of his cabinet. The event glaringly demonstrates how timely and cyclical politics can be. "3P's feat. MastaSwitch" is a powerful autobiographical piece, structured as a letter to "Mr. President": "I want a meeting. Police pulled me over cuz I got good weed and got caught cheating."

Production	7
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



Bird Screaming Planet

Contact: alex.eigenstetter@gmail.com

Web: birdscreamingplanet.com

Seeking: Label, Booking

Style: Psych Dream

Australian artist Alex Eigenstetter's dark, minimalist vision can transport you to dark, distressing realms as he does on "Anxiety," whose roiling, chaotic layers convey a creepy, nightmarish torture chamber, with a voice lamenting "I feel sick." Next, "Alice in Wonderland Syndrome" is a similar theme, though more accessible, thanks to a prominent drumbeat that anchors it and an echoing voice that sounds hopelessly lost amid some sort of purgatory. Finally, "I'm Wondering" is somewhat of a break in the clouds, a ray of sunshine, as this lo-fi shoegaze song comes to life with a propulsive bassline and hopeful lyrics: "I love you. And I'm wondering if you love me." It's a welcome change from the nightmare songs.

Production	7
Lyrics	6
Music	6
Vocals	6
Musicianship	7

SCORE: 6.4



Free Range Buddhas

Contact: freerangebuddhas@gmail.com

Web: freerangebuddhas.com

Seeking: Label, Booking, Management

Style: Psychedelic Alt-Folk

Bottom line: this is a band (based in New Mexico) that needs to find its sonic identity. But there's plenty of promise to be found in these sub-par recordings. "Ritual" is powered by a fun, retro-surf-rock guitar sound and frontperson Francesca Jozette's rousing, friendly voice. All of it is undermined, however, by production that sounds as if the song were recorded with 50 gallons of reverb in a giant warehouse. Conversely, "Toss Me Out" is recorded with seemingly no reverb and could have used at least a few drops from the first song. It's way too clean, folks! Best sounding song?... That would be "Hunger Pains." Jozette's spirited voice and the band's interesting retro-modern vision need to land with the right producer.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.2

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor.

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

Pangea *New York*

Contact: facebook.com/leslee.warren.5

Web: lesleewarrensings@gmail.com

Players: Leslee Warren, vocals; Gregory Toroian, piano, musical director; Skip Ward, bass; Dave Silliman, drums

Material: In her recent show, "Me Myself & Eye: Songs of a Nearsighted Girl," Leslee Warren takes us on a personal journey as she emerges from a severely nearsighted person to one who eventually has her vision corrected. Her story starts as a small child whose family discovers she isn't seeing what others see. As she navigates life with her handicap, Warren recounts her experiences by weaving together songs that pair with each anecdote. Following a chronological timeline, she takes us from the early years of impaired vision to the time when, finally, surgery repairs it. With songs referencing themes that mesh with her struggle, the repertoire includes "The Way You Look Tonight," "Someone to Watch Over Me," "In Your Eyes," and "I'm Beginning to See the Light," to name a few.

Musicianship: With a sizable vocal range, Warren's voice is well-suited to the stage. Alternating from a Broadway belt to an R&B sound offers a vast number of song choices that also thematically tie into her narrative. Backed by a stellar trio, with pianist and musical director Gregory Toroian at the helm, attention is paid to every nuance, instrumentally and vocally. The trio, a fixture on the New York City cabaret circuit, provide



MARK SHIWOLICH

LESLEE WARREN

great backing support, never intruding on Warren's vocals.

Performance: The show had numerous lighthearted moments, from inflating a balloon to demonstrate the normal eye versus the extremely nearsighted one, to recounting a school dance where a boy she spotted across the room turned out to be a potted plant. While it's admirable that Warren can look back with humor at what must have been frustrating or painful at times, letting us in more about those feelings would have

created an even more powerful experience, since most of us are hindered by something physical or emotional.

Summary: Leslee Warren is an engaging presence who delivers a well thought out performance. She understands that music is also about entertainment and connecting with an audience. While humor is certainly an effective way to achieve that, sharing more of the pain and/or disappointment surrounding her obstacles would further round out the show. - *Ellen Woloshin*



JACK WEST

The Viper Room *West Hollywood*

Web: jackwestlive.com

Contact: jbonner@milestonepublicity.com

Players: Jack West, vocals, guitar; Brody Schenk, bass; Matt Bent, drums, samples

Material: Sounding like Nirvana and looking like Kurt Cobain, Jack West set out to tame

the Viper Room in West Hollywood on a cool, windy night. West, a New York-based alternative pop-rock artist, opened up with the Nirvana-inspired "Forever," a grungy rock & roll tune whose surprisingly melodic chorus made the tune stand out and shine. Spicy and juicy arrangements encompassed all the tunes, which were grungy, punk rock-ish and laden with heavy power chords and angry lyrics.

Musicianship: Jack West has a good lineup, with Bent and Schenk on bass and drums. The power trio delivered on all the tunes as they churned out song after song of grunge and alternative pop that the audience felt and received with gusto. West not only sings well; his guitar work is very good, as well. Squeaks and shrieks were coming out of nowhere during songs, but could only be coming out of West's amplifier. Bent was solid on the kit and complemented Schenk's bass play nicely.

Performance: He might not know it, but tall and lanky Jack West towers over everyone and has very good stage presence. Schenk and Bent are great supporters, and support they did. The power trio played like they have been together for a good while now. Aside from not addressing the audience enough, the performance was very good as each song made the crowd dance and groove to the thumping of the bass drum.

Summary: Overall, a very good outing for Jack West and his crew. The material is punk in nature, but crafted with creativity and originality. The songs are performed with originality and creativity also as they take you on a rollercoaster ride that captivates as well as delights. West's single, "Montreal," came out Feb. 25 and the full-length studio album, titled *Numb*, was released May 20th.

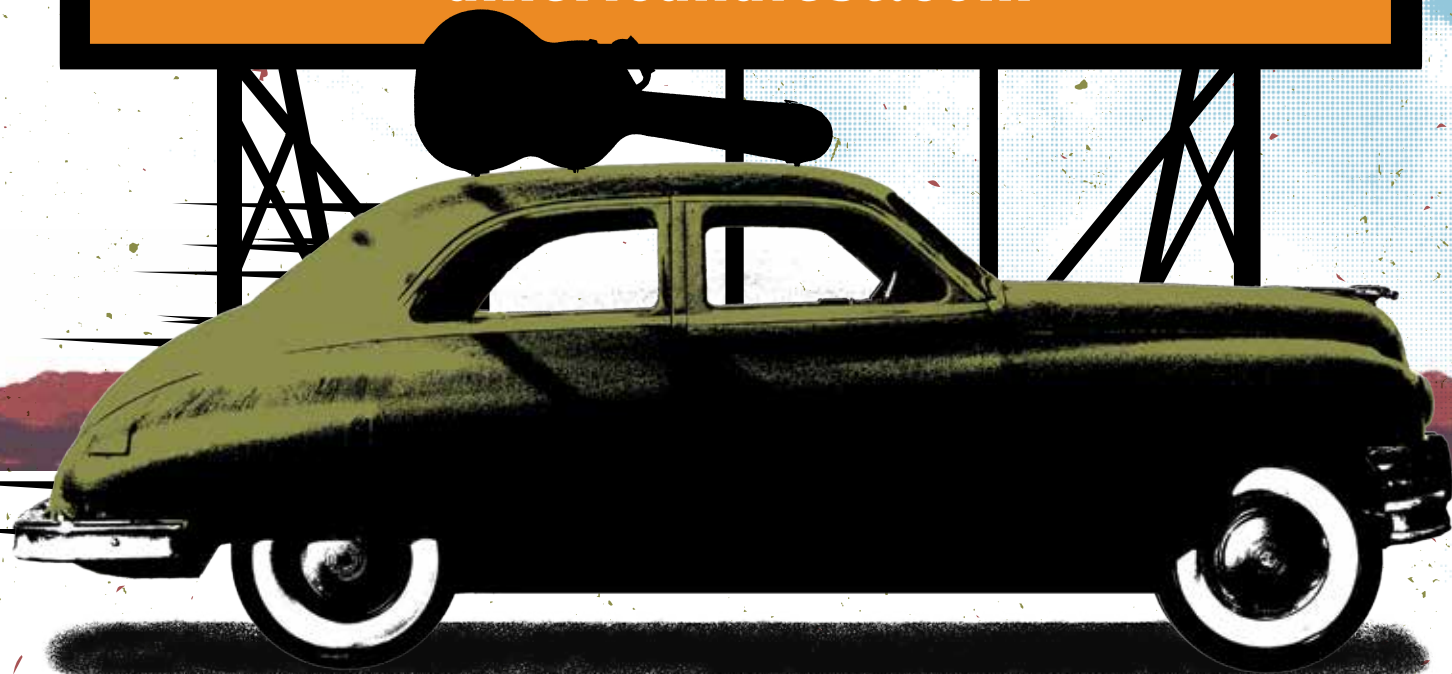
- *Pierce Brochetti*

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The Fonda Theatre Hollywood, CA

Contact: Alison Pittaro, Microclima Records, alison@microclima.cool

Web: l-imperatrice.cool

Players: Flore Benguigui, vocals; Charles de Boisseguin, synthesizer; Hagni Gwon, synthesizer; Achille Trocellier, guitar; David Gaugué, bass; Tom Daveau, drums

Material: After a two-year postponement due to lockdown, Parisienne disco-pop phenomenon L'Imperatrice played to a packed house of smiling faces at The Fonda on the last night of their U.S. tour, following their Coachella appearance. Sharing songs from their *Matahari* (2019) and *Tako Tsubo* (2021) albums, as well as a handful of their hit singles ("Sonate Pacifique," "Peur des filles," and "Vanille Fraise"), they kept the crowd booty-shaking all night. With glow-in-the-dark beach balls floating around, and homemade signs to salute the band, the contagious energy was impossible to ignore.

Musicianship: Sprinkled in with jazzy decoration, the ABBA/Aqua reminiscent stylings are supported by a killer band of seasoned musicians. Show opener, "Off To The Side," shared a heavy disco backbeat, fantastic guitar and synthesizer rhythms, and introduced the band's infectious danceability. "Hématome" unveiled a deeper funk and sexy grind synth



NICK HERNANDEZ

and bass breakdown. "La Lune" continued the heavy dance feel and "Fou" showcased fabulous bass lines and driving guitar—with a great use of space, clapping sections and tight cutoffs. "Matahari" began with creepy synth feel, moving to tight shots, a snapping breakdown, and into a straight-ahead disco.

Performance: Standing on stage with the venue lights down and heart pendant lights flashing in unison on their chests, the band performed for a diverse crowd (all ages, races and persuasions), who partied happily together and cheered each other's dancing. There was palpable love (and relief!) in the air. Daft Punk nod, "Submarine," was a rave-edged anthem with harmonized reverb vocals. This is a sextet

of badass musicians who clearly love what they do and know how to create a vibe.

Summary: While being fun and party-forward, L'Imperatrice leave no doubt of their musical ability with their phenomenal use of space accentuating words and rhythms, unique outro breakdowns of chorus and kickdrum, clapping audience and rhythm section breaks, growling bass lines over scat, delicious key change transitions, and long silences before precise returns to the chorus. The tight, talented pop/nu-disco/electronic band brings a fantastic, fun-loving, energizing break from your average show. L'Imperatrice's ability to summon positive, energetic, house-party love is a brilliant, unexpected surprise. — **Andrea Beenham**



Livestream Atlanta, GA

Contact: mackenzie@theavenuewest.com

Web: theavenuewest.com

Material: Pop artist Eric Nam performed a concert in Atlanta, GA that livestreamed to everyone across the globe. Throughout the performance, Nam addressed not only

his in-person audience, but also the at-home viewers. Whether you were with him in person, or with him virtually, in spirit, Nam created an atmosphere where you felt engaged and accounted for. And at a time when music lovers all over the world are desperate for fun and entertainment, Nam delivered a performance which promised just that. From the moment he took the

stage, he radiated an infectious warmth and enthusiasm that reached far beyond the venue in which he was performing. You could feel it from the computer screen, and you could see it in the reactions from the viewers. There's no doubt that Eric Nam has a stage presence that makes watching him a thrilling experience, whether you're an avid listener of *There And Back Again* or not.

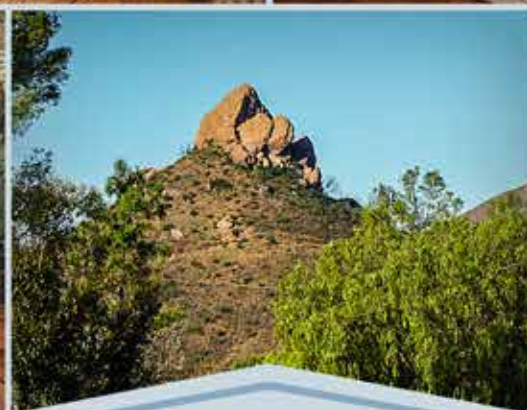
Performance: Best known for his gyrating hip movements, or as he coins it, "body rollage," Nam made dancing an effortless feat, hitting every movement and nuance with the same gusto and precision as his backup dancers. But the show took on a new tone when Nam introduced his guitarist, Ryan....

Musicianship: With just a stool and a mostly barren stage, Nam practiced singing "I Don't Miss You" a cappella before noting, candidly, that the song is very high. However, once Ryan provided accompaniment, Nam got right on pitch, singing in whispery hues, at first, before belting the chorus with the power of a musical theatre ballad. His following song, "Good for You," was also a highlight due to the Korean lyrics that celebrated his heritage. As the audience joined in for the English portion, a veil of peace washed over the venue, creating a special moment of connection for everyone involved. It was the most sincere and emotive song of the night, and the prettiest melody.

Summary: Eric Nam is a born performer, and for those who love his music, any opportunity to see him live is well worth it. — **Heather Cunningham**

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Stagelt Nashville, TN

Contact: jennbosticbooking@gmail.com

Web: jennbostic.com

Players: Jenn Bostic, piano, vocals

Material: After moving to Nashville, Jenn Bostic met with a host of labels. Their representatives informed her she was too pop for country and too country for pop. Besides providing material for her song "Change," this description aptly fits her sound. She weaves gracefully between the genres, with gospel being a third element endemic to her creative DNA. Tunes like "Leave It at the Cross" and "Wrapped" embody this worshipful side. Meanwhile, "Saturday With You" concerns lazy days snuggling on the couch. Despite the opinions of industry gatekeepers, she's earned success as an independent artist, currently getting airplay on 14 different stations and selling out the Ryman Auditorium, among other venues.

Musicianship: For this online performance, Bostic performed solo, tickling the ivories while singing. It's always impressive when a player can carry a performance sans others. Perhaps this shouldn't be surprising, considering she graduated from Berklee College of Music. While Bostic's keyboard skills are impeccable, her voice is what delivers goose bumps. She knows precisely how to pull back and when to burst forth. Mention was made of an upcoming



JENN BOSTIC

performance involving only guitar. So yes, she strums, too.

Performance: The half-hour set had a bumpy start with a technical glitch that kept the audience from hearing her instrument. With that resolved, she launched into a collection of tunes spanning her career. Bostic's quotidian lyrics fit right in the pocket, while her genial smile and breezy demeanor pipe icing on the musical cake. During the afternoon's closing tune, she flubbed the lyrics, quipping, "I almost robbed you of the

second verse." Her quick, honest response ups her likeability quotient even higher.

Summary: Bostic is another shining face hanging around Music Row. Her songwriting, voice, and persona are ideal for crafting into stardom. A non-threatening blend of styles should be an advantage in an industry that supposedly values originality. Regardless of critical opinions, she's managed to attract a wide array of followers. One can only imagine how many more she'd have with proper industry backing. **- Andy Kaufmann**



STORMSTRESS

ERIC HARABADIAN

Token Lounge Detroit, MI

Contact: stormstressband@gmail.com

Web: stormstressband.com

Players: Tanya Venom, guitar, vocals; Tia Mayhem, bass, vocals; Maddie May Scott, drums

Material: Just like a gale force blast Stormstress delivers a hurricane of classic rock and metal-tinged originals, with a pop sensibility. Songs such as "You Can't Hurt Me Now" and "Paint the Mask" plumb the depths of one's psyche and soul, with heart

wrenching lyrics and epic riffs. "Gold" explores Mediterranean-like modes and textures and "Corpses Don't Cry" blends seemingly dark subject matter, with indelibly arresting hooks and, even a danceable groove.

Musicianship: There are no holes in the Stormstress lineup. Each member performs, at once, symbiotically and as a soloist. Identical sisters Venom and Mayhem are substantial lead vocalists in their own right. However, their joint harmonies interlock and shift as the songs dictate. Venom embraces a diverse

tonal palette of color and sonic ideas that pair melodic convention with trippy experimentation. Mayhem and Scott are the dynamic duo that give and take, with equal measure; reckless abandon and thoughtful precision. The band's working credo is a classic example of the sum being bigger than its individual parts.

Performance: It was an album release party for their debut *Silver Lining* and the trio pulled out all the stops. They began with the defiant and declarative "You Can't Hurt Me Now." That opened the floodgates to the equally compelling "Internal Divide." At this point the audience was on its feet. Venom and Mayhem did a nice job keeping the stage flow engaged while taking time to acknowledge the crowd and properly set up stories behind the songs. The sisters dominated the front line, volleying call and response solos, trading vocal parts and just keeping things moving. Scott kept time like a Swiss watch, but could also propel rhythms like a freight train. Two prime examples of the band's use of dynamics and serious chops came in the form of the soul-stirring ballad "Fall with You" and a cover of Led Zeppelin's "Whole Lotta Love." This back-to-back attack took you on a journey that was culminated by Venom's phenomenal Jimmy Page-inspired violin bow leads.

Summary: Stormstress is a band that is surely on the rise. They are a power trio built on equal measures--deep lyrically-engaging songs, great hooks, solid musicianship and interesting stage appeal. They are ready to take it to the next rung. **- Eric Harabadian**

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The Hotel Café Hollywood, CA

Web: twanguero.com

Contact: collinartists@gmail.com

Players: Diego Garcia, guitar, vocals; Brian Griffin, percussion; Mags Shuear, vocals, tambourine

Material: Diego Garcia is a Spanish guitar player whose songs and style are likened to Andres Segovia, John Williams, Julian Bream, Paco De Lucia and Vicente Amigo. Classical style tunes that push the barrier of pop music with likable themes and melodies that almost soothe the soul. All instrumental tunes carry the listener to far-off lands where inspiration is abundant and life stands still for hours at a time.

Musicianship: Garcia is quite a versatile guitar player and he's not afraid to show it. His skills go way beyond the classical realm as he showed off blues and country riffs he has picked up on his worldly, globetrotting adventures. Confident in his abilities, this is a performer who addresses his audience with love and passion. It is the same love and passion he has for his music; as if to say, "You would have loved the places I've been."

Performance: Garcia has extremely good stage presence and acknowledges the audience as if they were close friends. He seems genuine in his storytelling, as if he would truly have loved for you to have been to the places he's been. He takes the time to



TWANGUERO

PIERCE BROCHETTI

tell you about his musical journey and the far-off lands that his music has taken him—and that, my friends, is worth gold. It doesn't hurt to be backed by world-class musicians on percussion, either. Griffin and Shuear were so in tune with Garcia, you'd think they were touring buddies for years.

Summary: Diego Garcia has been around the world a few times and he will not hesitate to tell you about his experiences. An extremely

gifted guitar player and very good songwriter, Garcia credits his success to the team surrounding him and the freedom they allot him—the freedom to play and create music as he knows how and to express himself through that music. Catch this Latin Grammy Award and Spanish Music Award winner at his next show, you won't be disappointed. His brand-new solo CD, titled *Backroads Vol. 2*, recorded in the jungles of Costa Rica, is out now.

– **Pierce Brochetti**



ADOBE PUNK

Plaza De La Raza Los Angeles, CA

Contact: theresa@aboutpd.org

Web: aboutpd.org/adobe-punk

Players: Karis Brizendine, vocals, guitar; Giselle Etessami vocals, bass, piano; Isaac Cruz, vocals, drums

Material: Three years ago, a playwright tandem consisting of a mother and her adult son set out to bring a theatrical production to life that combined the essence of the punk rock scene in the Bell Gardens area of

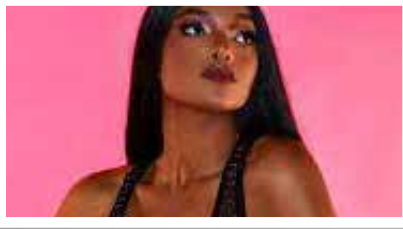
Los Angeles with the storied history of "The Old Lugo House." What started off as the brainchild of Theresa Chavez and Gabriel Garza quickly evolved into a fully developed play with music written by the director and Nina Diaz (the lead singer of Girl In A Coma). The storyline focuses on a close-knit trio of punk rockers who are living as squatters in an abandoned adobe house. They chronicle their journey by cranking out some impromptu jams on stage, like "Diddly Squat," a rebellious post-punk anthem that practically epitomized the play's edgy set design.

Musicianship: The music from this live performance resonated in a manner similar to legendary anti-establishment acts such as The Dead Kennedys and Richard Hell. The musicians who conveyed the original compositions were a trio of actors, Karis Brizendine, Giselle Etessami and Isaac Cruz. While Brizendine is a classically trained musician, her theatrical bandmates had very little experience as live musicians prior to being cast. Therefore, they relied heavily on three months of music lessons and rehearsals leading up to opening night on March 19th and delivered satisfactory skills.

Performance: Adobe Punk was presented to the live audience at Plaza De La Raza as a self-described "theatrical zine with music" and it featured four original compositions along with a melody for the finale. The real gem of the evening was the way in which the guitarist, Brizendine, and the bassist, Etessami, harmonized with one another on punk rock songs like "No Waiting." When Etessami sang lead during this rendition, her voice resonated like Ann Wilson from Heart.

Summary: Overall, the musician-actors captured the essence of punk with impressive musicality and subtle nuances such as feedback and distortion from the amps. At one point, the trio settled on "Bell System" as their band name, a way to honor their hometown of Bell Gardens. The group's rendition of "Bell Underground Gardens" embodies that notion well. – **Miguel Costa**

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Contact: Leslie Ann Jones

STUDIO 132

Oakland, CA 94611
510-338-1240
Email: info@studio132.com
Website: studio132.com
Contact: BZ Lewis
Basic Rate: \$100 per hour, some project budgets as well
Info: ProTools HDX, Dolby Atmos™ 7.1.4, Emmy® Award winner

TARPAN STUDIOS

1925 E. Francisco Blvd, Suite L
San Rafael, CA 94901
415-485-1999
Contact: Narada Michael Walden
Email: kimrea@tarpanstudios.com
Web: tarpanstudios.com

CALIFORNIA SOUTHERN

17TH STREET

1001 W. 17th St.
Costa Mesa, CA 92627
949-680-6568
Email: 17thstreetrecords@gmail.com
Web: 17thstreetrecordingstudio.com

4TH STREET RECORDING

1211 4th St.
Santa Monica, CA 90401
310-395-9114
Email: info@4thstreetrecording.com
Web: 4thstreetrecording.com
Contact: Kathleen Wirt
Format: digital and analog, 24 tracks
Basic Rate: \$75-100/hr (includes assistant or engineer)
Gear: API 3224 Console, Protocols Ultimate HDX, Studer A827, Protocols HD3, (4) Neve 1066, (4) Focusrite, (2) Telefunken V72, (2) Maag PreQ4, (2) Maag EQ4, (2) UREI 1176, (2) LA3A, (4) SPL Transient Designers, Generic 1031s, Yamaha NS10s, Lexicon, Yamaha, DBX, Drawmer, Mics: Neumann U-67, (2) U-87s (2) K-84s, (2) AKG 414s, (2) Coles 4038s, Royer R121, AEA N22, Shure, Sennheiser.
Special Services: Pro Tools and analog recording. Superb sound design, Yamaha C7 grand piano, Hammond organ w/ Leslie, Rhodes. Great drums too.
Clients: Weezer, Daniel Caesar, Muse, Kesha, LP, The Neighbourhood, Solange, Vintage Trouble, The Beach Boys, SZA, K-Flay, Andre 3000, Chris and Rich Robinson, George Clinton, Incubus, No Doubt, Fiona Apple, Nelly Furtado, Hoobastank, Bryan Ferry, Jack's Mannequin, Jim Carrey, Steve Martin, Weird Al Yankovic, Ben Harper, Tom Freund, Andrew McMahon in The Wilderness, Kall Uchis, Betty Who, Tom Freund, Ben Harper, Billy Joe Shaver, Sly Stone.
Comments: Right off 3rd Street Promenade and the ocean. 26 hotels within walking distance. "Top 10 US Studios Under \$100/hr." Performing Song-writer Magazine. "One of LA's 17 Temples of Sound," Hollywood Reporter

AAA JIMMY HUNTER'S CAZADOR RECORDING OF HOLLYWOOD, CA

A top producer's private facility ready to serve you! Great live drum room with a world class in-house drummer /ProTools HD6 (fat rig) / Neumann mic/ 5000 song experience since 1986
Los Angeles, CA 90048
323-655-0615

Email: jimmy@jimmyhunter.com
Web: jimmyhunter.com
Original Music Web: jimbojamz.com
Contact: Jimmy Hunter, owner/producer/ engineer/drummer/vocalist/vocal coach
Format: State of the Art Pro Tools 10 HD6
Basic Rate: Call for a free consultation
Clients: Many song with all of these: Todd Stanford, Brian Barnhouse, Bobby Barth, Stacey Evans, Ben Forat, Crimson Crout RIP, Savannah Phillips, Carl (Cix Bits) Summers, Dee Archer, Steve Warnick RIP, Dr. Gary Abrams (Dr; Alias), Ivy Lite Rocway, Carol Casey, Kozz Kosinski.
 Also multi song collaborations with Nick Turner and Glen Aliano.

AB AUDIO VISUAL
 Huntington Beach, CA 92615
 562-822-4963
Email: abaudio01@me.com, ErikABaudio@gmail.com
Web: abaudio.com
Contact: Arlan Boll, Erik Lapporte

ABET MUSIC
 411 E. Huntington Dr., Ste. 170-372
 Arcadia, CA 91006
 626-303-4114
Email: info@abetpublishing.com
Web: abetmusic.com
Contact: Aeron Nersoya
Format: digital and analog, 96 tracks
Basic Rate: \$355/hr.

ADAMOS RECORDING
 5811 Westminster Ave.
 Westminster, CA 92683
 714-897-8886
Email: adamos.recording@verizon.net
Web: adamosrecording.com
Format: digital and analog
Basic Rate: please call for info

ADVENTURES IN MODERN RECORDING
 West Hills, CA
 310-709-9645
Email: amrdaniell@gmail.com
Web: adventuresinmodernrecording.com
Contact: Daniell Holcomb
Format: Digital/Analog hybrid, Pro Tools
Basic Rate: call for rates

AFTER HOURS RECORDING CO.
 1607 Victory Blvd., Ste. F
 Glendale, CA 91201
 818-246-6583
Email: arecording@netzero.net
Contact: Bill
Format: digital and analog, 16 tracks
Basic Rate: \$35/hr.

AFTERMASTER RECORDING STUDIOS HOLLYWOOD
 6671 Sunset Blvd., Suite 1520
 Hollywood, CA 90028
Phone: (310) 657-4886
Email: info@aftermaster.com
Web: aftermaster.com
Contact: Erin Alden (818) 404-8583

ALLIED POST
 1158 26th St., #272
 Santa Monica, CA 90404
 310-392-8280
Web: alliedpost.com
Contact: Woody
Format: digital and analog
Basic Rate: call for info

AMERAYCAN RECORDING STUDIOS
 5719 Lankershim Blvd.
 North Hollywood, CA 91601
 818-760-8733
Email: info@paramountrecording.com
Web: paramountrecording.com
Format: digital and analog, 96+ tracks
Basic Rate: call for daily lockout rates

ANDY CAHAN-DEMO DOCTOR
 Cathedral City, CA
 818-489-4490
Email: andycahan@gmail.com
Web: allentertainment.net
Contact: Andy
Format: digital and analog, 24+ tracks
Basic Rate: please call for info

ARDENT AUDIO PRODUCTIONS
 22122 S. Vermont Ave., Unit E
 Torrance, CA 90502
 310-782-0125
Email: rwendelaap@gmail.com
Web: ardentaudioproductions.com
Contact: Rich Wenzel
Format: Pro Tools Ultimate
Basic Rate: call for rates

ATRIUM MUSIC
 P.O. Box 2627
 Pasadena, CA 91102

626-529-3066
Email: info@atriummusic.com
Web: atriummusic.com
Contact: Josh Young, Darian Cowgill
Format: digital HD, video-online offline/audio/mixing/mastering 5.1
Basic Rate: call for info

AUDIO MECHANICS
 1200 W. Magnolia Blvd.
 Burbank, CA 91506
 818-846-5525
Web: audiomechanics.com
Contact: John Polito
Format: digital and analog, 24 tracks
Basic Rate: please call for info

BG2 STUDIOS @ BEAT GARAGE
 6860 Farmdale Ave
 Los Angeles, CA 91605
 818-358-0099
Email: scott@beatgarage.com
Web: beatgarage.com
Contact: Michael Barsimanto
Services: Experienced, professional engineers. Live recording and overdubs. Music Video Production. Podcasting. Equipment list available on website.
Studio Rates: Starting at \$30/hr. Available by appointment only.
 Contact for more information.

Additional location:

5517 Cleon Ave.
 North Hollywood, CA 91601

BALBOA RECORDING STUDIO
 3129 Verdugo Rd.
 Los Angeles, CA
Email: danny@balboarecordingstudio.com
Web: balboarecordingstudio.com

BANG ZOOM STUDIOS
 1100 North Hollywood Way
 Burbank, CA 91505
 818-295-3939
Web: bangzoomstudios.com

Additional Locations:

4720 W. Magnolia Blvd.
 Burbank, CA 91505

1150 W. Olive Ave.
 Burbank, CA 91506

BARBER'S BASEMENT RECORDING SERVICES, THE
 5717 North Figueroa Street
 Highland Park, CA 90042
 213-446-1423
Email: ed@barbersbasement.com
Web: barbersbasement.com
Contact: Ed Donnelly, Lead Engineer
Format: Pro Tools HD
Basic Rate: Please email for hourly, daily or flat rate projects

BASS KING MUSIC
 13012 Haas Ave
 Gardena, CA 90249
 323-309-5145
Contact: Rudy Campbell, Charles Weathersby
Email: basskingmusic@gmail.com, Charles@basskingmusicproductions.com
Web: basskingmusicproductions.com
Format: Pro Tools
Clients: Christmas in Compton, Gordon (Levert) Lisa Fisher, Ava Cherry, Marques Houston, Mc Eith, Shock G of Digital Underground, Roscoe, kurupt, Mr.Tan
Basic Rate: please call or send an email
Services: record production, producing, film, and production deals. We accept unsolicited materials. See website for demo submission for information.

BEDROCK RECORDING
 1623 Allesandro St.
 Los Angeles, CA 90026
 213-673-1473 x4
Email: record@bedrockla
Web: bedrockla/recording
Basic Rate: call for rates

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

BIG CITY RECORDING STUDIOS
 17021 Chatsworth St.
 Granada Hills, CA 91344
 818-753-3959
Email: paul@bigcityrecording.com

Web: facebook.com/BigCityRecording
Contact: Paul
Format: Digital with analog processing
Basic Rate: call for info

BIG SCARY TREE
 North Burbank Adjacent
 213-680-8733
Web: bigscarytree.com
Format: digital and analog, 64 tracks
Basic Rate: please call for info

BIG SURPRISE MUSIC
 16161 Ventura Blvd., Ste. C #522
 Encino, CA 91436
 818-613-3984
Email: info@carmengrillo.com
Web: bigsurprisemusic.com
Contact: Carmen Grillo
Format: digital, 128 tracks
Basic Rate: \$75/hr.

BIG SWEDE STUDIOS
 46225 Verba Santa Dr #21
 Palm Desert, CA 92260
 213-447-6007
Email: bigswede@bigswedestudios.com
Web: bigswedestudios.com
Contact: Big Swede
Format: digital and analog, 256 tracks
Basic Rate: call for info

BILL CORKERY STUDIOS
 Studio for Creative Audio
 1660 Hotel Cir. N., Ste. 107
 San Diego, CA 92108
 619-291-8090
Email: bcorkery@bcproductions.com
Web: bcproductions.com
Contact: Bill
Format: digital
Basic Rate: please call for info

BLACKGOLD STUDIO
 6723 Greenleaf Ave Ste. A
 Whittier, CA 90606
Email: hello@blackngold.studio
Web: blackngold.studio
Contact: Mike Altier
Format: 2 Rooms. Fully stocked live rooms and mixing rooms for all recording and mixing needs
Basic Rate: Monthly and Daily Rates available: Monthly Rates range from 180-500 a month.

BLUE RECORDER WEST
 1709 Wilcox Ave.
 Hollywood, CA 90028
 424-259-3519
Email: theblueroomwest@gmail.com
Web: bluerecorders.com/west
Basic Rate: \$160/hr/\$1500/day room rate only (engineer not included)

BLUE RHODE STUDIOS
 10626 Magnolia Blvd.
 North Hollywood, CA 91601
 323-842-0269
Email: studioblue12@gmail.com
Contact: Andrew De Lucia
Format: Pro Tools HD, Logic
 *Email or call for free tour/consultation

THE BLUE ROOM RECORDING WEST
 1709 Wilcox Ave.
 Hollywood, CA 90028
 424-259-3519
Email: theblueroomwest@gmail.com
Web: bluerecorders.com/west

BNM RECORDING STUDIO
 Los Angeles, CA, 91342
 323-421-4037
Email: bnmrecordingstudio@gmail.com
Web: bnmrecordingstudio.com
Contact: Les Dangler
Format: Digital/Analog
Basic Rate: Refer to website or contact through provided channels

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

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

BREWERY RECORDING STUDIO
 1330 W 12th Street
 Los Angeles, CA
 844-717-BREW
Email: booking@breweryrecording.com
Web: breweryrecording.com

BRODSKY ENTERTAINMENT
 Beverly Hills, CA
 Boston, MA
 Meriden, NH
Email: cliffbrodskyent@gmail.com
Web: brodskyentertainment.com/studios
Format: Digital Performer, Logic

CAPITOL RECORDING STUDIOS
 1750 N. Vine St.
 Los Angeles, CA 90028
 323-871-5001
Email: booking@capitolstudios.com
Web: capitolstudios.com
Format: digital Pro Tools and vintage analog
Basic Rate: please call for info

CHALICE RECORDING STUDIO
 845 N. Highland Ave.
 Los Angeles, CA 90038
 323-957-7100 Fax 323-957-7110
Email: sandra@chalicecording.com
Web: chalicecording.com
Format: digital and analog
Basic Rate: please call for info

CHAMPION SITE+SOUND
 3229 Casitas Ave.
 Los Angeles, CA 90039
 323-254-4300
Email: booking@champion.biz
Web: champion.biz
Format: digital, 24 tracks
Basic Rate: please call for info

Additional locations:

9144 Owensmouth Ave
 Chatsworth, CA 91311

41593 Winchester Rd.
 Temecula, CA 92590

23 Corporate Plaza
 Newport Beach, CA 92660

4225 Executive Square
 La Jolla, CA 92037

CHARLES LAURENCE PRODUCTIONS
 19002 Los Alimos St
 Northridge, CA 91326
 818-368-4962
Email: charles@aol.com
Web: clpstudios.tripod.com
Contact: Charles Laurence
Format: analog and digital, 24 tracks
Basic Rate: please call for info

CLEAR LAKE RECORDING STUDIOS
 10520 Burbank Blvd.
 N. Hollywood, CA 91601
 818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com
Contact: Eli Smith - Manager/Eric Milos - Owner
Rates: From \$60 per hour. Call for a personalized quote
 For more affordable rates ask about recording in Studio B
Format: Full band tracking with Pro Tools HDX or 24 Track Studer A827
Gear: Vintage Microphones, Vintage Trident 80b Console, Yamaha C7Grand Piano, Hammond B3, Full Drum Kit, Selection of Amps and Guitars, Large Selection of outboard including: Neve 1073 sidecar, 5 Putec Eqp3a, 3 UREI 1176, LA2A, Distressors, Tube Tech, Manley Labs
Comments: With our impeccably tuned control room, large tracking room, first class facilities, and industry leading staff, we are the high end LA studio for the masses.

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

THE COMPOUND STUDIO
 2698 Junipero Ave. #117
 Signal Hill, CA 90755
Email: compoundstudio@gmail.com
Web: thecompoundstudio.com

COMP-NY
 Glendale, CA 91201
 323-989-1176
Email: info@companyhq.com
Web: comp-ny.com

Contact: Be Hussey
Format: Analog/Digital, Pro Tools Hd (24 in/32out). Large Format
Neotek recording console. 2" analog. 1/4" analog.
Basic Rate: Contact for day rate

CONWAY RECORDING STUDIOS
5100 Melrose Ave.
Hollywood, CA 90038
323-463-2175
Email: Stacey@conwayrecording.com
Web: conwayrecording.com
Format: digital and analog
Basic Rate: please call for info

COSTA MESA STUDIOS
711 W. 17th St, Ste. D
Costa Mesa, CA 92627
949-515-9942
Email: CMstudiosoffice@icloud.com
Web: costamesastudios.com
Format: digital and analog
Basic Rate: please call for info

CUTTING EDGE STUDIOS
22904 Lockness Ave.
Torrance, CA 90504
310-326-4500, 818-503-0400
Email: info@cuttingedgeproductions.tv
Web: cuttingedgeproductions.tv

DAVES ROOM
8321 Lankershim Blvd.
North Hollywood, CA
818-925-6871
Email: davesroombooking@gmail.com
Web: facebook.com/DavesRoom.RecordingStudio

DAVE WATERBURY PRODUCTIONS
Laurel Canyon and Magnolia Blvd.
Valley Village, CA 91607
818-505-8080
Email: davewaterbury91607@yahoo.com
Web: davewaterbury.net
Contact: Dave
Format: Pro Tools HD.2
Basic Rate: call for info

DBW PRODUCTIONS
Woodland Hills, CA 91367
818-884-0808
Email: dbw@dbwproductions.com
Web: dbwproductions.com
Contact: David Chamberlin
Format: digital, unlimited tracks
Basic Rate: \$75/hr.

D.M GREMLIN STUDIOS
6053 Atlantic Ave.
Long Beach, CA 90805
866-334-4364
Email: studio@dm-gremlin.com
Web: dm-gremlin.com
Contact: Wendy Levin
Format: digital
Basic Rate: \$35/hr., mastering starts at \$50/hr.

DIAMOND DREAMS MUSIC
North Orange County
Carbon Canyon, CA 91709
909-393-6120
Email: diamonddreamsmusic@yahoo.com
Web: diamonddreamsmusic.com
Format: digital, unlimited tracks
Basic Rate: Please call us for a quote

D.O.B. SOUND
8531 Wellsford Pl, Ste. I
Santa Fe Springs, CA 90670

562-464-9456
Email: dobssound20@yahoo.com
Web: dobssoundstudios.com
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for quote
Services: Full recording, Mixing and Mastering
Studio, Video Production, 5 fully-equipped
rehearsal rooms and guitar repair shop.

THE DOGHOUSE STUDIO
Dolorosa St.
Woodland Hills, CA 91367
818-929-2795
Contact: Rodger Carter
Email: info@thedoghousestudio.com
Web: thedoghousestudio.com

DRAGONFLY CREEK RECORDING STUDIO
Malibu, CA 90265
310-753-2067
Email: chaspol@captionmusic.net
Web: dragonflycreekrecording.com
Contact: Charley Pollard
Format: Pro Tools HDX with 32 channels of analog
I/O, Logic Pro
Basic Rate: Call for rates
Services: Studio is located on a private ranch and
offers accommodations for bands/artists
Clients: Coldplay, Lady Gaga, 5sos, Bebe Rexha,
Gordon Goodwin, and Neil Young.

DRUM CHANNEL STUDIOS
900 Del Norte Blvd.
Oxnard, CA 93030
866-439-7924
Email: support@drumchannel.com
Web: drumchannel.com
Contact: Papillon Zamprioli
Format: Analog and Digital
Basic Rate: Call for info

EARTHSTAR CREATION CENTER
505 Rose Ave
Venice, CA 90291
310-581-1505
Email: earthstarstudio@gmail.com
Web: earthstarvenice.com
Contact: John X Volaitis
Format: see website for equipment list
Basic Rate: call or email for info

EASTWEST RECORDING STUDIOS
6000 W. Sunset Blvd.
Hollywood, CA 90028
323-957-6969 Fax 323-957-6966
Email: candace@eastweststudio.com
Web: eastweststudio.com
Contact: Candace Stewart
Format: Analog and Digital
Rates: Call for Daily Rate or Block Bookings
Gear: 80 Chnl Neve 8078, 40 Chnl Neve Custom
8028, 40 Chnl Trident "A" Range, 64 Chnl SSL G +,
Fairchild 670, Bricasti, EMI REDD 47 mic pre, GT
Vipre Tube mic pre, Urie 1176LN, Teletronix LA-2A,
Avalon AD2044, Pultec EQP-1A3, Lexicon 960L,
AMS RMX16, GML 8200, AKG C12's, Neumann
U67's, Neumann U47's, Neumann M50's, Tele-
funken ELA-M 251's, Sony C55p's, Coles 4038's,
Royer R-121's. MKH-800's, AEA- 440
Clients: Lady Gaga, The Beach Boys, John Legend,
Elton John

**ECHO BAR
RECORDING STUDIO**
7248 Fulton Ave.
North Hollywood, CA 91605
818-738-7320
Email: info@echobarstudios.com
Web: echobarstudios.com

Contact: Erik Reichers, Bob Horn
Format: call for info
Basic Rate: call for info

EL CERRITO STUDIO
P.O. Box 625
El Cerrito, CA 94530
510-776-3623
Email: elcerritorecords@gmail.com
Web: elevatedaudio.com

ELEVATED AUDIO
14677 Aetna St.
Van Nuys, CA 91411
818-909-9029
Email: elevatedaudio@gmail.com
Web: elevated-audio.com
Contact: Fran
Format: Digital, Analog, or both
Basic Rate: call for info, no walk-ins

ENCORE STUDIOS
721 S. Glenwood Pl.
Burbank, CA 91506
818-842-8300
Email: info@paramountrecording.com
Web: paramountrecording.com/studios/encore
Format: digital and analog
Basic Rate: call for daily rates.

ES AUDIO SERVICES
1746 Victory Blvd.
Glendale, CA 91201
818-505-1007
Web: esaudio.com
Contact: Donny Baker
Format: Pro Tools and Logic, Analog Front End
Basic Rate: Please call for current rates

THE EVERGREEN STAGE
4403 West Magnolia Blvd,
Burbank, CA 91505
818-860-7880
Email: amy@evergreenstudiosla.com
Web: theevergreenstage.com

**EXPOSITION REHEARSAL &
RECORDING STUDIOS**
9214 Exposition Blvd.
Los Angeles, CA 90034
310-287-1236
Email: contact@expositionstudios.com
Web: expositionstudios.com
Studio Specs: Control Room 20ft x 20ft Live Room
20ft x 12ft
Basic Rate: Please Call For Rates

FAB FACTORY STUDIOS
7240 Fulton Ave
North Hollywood, CA 91605
818-356-6092
Email: info@fabfactorystudios.com
Web: fabfactorystudios.com
Rate: please call for info

FEVER RECORDING STUDIOS
Inspired. Creative. Perfectly Private.
5739 Tujunga Ave.
N. Hollywood, CA
818-762-0707
E-mail: contact@clearlakerecording.com
Web: feverrecording.com
Contact: Eli Smith - Manager/Roxy Flo - Business
Development/Eric Milos - Owner
Rates: Please call to discuss a personalized quote.
Format: Full featured, and private boutique
recording experience. Studio A features two private
lounges, private parking, and runner services.
Gear: Newly installed 48 ch SSL Duality Delta Pro

Station w/ custom Neve summing, Augsburgers
Mains with dual 18" Subs, large selection of high
end outboard and microphones. Full backline
including, Yamaha G5 grand piano, Montineri
Custom drum set, amps, and guitars.
Comments: Fever Recording Studios offer an
unparalleled recording experience in a boutique
and private environment. Our expertly trained staff,
impeccable service, and modern luxe decor make
Fever a truly 5-star destination.

FITTING ROOM STUDIO
Canoga Park, CA
310-717-4739
Email: fittingroomstudio@yahoo.com
Web: fittingroomstudio.com
Format: Pro Tools HDX
Basic Rate: call for info

FRIDAY ENTERTAINMENT
Sherman Oaks, CA
818-995-4642
Email: info@fridayentertainment.com
Web: fridayentertainment.com
Contact: Sam Dress
Format: Digital
Basic Rate: call for info
Services: recording, mixing film editing, sound to
picture. Great live room for jazz, folk, etc.

FUEL MUSIC STUDIO
1150 E Valencia
Fullerton, CA 92631
714-809-2107
Email: fuellmusic@hotmail.com
Web: fuellmusicstudio.com

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

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

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

GOLDEN IMPALA RECORDING STUDIO
3311 Beverly Blvd
Los Angeles, CA 90004
310-595-4578
Email: info@goldenimpala@gmail.com
Web: goldenimpala.com
Basic Rate: call for rates

THE GREENE ROOM RECORDING STUDIO
Van Nuys, CA
818-781-1144
Web: greeneroom.com

GREEN STREET STUDIOS
Sherman Oaks, Ca
626-552-8181



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- Vintage and Cutting Edge Gear
- Large Tracking Space and Expertly Trained Staff

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ClearLakeRecording.com



Clear Lake
RECORDING STUDIOS
818-762-0707

Email: RobKingGSS@aol.com
Web: greenstreetstudios.com

THE GROOVE LAB

West Hills, CA 91326
818-903-0005
Email: olivierroulon@thegroovelab.org
Web: thegroovelab.org
Contact: Olivier
Format: digital, 32+ tracks
Basic Rate: call for rates

GROOVE MASTERS

Santa Monica, CA
310-393-3836
Email: contact@groovemastersstudio.com

HARBOR STUDIOS

2000 Pacific Coast Hwy
Malibu, CA 90265
Attn: Zach
Email: hello@harbormusic.com
Web: harbormusic.com

HARDSHIP RECORDS

Van Nuys, CA 91405
818-780-7845
Email: HJ@hughjamesmusic.com
Web: hughjamesmusic.com/studio
Contact: Hugh James
Format: Pro tools in studio and online services
Basic Rate: variable rates: per hour per project
Format: Specializing in Grand Piano Recordings & Song Production

HELL'S HALF ACRE

Frazier Park, CA
Email: info@stevekravac.com
Web: stevekravac.com
Contact: Steve
Format: Digital
Basic Rate: \$50/hr.
Services: Live tracking, mixing, and mastering with R.I.A.A. Gold Accredited producer/engineer/mixer Steve Kravac.
Clients: Less Than Jake, MxPx, Blink-182, 7-Seconds, Pepper, Epitaph, SideOne/Dummy, Capitol, Atlantic, A&M, Tooth & Nail

HENSON RECORDING STUDIO

1416 N. La Brea Ave.

Hollywood, CA 90028
323-856-6690

Email: faryal@hensonrecording.com
Web: hensonrecording.com
Contact: Faryal Russell
Format: SSL SL 6072E/G, 4072G+, 6056/G, 9090J, Augsperger, 8 Neve
Basic Rate: call for info

HIT SINGLE RECORDING SERVICES

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

HUMAN ELEMENT

(Post Studios)
453 S. Spring St.
Los Angeles, CA 90013
213-232-1193
Email: info@humanelement.tv
Web: humanelement.tv
Basic Rate: Call or email for information

IGLOO MUSIC STUDIOS

228 West Palm Ave.
Burbank, CA 91502
818-558-7733
Email: studio@igloomusic.com
Web: igloomusic.com
Contact: Gustavo
Basic Rate: call or email for info

Additional location:

931 W. Olive Ave
Burbank, CA 91506

INFINITESPIN RECORDS

Sherman Oaks, CA
818-384-1451
Email: info@infinitespinrecords.com
Web: infinitespinrecords.com
Contact: Matt Linesch
Studio: Pro Tools 12HDX, 40 channel 1972 API, 16 channel Neve, 24 track Studer A827, array of out-

board gear, upright piano, Hammond B3 & Leslie, Fender Rhodes, assortment of vintage amps and guitars, lounge, kitchen, private gated parking
Basic Rate: \$85/hour (3 hour minimum), lock outs available (contact for pricing)

JRLDRUMS

Internet Drum Sessions
818-903-3690
Email: johnlewis@jrl drums.com
Web: jrl drums.com
Contact: John Lewis
Format: digital
Basic Rate: call for rates

Additional location:

Phoenix, AZ
480-374-3786

JUST FOR THE RECORD

8763 Lankershim Blvd.
Sun Valley, CA 91352
747-292-1151
Email: mackenzie@justfortherecord.com
Contact: Mackenzie Coats, Studio Manager
Web: justfortherecord.com/studio
Basic Rate: call or email for info

KONSCIOUS STUDIOS

1655 9th St.
Santa Monica, CA 90404
424-382-9155
Email: booking@konsciousstudios.com
Web: konsciousstudios.com
Contact: Dan or Ric
Basic Rate: call or email for info

KRIS STEVENS ENTERPRISES

Calabasas, CA 91302
818-225-7585
Email: inquiry@kriserikstevens.com
Web: kriserikstevens.com
Contact: Christine Fletcher
Format: digital and analog
Basic Rate: call for info

LAGUNA SOUND STUDIO

381 Forrest Ave., Ste. D
Laguna Beach, CA 92651

949-395-9400

Contact: Gary Hicks, Studio Manager
Email: info@lagunasoundstudio.com
Web: lagunasoundstudio.com
Format: Logic Pro X, Pro Tools 11

LAFX RECORDING SERVICES

P.O. Box 827
North Hollywood, CA 91603
818-769-5239
Email: lafx@aol.com
Web: lafx.com
Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info

LARRABEE SOUND STUDIOS

4162 Lankershim Blvd.
North Hollywood, CA 91602
818-753-0717, Fax 818-753-8046
Email: info@larrabee studios.com
Web: larrabee studios.com
Contact: Amy Burr, Studio Manager
Format: digital and analog
Basic Rate: call for info

LITTLE BIG ROOM STUDIOS

2912 W. Burbank Blvd.
Burbank, CA 91505
818-846-2991
Email: brad@littlebigroom.com
Web: littlebigroom.com

MAD MUSE STUDIOS

1015 E. 14th Street
Los Angeles, CA 90021
323-685-2054
Contact: Zulma Tercero, Studio Manager
Web: madmusestudios.com
Format: Solid State Logic 8064G

MAMBO SOUND AND RECORDING

2200 W. Esther St.
Long Beach, CA 90813
562-432-9676
Email: steve@mambosound.net
Web: mambosoundandrecording.com
Contact: Steve McNeil
Format: digital and analog, 48 tracks
Basic Rate: call for info

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MARC DESISTO PRODUCTIONS

Sherman Oaks, CA
818-259-4235
Email: marcdesistoaudio@gmail.com
Web: marcdesistoaudio.com
Contact: Marc DeSisto
Format: Pro Tools HD
Basic Rate: please call for info

**MARC GRAUE VOICEOVER
RECORDING STUDIOS**

3421 W. Burbank Blvd.
Burbank, CA 91505
818-953-8991
Email: info@marcgrauestudios.com
Web: marcgrauestudios.com
Format: digital and analog
Basic Rate: please call for info

MARTINSOUND RECORDING STUDIOS

1151 W. Valley Blvd.
Alhambra, CA 91803
626-281-3555
Email: dblessinger@martinsound.com
Web: martinsound.com
Contact: Dan Blessinger
Format: digital and analog, 32 tracks
Basic Rate: please call for info

MAR VISTA RECORDING STUDIO

Mar Vista, CA
310-467-0889
Email: remmusic@verizon.net
Web: jerrymanfredi.com
Contact: Jerry
Basic Rate: Please call for information

**MASTER GROOVE STUDIOS/
RADD SOUND**

Northridge, CA
Nashville, TN
818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: mastergroovestudios.com
Contact: David Morse
Format: digital, unlimited tracks
Basic Rate: please call for rates

MAURICE GAINEN PRODUCTIONS

4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
Email: info@mauricegainen.com
Web: mauricegainen.com
Contact: Maurice
Format: Logic Pro/Pro Tools
Basic Rate: Call for info. Indie rates avail.
Gear: Pro Tools Omni and HD192, Mac Intel 8 Core, Yamaha O2R Mixer, Waves Horizon, API, SSL CLA Signature, GTR Solo, JJP Signature, Kramer Tape, all Spectrasonics, Auto-Tune, Bomb Factory and many other plug-ins, soft synths and EFX.
Avalon 737, ART Dual-MP, DBX 160X and many other outboard gear. Neumann U47 FET and many other excellent mics, Genelec speakers w/ subwoofer, acoustic piano, 4 ADATs, much more.
Special Services: Start to finish CD production. CD mastering, video editing. Top session players at discount rates. Full-band recording. Vocalist friendly. Berklee trained producer-musician-engineer.
Clients: Starbucks (mastering for 185 compilations), Disney, EMI, UNI, Warner, Sony, Rafael Moreira, Alex Skolnick, Andy McKee, The Hues Corp ("Rock The Boat"), Mighty Mo Rodgers, Nori Tani, Orchestre Surreal, Angel Town Combo, Darek Oles, Chelsea E., Dale Fielder, Little Willie G, Gina Nemo with Billy Vera

MAXIMUS MEDIA, INC.

2727 N. Grove Industrial Dr., Ste. 111
Fresno, CA 93727
559-255-1688
Email: ray@maximusmedia.net
Web: tothemax.com
Format: digital and analog
Basic Rate: please call for info

MEGA SOUND STUDIOS

2789 E. Main Street
Ventura, CA
805-667-8100
Email: info@egasoundstudios.com
Web: megasoundstudios.com

MELROSE MUSIC STUDIOS

(Formosa Film Lot)
1041 North Formosa Avenue
West Hollywood, CA 90046
818-216-5409, 323-333-8946
Email: Melrosercordingstudios@gmail.com
Web: facebook.com/melrosemusicstudios
Contact: David Williams
Format: analog and digital processing
Basic Rate: recording: Studio A \$60/hr., Studio B \$45/hr. Special prices for day rates.

MIX CITY MUSIC

19410 Kilfinan St.
Porter Ranch, CA 91326

818-464-5844

Email: Matt@MixCityMusic.com
Web: MixCityMusic.com
FB & IG: @MixCityMusicLA
Contact: Matt Pakucko
Format: Pro Tools HDX, Logic X, 40 input custom analog console, 18' ceiling live tracking room, 3 iso rooms. Yamaha acoustic piano. Gold/Platinum credits.
Basic Rate: Starting at \$55/hr., \$600/day, engineer incl. Project rates negotiable
Services: Producing, mixing, overdubs, songwriting, vocal recording. Editing, pitch-correction. ADR for film and TV.

MIX RECORDING STUDIO

539 S. Rampart Blvd.
Los Angeles, CA 90057
323-218-7475
Email: info@mixrecordingstudio.com
Web: mixrecordingstudio.com
Basic Rate: Fixed rate for session with an engineer \$54/hr, without engineer \$42/hr, and different engineers available for 30/35hr

MIX ROOM, THE

2940 W. Burbank Blvd.
Burbank, CA 91505
818-846-8900
Email: info@themixroom.com
Web: themixroom.com
Format: digital and analog, 128 tracks
Basic Rate: please call for info

M L E STUDIOS

P.O. Box 1014
Hollywood, CA 91356
866-246-8846
Email: mail@majorlabelmusic.com
Web: majorlabelmusic.com
Contact: Col. Darryl Harrelson
Format: digital/analog, Pro Tools HD2 Accel
Basic Rate: \$45/hr. or flat rate per song/project

MOUNTAIN DOG MUSICWORKS

485 Ventura Ave., Ste. E3
Oak View, CA 93022s
805-649-8500
Web: mountaindogmusic.com
Contact: Tim Frantz
Format: digital
Basic Rate: please call for info

**NIGHTBIRD RECORDING
STUDIOS**

At Sunset Marquis Hotel
1200 Alta Loma Road
West Hollywood, CA 90069
310-657-8405
Email: manager@nightbirdstudios.com
Web: nightbirdstudios.com
Contact: Angelo Caputo
Format: Pro Tools HDX / Logic Pro
Basic Rate: call for prices

NRG RECORDING SERVICES

11128 Weddington St.
North Hollywood, CA 91601
818-760-7841
Email: ayex@nrgrecording.com
Web: nrgrecording.com
Format: digital and analog
Basic Rate: Call for details

OC RECORDING COMPANY, THE

3100 W. Warner Ave Suite 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fuiks (Producer/Engineer)
Format: Analog/Digital/Pro Tools, SSL, Neve, Neumann, Avalon, Manley, API
Styles: All Music Genres/Post Production
Services: Recording, Mixing, Mastering, Music Production, Photo/Video, Graphics
Remote Services via Source Connect/Skype
Basic Rate: Please call, email or visit site

PACIFICA STUDIOS

2620 La Cienega Ave.
Los Angeles, CA 90034
310-559-9777
Contact: Glenn
Format: Pro Tools
Basic Rate: please call

PALMQUIST STUDIO

Los Angeles, CA
Web: facebook.com/PalmquistStudios
Email: info@palmquiststudios.com

PARAMOUNT RECORDING STUDIOS

6245 Santa Monica Blvd.
Los Angeles, CA 90038
323-465-4000
Email: info@paramountrecording.com

Web: paramountrecording.com

Format: digital and analog, 96+ tracks
Basic Rate: call for rates

PATTERN RECORDING STUDIO

47235W. Jefferson Blvd
Los Angeles, CA 90016
323-389-7759
Contact: Cole Bingham (Studio Manager)
Email: PatternRecordingStudio@gmail.com
Web: PatternRecordingStudio.com
Format: ProTools, Logic, Ableton, Analog Tape
Clients: The War Toys, Loser Company, Trinidad James, Dream Panther, The Tens, Record Year, Chris Green, Litty Kitter, Chef Mendeff.
Basic Rate: Please call or email
Services: Music Production Packages, Recording, Mixing & Mastering, Production, Remote Recording, and Rehearsal Studio. We accept unsolicited materials.
See website for more information.

PAWN SHOP STUDIO

14819 Oxnard St.
Van Nuys, CA 91405
818-982-7763
Email: Pawnshopstudio@gmail.com
Web: pawnshopstudio.com
Format: API mic pres, Lynx Aurora Converters
Basic Rate: call (or list your rates here)

PENGUIN RECORDING

P.O. Box 91332
Pasadena, CA 90041
323-259-8612 Fax 323-259-8613
Email: john@penguinrecording.com
Web: penguinrecording.com
Contact: John Strother
Format: digital and analog, 48 tracks

PERFECT SOUND STUDIOS

Los Angeles, CA
323-459-8708, 323-318-0515
Email: info@perfectsoundstudios.com
Web: perfectsoundstudios.com

THE PIE STUDIOS

Pasadena, CA
669-228-4818
Email: info@thepiestudios.com
Web: thepiestudios.com

PLASTIC DOG RECORDING

3815 Grand View Blvd.
Los Angeles, CA 90066
310-795-1526
Email: colin@plasticdogrecording.com
Web: plasticdogrecording.com

PLATINUM STUDIO

815 Moraga Drive, Suite 207
Los Angeles, CA 90049
310-807-8100
Email: info@platinumstudios.com
Web: facebook.com/PlatinumStudios
Basic Rate: please call for info

PARSONICS STUDIO

1500 Farren Road
Santa Barbara, CA 93117
805-272-0159
Email: studio@parsonics.com
Contact: Noah Bruskin
Web: Parsonics.com
Format: Neve 32 channel analog console/Pro Tools/Apogee 48 channel
Basic Rate: Call or email for rates
Comments: Owned and operated by Grammy award-winner Alan Parsons

PEN STATION STUDIOS

1809 Olympic Blvd.
Santa Monica, CA 90404
424-238-8800
Email: info@penstation.la
Web: penstation.la
Contact: Kat Neis - Studio Manager
Main Format: ProTools, UAD, Waves, Fab Filter, Sound Toys, Eventide
Description: Located at the site of former legendary studios Flyte Tyme and Windmark Recording, Pen Station Studios is a full-service recording facility located within walking distance of UMG's Santa Monica headquarters. The studio features 3 full tracking rooms plus 3 production suites that are equipped with Neve and SSL consoles along with a great selection of outboard gear, microphones, and monitors.

PPL RECORDED MUSIC COMPANY

(A PPL Entertainment Group Company)
Los Angeles, California
(310) 962-3873
Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Jim Sellavain

Format: Analog, digital, AVID, Apple Final Cut, Pro Tools, DVD authoring
Basic Rate: please call for info

PRIVATE ISLAND TRAX

1882 S. Cochran Ave.
Los Angeles, CA 90019
323-856-8729
Email: info@privateislandaudio.net
Web: privateislandtrax.com
Format: digital, Pro Tools
Basic Rate: please call for info

**PRODUCTION COMPANY RECORDING,
MASTERING & REHEARSAL STUDIO, THE**

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

PYRAM-AXIS PRODUCTIONS

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

RAINMAN STUDIOS, INC.

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

READY MIX MUSIC

5633 Lankershim Blvd.
North Hollywood, CA 91601
818-388-2196
Email: studio@readymixmusic.com
Web: readymixmusic.com
Contact: Paul or Sarah
Format: Pro Tools & analog tape, vintage keys & gear.
Basic Rate: Call for info

RECORD PLANT

1032 N. Sycamore Ave.
Hollywood, CA 90038
323-993-9300
Email: booking@recordplant.com
Web: recordplant.com
Contact: Jeff Barnes
Format: digital and analog
Basic Rate: please call for info

RESONATE MUSIC & SOUND

449 S. San Fernando Blvd.
Burbank, CA 91502
818-567-2700
Email: connect@resonate.la
Web: resonate.la
Format: Digital and Analog
Basic Rate: call for info

REVOLUTION 9 RECORDING STUDIOS

1041 N. Orange Dr.
Hollywood, CA 90038
323-405-7389
Email: booking@rev9recording.com
Web: rev9recording.com
Contact: Daniel Balistocky
Format: Pro Tools 9 and Cubase 7.5
Basic Rate: Call for rates

ROBERT IRVING PRODUCTIONS, INC.

Woodland Hills, CA 91367
818-384-7464
Email: riving@pacbell.net
Web: robertirving.com
Contact: Robert
Format: Digital Performer or Logic, Pro Tools
Basic Rate: Flexible
Notes: 3 great live rooms, Yamaha DC-7 Grand Piano, vintage mic collection

Additional location:

Anacortes, WA

ROOM RECORDING STUDIOS, THE
4550 Melrose Ave Los Angeles, CA 90029
310-895-8553
Email: booking@theroomstudios.us
Web: theroomstudios.us
Contact: Mauricio Garza
Basic Rate: Call for quotes
Services: 8 different studios, 4 Locations Full recording, Mixing and Mastering Services, Studios and Engineers available 24/7.

RPD STUDIOS
1842 Burlison Ave.
Thousand Oaks, CA 91360
805-496-2585
Email: rpdstudios@roadrunner.com
Web: rpdstudios.com
Contact: Randy
Format: digital, 192 tracks
Basic Rate: \$50/hr.

TOTAL ACCESS
612 Meyer Lane, #12
Redondo Beach, CA 90278
424-271-5070
Web: tarecording.com

SANCTUARY SOUND
7053 Rubio Ave.
Van Nuys, CA 91406
818-989-9997
Email: foz@barryfasman.com
Web: barryfasman.com/sanctuarysoundstudios
Contact: Barry Fasman
Format: digital, 96 tracks
Basic Rate: please call for info

SEAHORSE SOUND STUDIOS
1336 S. Grand Ave.
Los Angeles, CA 90015
909-210-2317
Email: seahorsesoundstudios@yahoo.com
Web: seahorsesoundstudios.com
Contact: Samur
Format: analog and digital, 24 tracks
Basic Rate: call for rates

SIGNATURE SOUND
5042 Ruffner St.
San Diego, CA 92111
858-268-0134
Email: info@signaturesound.com
Web: signaturesound.com
Basic Rate: call for info

SILENT ZOO STUDIOS
736 Salem St.
Glendale, CA 91203
818-484-5222
Email: holden@silentzoo studios.com
Web: silentzoo studios.com
Contact: Holden or Patrick
Format: Pro Tools Ultimate, Logic Pro, Ableton Live
Rate: Call for details

SKIP SAYLOR
P.O. Box 280010
Northridge, CA 91328-0010
818-300-0400 Fax 818-881-7092
Email: skipsaylor@gmail.com
Web: skipsaylor.com
Contact: Skip Saylor
Format: digital and analog, HDX
Basic Rate: call for info
Gear: SSL 4100G+, Pro Tools HDX, Yamaha grand piano, Hammond B3, TAD, Lexicon 480L, PCM70, PCM42 (4), AMS 1580 (2), AMS RMX-16 (2), Yamaha, Pultec EQPIA (2), Neve, MicPre/EQ's, API (15), EMT, Apogee, GML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290,

Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, PanScan, Ampex ATR, BAE and more.
Services: Studio is located in a secluded private environment with living accommodations for bands/artists on property.
Clients: Beyoncé, Rae Sremmurd, Malik Yusef, Tamar Braxton, Donny Osmond, Safaree, Master P., Travis Kr8ts, Young Thug, Flo Rida, Julian Lennon, Glasses Malone w/ Kendrick Lamar, Kevin Flournoy, Celina Graves, Eric Bellinger, Gucci Mane, YFN Lucci, Barachi feat. O.T. Genasis, Leaf McLean, Icona Pop, Pras (The Fugees), VMA awards, Art Dixie, Derek Dixie, Mindi Abair, Booker T. Jones, Vintage Trouble, Casey Veggies, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Pink, Goo Goo Dolls, Gary Taylor, Kevin Teasley, Malcolm-Jamal Warner, Gregg Alexander, Keira Knightley, Jonathan Butler, Mali Music, Foo Fighters, Guns N' Roses, Santana, k.d. lang, Tupac, Ice Cube, Eminem, R. Kelly, Avril Lavigne, Bobby Brown, Bootstraps, Israel Houghton, Jonny Lang, Egyptian Lover, Rodney O & Joe Cooley, Too Short, E-40, W.C., Krazie Bone, Tyga, KRS-ONE, K. Michelle, Trey Smoov, Brian May, Boyz II Men, The Whispers, Death Cab For Cutie, Everclear, Jenni Rivera, Juan Rivera, Ana Barbara, Anja Nissen, Drea Dominique, Milla J, Common Kings, Parenthood, Private Practice, Iron Man 2, FIFA World Cup, Space Jam soundtrack.
Comments: Facility features a large high ceiling tracking room and excellent mix room built/owned by a 30+year veteran of the recording industry.

SKY MILES RECORDING
1141 Seward Street
Los Angeles, CA 90038
310-428-7289
Email: skymilesrecording@gmail.com
Web: skymilesmusic.com

SKYBOX STUDIO, The
1818 Oak St. #68
Los Angeles, CA 90015
213-926-5241
Email: info@theskyboxstudio.com
Website: theskyboxstudio.com
Rates: 4 & 8 Hour Day Rates Available
Music Connection Promo: 4hr w/Engineer \$250*
*First Time Customers Only

SONIC FUEL STUDIOS
150 Sierra St.
El Segundo CA 90245
310-499-9274
Email: team@sonicfuelstudios.com
Web: sonicfuelstudios.com
Contact: Kyrina Bluerose
Format: Pro Tools, Euphonix board
Basic Rate: call for information
Services: Sonic Fuel Studios is a state-of-the-art, eco-friendly tracking and mixing facility specializing in film, television, and interactive media music.

SONIKWIRE STUDIOS
Irvine, CA
949-851-9340
Email: alex@sonikwire.com
Web: sonikwire.com
Contact: Alex Bush
Format: digital, 48 tracks
Basic Rate: call for info

SONORA RECORDERS
3222 Los Feliz Blvd.
Los Angeles, CA 90039
213-841-0712
Email: ductape@aol.com

Web: sonorarecorders.com
Contact: Richard
Basic Rate: call for information

SOTTO VOCE STUDIO
North Hollywood, CA 91606
818-694-3052
Web: sottovocestudio.com
Format: digital, unlimited tracks, albums/film/TV
Basic Rate: Hourly starting at \$75, and per-project. Please call.

SOUND CITY STUDIOS
15456 Cabrito Road
Van Nuys, CA 91406
818-304-0573
Email: booking@soundcitystudios.com
Web: soundcity.la

SOUND FACTORY
6357 Selma Ave
Los Angeles, CA 90028
323-467-6001
Email: info@soundfactoryhollywood.com
Web: soundfactoryhollywood.com

SOUND IMAGE
15462 Cabrito Rd.
Van Nuys, CA 91406
805-231-5728
Email: sound_image@msn.com
Web: soundimage.us
Contact: Melody Carpenter
Format: digital and analog
Basic Rate: please call for info

SOUND-TECH STUDIO
24300 Country Rd.
Moreno Valley, CA 92557
951-243-6666
Email: soundtechstudio@yahoo.com
Web: facebook.com/soundtechmusic
Contact: Allan Johnson
Basic Rate: please call for info

STAGG STREET STUDIO
15147 Stagg St.
Van Nuys, CA 91405-1001
818 371-1562 cell / text
Email: studio@staggstreetstudio.com
Web: staggstreetstudio.com
Format: Pro Tools 2018
Basic Rate: please call for info

STEPPINGOUT PERFORMING ARTS & RECORDING STUDIO
14545 Valley View Ave., Ste R
Santa Fe Springs, CA 90670
562-929-1050
Email: info@steppingoutstudio.com
Web: steppingoutstudio.com
Contact: Steve Smith
Format: digital
Basic Rate: please call for info

STEAKHOUSE STUDIO
818-485-2620
Email: kelle@linearmangement.com
Web: steakhousestudio.com
Contact: Kelle Musgrave Glanzbergh
Basic Rate: please call for info

STUDIO 770
770 S. Brea Blvd., #218
Brea, CA 92821
714-672-1234
Email: info@studio770.com
Web: studio770.com
Contact: Shantih Haast
Format: Pro Tools HD, Logic Pro

Studio is now a tri-studio complex offering Studios A, B and C

STUDIO CITY SOUND
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368 Fax 818-761-4744
Email: booking@studiocitysound.com
Web: studiocitysound.com
Contact: Tom Weir
Format: digital (256 tracks) and analog (24 track 2-inch)
Basic Rate: \$100-150/hr.

STUDIO MALIBU
22509 Carbon Mesa Rd.
Malibu, CA 90265
310-571-5389,
Intl. Calls: +1-310-497-8011
Email: info@studiomalibu.com
Web: studiomalibu.com
Format: Pro Tools Ultimate
Basic Rate: call for rates

STUDIO WEST OF SAN DIEGO
11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Web: studiowest.com
Format: SSL, Neve, ICON, Pro Tools HD6, Surround Sound, ISDN, Phone-Patch, ADR
Basic Rate: call for rates

SUNSET SOUND
6650 Sunset Blvd.
Hollywood, CA 90028
323-469-1186 Fax 323-465-5579
Email: traffic@sunsetssound.com
Web: sunsetssound.com
Contact: Phil MacConnell
Format: 24 track analog & Pro Tools
Basic Rate: call for rates

SUNSPOT PRODUCTIONS
912 Glendon Way
Alhambra, CA 91803
323-574-1110
Email: ricklawndale@live.com
Web: sunspotsproductions.com
Contact: Rick Lawndale
Format: Pro Tools, 46 tracks
Basic Rate: call for rate information
Comments: 16 years experience

THETA SOUND STUDIO
1309 W Riverside Dr.
Burbank, CA 91506
818-955-5888 (call for appt.)
Email: studio@thetasound.com
Web: thetasound.com
Contact: Randall Michael Tobin
Basic Rate: call for rates

TIMEART STUDIO
Studio City, CA
818-980-2840
Email: info@timeart.us
Web: TimeArtus
Format: Digital. ProTools 2013, Logic 10.6.1, John Hardy Stereo Mic Pre, Pro Mics.

TOMCAT ON THE PROWL PRODUCTIONS
Productions, Mixing, Recording, Restoration
Canoga Park, CA
818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Contact: Thomas Hornig
Format: Pro Tools HDX 32 Channel Avid i/o, Lots of pristine Preamps, EQ's and Compressors rang-

16 Track All Analog Recording Studio
Full Tracking Room • \$50 Hour with Engineer
Special rates for Music Connection readers call for details



TOMSONICS

323-721-0511 / 626 633 2736 • tommanasian@gmail.com
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Jimmy Hunter's

CAZADOR

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

ing from A-Designs Through Neve
Basic Rate: Please email for info

TOMSONICS

2338 So. Garfield Ave
Monterey Park, CA 91754
323-721-0511 / 626 633 2736
Email: tommanasian@gmail.com
Format: 1 inch 16 trk analog recording, tascam ms 16, 22 x 22 recording room, 22x15 control room, dbx compressors, gates orban parasound eq, reverb dbx mastering processor, yamaha spx 90, 2 trk mastering tape deck, full band live recording, a comfortable place to create good music, experienced in all styles of music

TOTAL ACCESS RECORDING STUDIOS

612 Meyer Ln., Ste. 18
Redondo Beach, CA 90278-5261
310-376-0404
Web: tarecording.com
Contact: Wyn Davis - Adam Arnold
Format: digital and analog, unlimited tracks
Basic Rate: all kinds of custom project rates - call for info.

TRACK ENTERTAINMENT STUDIOS

13848 Ventura Blvd., Ste. 4D
Sherman Oaks, CA 91423
818-259-7244
Email: trackentertainmentstudios@yahoo.com
Web: facebook.com/trackentertainmentstudios
Contact: Alexander Track, producer/engineer, Grammy Winner
Format: 4 Pro Tools suites, music production and recording, post production, mixing and mastering, 7.1 surround sound, songwriting, composing, arranging, film scoring, commercials, live drums etc.
Basic Rate: please call for info

TRACK RECORD STUDIOS

5102 Vineland Ave.
North Hollywood, CA 91601
323-465-4000
Email: info@paramountrecording.com
Web: paramountrecording.com/studios
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS

P.O. Box 561
La Mesa, CA 91944
619-248-3183
Email: info@trackstarstudios.com
Web: trackstarstudios.com
Contact: Josquin des Pres
Basic Rate: Call for rates

TREE HAUS RECORDING

Woodland Hills, CA
818-497-0664
Email: TreeHausWH@gmail.com
Web: facebook.com/treehausrecording, mheartbeats.com/treehausrecording

TRINITY SOUND COMPANY

751 S. Weir Canyon Rd., Suite 157-535
Anaheim Hills, CA 92808
714-881-5211
Email: info@trinitysoundcompany.com
Web: trinitysoundcompany.com/our-work/recording
Basic Rate: Please call for info

TRU-ONE RECORDS AND REHEARSALS

Buena Park, CA
562-773-5877
Email: trunerecords@aol.com
Web: trunerecords.com
Contact: Robert Trujillo
Format: Presonus
Basic Rate: Currently Not Open To The Public

UNCLE STUDIOS

6028 Kester Ave.
Van Nuys, CA
818-989-5614
Email: unclesca27@gmail.com
Web: unclesstudios.com
Format: digital, 24 at a time 126 playback
Basic Rate: \$50/hr

UNION RECORDING STUDIO

7051 Santa Monica Blvd,
Los Angeles, CA 90038
323-615-3575
Email: info@unionrecstudios.com
Web: unionrecstudios.com
Rates: \$23/hr/\$87/\$199

UNITED RECORDING STUDIOS

6050 Sunset Blvd.
Los Angeles, CA 90028
323-467-9375
Contact: Victor Janacua
Email: Vic@unitedrecordingstudios.com
Web: unitedrecordingstudios.com

VALENTINE RECORDING STUDIO

5330 Laurel Canyon Blvd,
North Hollywood, CA 91607
818-308-6609
Email: valentinererecording@gmail.com
Web: valentinererecordingstudios.com

VENETO WEST

PO Box 6363
Pine Mountain Club, CA 93222
310-591-4440, 310-200-9010
Email: rcm@venetowest.com,
Liz@lizredwing.com
Web: venetowest.com
Contact: Liz Redwing, Ronan Chris Murphy
Format: digital and analog
Basic Rate: call for info

VILLAGE (RECORDER), THE

1616 Butler Ave.
Los Angeles, CA 90048
310-478-8227
Email: info@villagestudios.com
Web: villagestudios.com
Format: Digital and Analog
Basic Rate: Call or email for information.
Gear: Pro Tools HDX in all rooms. Studio A - Vintage Neve 8048 Console, Studio B and D - Neve 88R Consoles, Studio F - Avid S6 Control Surface and ATMOS speaker array and Studio Z - Neve Genesys Black Console. Compressors include 1176s, LA-2A's, Neve and SSL Stereo Compressors as well as Fairchild 670. Vintage mics including ELAM 251, C-800, U47s, U67s, C12 and C24 as well as a large selection of standard mics as well.
Clients: Fleetwood Mac, Rolling Stones, Heart, Coldplay, U2, Kesha, Snoop Dogg, Pink Floyd, Usher, Lady Gaga, Cage The Elephant, The 1975, John Mayer, Taylor Swift, Harry Styles, Elton John, Miguel, P!nk, Sara Bareilles, Shawn Mendes, Lil' Wayne, Steve Lacy. Media: NPR, KCRW, KCSN, On Second Thought with Trevor Noah, Getting Curious with Jonathan Van Ness. Films: A Star is Born, Crazy Heart, Toy Story, Cars, Oh Brother Where Art Thou?, The Bodyguard, Mulan (live action), Encanto.
Services: Recording, Mixing (Stereo & 5.1), ATMOS, Analog Archival/Tape Transfers, Technical Repair Services, ISDN/Source Connect Remote Sessions, Live to Air/Web Sessions, Live Showcases/Performances.
Comments: The Village has produced landmark songs and soundtracks of every generation for the last five decades.

WALL OF SOUND STUDIOS

1745 S. Claudina Way
Anaheim, CA 92805
714-533-ROCK (7625)
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com
Contact: Shannon Grillo
Format: State-of-the-art, fully-equipped hourly facility: rehearsal, recording, equipment rental: Tama, Shure, Mackie, Marshall, Ampeg, JBL and more.
Basic Rate: Call for details

Additional location:

Las Vegas, NV
702-371-0811

WARRIOR GIRL MUSIC

Burbank, CA
818-448-6277
Email: info@warriorgirlmusic.com, gilli@warriorgirlcreative.com
Web: warriorgirlmusic.com
Contact: Gilli Moon
Format: digital, 64
Basic Rate: call for info

WESTLAKE RECORDING STUDIOS

Studios A & B
8447 Beverly Blvd.
Los Angeles, CA 90048
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Alexandra Burdick, Michael Verrell, or Steve Burdick
Basic Rate: Please call or email for rates.

WESTLAKE RECORDING STUDIOS

Studios C, D, E and "The Barn"
Production Rooms 1 & 2
7265 Santa Monica Blvd.
Los Angeles, CA 90046
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Alexandra Burdick, Michael Verrell, or Steve Burdick
Basic Rate: Please call or email for rates.

WOMB RECORDING STUDIO, THE

Lake Balboa, CA 91406
818-414-6369

Email: haddaddrum@yahoo.com

Web: davehaddad.com

Contact: Dave

Format: digital and Analog, more than 64 tracks

Basic Rate: please call for info

WOODSHED RECORDING

Email: welcometowoodshed@gmail.com
Web: woodshedrecording.com
Contact: Richard Gibbs
Clients: U2, Barbra Streisand, Coldplay, Chance the Rapper, Lady Gaga, Shawn Mendes
Format: Hybrid ocean view resort/residential recording
Basic Rate: contact us by email

WOODSOUND STUDIOS

120 Front St.
Covina, CA 91723
626-956-7455
Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com

WYMAN RECORDS

1908 W. Burbank Blvd.
Burbank, CA 91506
818-845-8787
Email: studio@wymanrecords.com
Web: wymanrecords.com/site
Contact: Tip Wyman
Format: digital and analog, 128 tracks
Basic Rate: please call for rate

COLORADO

ASPEN LEAF RECORDING

1992 S. Broadway
Grand Junction, CO 81507
970-201-6166
Email: aspenleafrecording@gmail.com
Web: aspenleafrecording.com
Contact: Ken Davis
Format: ProTools 10
Basic Rate: contact us for rates

THE BLASTING ROOM

1760 Laporte Ave. Ste. 2
Fort Collins, CO 80521
(970) 416-9292
Email: info@blastingroomstudios.com
Web: blastingroomstudios.com
Contact: Bill Stevenson, Jason Livermore, Andrew Berlin, Chris Beeble, Jonathan Luginbill
Format: Analog/Digital Pro Tools 2021 HDX
Basic Rates: Starting at \$40/hr, \$450/day, Mastering \$150/track

CCM RECORDING STUDIOS

4214 E. Colfax Ave.
Denver, CO 80220
720-941-6088
Email: info@ccmstudios.com
Web: ccmstudios.com
Contact: Darren Skanson
Format: digital
Basic Rate: please call for info

COLORADO SOUND STUDIOS

3100 W. 71st Ave
Westminster, CO 80030
303-430-8811
Email: colosnd@coloradosound.com
Web: coloradosound.com
Contact: Jess Lambert, Studio Office Manager
Format: Pro Tools 12 HDX
Also Remote Recording, Mastering Services, Media Labs Education, and Music Video Production

DERRYBERRY RECORDING STUDIO

7380 Devinney Ct.
Arvada, CO 80005
303-456-8216
Email: info@derryberrysrecordingstudio.com
Web: derryberrysrecordingstudio.com
Contact: Mark Derryberry, producer/engineer
Format: Pro Tools HD
Basic Rate: call for rates

ROCKY MOUNTAIN RECORDERS

1250 W. Cedar Ave.
Denver, CO 80223
303-777-3648
Email: frontend@rockyrecorders.com
Web: rockyrecorders.com
Contact: Rachel Converse
Basic Rate: please call for info

STEALTHTRAXX.ONLINE

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

CONNECTICUT

CARRIAGE HOUSE STUDIOS

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

FIREHOUSE 12

45 Crown St.
New Haven, CT 06510
203-785-0468
Email: info@firehouse12.com
Web: firehouse12.com
Format: see website for studio equipment
Basic Rate: call for information

FRESH TRACKS STUDIO

65 Deer Hill Ave
Danbury, CT
971-344-1115
Email: jon@freshtracksstudio.com
Web: freshtracksstudio.com
Contact: Jon Lindahl
Format: HD
Basic Rate: call for rates

POWER STATION NEW ENGLAND

215 Parkway North
Waterford, CT 06385
860-326-3878
Email: powerstation@sonalysts.com
Web: powerstationne.com

SAGESOUND STUDIOS

549 Howe Ave. Unit 404
Shelton, CT 06484
203-922-0491
Email: info@sagesoundstudios.com
Web: sagesoundstudios.com
Basic Rate: call for rates

STUDIO UNICORN

36 Sanford Town Rd.
Redding, CT 06896-2411
203-938-0069
Email: paul@studiounicorn.net
Web: studiounicorn.net
Contact: Paul Avgerinos, Multi-Grammy winning Producer & Engineer
Format: Pro Tools Ultimate
Basic Rate: \$150 / Hr.

TARQUIN STUDIOS

Bridgeport, CT
Contact: Sandy Robertson
Email: studio@tarquinrecords.com
Web: tarquinrecords.com/studio

TROD NOSSEL

10 George St.
Wallingford, CT 06492
203-269-4465
Web: trodnossel.com
Format: Pro Tools HD2/HD3
Basic Rate: call for information

DELAWARE

JAMLAND STUDIO

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

KEN-DEL STUDIOS

1500 First State Blvd.
Wilmington, DE 19804-3596
301-999-1111
Email: info@ken-del.com
Web: ken-del.com

OCCUPY STUDIO

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

DISTRICT OF COLUMBIA

CLEANCUTS MUSIC

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

Additional locations:

8403 Colesville Rd., Ste. 250
Silver Springs, MD 20910
301-495-7772

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

LION AND FOX RECORDING STUDIOS

9517 Baltimore Ave
College Park, MD 20740
301-982-4431
Email: mail@lionfox.com
Web: lionfox.com
Contact: Jim Fox
Format: 32 track I/O, 96k, 24bit
Basic Rate: \$75/hour

LISTEN VISION RECORDING STUDIOS

2622 Georgia Ave. N.W.
Washington, D.C. 20001
202-332-8494
Email: info@listenvision.com
Web: listenvision.com
Contact: Jeremy Beaver
Format: Pro Tools, digital, 124 tracks
Basic Rate: call for rates

FLORIDA

AUDIO-VISION

13885 W. Dixie Hwy.
North Miami, FL 33161
305-893-9191
Web: audiovisionstudios.com
Format: Digital and Analog
Basic Rate: Please Call in

BAY EIGHT RECORDING STUDIOS

N.M.B Commerce Center
15421 W Dixie Hwy #8
North Miami Beach, FL 33162
305-705-2405
Email: info@bayeight.com
Web: bayeight.com

BRICKKS HOUSE OF BEATZ

1331 West Cass St.
Tampa, FL 33605
813-808-1492
Contact: Corey Jackson
Email: info@dirtybeatz.com
Web: dirtybeatz.com
Basic Rate: call for rates

CLEAR TRACK STUDIOS

814 Franklin St.
Clearwater, FL 33756
727-449-8888
Email: info@cleartrackstudios.com
Web: cleartrackstudios.com
Contact: Marina
Format: see website for equipment list
Basic Rate: call for info

CRESCENT MOON

Miami, FL 33155
305-663-8924
Email: josem@crescentmoon.com
Web: crescentmoon.com
Format: Audio/Video Suites, ISDN, Digital/Analog
Basic Rate: Call for rates

CRITERIA RECORDING STUDIOS

1755 N.E. 149 St.
Miami, FL 33181
305-947-5611
Contact: Trevor Fletcher
Web: facebook.com/CriteriaStudios
Formats: 16 and 24 tk analog, 48k digital, DAW's
Basic Rate: Six full-service world-class studios from vintage Neve 8078 to SSL9096J to SSL Duality.
Founded in 1958 this landmark facility has produced hundreds of gold & platinum albums in every genre.
Rates tailored on a per project basis.

DOGMANIC PRODUCTIONS & RECORDING STUDIOS

1731-B SW 7th Ave.
Pompano Beach, FL 33060
954-675-0870
Email: info@DogManicRS.com
Web: dogmanicrs.com

EMERALD CITY PRODUCTIONS

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

EVERMORE SOUND RECORDING STUDIOS

1633 Acme St.
Orlando, FL 32805
407-218-5953
Email: info@evermoresound.com
Web: evermoresound.com
Contact: Luke Beaulac
Format: see website for equipment list
Basic Rate: call or email for info

GASOLINE ALLEY RECORDING STUDIOS

2202 Lake Bradford Rd.
Tallahassee FL 32310
850-575-4277
Email: info@gasolinealleystudios.com
Web: gasolinealleystudios.com
Contact: Jerry Gaskins
Format: see website for equipment list
Basic Rate: call or email for info

GRANDBAY RECORDING

9211 Lazy Lane
Tampa, FL 33614
813-418-2346
Email: studiotime@grandbaystudios.com
Web: grandbayrecordingstudios.com

HEIGA STUDIOS

168 SE 1st St. #500
Miami, FL 33131
786-212-1591
Email: info@heigastudios.com
Web: heigaudiovisual.com

PHAT PLANET RECORDING STUDIOS

3473 Parkway Center Ct.
Orlando, FL 32808
407-295-7270
Email: info@phatplanetstudios.com
Web: phatplanetstudios.com
Contact: Ed Krout
Format: Pro Tools HD, Analog 2-inch etc.
Basic Rate: \$110/hr. Studio A, \$70/hr. Studio B

LALA MANSION

Tampa, FL
813-658-5747, 631-905-7466
Contact: Andrew Boullianne, Head Eng./Studio Mgr.

Email: info@lalamansion.com
Web: lalamansion.com

LILY PAD RECORDING

226 King Street, Suite 150
Cocoa, FL 32922
321-305-6085
Email: mark@lilypadrecording.com
Web: lilypadrecording.com
Basic Rate: \$35/hr/\$50 (2hr min)

LOG CABIN STUDIO

Tallahassee, FL
850-567-5554
Email: kris@logcabinmusic.com
Contact: Kris Kolp
Format: see website for equipment list
Basic Rate: call or email for info

MIAMI BEACH RECORDING STUDIOS

14880 NE 20th Ave.
North Miami, FL 33181
305-956-3939
Email: Pablo@mbars.us
Web: studio.mbars.us

MYPLATINUM SOUND

2727 Phyllis St.
Jacksonville, FL 32205
904-612-1492
Web: myplatinumsound.com
Contact: Paul Lapinski
Basic Rate: call or see website for info


NOISEMATCH STUDIOS

4306 NW 2nd Ave.
Miami, FL 33127
786-334-5382
Email: info@noisematch.com
Web: noisematchstudios.com
Basic Rate: \$135/hr/\$1500(12 hrs), 1/2 day/\$780

RALEIGH MUSIC STUDIOS MIAMI

1260 NW 29th Street
Miami, Florida 33142
(908) 463-8641
Email: beatzybeli@gmail.com
Web: raleighmusicstudios.com
Contact: Eli Colazzo
Innovative and Ultramodern Recording Studio 4

"One of LA's Temples of Sound"
"Top 10 U.S. Studios Under \$100/hr"



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SANTA MONICA

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with
The World's Best Studios

The Weeknd, Billie Eilish, Lady Gaga, Kendrick Lamar,
Post Malone, Shawn Mendes, J. Cole, Bebe Rexha, Katy Perry,
Bryson Tiller, Linkin Park, U2, Ryan Tedder, Skrillex,
Foo Fighters, Beck, Travis Scott, Nirvana, Andra Day, SZA,
Lukas Graham, Erykah Badu, Jenny Lewis, Pink



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SONIC RECORDING

Cape Coral
Fort Meyers, FL
239-898-1339
Email: bo@sonicrecording.net
Web: sonicrecording.net
Contact: Bo Davis
Basic Rate: \$75/hr

STYLE-CITY MUSIC, INC

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

TWENTY-FIRST CENTURY STUDIOS

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

UNITY GAIN RECORDING STUDIO

1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
Email: info@unitygain.com
Web: unitygain.com
Contact: Bart Iannucci
Format: Direct to Disk, Digital & Analog Tape, & MIDI
Basic Rate: call for rates

VELVET BASEMENT RECORDING STUDIO

1958 N.E. 147th Terrace
Miami, FL 33181
786-252-2924
Email: info@velvetbasement.com
Web: velvetbasement.com
Format: see website for equipment list
Basic Rate: call for info

GEORGIA

5 STAR PRODUCTIONS

582 Tabert Ave NW
Atlanta, GA 30309
470-355-1407
Email: bookings@5starproductions.net
Web: 5starproductionstudio.com

THE BLUE ROOM RECORDING

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

DOPPLER STUIOS

1922 Piedmont Cir NE
Atlanta, GA 30329
404-881-1444

GROOVE TUNES STUDIOS

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

LEDBELLY SOUND STUDIO

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

LOUDHOUSE STUDIOS

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

MAW SOUND RECORDING STUDIOS

P.O. Box 45
Hiawassee, GA 30546
727-535-4560, 800-535-4560
Email: mawsound@juno.com
Web: mawsound.com
Format: digital and analog, Sonar recording
Basic Rate: call for info

PARHELION RECORDING STUDIOS

684 Antone St. S.E., Ste. 110
Atlanta, GA 30318
678-949-9119
Email: mail@parhelionrecordingstudios.com
Web: parhelionrecordingstudios.com
Format: see website for equipment list
Basic Rate: \$100/\$75/hr

PATCHWERK

1094 Hemphill Ave., N.
Atlanta, GA 30318-5431
404-874-9880
Email: pwr@patchwerk.com
Web: patchwerk.com
Contact: Curtis Daniel III
Format: SSL48-Channel Duality console, SSL J-9000 Console.
Basic Rate: call for rates

TREE SOUND STUDIOS

4610 Peach Tree Industrial Blvd.
Norcross, GA 30071
770-242-8944
Email: info@treesoundstudios.com
Web: treesoundstudios.com
Basic Rate: please call for info

TWEED RECORDING

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

HAWAII

ISLAND SOUND STUDIOS

377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-393-2021, 808-352-5648
Email: gholomalia@mac.com
Web: facebook.com/IslandSoundStudios
Contact: Gaylord Kalani Holomalia
Format: digital and analog, unlimited tracks
Basic Rate: please call for info

IDAHO

AUDIO LAB RECORDING

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

TONIC ROOM, THE

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

ILLINOIS

CHICAGO RECORDING COMPANY

232 E. Ohio St.
Chicago, IL 60611
312-822-9333
Email: chrisshesphard@chicagorecording.com
Web: chicagorecording.com
Contact: Chris Shepard
Format: Monster Pro Tools HD systems + every format since 1975
Basic Rate: Special "lockout" day rates, call for info

Additional locations:

55 W. Wacker
Chicago IL 60601

205 Michigan Ave.
Studio 205A
Chicago, IL 60601

CLASSICK STUDIOS

2950 W. Chicago Ave.
Chicago, IL 60622
773-217-0513
Email: Book@classickstudios.com
Web: classickstudios.com
Basic Rate: \$45/75 Hr (3hr min)

DEAF DOG MUSIC

2239 S. Michigan Ave.
Chicago, IL 60616
312-927-4870
Email: jfo@deafdogmusic.com
Web: deafdogmusic.com
Basic Rate: call or email for info

ELECTRICAL AUDIO

2621 W. Belmont Ave.
Chicago, IL 60618
773-539-2555

Contact: Steve Albini, Owner and Recording Engineer

Email: info@electricalaudio.com
Web: electricalaudio.com
Basic Rate: \$400/\$600 per day

GRAVITY STUDIOS

2250 W. North Ave.
Chicago, IL 60647
773-862-1880
Email: info@gravitystudios.com
Web: gravitystudios.com
Format: Digital/Analog
Basic Rate: please call

HANDWRITTEN RECORDING

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

MYSTERY STREET RECORDING COMPANY

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

PRESSURE POINT RECORDING STUDIOS

2239 S. Michigan Ave.
Chicago, IL 60616
312-842-8099
Email: wolfdog@pprecs.com
Web: pprec.com
Format: Digital/Analog
Basic Rate: please call

RAXTRAX

3126 N. Greenview
Chicago, IL 60657
773-871-6566
Email: info@raxtrax.com
Web: raxtrax.com
Format: 2 SSL control rooms, digital/analog
Basic Rate: please call for info

STONECUTTER RECORDING STUDIO

1719 S. Clinton, Floor Zero
Chicago, IL 60616
312-698-9977
Email: info@stonecutterstudios.com
Web: stonecutterstudios.com

STUDIO 11

345 N. Loomis St.
Chicago, IL 60607
312-372-4460
Email: studio11chicago@gmail.com
Web: studio11chicago.com
Basic Rate: \$65/hr

STUDIO VMR

5818 S. Archer Rd.
Summit, IL 60501
708-267-2198, 312-286-5018
Email: don@studiovmr.com
Web: studiovmr.com
Format: Pro Tools HD3 Accel, also Hard Disk Recorders/72 Tracks
Basic Rate: Call for prices

TONE ZONE RECORDING

939 W. Wilson Ave.
Chicago, IL
312-953-3346
Email: tonezonerecording@sbcglobal.net
Web: tonezonerecording.net
Format: SSL 4000G, Monitors: Genelec, Tannoy, Yamaha, AKG 240, Sennheiser

TREE HOUSE RECORDS

4808 W. Wrightwood Ave.
Chicago, IL 60639
847-302-6105
Contact: Matt Geiser
Email: mg@treehouserecordschicago.com
Web: treehouserecordschicago.com
Basic Rate: \$40/hr

UPTOWN RECORDING

4656 N. Clifton Ave.
Chicago, IL 60640
773-271-5119
Email: info@uptownrecording.com
Web: uptownrecording.com
Contact: Matt Denny
Format: see website for equipment list
Basic Rate: \$75/hr

INDIANA

AIRE BORN STUDIOS

4700 Northwest Plaza W. Dr.
Zionsville, IN 46077
317-876-1556
Web: aireborn.com

Contact: Mike Wilson

Format: see website for equipment list
Basic Rate: call or email for info

AZMYTH RECORDING

5130 Brouses Ave.
Indianapolis, IN
317-281-3670
Email: info@azmythrecording.com
Web: azmythrecording.com
Format: Pro Tools HD2/HD3
Basic Rate: \$70/hr (2hr min)

LODGE STUDIOS, THE

3550 Roosevelt Ave.
Indianapolis, IN 46218
317-568-0000
Email: info@thelodgestudios.com
Web: thelodgestudios.com
Contact: Michael Graham
Basic Rate: please call for info

RAINMAN STUDIOS, INC.

Van Nuys, CA
818 468 3701
Email: PlatinumMixes@gmail.com
Web: MultiPlatinum.com
Contact: David "Rain" Banta
Format: Cubase 9 wide selection of top vintage microphones, keyboards, and drum machines
Clients: Bone Thugs-N-Harmony, Snoop Dogg, Tracie Spencer, The Roots, Pharcyde, Do or Die, Fox Sports, Warner Brothers Television, Capitol Records, TVOne, NASCAR, Sony Music, Epic Records
Basic Rate: please call for info

SWEETWATER STUDIOS

5501 US Highway 30 West
Fort Wayne, IN 46818
800-386-6434
Email: studio@sweetwater.com
Web: sweetwaterstudios.com
Contact: Julie Doust
Services: Experienced, professional engineers. Dolby ATMOS certified mixing. Recording. Mastering. Music production. Session Musicians. Multimedia content. Large recording space. Equipment list available on website.
Basic Rate: Contact for a custom quote.

IOWA

CATAMOUNT RECORDING, INC.

5737 Westminster Dr.
Cedar Falls, IA 50613
319-268-1011
Email: catamount@cfu.net
Web: catamountrecording.com
Format: Pro Tools HD3, Otari 2-inch analog, SSL 4046E/G+
Basic Rate: call for rates

TRIAD PRODUCTIONS, INC.

2120 Rittenhouse St., Suite C
Des Moines, IA 50309
515-243-2125
Email: sales-studio@triadav.com
Web: triadav.com
Basic Rate: please call for info

KANSAS

GREENJEANS STUDIOS

110 W. Harvey Ave., Ste. 2
Wellington, KS 67152
620-326-5326
Email: carter@greenjeansstudios.com
Web: greenjeansstudios.com
Format: ProTools HD3
Basic Rate: please call for info

KENTUCKY

DOWNTOWN RECORDING

515 S. 4th St.
Louisville, KY 40202
502-583-9966
Email: nick@downtownrecording.com
Web: downtownrecording.com
Contact: Nick Stevens
Format: Pro Tools HDX, 24 Track 2-inch analog
Basic Rate: please call for info

DSL STUDIOS

10352 Bluegrass Pkwy.
Louisville, KY 40299
502-499-2102
Email: info@dslstudios.com
Web: dslstudios.com
Format: digital Pro Tools
Basic Rate: please call for info

THE LODGE

231 6th Ave.
Dayton, KY 41074
513-476-9115
Web: thelodgely.com

TNT PRODUCTIONS

6303 Fern Valley Pass
Louisville, KY 40228
502-964-9616

Email: barry@tntrecording.com
Web: tntrecording.com
Format: digital Pro Tools HD
Basic Rate: please call for info

LOUISIANA

DOCKSIDE STUDIO
 4755 Woodlawn Rd.
 Maurice, LA 70555
 337-893-7880
Email: docksidestudio@gmail.com
Web: facebook.com/Dockside-Studio-145712543450
Contact: Steve and Cezanne (Wish) Nails
Format: Tracking, Mixing, Lodging
Basic Rate: please call for info

ESPLANADE STUDIOS
 2540 Esplanade Ave.
 New Orleans, LA 70119
 504-655-0423
Email: mishak@esplanadestudios.com
Web: esplanadestudios.com

MARIGNY RECORDING STUDIOS
 535 Marigny St.
 New Orleans, LA 70117
 504-475-4535
Email: info@marignystudios.com
Web: marignyrecordingstudio.com
Contact: Rick Nelson
Format: see website for equipment list
Basic Rate: call or email for info

STUDIO IN THE COUNTRY
 21443 Hwy. 436
 P.O. Box 490
 Bogalusa, LA 70429
 985-735-8224
Email: jay@studiointhecountry.com
Web: studiointhecountry.com
Contact: Jay Wesley
Format: Studer 2-inch 24-track, Pro Tools HD 32 i/o, Neve 8068 analog mixing board (32 ch.)
Basic Rate: \$750/day including engineer

MAINE

BAKED BEANS RECORDING
 75 Weston Farm Rd.
 Harrison, ME 04040
 207-615-1717, 207-583-4312

Email: beans@megalink.net
Web: bakedbeansrecording.com
Contact: Alan Bean
Format: Pro Tools Ultimate
Basic Rate: \$45/hour

MAIN STREET MUSIC STUDIOS
 379 Main St.
 Brewer, ME 04412
 207-992-6169
Email: info@mainstreetmusicstudios.com
Web: mainstreetmusicstudios.com
Basic Rate: call for rates

MY THRILL STUDIO
 46 Blueberry Hill Rd.
 Winterport, ME 04496
 207-223-5082
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com
Basic Rate: please call for info

STUDIO, THE
 45 Casco St.
 Portland, ME 04101
 207-772-1222
Email: info@thestudioportland.com
Web: thestudioportland.com
Contact: Tim Tierney
Format: Pro Tools
Basic Rate: call for rates

MARYLAND

CLEANCUTS MUSIC
 2901 Chestnut Ave.
 Baltimore, MD 21211
 410-467-4231
Email: daveb@cleancuts.com
Web: cleancuts.com
Basic Rate: please call for info

Additional locations:

8403 Colesville Rd., Ste. 250
 Silver Spring, MD 20910
 301-495-7772
Email: olya@cleancuts.com

4100 Wisconsin Ave., N.W., 1st Fl.
 Washington, D.C. 20016

202-237-8884
Email: tetiana@cleancuts.com

HIT AND RUN RECORDING
 18704 Muncaster Rd.
 Rockville, MD 20855
 301-948-6715
Web: hitandrunrecording.com
Format: Main DAW Cubase, 2nd DAWs Digital Performer, Pro Tools Le
Basic Rate: call for rates

NIGHTSKY STUDIOS
 3432 Rockefeller Ct.,
 Waldorf, MD 20602
 301-910-6163, 301-374-9450
Email: aurora4dth@aol.com
Web: facebook.com/nightskystudios
Contact: Ron
Format: Pro Tools HD
Basic Rate: call for current rates

OMEGA STUDIOS
 12712 Rock Creek Mill Rd., Ste. 14 A
 Rockville, MD 20852
 301-230-9100
Email: Shannon@omegastudios.com
Web: omegastudios.com
Format: Pro Tools HD and analog 24 track in all three tracking rooms.
Basic Rate: Call for rates
Services: Four State of the Art Rooms

MASSACHUSETTS

BLINK MUSIC, INC.
 129 Franklin St.
 Cambridge, MA 02139
 617-225-0044
Email: info@blinkmusic.com
Web: blinkmusic.com
Basic Rate: call for info

BRISTOL RECORDING AND VOICE STUDIOS
 238 Huntington Ave
 Boston, MA 02115
 617-247-8689
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Jason
Basic Rate: call for info

CYBER SOUND RECORDING STUDIOS
 349 Newbury St., Ste. 201
 Boston, MA
 617-424-1062
Email: cybersound@verizon.net
Web: cybersoundmusic.com
Format: Pro Tools HD, Digital/Analog
Basic Rate: \$125 per hour with Engineer

INFINITE RECORDING STUDIOS
 236 Ash Street
 Reading, MA 01867
 617-286-6821
Web: infiniterecording.com
Format: Pro Tools, Logic, Reason, Ableton
Basic Rate: variable

MIXED EMOTIONS MUSIC
 11 Pine Ave
 Middleton, MA 01949
 978-774-7413
Contact: Kenny Lewis, Engineer/Producer
Email: mixedemt@aol.com
Web: mixedemotionsmusic.com

MUSICMEZ STUDIO
 Greater Boston Area
 617-529-1922
Email: mez@musicmez.com
Web: musicmez.com
Contact: Steven Mesropian (aka mez)
Format: DAW, specializing in broadcast quality productions for songwriters, lyricists and artists
Basic Rate: See website for rate

NORTHFIRE RECORDING
 15a Grove St.
 Amherst, MA 01002
 413-256-0404
Email: northfirerecordingstudio@gmail.com
Web: northfirerecording.com
Format: see website for equipment list
Basic Rate: \$60/70/hr, \$550/10hr.

PILOT RECORDING
 1073 Main St.
 Housatonic, MA 01236
 413-274-1073
Email: info@pilotrecording.com
Web: pilotrecording.com
Contact: Will Schillinger

"Huge, musical sound that I have chased for years. Absolute control while inspiring creativity!"

- Shawn Dealey
 Producer/Engineer
 Sweetwater Studios

VLC All-Tube
 Mic Preamp/EQ/DI

VNE All-Tube
 PWM Compressor

Available now at
Sweetwater

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Designed by Ear.
 Built by Hand.

HazelriggIndustries.com



Making Perfect Recordings
 in our Studio Feels
 Like a Vacation

- Combine high-quality recording with a unforgettable experience
- Record, mix, master and leave with professional, radio-ready tracks
- Explore between sessions in an awe-inspiring location

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 A Unique Musical Journey

www.outlawmusic.studio/ • www.facebook.com/OutlawMusicStudio.Inc



Format: see website for equipment list
Basic Rate: call or email for info

Q DIVISION STUDIOS

363 Highland Ave.
Somerville, MA 02144
617-625-9900
Web: qdivisionstudios.com
Basic Rate: Call for rate

THE RECORD COMPANY

960 Massachusetts Ave.
Boston, MA 02118
617-765-0155
Email: booking@therecordco.org
Web: therecordco.org,
facebook.com/therecordco

SUREFIRE CREATIVE STUDIOS

Lowell, MA 01852
978-441-0975
Email: SurefireCreativeStudios@gmail.com
Web: surefirecreativestudios.com
Comments: Surefire Creative Studios is an award winning audio and visual production company based outside of Boston, Massachusetts. Surefire provides its family of clients with a number of services such as music composition, video production, soundstage rental, recording studio rental, audio engineering, and brand consultation.
Basic Rate: call for rates

MICHIGAN

METRO 37 RECORDING STUDIO

1948 Star Batt Dr.
Rochester, MI 48309
586-549-2879
Email: metro37studio@gmail.com
Web: metro37.com
Contact: Kevin Sharpe
Format: see website for equipment list
Basic Rate: please call for info

ROYALHOUSE RECORDING

Detroit, MI
Email: RoyalHouseBooking@gmail.com
Web: royalhousesecording.com
Contact: Roger Goodman
Format: see website for equipment list
Basic Rate: see web for info

RUSTBELT STUDIOS

118 E. 7th Street
Royal Oak, MI 48067
248-541-7296
Email: info@rustbeltstudios.com
Web: rustbeltstudios.com

THE SOUNDSCAPE RECORDING STUDIO

3323 Rochester Rd.
Royal Oak, MI 48073
248-439-0499
Web: soundscapestudio.com
Format: see website for equipment list
Basic Rate: \$65/hr

WATERFALL STUDIOS

11389 S. Forrest Sideroad
Dafter, MI 49724
313-570-6780
Email: waterfall@waterfallrecordings.com
Web: waterfallrecordings.com
Contact: Kenneth Sutton
Format: digital
Basic Rate: please call for info

MINNESOTA

A440 STUDIOS

Minneapolis, MN
855-851-2440
Contact: Steve Kahn Studio Manager
Email: a440steve@gmail.com
Studio: Full Audio Recording with ProTools, API Neve. Full Equipment list on website. Promotional Videos (EPK) and concept for bands with up to 8 cameras and a switcher. Live Webcasts for YouTube, Facebook, Vimeo, etc. 4,000 sq. Ft. REHEARSAL SPACE for Touring Bands!

BABBLE-ON RECORDING STUDIOS

5120 27th Ave. S.
Minneapolis, MN 55417
612-375-0533
Email: andre@babble-on-recording.com
Web: babble-on-recording.com
Contact: Andre Bergeron
Format: digital and analog, Pro Tools HD2
Basic Rate: \$100/200 hr.

THE HIDEAWAY

77 13th Ave., N.E.
Minneapolis, MN 55413
Email: joe@thehideawaympls.com
Web: thehideawaympls.com
Format: see website for equipment list
Basic Rate: email for rates

CUSTOM RECORDING STUDIOS

4800 Drake Rd.

Minneapolis, MN 55422
763-521-2950
Email: jpreynolds1946@yahoo.com
Web: customrecordingstudios.com
Contact: Jim Reynolds
Format: 24 track Hi-8 Digital Tape.
Basic Rate: \$50/hr, call for additional rates

PACHYDERM STUDIOS

Cannon Falls, MN 55009
507-263-4438
Email: info@pachyderm-studios.com
Web: pachyderm-studios.com

TAYLOR SOUND AND VIDEO

Saint Louis Park
8000 Powell Rd., #100
Saint Louis Park, MN 55343
612-208-2864
Email: info@taylor-sound.com
Web: taylor-sound.com

THE TERRARIUM

607 Central Ave., S.E.
Minneapolis, MN 55414
612-338-5702
Email: jasonorris@mac.com
Web: the-terrarium.com
Contact: Jason Orris
Format: Pro Tools HD3
Basic Rate: call for rates

MISSISSIPPI

MALACO STUDIOS

3023 W. Northside Drive
Jackson, MS 39213
601-982-4522, 800-272-7936
Email: malaco@malaco.com
Web: malaco.com/studios
Format: Studer Analog, Protocols HD, Nuendo, Source Connect Voice Over

MISSOURI

PHAT BUDDHA PRODUCTIONS

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

MONTANA

JERECO STUDIOS, INC.

627 E. Peach St., Ste. E
Bozeman, MT 59715
406-586-5262, 888-776-5582
Email: jeremiah@jerecostudios.com
Web: jerecostudios.com
Contact: Jeremiah Slovrap
Format: digital
Basic Rate: call for rates

NEBRASKA

ANOTHER RECORDING COMPANY

6720 Dodge St.
Omaha, NE
402-613-1369
Web: anotherrecordingcompany.com

JOEAUDIO PRODUCTIONS

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

MAKE BELIEVE STUDIOS

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

RAINBOW RECORDING STUDIO

2322 S. 64th Ave.
Omaha, NE 68106
402-554-0123
Email: audioguru@rainbowmusicmaha.com
Web: rainbowmusicmaha.com
Basic Rate: please call for info

STUDIO 24

8601 N. 30th St.
Omaha, NE 68112
402-342-9090
Email: rcb@studio24omaha.com
Web: studio24omaha.com
Contact: Chuck Beckler
Format: digital
Basic Rate: \$60/HR

NEVADA

D. I. STUDIO LLC

2810 S. Maryland Pkwy. Ste C
Las Vegas, Nevada. 89109
702-792-3302

Email: digitalinsightrecording@gmail.com
Web: direcordingstudios.com
Contact: Tiger Stylz
Format: ProTools HDX
Basic Rate: Private Studio/Call for Rates.

THE HIDEOUT RECORDING STUDIO

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

IMIRAGE SOUND LAB

15558 Linda Way
Sparks, NV 89431
775-358-7484
Email: g283589503@gmail.com
Web: inspired-amateur.com

JAGUAR RECORDING STUDIO

Las Vegas, NV
702-808-4400
Email: thad@jaguarstudio.com
Web: jaguarstudio.com
Contact: Thaddeus Corea
Format: Logic Pro
Basic Rate: Call for rates.

STUDIO DMI

6839 Ponderosa Way Suite 100
Las Vegas, NV 89118
702-860-6180
Contact: music@studiodmi.com
Email: Service@studiodmi.com
Web: studiodmi.com

TONE FACTORY, THE

5329 S. Cameron
Las Vegas, NV 89120
702-301-6964
Email: info@thetonefactory.com
Web: thetonefactory.com, vinniestaldito.com
Contact: Vinnie Castaldo

TRIMORDIAL STUDIO LAS VEGAS

Audio Graphics Web
Las Vegas, NV 89104
Email: trimordial@thefaro.com
Web: trimordial.com
Contact: Roy Rendahl
Format: Digital Pro Tools, Ozone Mastering
Gear: MacBook Pro, JBL, Shure, Rode, AKG, Yamaha
Services: Studio recording, song mastering, and music creation & production.

UNIVERSITY OF NEVADA, LAS VEGAS

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

NEW HAMPSHIRE

CEDARHOUSE SOUND & MASTERING

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

MOJO MUSIC STUDIO

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

NEW JERSEY

BULLETPROOF MUSIC STUDIOS

3253 Highway 35 North Chelsea Place
Suite 21
Hazlet, NJ 07730
732-888-4404
Email: info@bulletproofmusicstudios.com
Web: facebook.com/BulletProofMusicStudio
Contact: Steven Lance
Studio: ProTools. Source Connect Pro. Foley. ADR. Equipment available on website.
Basic Rate: Please contact for more information.

GDPONDERROSA STUDIOS

144 Warbasse Junction Rd.
Lafayette, NJ 07848
973-715-8124
Email: gdponderrosa@gmail.com
Web: GDPonderRosaStudios.com,
facebook.com/PonderRosaStudios

Format: see website for equipment list
Basic Rate: call or email for info

KALEIDOSCOPE SOUND

514 Monastery Pl
Union City, NJ 07087
201-223-2868
Email: info@kaleidoscopesound.com
Web: kaleidoscopesound.com

LAKEHOUSE RECORDING STUDIOS

619 Lake Avenue
Asbury Park, NJ 07712
732-455-5669
Email: booking@lakehouserecordingstudios.com
Web: lakehouserecordingstudios.com

SOUND ON SOUND STUDIOS

1 Greenwood Avenue
Suite 210
Montclair, NJ 07042
212-944-5770
Email: info@soundonsoundstudios.com
Web: soundonsoundstudios.com

STUDIO TO STAGE PRODUCTIONS

170 U.S. 9
Englishtown, NJ 07726
732-617-6530
Email: info@stosp.net
Web: studiostageproductions.com/recording-studio

WATER MUSIC RECORDERS

2000 West Street
Union City, NJ 07087
201-420-7848
Email: rob@watermusic.net
Web: watermusic.net

NEW MEXICO

JOHN WAGNER RECORDING STUDIOS, INC.

8601 Lomas N.E.
Albuquerque, NM 87112
505-296-2766, 505-296-2919
Email: info@johnwagnerstudios.com
Web: johnwagnerstudios.com

SANTA FE STUDIOS

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

STEPBRIDGE STUDIOS

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

TONE PALACE RECORDING STUDIO

Taos, NM
575-779-1087
Email: omar@taosrecording.com

NEW YORK

825 RECORDS, INC. (STUDIO & PRODUCTION COMPANY)

825 48th St.
Brooklyn, NY 11220
347-240-5417
Email: mattyamendola@825records.com
Web: 825records.com
Contact: Matty Amendola
Format: Semi-private project studio
Services: Mixing & full service production

THE BREWERY RECORDING STUDIO

910 Grand St.
Brooklyn, NY
844-717-2739
Email: booking@breweryrecording.com
Web: breweryrecording.com
Contact: Nick D'Alessandro
Basic Rate: \$95/hr

THE BUNKER STUDIO

Brooklyn, NY
929-234-8534
Email: booking@thebunkerstudio.com
Web: thebunkerstudio.com

BEHIND THE CURTAINS MEDIA

234 6th St. Ste. #5
Brooklyn, NY 11215
347-699-4429
Contact: Michael Abiuso
Email: mike@behindthecurtainsmedia.com
Web: mikeabiuso.com, behindthecurtainsmedia.com
Basic Rate: Call or email for rates

CUTTING ROOM RECORDING STUDIOS, THE

14 E. 4th St., Ste. 602
New York, NY 10012
212-260-0905
Email: bookings@thecuttingroom.com
Web: thecuttingroom.com
Format: Pro Tools HDX system and SSL Duality Console
Basic Rate: call for rates

DOWNTOWN MUSIC STUDIOS

Soho neighborhood
212-461-1889
Email: contact@downtownmusicstudios.com
Web: downtownmusicstudios.com

DUBWAY STUDIOS

42 Broadway, 22nd Fl.
New York, NY 10004
212-352-3070
Email: info@dubway.com
Web: dubway.com
Contact: Al Houghton
Format: Pro Tools, full-service, music, live band tracking, mixing.
Basic Rate: please call for info

EAST SIDE SOUND

150 Forsyth St.
New York, NY 10002
phone 636 476 5004
Contact: Marc Urselli
Email: info@eastside-sound.com
Web: eastside-sound.com

ELECTRIC KINGDOM STUDIOS

6 Richard Terrace
Hartsdale, NY 10503
800-933-1305
Email: info@electrickingdom.com
Web: electrickingdom.com

ELECTRIC LADY

52 W. 8th St.
New York, NY 10011
212-677-4700
Email: info@electricladystudios.com
Web: electricladystudios.com
Format: digital and analog
Basic Rate: please call

ENGINE ROOM AUDIO

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

EUSONIA STUDIOS

1133 Broadway, Suite 919
New York, NY 10010
212-260-7295
Web: eusoniastudios.com
Contact: Steve Dalmer
Format: see website for equipment list
Basic Rate: call for info

FLUX STUDIOS

154 E. 2nd St., Ste. #4A
New York, NY 10009
917-512-3489
Email: info@fluxstudios.net
Web: fluxstudios.net
Format: Vintage Heart, Modern Mind
Basic Rate: Call for rates

GERMANO STUDIOS

676 Broadway, 3rd Fl.
New York, NY 10012
212-260-6001 Ext. 1
Email: tgermano@germanostudios.com
Web: germanostudios.com
Contact: Troy Germano
Format: SSL Duality SE 48 input analog with Total Recall
Basic Rate: please call for info

GRAND STREET RECORDING

455 Grand St.
Brooklyn, NY 11211
718-360-9355
Contact: Ken Rich, Jake Lummus
Email: info@grandstreetrecording.com
Web: grandstreetrecording.com

HYPERSTUDIO RECORDING

419 Maple St.
West Hempstead, NY 11552
516-343-8890
Email: hyperstudiorecording@gmail.com
Contact: Eitan Kantor
Format: Pro Tools
Basic Rate: \$75-125/hr.
Services: Comfortable large rooms with cathedral ceilings, creative atmosphere with windows overlooking grass & trees, musical & efficient

engineers, C7 grand piano, Yamaha recording drum set and more.

THE ICE PLANT

Long Island City, NY
Email: booking@theiceplant.com
Web: theiceplant.com
Contact: Wayne Silver
Basic Rate: email for rates
Services: API Console, lots of analog outboard, Studer, Pro Tools HDX, live room, iso room, lounge with full kitchen and daylight, and a lot of musical instruments.

INVITE ONLY STUDIO

48 West 25th Street
10th Floor
New York, NY
646-998-4524
Email: thirdparty@inviteonlystudio.com
Web: inviteonlystudio.com
Services: Slate Media technology Raven Z3C, SSL Duality 48 channel, Delta, ProTools, Logic Pro, FL Studio 12, Ableton 10, Ableton 9

JUNGLE CITY STUDIOS

520 W. 27th St., Ste. 1002
New York, NY 10001
646-476-2684
Email: info@harbor-suites.com
Web: junglecystudios.com
Format: SSL Duality, Euphonix S5Fusion, Digide-sign's Icon D-Command
Basic Rate: please call for info

JUNGLE ROOM STUDIOS

Woodstock, NY
Contact: Brian Tarquin
Email: jungleroomstudios@aol.com
Web: jungleroomstudios.com/equipment.html
Format: Trident 24 Series 28 channel 24 bus w/ TT patch bay, Custom made GMPs 18 Power Supply, Otari MTR 90 - 24 track 2" Analog Tape Machine, Ampex 440c 1/4" 2 Track Tape Machine, and much more.
See site for complete list.

LOUNGE STUDIOS

315 W 39th St.
New York, NY
212-268-8522
Contact: Walter Randall
Email: frontdesk@loungestudiosnyc.com
Web: loungestudiosnyc.com

MARS MAGIC SHOP, THE

68 Jay St.
Brooklyn, NY 11201
212-226-7035
Email: mars@magicshopny.com
Web: magicshopny.com
Format: Analog and Digital
Basic Rate: Call for information

METROSONIC RECORDING

143 Roebling St., 3rd Fl.
Brooklyn, NY 11211
718-782-1872
Email: showroom@metrosonic.net
Web: metrosonic.net
Format: all analog and digital formats
Basic Rate: Call for information

MISSION SOUND

16 Powers St.
Brooklyn, NY 11211
917-566-9701
Email: missionsound@mac.com
Web: missionsoundrecording.com

MONO LISA STUDIOS

43-01 21st St., Ste. 212B
Long Island City, NY 11101
212-920-0192
Email: MONOLisaNYC@gmail.com
Web: monolisany.com
Format: ProTools HD10
Basic Rate: Available upon request

ROUND HILL MUSIC

650 Fifth Ave, Suite 1420
New York, NY 10019
212-380-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

SABELLA STUDIOS

49 Oakdale Road
Roslyn Heights, NY 11557
516-484-0862
Email: sabellastudios@gmail.com
Web: sabellastudios.com
Basic Rate: \$75 per hr/min 2 hrs, \$350 Half Day, \$650 Full Day

SKILLMAN MUSIC

65 Skillman Ave
Williamsburg, NYC 11211

917-546-0961

Email: booking@skillmanmusic.com
Web: skillmanmusic.com
Basic Rate: please call for info

STRANGE WEATHER RECORDING STUDIO

Brooklyn, NY
347-422-6419
Email: booking@strangeweatherbrooklyn.com
Web: strangeweatherbrooklyn.com

STUDIO G BROOKLYN

44 Dobbin St.
New York, NY 11222
347-281-1226
Contact: Tony Maimone
Email: booking@studiogbrooklyn.com
Web: studiogbrooklyn.com/studio

PENTHOUSE STUDIOS

723 7th Ave, PH
New York, NY 10019
212-869-0320
Web: penthousestudiosnyc.com/contact
Email: bookings@penthousestudiosnyc.com

PYRAMID RECORDING

12 E. 32nd St., 3rd Fl
New York, NY 10016
212-686-8687
Contact: Todd Hemleb, Founder
Email: pyramidrec@gmail.com
Web: facebook.com/pyramidrecordingnyc

QUAD STUDIOS

723 7th Ave., 10th Fl.
New York, NY 10019
212-730-1035
Email: bookings@quadnyc.com
Web: Quadnyc.com
Format: Analog / digital
Basic Rate: Call for info

ROUND HILL MUSIC

650 Fifth Ave., Suite 1420
New York, NY 10019
212-380-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

SEAR SOUND

353 W. 48th St., 6th Fl.
New York, NY 10036
212-582-5380
Email: waltersear@aol.com
Web: searsound.com
Contact: Roberta Findlay, Studio Manager
Format: Analog and Digital, Studio 'A', Recording/mix Neve 8038, Studio 'C', Large Recording/mix, Studio 'D', pre/post room/vacuum tube console & Moog
Basic Rate: call for rates

THRESHOLD RECORDING STUDIOS

440 W. 41st St.
New York, NY 10036
212-244-1871
Email: thresholdstudiosnyc@gmail.com
Web: thresholdstudios.com
Contact: James Walsh
Format: Analog/Digital
Services: Music Producers, Artist Development, Recording Studios
Basic Rate: call for rates

STRANGE WEATHER

New York, NY
347-422-6419
Email: booking@strangeweatherbrooklyn.com
Web: strangeweatherbrooklyn.com
Format: see website for equipment list
Basic Rate: call for info

NEW WARSAW STUDIO

Brooklyn, NY
718-662-8928
Email: riley@rileymcmahon.com
Web: newwarsawstudio.com

VALHALLA STUDIOS NEW YORK

89 Letchworth Street
Auburn, NY 13021
315-255-0370
Email: contact@valhallastudiosny.com
Web: valhallastudiosny.com

VINEGAR HILL SOUND

46 Bridge St.
Brooklyn, NY 11201
917-688-4208
Web: vinegarhillsound.com

It takes a great track record to track a great record!



Master Groove Studios - David Morse
Mastering, Engineering and Production
Specializing in the art of Mastering
Nashville & Los Angeles

Credits include:

REM, Incubus, Zappa, Dio, Billy Preston, Edgar Winter, Earth Wind & Fire, Guns & Roses, Chili Peppers, Wild Child, Warrant and most Major Labels.

David has been a successful staff producer for the major labels for over 20 years and owner of Master Groove Studios since 1981 (Nashville & LA). He is a successful producer with 24 Gold and Platinum awards and 5 Grammy nominations with 1 win. He works with top stars, A&R.

Easy rates for new and independent acts.



818.830.3822

www.mastergroovestudios.com

Email: info@vinegarhillsound.com
Basic Rate: \$1500/day, \$750/1/2 day

WATCHMEN STUDIOS

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

NORTH CAROLINA

CATALYST RECORDING

Charlotte, NC
704-526-8400
Email: rob@catalystrecording.com
Web: catalystrecording.com
Contact: Rob Tavaglione
Format: digital and 16 track analog
Basic Rate: Tracking, Mac'ing & mixing at \$40/hr, mastering at \$25/song (6 or more)

DEEP RIVER SOUND STUDIO

6173 Deep River Rd.
Sanford, NC 27330
919-718-0076
Email: deepriverstudios@gmail.com
Web: deepriverstudios.com

EARTHTONE RECORDING

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

ECHO MOUNTAIN RECORDING

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

GAT3 PRODUCTIONS

655 Presley Rd., Suite E
Charlotte, NC 28217
704-528-5552
Email: info@gat3.com
Web: gat3.com
Contact: Susan Tabor

MANIFOLD RECORDING

P.O. Box 1239
Pittsboro, NC 27312
919-444-2350
Email: bookings@manifoldrecording.com
Web: manifoldrecording.com
Format: Analog and digital Synthesizers

RUBBER ROOM STUDIO

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

SALOON STUDIOS LIVE

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

SON SET BEACH PRODUCTIONS

Concord, NC 28027
505-228-8131
Email: sonsetbeach@comcast.net
Web: sonsetbeach.com
Contact: Bob Reynolds
Format: analog and digital
Basic Rate: Call for rates

SOUND TEMPLE RECORDING

Asheville, NC
828-633-2149
Email: Robert@soundtemplestudios.com
Web: soundtemplestudios.com
Format: Pro Tools 12.5

TEQUILA SUNRISE MUSIC

112 Ann St.
Gaston, NC 27832
800-537-1417, 252-537-0317
Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$45/hr. 2 hr. min.

STUDIO WARMWOOD

Asheville, NC

860-230-1176

Contact: Dave Kaminsky
Web: studiowormwood.com

NORTH DAKOTA

WHISKYSAM RECORDING STUDIO

3314 Royal Cir.
Grand Forks, ND 58201
701-741-4667
Email: whiskysam@hotmail.com
Web: whiskysam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

OHIO

REFRAZE RECORDING STUDIOS

2727 Gaylord Ave.
Dayton, OH 45419
937-298-2727
Email: ron@refraze.com
Web: refraze.com
Contact: Ron Pease
Format: Digidesign Pro Tools|HD 2 Accel
Basic Rate: \$600/day incl. engineer, \$65/hr

OKLAHOMA

BENSON SOUND, INC.

5717 S.E. 74th St., Ste. F
Oklahoma City, OK 73135
405-610-7455
Email: info@bensonsound.com
Web: bensonsound.com
Format: digital
Basic Rate: please call for info

CASTLE ROW STUDIOS

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

CORNERSTONE RECORDING CO.

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

STUDIO SEVEN / LUNACY RECORDS

417 N. Virginia Ave.
Oklahoma City, OK 73106
405-236-0643
Email: cope@okla.net
Web: lunacyrecords.com
Contact: Dave Copenhagen
Format: 2-inch 24-Track, Pro Tools & other digital formats, large playing room, tracking, mixing & mastering
Basic Rate: call for rates

OREGON

BIG RED STUDIO

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

FALCON RECORDING STUDIOS

15A S.E. 15th Ave.
Portland, OR 97214
503-236-3856
Email: falconstudios@comcast.net
Web: falconrecordingstudios.com
Contact: Dennis Carter
Format: digital Pro Tools
Basic Rate: please call for info

JACKPOT! RECORDING STUDIO

2420 S.E. 50th
Portland, OR 97206
503-239-5389
Email: info@jackpotrecording.com
Web: jackpotrecording.com
Contact: Larry Crane
Format: see website for equipment list
Basic Rate: \$50/hr

OPAL STUDIO

6219 S.E. Powell Blvd.
Portland, OR 97206
503-774-4310
Email: info@opal-studio.com
Web: opal-studio.com
Contact: Kevin Hahn
Format: digital and analog
Basic Rate: \$50/hr.

SPROUT CITY STUDIOS

Eugene, OR 97402

541-687-0947

Email: giddy@sproutcity.com
Web: sproutcity.com
Format: digital
Basic Rate: please call for info

PENNSYLVANIA

APOCALYPSE THE APOCALYPSE

303 W. Market St.
Clearfield, PA 16830
225-266-1973
Email: fred@fredweaver.com
Web: apocalypsetheapocalypse.com
Contact: Fred Weaver
Basic Rate: \$40 hr/\$400 Day

CAMBRIDGE SOUND STUDIOS

2003 West Moyamensing Ave.
Philadelphia, PA 19145
215-465-7500
Email: jscambridge@verizon.net
Web: cambridgesoundstudios.com

FORGE RECORDING

100 Mill Rd.
Oreland, PA 19075
215-326-9401
Email: info@forgerecording.com
Web: forgerecording.com
Format: Pro Tools HD3 Accell, MacPro 2.8 quad-core, API 1608
Basic Rate: \$95/hr, \$400/1/2 day, \$800/day

GREEN VALLEY RECORDING

590 S. Frymire
Hughesville, PA 17337
570-584-2653
Email: greenvalleyrecording@windstream.net
Web: greenvalleyrecording.com
Contact: Richard or Alison Rupert
Format: Multitrack Digital, Analog (2 track only)
Basic Rate: \$30/hr

MINER STREET BOOKING

128 Krams Ave.
Philadelphia, PA 19127
Contact: Brian McTear
Email: minerstreetbooking@gmail.com
Web: minerstreet.com

REPERCUSSION STUDIOS

2424 Coral St.
Philadelphia, PA 19125
257-307-6648
Contact: Andrew Ha, Founder
Email: repercuSSIONstudios@gmail.com
Web: repercuSSIONstudios.com
Basic Rate: \$40/\$70/hr

RIGHT COAST RECORDING

Columbia, PA
717-681-9801
Email: studio@rightcoastrecording.com
Web: rightcoastrecording.com
Format: 2-inch 16 + 24 track analog, 48 track 192k digital performer, automated Neotek elite console
Basic Rate: call for rates

SINE STUDIOS

127 S. 22nd St., 2nd Fl.
Philadelphia, PA 19102
484-883-4343
Email: matt@sinestudios.com
Web: sinestudios.com
Basic Rate: \$100 min. (2 hr blocks)

SPICE HOUSE SOUND

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

SURREAL SOUND STUDIOS

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

THIRD STORY

5120 Walnut St.
Philadelphia, PA 19139
215-747-1200
Email: tsr2@verizon.net
Web: thirdstoryrecording.com
Format: Pro Tools, Digital/Analog
Basic Rate: please call for rate

THE VAULT RECORDING

6500 Grand Ave.
Pittsburg, PA 15225
412-420-9239
Contact: Bob McCutcheon, Owner
Email: bob@thevaultrecording.com
Web: thevaultrecording.com
Format: SSL AWS 948, ProTools II HD Native

RHODE ISLAND

MACHINES WITH MAGNETS

400 Main St.
Pawtucket, RI 02860
401-475-2655
Email: catherine@machineswithmagnets.com
Web: machineswithmagnets.com
Format: see website for equipment list
Basic Rate: call for rates

STATIC PRODUCTIONS

North Kingstown, RI
401-267-8236
Email: record@staticproductions.com
Web: staticproductions.com
Contact: Peter LaGrasse
Basic Rate: see website

SOUTH CAROLINA

CHARLESTON SOUND

2612 Larch Land, Ste. 107
Mt. Pleasant, SC 29466
843-216-5556
Web: charlestonstudio.com

THE JAM ROOM

201 S. Prospect St.
Columbia, SC 29205
803-787-6908
Email: jamroomstudio@gmail.com
Web: jamroomstudio.com
Contact: Jay Matheson
Format: Pro Tools HDX
Basic Rate: please call for rates

MISSION CONTROL STUDIOS

14363 Ocean Drive, Unit 13
Pawleys Island, SC 29585
509-220-1216
Email: karl@mission-control-studios.com
Web: mission-control-studios.com
Contact: Karl Bingle
Format: Analog, digital and hybrid recording, mixing, mastering and music production.
Basic Rate: \$60/75/hr, block and corp to corp rates available. All major credit cards accepted.

STRAWBERRY SKYS RECORDING STUDIOS

1706 Platt Springs Rd.
West Columbia, SC 29169
803-794-9300
Email: info@strawberryskys.com
Web: strawberryskys.com
Contact: Gary Bolton
Format: Radar24 and Pro Tools
Basic Rate: call for pricing

TRUPHONIC RECORDING

816 St. Andrews Blvd.
Charleston, SC 29407
843-619-7700
Contact: Elliott Elsey
Email: Elliott@truphonic.com
Web: truphonic.com

TENNESSEE

4U RECORDING

400 Union Avenue
Memphis, TN 38103
901-779-2044
Email: info@4urecording.com
Web: 4urecording.com

Additional location:

1376 Chattahoochee Ave. NW
Atlanta, GA 30318
470-541-2445

ADDICTION SOUND STUDIOS

506 E. Iris Drive
Nashville, TN 37204
615-953-6243
Email: addictionstudios@me.com
Contact: Jonathan Cain or David Kalmusky
Format: Pro Tools HDX2 System
Web: additionsound.com/
Basic Rate: please call for info

ARDENT STUDIOS

2000 Madison Ave.
Memphis, TN 38104
901-725-0855
Email: info@ardentstudios.com
Web: ardentstudios.com
Format: Pro Tools 9.0.1 and analog 24, 16, 8 and 2 trk 1/2-inch and 1/4-inch
Basic Rate: please call for info

ART HOUSE STUDIOS

Nashville, TN
Email: ahsnashville@gmail.com
Web: ahsnashville.com

BOB BULLOCK

Cool Springs Mix
Franklin, TN
615-972-8280

Email: bob@bobbullock.net
Web: bobbullock.net
Format: Mixing services, specializing in country, Pop and Rock, Nuendo and pro Tools. See website for details
Basic Rate: Contact for Rates

BLACKBIRD STUDIO
 2806 Azalea Pl.
 Nashville, TN 37204
 615-467-4487, 615-487-2509
Email: info@blackbirdstudio.com
Web: blackbirdstudio.com
Contact: John McBride, Studio Owner;
 Rolff Zwiép, Studio Mgr.
Format: Digital/analog
Basic Rate: please call

CASTLE RECORDING STUDIOS
 1393 Old Hillsboro Rd.
 Franklin, TN 37069
 615-791-0810
Email: booking@castlerecordingstudios.com
Web: castlerecordingstudios.com
Format: digital and analog
Basic Rate: please call

CAVE STUDIOS, THE
 5853 Davis Hollow Rd.
 Franklin, TN 37064
 615-790-7578
Email: thecaverecordingstudios@gmail.com
Web: thecavestudios.net
Contact: Andrew Hooker
Format: Pro Tools HD3
Basic Rate: call for rates

DARK HORSE RECORDING
 2465 Old Charlotte Pike
 Franklin, TN 37064
 615-791-5030
Email: info@darkhorserecording.com
Web: darkhorserecording.com
Clients: Taylor Swift, Halestorm, Keith Urban, Hunter Hayes

EAST IRIS STUDIO
 518 E. Iris Dr.
 Nashville, TN 37204
 615-777-9090
Email: info@eastirisstudios.com
Web: eastirisstudios.com

EASTSIDE MANOR
 615-512-4059
 Nashville, TN
Contact: Aaron Dethrage, Studio Mgr.
Email: hello@esmstudios.com
Web: eastsidemanor.com
Format: Neve VR48 Legend

HOUSE OF DAVID STUDIO
 1205 16th Ave. S
 Nashville, TN 37212
 615-320-7323
Email: houseofdavidstudio@gmail.com
Web: houseofdavidnashville.com

FUNHOUSE STUDIOS
 802 18th Avenue South
 Nashville, TN 37203
 615-242-7949
Web: funhousetudios.com
Email: info@funhousetudios.com
Basic Rates: \$40/50/hr, 3 hr block, \$350/450/day, 12 hr day

THE GROVE
 At Hope Church

8500 Walnut Grove Road
 Memphis, TN 38018
 901-755-721
Email: thegrove@hopechurchmemphis.com
Web: hopepres.com/recording-studio

JAY'S PLACE RECORDING STUDIO
 1508 17th Ave. S
 Nashville, TN 37212
 615-479-7986
Email: jaysplacerecording@comcast.net
Web: facebook.com/jaysplacerecordingstudio

HILLTOP STUDIO
 902 Due West Ave.
 Nashville, TN 37115
 615-865-5272, FAX 865-5553
Email: studio@hilltopstudio.com
Web: hilltopstudio.com

LAYMAN DRUG COMPANY
 1128 3rd Ave., S
 Nashville, TN
 615-750-2228
Email: studio@laymandrugcompany.com
Web: laymandrugcompany.com

JAMES LUGO'S VOCAL ASYLUM
 Nashville, TN
 615-540-9108
Email: james@jameslugo.com
Web: jameslugomusic.com/about
Contact: James Lugo
Format: digital and analog
Basic Rate: call for rates

LOVE SHACK RECORDING STUDIOS
 909 18th Ave., South
 Nashville, TN 37212
 615-843-0019
Email: book@loveshackstudios.com
Web: loveshackstudio.com

MADE IN MEMPHIS
 400 Union Ave.
 Memphis, TN 38103
 901-779-2031
Email: info@mimcorp.com
Web: mimcorp.com/studio

MANALIVE STUDIOS
 1121 Harpeth Industrial Ct. Suite 100
 Franklin, TN 37064
 615-538-7623
Email: studio@manalivestudios.com
Web: manalivestudios.com
Contact: Alex Wolaver - Manager
Main Format: Pyramix DSD/DXD and ProTools
Description: ManAlive Studios is a full service video and audio production.

MASTER GROOVE STUDIOS
/ RADD SOUND
 Northridge, CA
 Nashville, TN
 818-830-3822, 615-562-5329
Email: davejavu@att.net
Web: mastergroovestudios.com
Contact: David Morse
Format: digital, unlimited tracks
Basic Rate: please call for rates

NASHVILLE TRAX RECORDING STUDIOS
 2817 W. End Ave., Suites 126-259
 Nashville, TN 37203
 615-319-8616

Email: nashtrax@bellsouth.net
Web: nashvilletraxrecordingstudio.com
Basic Rate: call for rates

OCEAN WAY NASHVILLE
 1200 17th Ave., S.
 Nashville, TN 37212
 615-320-3900
Email: pmcmakin@oceanwaynashville.com
Web: oceanwaynashville.com
Format: digital and analog
Basic Rate: please call

OMNISOUND STUDIOS
 1806 Division St.
 Nashville, TN 37203
 615-482-1511
Web: omnisoundstudios.com
Format: Pro Tools HD/24 TK analog
Basic Rate: call for rates

PALETTE MUSIC
 2491 N. Mt. Juliet Rd., #1934
 Mount Juliet, TN 37121
 615-681-4061
Contact: Jeff Silverman
Web: palettemusic.net
Basic Rate: Call for info

PARAGON STUDIOS
 320 Billingsly Ct.
 Nashville, TN 37067
 615-778-9083
Email: fred@paragon-studios.com
Web: paragon-studios.com
Format: digital and analog
Basic Rate: please call

PARLOR PRODUCTIONS
 1317 16th Ave., South
 Nashville, TN 37212
 615-385-4466
Email: larry@parlorproductions.com
Web: parlorproductions.com

PEARL SNAP STUDIOS
 1109 Woodland St.
 Box #60064
 Nashville, TN 37066
 615-434-5807
Web: pearlsnapstudios.com

PRIME CUT STUDIO
 Nashville, TN
 615-582-7307
Web: primecutstudio.com
Basic Rate: call for rates

QUAD STUDIOS
 1802 Grand Ave.
 Nashville, TN 37212
 615-292-5100
Web: facebook.com/quadnashville
Contact: Mark Greenwood
Format: Digital and analog
Basic Rate: please call

THE RECORD SHOP RECORDING STUDIO
 2480 Moore Way
 La Vergne, TN 37086
 248-207-4975
Email: info@therecordshopnashville.com
Web: therecordshopnashville.com
Contact: Sean Giovanni

ROUND HILL MUSIC
 1802 Grand Ave

Nashville, TN 37212
 615-292-5100
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rate: please call

ROYAL STUDIOS
 1320 Willie Mitchell Blvd.
 Memphis, TN 38106
 901-775-3790
Web: royalstudios.com
Format: see website for equipment list
Basic Rate: call for info

THE RUKKUS ROOM RECORDING
 2741 Lamon Dr.
 Nashville, TN 37204
 615-385-4007
Email: booking@rukkusroom.com
Web: rukkusroom.com
Basic Rate: Call or email for rates

SAM PHILLIPS RECORDING
 639 Madison Ave.
 Memphis, TN 38103
 901-523-2251
Email: samphillipsrecording@gmail.com
Web: samphillipsrecording.com, facebook.com/samphillipsrecording

SKYWAY STUDIO
 3201 Dickerson Pike
 Nashville, TN 37207
 615-650-6000
Web: skywaystudios.tv

SOUND EMPORIUM STUDIOS
 3100 Belmont Blvd.
 Nashville, TN 37212
 615-383-1982
Web: soundemporiumstudios.com
Basic Rate: call or email for rates

SOUTHERN GROUND STUDIOS
 114 17th Ave S
 Nashville, TN 37203
 615-873-4636
Web: southerngroundnashville.com
Email: booking@southerngroundnashville.com

SOUTH BY SEA STUDIOS
 1313 Jewel Street
 Nashville, TN 37207

SOUND KITCHEN STUDIOS
 112 Seaboard Ln.
 Franklin, TN 37067
 615-370-5773 x 225
Email: iblonder@soundkitchen.com
Web: soundkitchen.com
Format: Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy
Basic Rate: Please call Ira Blonder, Managing Partner

SOUND STAGE STUDIOS LIVE
 10 Music Circles
 Nashville, TN 37203
 615-873-1501
Contact: Nick Autry
Web: soundstagesstudioslive.com
Basic Rate: call for rates

STATION WEST
 616 W Iris Drive



Nashville, TN 37204
615-463-9118
Contact: Rafaela Marone, Manager
Email: stationwest@gmail.com
Web: stationwest.com

STARSTRUCK STUDIOS
40 Music Square W.
Nashville, TN 37203
615-259-0001
Web: starstruckstudios.com
Contact: Janet Leese
Format: digital/analog
Basic Rate: call

STONEBRIDGE MASTERING STUDIO
140 Jefferson Ave.
Memphis, TN 38103
901-654-6491
Web: stonebridgemastring.com
Contact: Gebre Waddell
Format: see website for equipment list
Basic Rate: \$75/single, \$50/song for 2 or more songs

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800-441-6249, 901-521-0664
Email: nina@sunstudio.com
Web: sunstudio.com

SPUTNIK SOUND
408 E. Iris Drive
Nashville, TN 37204
Contact: Mitch Dane, Engineer, Vance Powell, Engineer
Email: mitch@sputniksound.com, vance@sputniksound.com
Web: sputniksound.com

TEN & TEEN STUDIOS
Nashville, TN
Email: ten7teenstudios@gmail.com
Web: ten7teenstudios.com/home

TOP HAT RECORDING
2302 Rebel Rd.
Austin, TX 78704
512-779-8188
Knoxville, TN
Email: mary@tophatrecording.com
Web: tophatrecording.com

TRACE HORSE RECORDING STUDIO
502 E. Iris Drive
Nashville, TN 37204
615-258-5540
Email: booking@tracemorse.com
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Web: austinsignal.com
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Email: info@bluerocktexas.com, billy@bluerocktexas.com
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Web: crystalclearsound.net
Contact: Michael Walter, Mgr/Owner
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Basic Rate: \$70/hr, \$500 for 8-hour block

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Web: theecholab.com
Email: mattpencerecording@gmail.com

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Email: michael@estuaryrecording.com
Web: estuaryrecording.com
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6347 Ashcroft Drive, Ste. 6b
Houston, TX 77081
832-649-4653
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Web: imixhouston.com

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Fischer, TX 78133
830-935-2069
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512-814-7625
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Web: icecreamfactorystudio.com

JOMUSIK
Sunnyvale, TX 75182
972-226-1265
Email: info@jomusik.com
Web: jomusik.com
Contact: Joe Milton
Format: digital and analog, lots of tracks
Basic Rate: \$60/hr, productions by mail

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Web: studio601recording.com

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Web: facebook.com/713mediagroup

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Email: fj8660@gmail.com
Web: facebook.com/SugarHillStudios

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Houston, TX 77042
713-977-9165
Email: info@sunrisesound.com
Web: sunrisesound.com
Basic Rates: \$139/2hr session, \$259/4hr session, \$479/8hr session

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832-730-0040
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Web: tierrastudios.com

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Corpus Christi, TX 78411
361-854-SING (7464)
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Web: trinitystudio.com
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Basic Rate: \$30/hr.

WINDY HILL STUDIO
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512-534-9299
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Web: windyhillstudioaustin.com
Format: see website for equipment info
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WIRE ROAD STUDIOS
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Houston TX 77008
713-636-9772
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Web: wireroadstudios.com
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Email: sdesign@svccable.net
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Richmond, VA 23223
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Web: innerearstudio.com
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Virginia Beach, VA 23452
 757-373-1180
Email: rob@mastersoundva.com
Web: mastersoundva.com
Contact: Rob Ulsh
Format: digital and vintage analog
Basic Rate: call for rates

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 Seattle, WA 98119
 206-443-1500
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Web: badanimals.com
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Format: digital and analog
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 Woodinville, WA 98072
 425-481-4100
Email: bearcreek@seanet.com
Web: bearcreekstudio.com
Contact: Manny Hadlock
Format: 2" 24 trk, 2" 16 trk, 1/2" 2 trk, Pro Tools HD 32 in/48 out
Basic Rate: Please call for rates

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1101 E. Pike St.
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 Seattle, WA 98122
 206-209-0977
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Web: cloudstudiosseattle.com
Contact: Doug Wilkerson
Basic Rate: call for rates

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 Friday Harbor, WA 98250
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Web: londonbridgestudio.com
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Basic Rate: please call for rates

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 Seattle, WA 98155
 206-440-5889
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Web: mirrorsound.com
Contact: Ken Fordyce
Format: 24 track digital-analog
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 304-277-2771
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Email: chris@rhlaudio.com
Web: rhlaudio.com
Contact: Chris Murphy
Basic Rate: please call for info

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 Madison, WI 53713
 608-736-4446
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Basic Rate: call for rates

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 Jackson, WY 83002
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Contact: Michael J. Emmer, President
Basic Rate: please call for info

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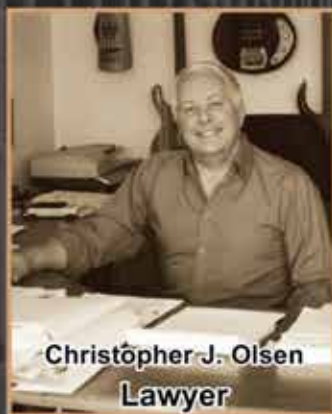
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DOWNTOWN REHEARSAL

How to Tell If Your Song Is Finished

*Excerpted from *Music, Lyrics, and Life: A Field Guide for the Advancing Songwriter*, available everywhere, including: Bandcamp (signed copies) | Bookshop | Books Are Magic | Amazon

Sooner or later, the songwriter has an inescapable question to ask: Is it done? I think the answer is related to how we know when a party's over: It's when we've seen everyone we'd hoped to see; when the food's gone and the good bottles are empty; when the talk starts getting both louder and dumber; when we become aware that we're guests; and when spidey sense tells us that we're sticking around for selfish reasons.

We learn through experience, whether it's going to lots of parties or finishing lots of songs.

Work toward the day when you can put a song on for someone and just be...quiet. That's "finished" energy.

2. Hydroplaning. Toward the end of every semester, revised songs begin to deliver—and lighten—like boats that get up to speed and begin skimming the waves instead of plowing through them. In these moments, I forget what I'm supposed to be doing, which is teaching, and just start listening. It stops being songwriting class, and the song stops being music; it becomes a transporting experience. It's not "the perfect song" that does it, either—it's the one that feels connected to the artist's intent.

3. The mix is deliberate. People who are not confident in a song find a thousand ways to overcompensate elsewhere. They pull the lead

tinue painting, they start leaving, one by one, and you are left completely alone. Then, if you are lucky, even you leave."

When a song leaves the listener with their own reflection, and not the writer's, it feels attached to something larger than where it came from. The song doesn't feel like it came from anyone; it feels like it's been here all along.

5. Time and space bend. Some songs have the ability to loosen the logic constraints they're under. We think, "How could that have been only two minutes and 45 seconds? I was a million miles away." Or "How does that song feel so massive? It's just piano and voice." After a while, what seems like a weird quirk of the art form starts becoming an indicator that the art is working.



We get better at both. Here are some clues that your songwriting instincts are sharpening. (You're on your own with the parties.)

1. No itches, no disclaimers. There's a joy—and a power—in feeling like you don't have to set a song up or adjust the expectations of the listener. If you've ever prefaced a song by saying, "I'm not sure I like the verses," or "I wrote this in like five minutes," or "The bridge is just kind of a 'placeholder,'" you know what I mean. These (real) examples from my classes are just the short ones. Some disclaimers last longer than the actual song.

Tip: Disclaimers don't work. They don't absolve us from what we've created. The chorus melody doesn't change. The tuning doesn't improve. The wrong notes don't make themselves right. The crooked is not made straight. Only revision can do that.

Tip: Disclaimers are a to-do list disguised as a plea for leniency. They are a catalog of the itches you still have left to scratch. They instruct you on how to tweak your prototype.

vocal back and wash the whole track in reverb and synths and ambience and everything but the song. For some, an unfocused mix is an aesthetic choice, sure. For others, the lyrics are just impressions and are not intended to be ruminated on or even understood. But I've found that the majority of songs that try to bury themselves inside themselves do so because they are not yet confident in what they are. Conversely, nothing is more exciting than when a revision comes back into class and the lead vocal has been nudged up in the mix; the choices, even if murky, are intentionally so. Everything becomes stronger and more confident, including the singer, who's now actually saying something they believe in, and the writer, who lives outside the song, presenting a polished, focused thought.

4. The writer disappears. "I believe it was John Cage who told me, 'When you start working, everybody is in your studio—the past, your friends, enemies, the art world, and above all, your own ideas—all are there. But as you con-

The premise of Mark Danielewski's novel *House of Leaves* is that a family's house, when measured, is somehow bigger on the inside than it is on the outside. Improbable for an architect, a screw-up for a surveyor, but it's actually what a songwriter shoots for. In music, the impossible happens all the time.

6. You wind up back at the beginning. This is the moment we stop asking if our bridge is too short or long and instead start wondering if we've done our listeners the service we are entrusted with.

Did we say what we came to say? If the answer to that is, "yes," well, then. The party's over, and the song has begun.

MIKE ERRICO is a recording artist, author, and songwriting professor at Yale, the New School, and NYU's Clive Davis Institute of Recorded Music. *Music, Lyrics, and Life*, his first book, is available at: Bandcamp (signed copies) | Bookshop | Books Are Magic | Amazon

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