

# MUSIC CONNECTION

NATIONAL LISTS

Rehearsal Studios  
+ Gear Rental/Audio-Video

# THE LUMINEERS

Rehearsal Insights From the Pros

Rafael Moreira • Shane Theriot • Michael Ripoll  
Michael Lloyd • Storm Lee Gardner

21 Essential Rehearsal Tips

Choose the Right Songs for Auditions,  
Showcases and Live Performances

+ YG • JPNSGRRLS • FanFunded  
Switchfoot • Carol Duboc • Good Charlotte

Vol. 40 • August 2016 • \$3.95/\$4.95 Canada



**NEW TOYS**



**P. 12**

# PORTRAITS IN TONE

## Richie Kotzen

"The great thing about the RK5 Fly Rig is that I now have my ideal pedalboard with the effects I use most, which is reverb, delay and overdrive, in a tiny little box that I can literally put in my backpack. So I'm carrying my guitar rig, for the most part, in my backpack.

"What makes the RK5 so different from the standard Fly Rig is the overdrive circuit. This is something that Andrew [Barta, president of Tech 21] and I spent a good 6 months designing --going back and forth, trying to verbalize what audio qualities I wanted. And finally we came to what we call the OMG section.



Actual size: 11.5"l x 2.5"w x 1.25"h • Weight: 18.6 oz.

"The thing that's really cool about it is Andrew put in the SansAmp. And what that enables you to do is literally revoice any amp. I can plug into a really clean amp and get my sound the same way I can plug into a dirty amp and get my sound. So you can get a great sound live through an amp, and, if the amp goes down, by using the Sans-Amp, you can literally plug right into the PA and get a fantastic guitar tone.

"Beyond putting the RK5 in front of an amp, you can also use it direct. I took this pedal into the studio for The Winery Dogs 'Hot Streak' record. There's a song, in particular, called 'The Lamb,' with a middle solo section where you can really hear the Tech 21 RK5 direct.

"So this pedal is very versatile, it's very convenient, extremely reliable, built to perfection." -- Richie Kotzen



The Richie Kotzen OMG Signature Overdrive is also available as a stand-alone pedal.

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In this exclusive interview with the band's Wesley Schultz, the singer/guitarist discusses why he chose Denver over New York City to launch his career and how the Lumineers stayed focused to follow up their smash hit debut album with a new No. 1 release.

**By Eric A. Harabadian**

Photos by Scarlet Page



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**By Bernard Baur**



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# Scarlett



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The latest Scarlett mic preamp features a more even gain structure, so you can accurately set your levels, and the instrument input has been completely redesigned with increased headroom to handle seriously hot guitar pickups. New metal gain controls and a sleeker red metal chassis reassure you of its improved industrial design, built to go anywhere. The Scarlett range also now operates at sample rates all the way up to 192kHz, and the input channels have evolved too.

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## VINTAGE STUDIO RENTALS

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

**Celebrating Three Decades of Vintage Equipment Rentals:** What do the Academy Awards, Rihanna, Eric Clapton, the Goo Goo Dolls, Joe Cocker, Michael Jackson, Johnny Cash, Audioslave, Green Day, Kanye West, Michael Bubl  and thousands of bands and artists from all musical genres have in common? They've all rented from Bruce Monical's vast arsenal of vintage instruments and equipment. This year his NoHo-based Vintage Studio Rentals celebrates 30 years as one of L.A.'s top rental facilities—but the lifelong musician and multi-instrumentalist had been informally loaning out gear even before he officially incorporated. Monical's renown for using vintage gear in various L.A. studios on his own projects led to his first formal rental of an AKC C12 studio condenser microphone to a session for Earth, Wind & Fire's Philip Bailey, produced by Randy Jackson.



**Veteran Musician Builds An Arsenal of Classics:** Monical started his personal collection with a '56 Fender Stratocaster, Ampeg B15 Fliptop, Fender Rhodes and a '59 Fender Tweed Tremolux amp. Earning money loaning out gear, he chose to invest in more equipment—starting with tube mics, tube guitar amps and LA-2A and Fairchild tube compressor limiters. As his company continued to grow organically, Vintage was, he says, "pretty much the first rental company to rent out tube mics." While most renowned for his large collections of tube and ribbon mics (including original Telefunken 251s, Neumann U47s, & M50s), vintage guitars, basses and amps, Monical also has 150 vintage snare drums, 30 drum kits, Pultec tube equalizers and many vintage keyboards, including Moog, Arp and Sequential synthesizers, Fender Rhodes, Wurlitzers, Clavinets, Mellotrons and Hammond organs, and much more.

**The Vintage Advantage:** Monical rents modern instruments and equipment as well, but considers vintage wares his ultimate niche in the local rental market. "As much as people try to recreate those vintage sounds with contemporary technology," he says, "if you compare the modern plug-in to the sound of vintage gear, there's no comparison. You can hear the warmth and realness. This equipment allows artists and producers to make great sounding records at an affordable price."

Contact Bruce Monical, 818-994-4849

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## Kate Cafaro

*Account Supervisor*  
Fifteen Minutes PR

**Fifteen Minutes PR** has welcomed **Kate Cafaro** as Account Supervisor. Prior to Fifteen Minutes, Cafaro was the former head of PR for Red Bull Records. She will continue to work with Red Bull Records artists while servicing a number of brands clients and extending the agency's footprint. Cafaro has over 13 years experience in entertainment PR, holding positions at RCA Records, Blender Magazine and Warner Bros. Records. As Head of Press for Red Bull Records, she oversaw global publicity initiatives while orchestrating domestic PR campaigns for its roster. For more information, contact Cafaro directly at [Kate@fifteenminutes.com](mailto:Kate@fifteenminutes.com).



## Lee Cioppa

*Dean*  
The Colburn School

**The Colburn School** has named **Lee Cioppa** as Dean of its conservatory of music, the school's senior academic administrator, beginning in August. Cioppa comes to Colburn from the Juilliard School. As dean, she will serve as a member of the academic administrative leadership, liaise with all areas of the school and provide oversight of the academic direction of the conservatory and lead admissions efforts. For the past 13 years Cioppa has been the Associate Dean for Admissions at the Juilliard School, overseeing admissions for the Dance, Drama and Music Divisions. For more information, contact [lmatchett@colburnschool.edu](mailto:lmatchett@colburnschool.edu).



## Kalle Hvidt Nielsen

*CEO*  
DPA Microphones

**DPA Microphones** has appointed **Kalle Hvidt Nielsen** as Chief Executive Officer, starting in September. Nielsen will succeed interim CEO Thorsten Reuber. Nielsen brings 15 years of experience in directing technology-focused Danish companies. He comes to DPA Microphones from Topsil Semiconductor Materials A/S, where he has held the CEO position since 2011. Previously, Nielsen occupied CEO positions at Bang & Olufsen A/S and Brüel & Kjær Sound & Vibration Measurement A/S. During his time at the latter two companies, he gained extensive knowledge of running businesses in the high-quality audio business. For more, contact [lisab@dpagan.com](mailto:lisab@dpagan.com).



## Colin Gilbert

*Associate Director, Participant Services*  
AFM & SAG-AFTRA Fund

**The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund** has promoted **Colin Gilbert** to Associate Director in charge of Participant Services. Gilbert will oversee the Fund's expanding Participant Services department. He has over 10 years of experience in participant services with both the Film Musicians Secondary Markets Fund and the AFM SAG-AFTRA Fund. In addition to a background in Film Studies and Film Production from UCSB and San Francisco State, Gilbert also has years of electronic music studies along with the daily operation of on-campus mixing and sound recording studios. For more information, contact [bstewart@afmsagaaftrafund.org](mailto:bstewart@afmsagaaftrafund.org).



## James Deacon

*Int'l Sales Manager*  
Orange Amplification

**Orange Amplification**, a manufacturer of guitar and bass amplification since 1968, has promoted **James Deacon** to International Sales Manager. Deacon has been part of the Orange team for the past five years. He joined the company in 2011 as Internal U.K. Sales Executive. A year later he was promoted to U.K. Sales Executive and then European Sales Manager in 2015. He now takes over International Sales with responsibility for the continued development of worldwide sales growth with a focus on emerging markets. For additional information on this appointment, contact [david@armarketing.co.uk](mailto:david@armarketing.co.uk) or reach Deacon directly at [james@orangeamps.com](mailto:james@orangeamps.com).



## Kimberly Nieva

*VP, Operations*  
Deep Well Records

**Kimberly Nieva** has been promoted to Vice President of Operations for **Deep Well Records**, a label imprint of Capitol Music Group and Deep Well Publishing. Nieva joined Deep Well in September 2015 and was previously Director of Operations for both the label and the publishing company. In her role, Nieva will oversee all aspects of Deep Wells' business, including all administration and creative, deal structures with artist/writers, album agreements as well as setting up of co-writing sessions for all talent signed to both Deep Well Records and Publishing. She will also oversee music supervision for all AMI Productions and more. Contact [deborah@drpr.us](mailto:deborah@drpr.us).



## Allan Strand

*CEO*  
LunaStone

Growing Danish guitar pedal brand **LunaStone** has appointed **Allan Strand** as the CEO. Prior to LunaStone, Strand was VP of Marketing for TC Electronic/TC Group. Strand was with TC Electronic for more than 17 years, and he was a key driver in bringing new generations of TC Electronic and TC-Helicon products to market, including PolyTune, TonePrint pedals, Ditto Looper, VoiceLive Play, etc., as well as taking the company from traditional marketing approaches towards a stronger social media and content-driven direction. For additional information, contact [pr@lunastonepedals.com](mailto:pr@lunastonepedals.com).



## Jason Croke

*Label Manager*  
Dine Alone Records

**Dine Alone Records**, an independent label with a roster of over 50 national and international artists, has welcomed **Jason Croke** as Label Manager. Croke brings over 15 years of experience in the music business, most recently as a Director of Sales for Nettwerk Music Group. In his new role as manager, he will oversee all label operations and will primarily be based in Los Angeles, CA joining U.S. Director of Marketing Rob Gross and Production Manager Jenn Hovick. For additional information on this appointment, contact Austin Griswold at [Austin@secretsservicepr.com](mailto:Austin@secretsservicepr.com).



## ► UNITY AUDIO SUPER ROCK MONITORS

Unity Audio's Super Rock is a near or mid-field monitor with a sealed cabinet design and no bass reflex port. Called an acoustic suspension design, the air inside the cabinet provides linear movement control of the bass cone for better transient response and tighter bass reproduction. The cabinet measures 16 H x 10.5 W x 13.9-inches D and is made from 18-mm birch plywood with its front (baffle) bonded to a 30-mm thick layer of Corian.

The Super Rock monitor starts with an 8-inch SEAS custom woofer that has a black-anodized aluminum cone and waveguide in the center. A German-made Mundorf Air Motion Transformer (AMT) tweeter is used for the high frequencies. A 75-watt low frequency amp and a 25-watt HF amplifier power the woofer and tweeter.

I put the Super Rock monitors up in my studio for a week of listening and comparing my mixes on them and several other monitors. The Super Rock monitors have no rear panel adjustments or controls apart from an overall gain control. Unity fixes the crossover frequency and the level of the tweeter relative to the woofer and, based on what I was hearing, I found no specific need to change that.

I found the Super Rock monitors to sound "forward" with the slight lift in the mid-range as compared to other monitors. I could easily hear what needed fixing in the mix and that is (if nothing else) the primary purpose of any good monitor as a mixing tool. The Super Rock monitors work well for mid to lower listening volumes and that would be the way I would use them if I owned a pair.

Unity Audio's Super Rock monitors sell for \$2,625 MSRP each.

U.S. distributor: [stcgear.com/Unity\\_SuperRock.htm](http://stcgear.com/Unity_SuperRock.htm)  
[unityaudioproducts.co.uk/super-rock.php](http://unityaudioproducts.co.uk/super-rock.php)



## ◀ MICROPHONE-PARTS.COM MOD KITS

Microphones-Parts.com is a web site that sells microphone modification kits, assembled mics, capsules, accessories and replacement parts. The mod kits replace the capsule and the internal electronics of cheaply made or broken condenser microphones. The company provides a choice of different new capsules, circuit boards and the parts to build classic, time-proven electronics—identical to the circuits used in vintage microphones costing thousands of dollars.

There is a list of almost 50 different mics in the Mic Mod library of common microphones made all over the world that you can "refurbish" and/or modify. I built the (\$349 MSRP) S-87 Microphone kit; it is a large diaphragm FET condenser that uses the classic Schoeps transformerless circuit. These mic kits are intermediate level builds—you do need soldering skills, the necessary tools, magnifying glass and be able to follow directions exactly.

My mic build worked the first time I plugged it in and sounds great—as good as other mics I have costing more than double the kit's price. If there was a problem, the company will answer questions or "walk" you through troubleshooting.

[microphone-parts.com](http://microphone-parts.com)



## ◀ AURALEX MUDGUARD V2 MICROPHONE SHIELD

The Auralex MudGuard™ v2 uses a proprietary "multi-radii" design that diverts internal shell reflections away from a microphone placed within it. Whereas concave or parabolic shaped surfaces tend to focus sound towards the microphone positioned at its focal point, the MudGuard™ v2 either absorbs incoming noise and room tone or "splays" it away from the microphone using a "W" shaped shield covered in Auralex® Studiofoam®.

MudGuard™ v2's outer solid shell offers rigid support for the system and also reduces unwanted room ambience from entering from behind and into the

interior space surrounding the microphone.

I compared voice recordings made with and without using the MudGuard™. I notice that bright shrill-sounding microphones tend to warm up when placed inside the MudGuard™. I had less leakage from external noises—loud traffic, etc.

The Auralex MudGuard™ v2 Microphone Shield comes with a complete set of mounting hardware and measures 16 W x 10 D x 14 H-inches. It will mount on any mic stand—separate from the microphone—or it and the mic can share its mounting system using a single stand.

Auralex MudGuard v2 Microphone Shield sells for \$169 MSRP.

[auralex.com/product/mudguard-v2](http://auralex.com/product/mudguard-v2)

## ► CASA DISTORTION PEDALPUNK STOMP BOX INTERFACE

Pedalpunk is a single-channel interface that connects the guitar stomp box world of unbalanced ¼-inch connections to your studio's professional balanced line level world of XLR and TRS connections. Pedalpunk is housed in a full-size aluminum pedal box and runs on the included nine-volt power supply that will run up to three of the units.

There are input and output XLR and TRS connectors to connect to line level sources and returns in your studio console, DAW or live sound rig. There are also polarity flip (Ø) and chassis ground lift push buttons as well as unbalanced ¼-inch Send and Return jacks for connection to any guitar effects pedal(s) or your whole pedal board.

Key to Pedalpunk's operation and sound is that it is purposely designed to have "color"; it's not transparent sounding like pro audio gear.

There are three controls: Send, Return and Focus that matches (or not!) impedances.

While mixing I wanted to use a Germanium transistor fuzz tone pedal for a too clean guitar track. I sent out of an interface output from Pro Tools to the Input XLR of Pedalpunk and the Output XLR connects to my interface input routed to a separate Aux fader in my mixer. Having the "fuzzed" version of the clean signal worked out well for automating the amount fuzz easily in the mix.

The Casa Distortion Pedalpunk Stomp Box Interface sells for \$349 MSRP. You can also buy two PedalPunks for \$649.

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



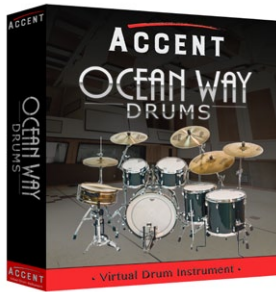


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LOS ANGELES



## ▶ PLATINUM SAMPLES ACCENT OCEAN WAY DRUMS

Platinum Samples spotlights the release of Ocean Way Drums' new Accent virtual instrument with a new drum sample collection called Accent Ocean Way Drums. This collection was recorded and produced by Allen Sides and Steven Miller at Ocean Way Studio B in Hollywood, CA.

Accent downloads with over 6GB of drum samples. There are four full kits with crash, splash, China and ride cymbals plus four bonus kick and snare drums. I liked that you get all the realism of an actual studio drum recording with this collection. For example with kicks and toms, there is a choice between samples recorded with the snare strainer both on and off and there is the choice of blending in three different sets of stereo room microphones in addition to the overheads.

The Accent player/mixer is available as AAX64, VST2 and AU and supports sample rates up to 96kHz/24-bit. It uses a 32-bit floating-point mixer, supports multi-channel outputs, and has its own internal effect system with support for 3rd party plug-ins.

With a resizable user interface and familiar DAW style mixer I found the Accent mixer beautiful looking and easy to get around while dialing in a great drum sound. Everything in the mixer makes sense including a great feature where you can control the amount of "bleed" for each individual sample in the mix.

There is way more to Accent than I can fit here! I am highly recommending Accent and the Ocean Way Drums Library—it includes Platinum Samples Grooves Volume 1 with over 2,000 groove variations. Platinum Samples Accent Ocean Way Drums is downloadable for \$149.99. [platinumsamples.com/accent/oceanwaydrums.php](http://platinumsamples.com/accent/oceanwaydrums.php)



## ▶ PEAVEY RBN SERIES STAGE MONITOR SPEAKERS

The Peavey RBN™ Series starts with the RBN 112 speaker enclosure (shown) and the RBN 215 powered subwoofer. These active monitor speaker systems are noted for their super reliability and feature an internal temperature monitor combined with a variable-speed cooling fan.

The 1,500-watt RBN 112 monitor includes Peavey's proprietary 120-mm ribbon tweeter driving an optimized waveguide for a "recording studio" sound. You get a 12-inch dual-voice coil neodymium Scorpion® speaker, level and clip indicators, and onboard DSP provides program EQ presets, infrasonic high-pass filters and a 9-band graphic EQ/delay. The RBN 112 also has a compressor/limiter and high/low-pass filters for both crossover and external subwoofer integration. Made from heavily braced 18-mm birch plywood, Peavey's 2,000-watt RBN 215 powered subwoofer has dual 15-inch woofers and maintains full output down to 36Hz.

The rear panel setup wizard with its LCD screen and built-in VU meter allow selecting the speaker's application and stage orientation as either monitor wedges or side-fills. The RBN series features two XLR combination inputs, a 3.5mm input, mic/line level selection and auto-off power down.

With side and top handles, multiple side and top fly points, heavy-duty locking casters, pole mount, the RBN 112 sells for \$1,499.99 and the RBN 215 sells for \$1,999.99 MSRP.

[peavey.com/products/index.cfm/list/1474](http://peavey.com/products/index.cfm/list/1474)



## ◀ SOFTUBE BRITISH CLASS A FOR CONSOLE 1

Softube has the British Class A Channel for their popular Console 1 hardware plug-in interface/controller. British Class A emulates processor sections of seminal British consoles and outboard gear dating back to the '60s and '70s. Right now it is available for Console 1 only. You get all the "girth" and dense tone of those Brit consoles due in part to the modeling of the analog characteristics of the input gain stage and transformer.

The British Class A EQ section is the ultimate version of a console EQ. It works like the channels from those days except there are two separate bands of overlapping mid-range equalization instead of just one. The compressor is modeled on the British diode bridge compressor, which first came out in 1968. But here there is

more control over attack timing plus additional release time settings. Softube has included a "period correct" Class-A gate. It is not one of Softube's existing gate/expander plug-ins; it's brand new and, along with the compressor, comes with a side-chain input.

I opened an existing session I've been working on using my Console 1 and used the new channel for kick drum, bass synth, vocal and across the stereo bus to warm up a track mix. I especially liked the Dynamic Shape section—it's more useful than a gate for most individual track processing. I also liked the British Drive control that offers a wide range of effective overloading reminiscent of those old Class-A channel strips. These are all the usual suspects for this thick and dense processing style.

British Class A For Console 1 is available for \$199 MSRP at Softube's own web store and Softube dealers.

[softube.com/index.php?id=britishclassa](http://softube.com/index.php?id=britishclassa)

## ▶ ISOACOUSTICS APERTA 200 SPEAKER STANDS

IsoAcoustics now offers the sculpted Aperta 200 isolation aluminum speaker stands that combine monitor speaker isolation with beautiful design. Like hanging them in free space, isolating your monitor speakers' vibrating cabinets from the solid surfaces they rest on is vitally important. Resonances emitted from rattling, vibrating surfaces cause phasing-sounding audio, blurred stereo imaging and indistinct bass.

They have a low (3.5-inch) profile and are designed to support speakers weighing up to 75 pounds. Up to six degrees of speaker up/down tilt is possible by adjusting two of the four posts that have fine gradation markings. You can tilt your monitors back up at you from a lower desktop position or down at you when they are on tall, freestanding monitor stands.

I set my pair of black Aperta 200 stands on my monitor shelf and placed my Adam S2.5A monitors on them set to maximum down tilt and set the "toe in" angle using JBL's SpeakerAngle and SpeakerPro iOS apps. The rubberized tops and bottoms of the Aperta's four posts cause them to almost stick to the bottom of the Adams and also my shelf making them resist accidental bumping.

Even within my acoustically treated control room, the differences are hearable as a more "open" sound with enhanced sonic clarity and better stereo imaging. The Aperta 200s are winners and I highly recommend them for any project studio, stereo or home theatre system.

The Aperta 200 stands, in either black or aluminum, sell for \$299.99 MSRP per pair.

[isoacoustics.com/aperta200.php](http://isoacoustics.com/aperta200.php)



**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 and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. [barryrudolph.com](http://barryrudolph.com)

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**If You Are Owners Of Sound Recordings Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM In California Without A License Or Authorization From August 21, 2009 To August 24, 2016, A Class Action May Affect Your Rights.**

**What is this case about?**

On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit against Defendant Sirius XM Radio, Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, and reproducing those pre-1972 recordings in California as part of its satellite and internet radio services (the "Lawsuit"). The lawsuit is known as *Flo & Eddie, Inc. v. Sirius XM Radio, Inc.*, Case No. CV13-05693, and is pending in the U.S. District Court for the Central District of California. Trial is set for November 2016.

**Am I in the Class?**

You qualify as a member of the Class if you are an owner of pre-1972 recordings which have been performed, distributed, reproduced, or otherwise exploited by Sirius XM in California without a license or authorization to do so from August 21, 2009 to August 24, 2016. As a class member, your legal rights are affected, and you have a choice to make.

**Has the Court made any determinations in this Lawsuit?**

The Court has already found Sirius XM liable for its public performance of pre-1972 recordings in California in favor of Flo & Eddie. Sirius XM continues to assert the availability of certain defenses and the unavailability of certain damages theories.

**What are my Options?**

You have to decide now whether to stay in the Class or ask to be excluded.

- If you do nothing, you are staying in the Class. As a member of the Class, you will keep the possibility of getting money or benefits that may come from a trial or a settlement. But, you will give up any rights to sue Sirius XM separately over the legal claims asserted in this Lawsuit. You will be legally bound by the judgment in this Lawsuit, whether favorable or not.
- If you ask to be excluded, and money or benefits are later awarded to the Class as a result of this Lawsuit, you won't share in those. But, you keep any rights to sue Sirius XM separately about the same legal claims in this Lawsuit. If you retain an individual attorney, you may need to pay for that attorney. To exclude yourself from the Class, you must send a written request that includes an Exclusion Request Form that is received no later than August 30, 2016. For more information on how to exclude yourself, and to obtain the Exclusion Request Form, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com).

**Where can I get Additional Information?**

This is only a summary. For more information about the Lawsuit, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com).

**PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.**

[www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com)

**BOOK STORE**

**Motown: The Sound of Young America**

By Adam White  
(hardcover) \$60.00

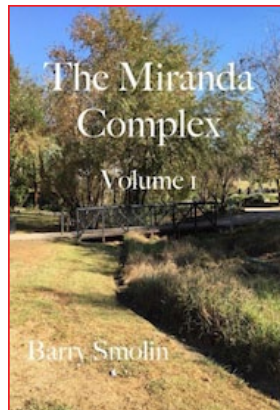
This is the official visual history of Motown, the legendary record label that brought us Stevie Wonder, Diana Ross, Smokey Robinson, Marvin Gaye, the Jackson 5 and more. Though it is attractively illustrated and fun to look at, the book's text is engrossing as it was written with the input of Barney Ales, the company's former second-in-command under founder Berry Gordy, who knows all about the behind-the-scenes struggles—artistic, business and societal—that made the label and its sub-labels a powerful force.



**The Miranda Complex Volume 1**

By Barry Smolin  
(softcover) \$16.99

A new novel (part of a proposed trilogy) written by provocative radio host, musician and recording artist Barry Smolin (who has worked with Stew), *The Miranda Complex* explores the relationship of two California teenagers in the '70s, using the pair as a springboard to confront serious philosophical and psychosexual issues.

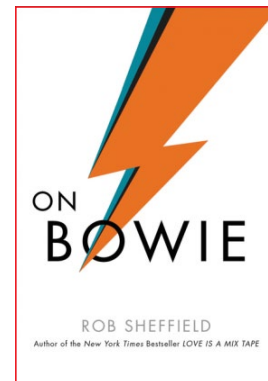


**On Bowie**

By Rob Sheffield  
(hardcover) \$19.99

Sheffield's passion project is a thoughtful and tender meditation on David Bowie's legacy—a love letter to a legend who touched many lives. The author explores crucial moments of

Bowie's career, from his scandalous glam-rock breakthrough to the artist's final album *Blackstar*, and delivers a passionate celebration of the artist and his music—summing up why he remains unforgettable.



**Sal Salvador's Single String Studies For Guitar**

By Sal Salvador  
(softcover) \$19.99

Written by the late Sal Salvador, whose name is synonymous with jazz guitar, this reissue (updated with tablature) is a complete study of single string exercises for guitar. It is designed

to enhance technique and control, featuring scales and variations, technical exercises, chords and arpeggios, octaves and keyboard harmony.



**The Music Industry Self Help Guide, 2nd Edition**

By Michael RepeL  
(paperback) \$19.99

No matter what type of music you create, this book has information that has practical applications to your career. Written in a firmly direct style, this second edition of the book has

added resources, refined quick reference chapter organization, more chapters (an extra 100 pages), approx. 57 photos, a step-by-step guide to filling out a copyright form and more.



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**A Credit Card-Style USB Flash Drive:** Launched earlier this year by veteran Nashville-based producer, engineer and studio owner Mike Farena, Muzicard is a credit card shaped USB flash drive product that functions like a CD and allows artists to get their music and EPK's to fans. Muzicards include a custom programmed album widget that can offer a full album, live cuts, rare tracks, best-of or whatever the artist wishes to share. The interface also includes tabs to activate a video player, unlimited album art images (via a slider function), artist info, fan signup, links to social media, a sponsorship section—in essence mirroring all the capabilities and content of an artist's website. The card, which comes with custom printing on the front and back (that can include artist photos, logos and any corporate sponsorship logo), acts as its own music player. Drive sizes are available between 1 and 128 GB.



**Multi-platform Functionality:** The album widget works with PC, Mac, smart phones and tablets (via cloud and QR code downloads), smart TV's and vehicles that support USB media. The main functions of the widget (Audio, Video, Album Art, Shout Out) operate completely within the card itself without an internet connection. Users are able to open the widget and press play on computers, and in vehicles, fans can plug in and enjoy autoplay. In addition to having the capacity to

fit an artist's product (i.e. 20 songs and 20 videos) and hi-res audio and HD video, the card's "dynamic data" feature allows artists to update content on an ongoing basis. The card will soon offer a tracking feature so artists can keep tabs on when and where their cards are plugged in.

**Founder's Mission Statement:** Muzicard founder and principal Farena, owner of Middle C Music in Nashville, says, "With CDs quickly becoming obsolete, Muzicard offers an opportunity to provide fans with the next generation of music merchandise that merges the physical with the digital world of music. Muzicard offers a consumer-friendly plug-and-play music device that's not only elegant and simple to use, but easy for artists to create and update."

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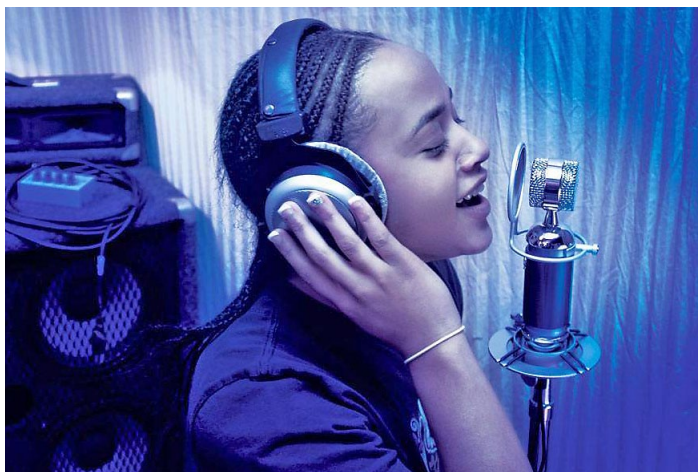
**▲ Hungry For Love**

Vienna, Austria-based trio **HUNGER** will release their full-length debut, *FOR LOVE*, on Aug. 19 via 1st production. The band built a temporary home studio and shut down for a month in an old house in the hills outside Vienna. Additional recordings were also done at a home studio in Beverly Hills, CA. *FOR LOVE* was produced by Dan Weller, co-produced by **HUNGER**, engineered by Johannes Herbst and mixed by Jeremy Wheatley. For more, visit [hungerband.com](http://hungerband.com).



**▲ ISLANDER are Under Control**

**ISLANDER** will release their sophomore album, *Power Under Control*, on Aug. 5 through Victory Records. The album is the first to feature former Avenged Sevenfold drummer Arin Ilejay and guitarist JR Bareis of Love And Death. The band holed up with Cameron Webb (Motörhead, Alkaline Trio) at NRG Studios to produce the follow up to 2014's *Violence & Destruction*, and the album features guest vocals from Bad Brains frontman HR. For more information, visit [facebook.com/islanderofficial](http://facebook.com/islanderofficial).



**▲ A Tragic Loss**

Brittany Helene Hampton, age 27, passed away on July 1. The daughter of recording engineer/author/teacher David Hampton and Tracey Stein, Brittany is survived by her brother Robert Hampton and sisters Jayla Stein and Elena Hampton. Brittany was a 7+-year employee of Blue Microphones where she held the position of Engineering Lab Manager, Product Development. She was an avid motorcycle rider and animal lover. Services to be announced. In lieu of flowers an official site is being set up by several manufacturers in the professional music products industry to donate to a charity in her memory. For current information, visit the Tribute Facebook Group at [facebook.com/groups/300590743661704](http://facebook.com/groups/300590743661704).



**▲ Motel in Louisiana**

Motel Radio will release a new EP titled *Desert Surf Films* on Aug. 12 via Roll Call Records. The EP expands upon the Americana of the New Orleans, LA-based band's 2015 debut EP *Days and Nights*, and it was recorded as two chapters. The band first isolated themselves at Dockside Studio in Maurice, LA alongside the Vermillion River, and the second chapter was tracked and self-produced in Motel Radio's uptown New Orleans neighborhood at Bear America Studios, with assistance from Joe Ceponis and studio owner Carson Thielan. Pictured (l-r): Eric Lloyd (drums) and David Hart (keys). For more information, visit [motelradiomusic.com](http://motelradiomusic.com).

**Producer Playback**

*"The song is always the boss. . . You have to let it do its thing and run its course. You can't force it. If it's not there, it's not there."*

— Justin Collins, Aug. 2015





◀ **TELEFUNKEN's Bright Stars in New York**

Ghostlight Records has released the original cast recording of *Bright Star*, the Broadway musical from Grammy and Emmy Award winner Steve Martin and Grammy-winning singer/songwriter Edie Brickell. The album was produced by multi-Grammy winner Peter Asher and recorded by engineer Nathaniel Kunkel at New York's MSR Studios. TELEFUNKEN microphones provided the ELA M 251 and AK-47 in the recording of the cast album as well as an additional collection of microphones for the project. Pictured (l-r): Asher and Kunkel. Visit [telefunken-elektroakustik.com](http://telefunken-elektroakustik.com).



▲ **MC Visits Seattle**

Producer Crosstalk writer Rob Putnam (left) met with producer and engineer Eric Lilavois in Seattle at London Bridge Studio. Lilavois has worked with artists including My Chemical Romance and Atlas Genius and will be featured in an upcoming Crosstalk. Originally an L.A. native, Lilavois is now a co-owner of London Bridge Studio, a storied Seattle space that's given birth to a number of Platinum albums including Pearl Jam's *Ten* and Alice in Chains' *Jar of Flies*. London Bridge remains a vital studio and a range of artists continue to record there.



▲ **Watkins and Friends at United**

Singer/songwriter and fiddler Sara Watkins recorded tracks at United Recording for her new album *Young In All the Wrong Ways* released by New West Records. Fellow fiddler Gabe Witcher, founding member of bluegrass ensemble Punch Brothers, produced the album. Also on Watkins' new album are two of Witcher's Punch Brothers: guitarist Chris Eldridge and bass player Paul Kowert. For more, visit [unitedrecordingstudios.com](http://unitedrecordingstudios.com). Pictured (l-r): (front) Witcher and Watkins; (back) Eldridge; Tyler Chester, keyboards; Mike Piersante, engineer; Scott Moore, assistant engineer; Jay Bellerose, drums/percussion; and Kowert, bass.

▶ **A Big Band Documentary**

*The Art of Recording a Big Band* documentary film focuses on the studio method of Al Schmitt, celebrated music engineer, producer and mixer, the winner of 22 Grammy Awards. The film, released July 22, was directed by Shevy Shovlin during a two-day master class with acclaimed engineers Schmitt and Steve Genewick, and features Chris Walden's Grammy-nominated 18-piece jazz big band. Pictured (l-r): Genewick, Shovlin and (seated) Schmitt. For more, visit [theartofrecordingbigband.com](http://theartofrecordingbigband.com).




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**P**roducer, engineer and mixer Sean Beavan was first featured in Producer Crosstalk in 2012. As of his return to the column, much has changed. He's worked with bands such as Black Veil Brides, Marilyn Manson and Guns N' Roses, notably on the much ballyhooed and fractious Chinese Democracy. Through friends, he's segued into film scores. Indeed, it's become his favorite type of work and he aims to do more.

There are significant differences between collaboration on a record and work on a film score. For one, there's a greater level of self-reliance. "There's more alone time," Beavan observes. "In scoring, you're pretty much doing the same kind of recording ideas. But you're not as concerned with coming up with that hooky melody that's going to capture the nation. You concentrate more on creating an atmosphere to go along with the emotional content of the film. I'm the melody writer and I support the dialog that comes from the topline writer. I make it cooler, more exciting."

There are two ways to look at the [film] music you're doing, he says.

"You're either describing the arc of the character at the moment or telling the audience how to feel. You sometimes include foreshadowing or callbacks to things that happened earlier. You can do that with motifs—little melody ideas—or with things that will reappear in more dramatic ways. In the beginning, you can foreshadow with a light string or even a sound; perhaps a drone from the high frequency range. When people hear it fleshed out, you want them to remember [the earlier foreshadowing]."

When *MC* spoke with Beavan in 2012, his favorite piece of gear was Universal Audio's 175 (or 176) compressor. Some things have rotated out while others like the UA compressor remain at its center. "There's nothing like it," the producer asserts, "especially on a mono drum mic. It accentuates the snare. I also love it for vocals. My favorite compressor for guitars is the Renaissance Axx plug-in. You throw it on and it works. On clean guitars, I like the Chandler [Limited] LTD-2 on the way in. It puts the sustain in the right pockets and has that nice [Neve 2254R] Class A vibe.

"There's a quirky thing I do for room mics," Beavan continues. "I have an Audio-Technica electret stereo mic. I run that through a Panasonic Portadat and use the built-in limiter. It sounds like an SSL talkback compressor. That's my go-to room mic. I bring it everywhere I track."

Beavan takes pride in helping bands resolve tension in the studio. "When I was young, my parents called me Tom Sawyer," he recalls. "I would get the neighborhood kids to do my work by telling them how great it was. I'm good at what I consider benevolent manipulation—manipulating people for their own good. That's been one of the more interesting parts of the job. There are moments, though, when creative tension leads to cool music because everyone's trying to one-up each other. I saw that between Marilyn Manson and [Manson guitarist] Daisy Berkowitz."

Beavan and his wife devote time to 8mm, a band they started in 2004. Work on a new record is slated to begin in September. The band's songs have been on *One Tree Hill* and *Grey's Anatomy*, among others. He recently reunited with Jeordie White (a.k.a. Twiggy Ramirez, Marilyn Manson bassist) to mix Belgian black metal band EMPTINESS at Redrum, Beavan's L.A. home studio. Lastly, he's collaborating with longtime friend Brad Stenz, formerly of the band Moth, on a Broadway-style musical.

Contact Shannon O' Shea - SOS Management, sosmanagement@gmail.com; facebook.com/SeanBeavanProducer; facebook.com/sosmanagement

**The three most important things he's learned as a producer:**

- The value of multitasking. I used to suffer from tunnel vision. Being able to move between projects is important. Often times taking a break brings a fresh perspective to an idea.
- Be open to new things.
- Fraternity. I've always been a lone wolf; a contrarian. Lately I've found that joining like-minded people is cool.



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*“Sometimes, the industry we’re in calls for patience and I remind myself that there are things out of my control...Sometimes, you just have to wait.”*

### BACKGROUND

For 84 years, the Houston Rodeo has been combining rodeo competitions with live musical entertainment. The three-week fair—doubled as a charitable institution—is best known for hosting country artists, but also features pop, rap and R&B performers. Jason Kane has been booking the line-ups for the past decade.

### Radio & Research

As a child, I heard the Beatles and the hook was in—I wanted to be in music. I was always fascinated by radio. I

worked at my hometown radio station, then in college in Pittsburgh. After a few years, I was in Washington, D.C. and met Bill Moyes and I joined his firm The Research Group. I spent 15 years with them as a partner and senior vice president. We had, at one point, 250 clients.

I was still on the broadcast side and ended up at Clear Channel, which later became iHeart. After that experience, I was back consulting with some select clients working on Internet projects.

### Running Away

A former client called me, “I’ve just left this job at the Houston Livestock Show and Rodeo and think you’d be good. I’ve given them your name.” I said,

“I’m happy in Austin, don’t want to move to Houston and am too old to join the circus.”

“If you don’t want the job, don’t take it. But if they call you, do the interview.”

“You’re right. I need to be more grateful.”

And I did it. I really wanted the job. I could be good at this. Luckily, they wanted me to join.

### Charity

We are a 501(c)(3) charitable corporation. We raise money to send Texan students to school. This year, we’re committed to giving away \$25 million in scholarships and even more than that in educational funding. It’s three weeks [long] and we have 32,000 volunteers.

### Affordable Family Entertainment

A family can see two hours of rodeo and then be entertained by a first-class concert, all for \$28.50. That’s impossible at most venues; the average ticket price in America is about \$78.50. We have the carnival, livestock shows and exhibitions, shopping and all kinds of food.

Most people don’t get it until they come. People connect in a way you don’t often see. The folks who join us—2.5 million general attendance, nearly 1.4 million concert and rodeo—see a first-class product for a family value price.

### Evolution of the Rodeo/Concert

Over the years, the show has changed significantly. Originally, it was only a stock show. Then they added the rodeo component and then the entertainer. Our first rodeo entertainer was Gene Autry. He was one of the first multimedia stars that ever came out of Hollywood—he had radio, he had records, he had movies and he had live appearances. He would come every year.

### Beyond Country

People look at me strange when I say, “We’re going to have Pitbull,” “We’re going to have Jason Derulo” or “We’re going to have Black Eyed Peas.” But what I’m seeing is that most people, particularly on the younger side, are less format-oriented. They love the variety.

Because of our heritage, there’s always going to be the anchor of our lineup every year—we’ll always be country. But when you start talking about entertainers like Enrique Iglesias or Pitbull, we’ve got to reflect our market, which is 40% Latino, 16% African-American. You want to be able to reflect those parts of the community.

### Meeting Challenges

We’ve got a fixed 20 days and I need entertainers who are committed to being there. In other words, there’s no moving our date, as often happens on a regular tour. That’s number one. Number two is the audience has, frankly, been used to getting A-level entertainment. And there are only so many A-level artists.

Our performances are in NRG Stadium, where the Houston Texans play. We have 71,000 seats; a blessing and a curse. There are only so many artists who will fill a venue of this size, so that’s another challenge.

And then there’s the challenge of being a charity. For a regular concert, ticket price rises if the artist fee gets higher. We only have so much money to spend, because we’ve got to be fiscally responsible to our mission. Unfortunately, there are times when I’ve got to walk away.

### Production Expectations

We pride ourselves on presenting whoever joins us on the concert side with a first-class production experience. We have the L-Acoustics K1 system in our stadium. Our lights and special effects provide production and a backdrop for the entertainer that showcases their talent. We’re constantly looking to upgrade. We never want to put an A-level entertainer in a position where they would feel they have to be showcased in a lesser way.

### Not Just Megastars

We have a number of venues. We have The Hideout, which is like our after-party and we stock that with up-and-coming Texas and regional artists. The Hideout is open nearly every night. We also have an event that’s three days of barbecue, and we’ve got The Garden Stage for regional and up-and-coming entertainers.

### To Get Booked, Sell Your Audience

I’m looking to hear a story about a growing artist. Give me a commercial excuse, because whether it’s a small or A-level artist, each one is a media entity. What I’m buying is access to that audience, so what I need people to demonstrate is what kind of audience they bring to the table.

### Waiting is the Hardest Part

[Putting together the line-up] is fitting a puzzle together. Sometimes, the industry we’re in calls for patience and I remind myself that there are things out of my control. I like my answers quick and snappy. Sometimes, you just have to wait.

### Watch Your Budget

Watch what you pay for talent. People in the fair or festival business are, frankly, overpaying for talent. It’ll kill you. Folks have a tendency to say, “We’ll make it up in beer and sponsorships and camping.” The reality is you never do.

### Improving Everything

We look for new ways to provide entertainment, first-class experiences and different venues that the public might find entertaining. I’m constantly on a search for things to make our venue and experience more exciting.

We never stop looking at what’s available to us, technology-wise. For instance, we’re working with our artists in social media. We call it the Meet and Tweet. Our social media reporters get with an artist; people will tweet their questions and they’ll answer them.

### The Country Festival Bubble

Last year, I counted 46 country-only festivals in North America, between May and November. I think the bubble could be bursting. There’s just not enough support for that kind of thing. Festivals are great and I love them. I was there for the beginning of Austin City Limits. It’s a wonderful show, but those things are hard to build, especially when you do it right.

### A Dirty Job

In touring situations, [artists] come into an auditorium and take over a building. In our situation, we work with animals and kids. Sometimes it’s tough to remind folks that we’ve got other moving parts.

One of our artist’s dancers came into the arena for sound check and they looked around and said, “Do you take this dirt out of here?” It’s a rodeo arena with a foot of dirt in it. Our security guy said, “Don’t worry about it. We clean it every night.”

**OPPS**

**Entries for the 2016 International Acoustic Music Awards (IAMA) are now being accepted.**

IAMA promotes excellence in "Acoustic Music Performance and Artistry." Acoustic artists in a variety of genres can gain radio and Internet exposure and win \$11,000 worth of prizes. The competition is open to amateur and professional musicians and songwriters of all genres, regardless of nationality or origin. All songs submitted must be original, and there must be at least one acoustic instrument in every song. For rules and details, go to [inacoustic.com](http://inacoustic.com). All entries must be postmarked no later than Nov. 10.

**JTV Digital is looking for artists to work with and would like to hear your songs.**

JTV Digital is a digital music distribution, licensing and online promotion company that uses digital marketing techniques to help artists build and grow their fan bases. Its deals are said to be artist-friendly and aim to deliver value via personal support and involvement. The company's current roster includes more than 2,000 artists, along with a partnership mode with a growing number of acts. Visit [jtvdigital.com](http://jtvdigital.com).

**WR1 (We Are One) is offering a way for musicians to connect with fans and monetize those connections.**

It's a new mobile app created around the belief that musicians should be compensated fairly. According to artists, Internet music services like **YouTube** and **Spotify** don't pay musicians well. WR1 is different. An artist with

5,000 fans on WR1 could generate an estimated payout of \$100,000— as much as generating 1 billion YouTube views. Go to [wr1.com](http://wr1.com).

**Twelve20 Music Group is seeking the next "Superstar" artist.**

Rappers, country artists and young pop artists are the creatives they want to find and take to the next level. Visit [twelve20musicgroup.com](http://twelve20musicgroup.com) and/or [facebook.com/twelve20musicgroup](http://facebook.com/twelve20musicgroup) for submission info.

**Sarah J Management is looking for high-quality pop and hip-hop producers to manage.**

Sarah J. has managed producers for 11 years and has secured placements for **Meek**, **French Montana**, **Jadakiss**, **Torey Lanez**, **Nipsey Hussle**, **LeCrae**, **Slaughter House**, **Machine Gun Kelly** and many more. Visit [m.sjmanager.com](http://m.sjmanager.com).

**Warner Music Nashville (WMN) is seeking emerging country artists for roster consideration.**

If you have an emerging country sound fit for a major label, WMN wants to hear you. Submit your best track(s) for consideration via [musicxray.com](http://musicxray.com), or contact WMN directly at [warnermusicnashville.com](http://warnermusicnashville.com).

**The Production Music Association (PMA) is bringing their Production Music Conference (PMC) back for a third consecutive year.**

It will take place at the **Le Méridien Delfina** in Santa Monica, CA on Oct. 17 and 18. The newly expanded conference will host business, creative and technology panels featuring the brightest in the production world. The conference will conclude with the **Mark**



SARAH RATNER

**▲ MARTINEZ'S CRY BABY GOES GOLD**

Melanie Martinez's album *Cry Baby* has been officially certified Gold. This summer Martinez will be performing at major festivals including Lollapalooza, Panorama, ACL, Voodoo Fest and more and will be on another sold out Fall headline tour running through the end of the year. Pictured (l-r) receiving the Gold plaque at a presentation at Atlantic Records: Jeff Levin, A&R, Atlantic Records; Grant Pittman, Manager, Ron Shapiro Management; Julie Greenwald, Chairman & COO, Atlantic Records; Martinez; Craig Kallman, Chairman & CEO, Atlantic Records; Ron Shapiro, Manager, Ron Shapiro Management; and Debra White, Attorney, Loeb & Loeb. For more information and upcoming tour dates, visit [melaniemartinezmusic.com](http://melaniemartinezmusic.com).

**Awards**, a ceremony that honors outstanding production music in 24 categories. If you would like to be considered for the prestigious award, submissions are now open via [pmamusic.com](http://pmamusic.com).

For fresh career Opportunities every day, visit [musicconnection.com](http://musicconnection.com).

**Guns N' Roses in Glendale, AZ on Aug. 15 at the University of Phoenix Stadium.**

The announcement came just one day before he embarked on a batch of U.S. and Canadian tour dates in support of his new LP *Book of Shadows II*. Wyldie will hit over 40 cities across the U.S. and Canada this summer including a performance at **Heavy MTL Festival** in Montreal on Aug. 7, a first for him as a solo artist. For more news, visit [zakkwyldie.com](http://zakkwyldie.com).

**LABELS • RELEASES SIGNINGS**

Music attorney Ben McLane has reported that Seattle area alternative rock/pop duo, **the FAME Riot**, have signed an exclusive recording agreement with **Another Century (Sony)**. Management is provided by **Jeff Peters** and **Gabe Mira**, with McLane handling legal matters. Go to [thefameriot.com](http://thefameriot.com).

**MC cover artist Steve Aoki** has unleashed a dark club-oriented opus, **4OKI**. Aligning with some of his label **Dim Mak's** talent, **Auto-erotique**, **Shaun Frank**, **Morten** and **Reid Stefan**, Aoki sets the party in motion with this 4-track EP released on July 29, accompanied by a short film (told as a four-part music video series) by L.A.-based visual artist **David "Yarvo" Yarovesky**. Visit [dimmak.com](http://dimmak.com).

**Guitar icon Zakk Wyldie** has announced that he will support

**Vittek PR** now represents the "Queen of Metal" **Lita Ford**. In February she published her autobiography, *Living Like a Runaway*, and in April released her **Time Capsule** album. This summer Ford has a collection of performance dates around the world and will wrap things up with a fall tour with **Halestorm**. Visit [litafordonline.com](http://litafordonline.com).

**SiriusXM** has announced that **Garth Brooks** will launch his own **SiriusXM channel on Sept. 8**. The new, 24/7, curated **Garth Channel** will be exclusive and presented by Brooks. The channel will feature music from his four-decade career, along with songs from artists that influenced him. This is the first time Brooks' music is being presented 24/7 in one place anywhere.

Besides selling over 136 million albums, Brooks has received every accolade the recording industry can



**▲ VAN MORRISON KEEPS SINGING**

The legendary **Van Morrison** will release his new album *Keep Me Singing* on Sept. 30 via **Caroline Records**. The album's lead single, "Too Late," will also be released the same day. Morrison will perform six concerts in the U.S., kicking off at **Forest Hills Stadium** in New York Oct. 9. Following the U.S. dates he will play seven shows across the U.K. The record is his 36th studio album and consists of 13 tracks, with 12 original songs written and performed by Morrison, as well as a cover of the blues standard "Share Your Love with Me." All tracks were produced by Van Morrison. For further information, go to [vanmorrison.com](http://vanmorrison.com).

bestow on an artist. He has been inducted into the **International Songwriters Hall of Fame** in New York, the **Nashville Songwriters Hall of Fame**, **Country Music Hall of Fame** and most recently, the **Musicians Hall of Fame**. Visit [garthbrooks.com](http://garthbrooks.com) and [siriusxm.com](http://siriusxm.com).

**Jennifer Hudson has inked an exclusive contract with Epic Records.** Collaborating as executive producers on her Epic debut will be **L.A. Reid** and **Clive Davis**. This is the first time Reid and Davis have collaborated in nearly a quarter century, since **Whitney Houston's** soundtrack album **The Bodyguard**. "I signed Jennifer in 2007 believing her to be the next generation's **Aretha Franklin** and **Whitney Houston**," said Davis. "She has become that, as L.A. and I excitingly reunite to capture Jennifer at her all-time best." Check out [jenniferhudson.com](http://jenniferhudson.com).

**PROPS**

**An indie "Pop Music Fest" benefited Todd Rundgren's music education organization.** The **Power Popaholic Music Fest** is an annual event that recognizes and celebrates melodic-rock and power-pop. This year, the indie fest was held at Brooklyn, NY's **Bar Matchless**, where event proceeds and donations were collected to benefit the **Spirit of Harmony Foundation**, Rundgren's non-profit that supports the moral imperative of music education. Visit [\[holic.com/power-popaholic-fest\]\(http://holic.com/power-popaholic-fest\) and \[spiritofharmony.org\]\(http://spiritofharmony.org\).](http://powerpopa</a></p>
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**Thirty years ago Madonna released her third studio album, True Blue, on Sire Records.** It became one of the best-selling albums of all time, with seven million copies sold in the U.S. and an estimated 25 million copies sold worldwide. The record spawned five Top 5 singles, "**True Blue**," "**La Isla Bonita**," "**Live to Tell**," "**Papa Don't Preach**" and "**Open Your Heart**." The album also featured the fan favorite "**Where's the Party**." Madonna co-wrote and co-produced the entire album with **Stephen Bray** and **Patrick Leonard**. She related that the record deals with her view of love and was an "unabashed valentine" to her then husband **Sean Penn**. Additionally, Madonna won the **Video Vanguard Award** at the 1986 **MTV Video Music Awards**, the same year **True Blue** was released, becoming the first female artist to receive that honor. More at [madonna.com](http://madonna.com).

**Smokey Robinson will receive the Library of Congress Gershwin Prize for Popular Song.** A rhythm and blues icon whose career has spanned more than 50 years, Robinson is considered the poet laureate of soul. His falsetto and mastery of lyrical verse have created hits that have transcended generations and become a mainstay in American pop music. As a producer, record executive and visionary, he helped

**DIY Spotlight Shirley Levi**

Shirley Levi is the embodiment of a DIY artist, a self-taught singer, songwriter, producer and activist. Her guitar-driven style and soulful vocals are a blend of rock, country, folk, pop and blues that she calls Shirley RAWk.

Levi has come a long way from her days playing in the San Diego music underground... Nowadays, she opens for musical legends like Neil Young, Dixie Chicks, Ryan Adams, Ben Harper and Sheryl Crow and has earned endorsements from Gibson Guitars and Marshall Amps.

Although she writes and produces her own music, Levi had the honor of working on a track with hit maker Val Garay (who has over 100 Gold and Platinum Records).

NPR flagship radio station KCRW called Levi an "Artist to Look Out For."

Indeed, accolades have come from music publications, journalists and blogs around the world. Many compare her to musical legends such as Pasty Cline, Janis Joplin, Bob Dylan, Lou Reed and Patti Smith.

In addition to being a self-sufficient artist, Levi is also an outspoken activist and uses her music to advocate for change—yes, she's a rebel with a cause. Her lyrics are filled with messages of unity, compassion and determination, with vocals that often sound like a punk rock prayer.

Although Shirley Levi is an American artist, she also celebrates all races and hopes to unite people by infusing Hebrew, Farsi and Spanish into her music and live sets—a gutsy DIY move.

For more, check out [shirleylevi.com](http://shirleylevi.com)



Have a successful DIY strategy to share? Email [bbatmc@aol.com](mailto:bbatmc@aol.com)



**▲ TEE-M'S HOLIDAY ADVENTURE**

Indie artist Tee-M (Tariq Mirza) was invited by Phil Brock, Chair of the Santa Monica Recreation & Parks, to ride a float in the 4th of July parade. Born in Karachi, Pakistan Tee-M listened to rock and pop on a short-wave radio and learned to play on a hand-me-down guitar. Although the Huffington Post has called him "the George Harrison from Pakistan," he's been based in SoCal for years. Tee-M along with Al the Bassman can be found on most Sundays (after 3 p.m.) at their open-air rehearsal hall in Santa Monica's Palisades Park. Pictured (l-r) Al the Bassman, Brock and Tee-M. Visit [tee-m.com](http://tee-m.com) for more info.

lead a musical revolution called the **Motown Sound**. The Gershwin Prize honors a living musical artist's lifetime achievement in promoting the genre of song as a vehicle of cultural understanding; entertaining and informing audiences; and inspiring new generations. Visit [smokeyrobinson.com](http://smokeyrobinson.com).

**THE BIZ**

**Dolly Records and Sony Music Nashville have announced a joint venture.** The CEO of Sony Music Entertainment, **Doug Morris**, remarked, "Dolly Parton is a national treasure and an iconic singer/songwriter. We are thrilled to be expanding our successful relationship with her through this new global agreement. We are very proud to call her a member of the Sony Music family." Parton's new studio album, **Pure & Simple**, was released last month via Dolly Records/RCA Nashville.

**Superstar benefit concerts were held during the Republican National Convention (RNC) July 18 - 21 in Cleveland.** According to news reports, **Concerts for a Cause** and **Cleveland Rocks 2016**

joined forces with **The Townsend Group**, **Shamrock Consulting**, **Rose Strategies** and **Blue Star Productions** to host a series of concerts benefiting charity. The concerts feature major national acts including **Lynyrd Skynyrd**, **the Band Perry**, **Super Diamond**, **Rick Springfield**, **Pat Green**, **Lee Brice** and **Kid Rock**. For wrap-up and photos, go to [clevelandrocks2016.com](http://clevelandrocks2016.com) and [concertsforacause.com](http://concertsforacause.com).

**Cherrytree Records is partnering with Alternative Distribution Alliance (ADA).** Cherrytree, a label known for artist collaboration and innovation, will begin operating 100% independently and exclusively distribute their trademark Pop-Alternative music globally through ADA. **Elijah Seton**, President of ADA Worldwide, commented, "This partnership is a natural alignment of two companies who want to connect fans with the music they love."

**BERNARD BAUR** was voted one of the "Top Music Business Journalists" in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.





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**Date Signed:** August 2015

**Label:** Warner Music Nashville

**Type of Music:** Country

**Management:** nick.garvin@fusionmusicgmt.com

**Booking:** Rod Essig, rod.essigasst2@caa.com

**Legal:** Jim Zumwalt - Shackelford, Bowen, McKinley & Norton, LLP, 615-256-7200

**Publicity:** Mary Catherine Rebrovick - Warner Music Group, 615-214-1500, MaryCatherine@wmg.com

**Web:** ryankinder.com

**A&R:** John Esposito

**A**labama country artist Ryan Kinder put himself through college by playing cover tunes with his brother at fraternities and bars. After meeting producer Keith Stegall, he was invited to Nashville to write. They'd spend Sundays and Mondays working together, he'd return to Tuscaloosa for classes during the week and play shows on weekends. Kinder maintained this schedule for two years, which ultimately landed him a deal with Bigger Picture. Unfortunately, the label folded soon thereafter.

Following a massive tornado that struck his city, the notion of mortality was driven home and he decided to up his game and move to Nashville. There Kinder sharpened his skills and his career focus, and in 2015 his gamble paid dividends when he played the CMA Music Festival. His set was seen by industry powerhouse John Esposito, now president and CEO of Warner Music Nashville. "I knew his name at the time but not his face," Kinder recalls. "He said, 'I'm gonna sign you in two weeks.' I chuckled and thought, 'Everybody's a record exec in this town. Take it with a grain of salt.' But two weeks later, I was sitting next to him at Warner signing the papers.

**"He said, 'I'm gonna sign you in two weeks.'"**

"He'd heard about me and wanted to double-check that everything was as he expected," the singer continues. "He's a pretty astute guy when it comes to research and knows all of the comings and goings of the music industry. I think he had everything already in place, ready to go [when he met me]. All it took was a couple of conversations. [Sirius XM station] The Highway played my song 'Tonight' and that may have helped too."

"Tonight" dropped late last year. Kinder's full-length album, currently untitled, is expected toward the end of the fourth quarter. The singer made his debut at famed Nashville venue the Grand Ole Opry on Feb. 6. The artist now lives in Nashville and collaborates with a range of songwriters including notables such as Ashley Gorley and Ross Copperman. He continues to spend significant time on the road and aims to continue the heavy schedule once his album drops.

— Rob Putnam



**Date Signed:** April 2016

**Label:** Round Hill Music

**Type of Music:** Electro-Pop

**Management:** Tom Carrillo and Bret Bassi - Gold Firebird Management, tom@goldfirebird.com

**Booking:** Bryan Smetana, Bryan@SirisTalentAgency.com

**Legal:** N/A

**Publicity:** Anna Stodart, anna@golightlymedia.com, 212-895-3131

**Web:** EmilieBrandt.com, facebook.com/EmilieBrandtMusic

**A&R:** Kevin Thompson

**M**adison, WI-based singer/songwriter Emilie Brandt planted the seeds for her music career in high school when she befriended Tom Carrillo. The fellow musician went on to become her manager. Post-high school, Carrillo built a relationship with Round Hill Music, a Nashville outfit with an emphasis on music publishing. He negotiated a Round Hill synch rep deal for Brandt and her songs have been featured in MTV's *Finding Carter* and Bravo's *Vanderpump Rules*.

"Tom [Carrillo] was in contact with Round Hill and made it happen," the singer says of scoring her synch rep deal. "He also knew the people at *Finding Carter*. They were looking for a specific sound and we sent them some of my songs. They liked a few and used them. We're trying to get more placements now. I'm a baby in the business and still learning about the music industry. I take every opportunity I can."

**"They were looking for a specific sound and we sent them some of my songs."**

A synch rep agreement involves a third party that uses its savvy and industry connections to gain placement for an artist's music. As Brandt observes, this value can sometimes be indirect. "It's great, if only to get my name out there," she says. "People who may not know my music get the chance to hear it. This is a huge opportunity and I'm very excited about the future. If I could go back and tell my Taylor-Swift-covering middle-school self that this is where I'd be, I would never have believed it."

Currently Brandt is working on new material, which will be released as an EP or full-length album—it remains to be decided—towards the end of the year. "We're working with several producers," she says of the upcoming release. "I love collaborating with a variety of people. My eyes have been opened to different writing styles by the opportunities that have come from so many angles."

Brandt plays occasional Madison and Milwaukee dates, but is increasingly hitting various Chicago venues. On July 9 she played the Windy City's Lincoln Hall, a 500-capacity theater. All three of the songs on her 2015 self-titled EP were ultimately released as singles.

— Rob Putnam



**Date Signed:** March 2016  
**Label:** Island Records  
**Band Members:** Dwight Baker, Patty Lynn.  
**Type of Music:** Alternative  
**Management:** Jared Crouch - Triple 8 Management  
**Booking:** Paradigm  
**Legal:** Jess Rosen  
**Publicity:** Nadia.Ali@umusic.com  
**Web:** thewindandthewave.com  
**A&R:** Rani Hancock - Island Records

**Date Signed:** March 2015  
**Label:** Atlantic Records  
**Type of Music:** Hip-Hop/Rap  
**Management:** Bradley Beckwith & Brandon Kitchen  
**Booking:** N/A  
**Legal:** N/A  
**Publicity:** chelsey.northern@atlanticrecords.com  
**Web:** jevondoemusic.com  
**A&R:** Shawn Barron

**W**hen RCA Records dropped the Wind and The Wave following their debut 2014 album release *From the Wreckage*, Patty Lynn (Patricia Lynn Drew) developed some apprehensions. Thankfully, an A&R supporter's sudden transition to another label precipitated fresh opportunities for Lynn and best friend-turned-musical counterpart, Dwight Baker.

"We lost our cheerleader within RCA, but once we got dropped we knew we had a cheerleader at another company," Lynn says referring to Rani Hancock, now head of A&R at Island Records. "Things kind of fell apart, but then fell right back into place. [Island is] smaller, but with major power behind them being under Universal. We work closer with these people and don't fall through the cracks as much."

***"Once we got dropped, we knew we had a cheerleader at another company."***

Still, Lynn's mild anxiety isn't totally relieved. She still hopes fans (and ultimately Island) respond well to the upcoming release of sophomore record, *Happiness is Not a Place*.

"When you first sign with a label, you're all best friends. Everyone's excited. But what it really comes down to is business. And if it doesn't work out, it doesn't work out," she explains. "Island doesn't really have anything musically in our lane—we're different for them. I don't know if that's a good or bad thing—we'll have to wait and see."

So far, Lynn's creative process continues thriving: "I'm really liking what the label has to offer art-wise. The Island people have a cooler, more indie vibe with their creative team. RCA did a lot of super corporate-looking things."

And while Lynn enjoys sharpening the band's onstage image and social media presence, certain sentiments remain starkly unchanged. "You have to make yourself happy first. The first record was easy—it was such a pure experience. After [gaining] fans and a label, you have all these other expectations. But the best you can do for your art is to stay true to yourself. You're never going to make everyone happy, and if you try, you're going to make a big pile of sh\*t." — **Danica Bellini**

**T**he official Atlantic Records bio that accompanies Jevon Doe's full-length debut album *The Story of My Life* gets right to the point about his struggles growing up a poor kid from a broken family in Houston, TX.

The multi-talented singer, songwriter and rapper's personal story of overcoming the odds extends to the polite persistence and work ethic he demonstrated between his initial meeting with Shawn Barron, the label's VP of A&R, at a music conference in Los Angeles four years ago, and finally signing and recording his album.

Barron was impressed with the few tracks Doe presented, including a cover of Knife Party's "Bonfire," but felt that the budding artist needed to up his presence online and grow a solid fan base before pursuing a deal. The two kept in regular touch as Doe worked his social media and blogs, performed more shows and "hustled on the ground doing what I could do." Barron replied kindly to the new songs Doe sent him, but the artist got

***"He emailed me and told me to find my way back to L.A. to make something happen."***

frustrated with the continued delay. Still, he appreciated the encouragement, and knew if he was going to sign with anyone, it would be Barron.

Hoping to increase his chances for exposure, Doe moved from Texas to L.A.—but then hightailed it back when it looked like nothing was happening for him. During this time, however, rudimentary recordings of new songs by the artist recorded on his friend's phone voice memo app (including the tune that ultimately became the title track to *The Story of My Life*) inspired Barron to reach out.

"Turns out that he had a whole bunch of these song voicemails I had sent to him and he really liked the new material and appreciated the way I was growing as an artist and really dedicating myself to attracting fans online," says Doe. "He emailed me and told me to find my way back to L.A. to make something happen. I pretty much knew what that was about."

Once he signed to Atlantic, Doe started a year-long development process, working in the studio with various producers and getting his song structures tighter.

"I feel like it's a good story because, like the title says, it's based on my story, and as people hear my testimony they're able to relate what I've been through to their own journeys."

— **Jonathan Widran**



**▲ Elley Duhe to Universal**

Originally from the Deep South, but now Los Angeles based, edgy songwriter/performer Elley Duhe recently signed an exclusive co-publishing agreement with Universal Music, with legal representation by Ben McLane Esq.

**▶ Katz Oversees BMG**

BMG has named Zach Katz as president of its U.S. operation, both label and publishing. Katz will replace Laurent Hubert, who has held the role since the company's re-founding in 2009. Katz, whose official title will be BMG president, U.S. repertoire and marketing, will be responsible for BMG's teams in New York, Los Angeles, Nashville as well as Rise Records in Portland, OR. He had been named president of music publishing earlier this year.



**▲ HoriPro Signs Larry McCoy**

SESAC-affiliated artist/songwriter Larry McCoy has signed with HoriPro Publishing Music for representation. McCoy is an accomplished singer/songwriter and musician and has played guitar and provided background vocals for Brian White, Joe Diffie, Ray Stevens and Eddie Money. He hit the No. 1 spot on the country charts last year with the Thomas Rhett smash, "Makes Me Wanna." McCoy recently visited SESAC's new Nashville headquarters with HoriPro executives to celebrate the new partnership. Pictured (l-r): Shannan Hatch, SESAC; Courtney Crist and Lee Krabel, HoriPro; McCoy; Butch Baker and Tim Stehli, HoriPro; and Dennis Lord, SESAC.

**DOJ: Injustice for Songwriters**

In a major blow to songwriters, PROs and music publishers, the Justice Department decided not to revise a decades-old system. The decision follows a two-year review in which the federal government pondered whether to change or abolish the so-called consent decrees, which were first implemented in 1941 as a way to stop antitrust abuse by the music industry.

Under the current system that the federal government has decided to uphold, ASCAP and BMI—which serve as one-stop shops to obtain performance rights—must issue a license to any radio station, restaurant or other business that wants to play a song in public.

In addition to refusing to amend the consent decree to allow partial withdrawals for music publishers from ASCAP and BMI's blanket licenses, the DOJ ruled that the consent decree requires those performance rights organizations (PROs) to engage in what's known as "100 percent licensing" for songs with multiple songwriters—meaning a music licensee only needs a license from just one of the songwriters to utilize a song, instead of each of them. This is a change to the traditional fractional licensing whereby rights holders can only approve usage of their portion of a work.

Many in the music industry believe the ruling will discourage writers from working with those outside their own PRO and create problems in licensing because the PRO often lacks relevant information about writers with other affiliations.

Also in the ruling, the DOJ denied requests from songwriters to be able to withdraw their catalog from digital licensing services, which would essentially allow them to negotiate fair market rate payments from digital services like Spotify, SoundCloud and Apple Music.

The decisions of the Justice Department are not set in stone. A U.S. federal court has the final say over what becomes of the consent

decree. As such, BMI and ASCAP can urge a judge to reach a different conclusion.

Songwriter advocacy groups are incensed. "I am stunned and sickened [by the ruling]," NSAI President Lee Thomas Miller said in a press release. "DOJ did not take the impact on songwriters into account when issuing this ruling." ASCAP, BMI and other songwriter advocacy organizations are currently regrouping to determine their response to the Dept. of Justice.

**Christian Songwriters Workshop**

Registration is open now for the Platform's Christian songwriters workshop in Los Angeles, CA on Saturday, Aug. 13. The 2016 Platform Workshop will feature prolific Dove- and Stellar-winning songwriter and gospel recording artist Babbie Mason, who returns by popular demand. The full-day workshop provides aspiring and experienced songwriters with instruction on the craft, ministry and business of songwriting.

Participants will receive feedback from Mason as she shares her tips and provides instruction on how to write great songs that impact listeners. The Platform songwriters workshop agenda includes: morning and afternoon songwriting instruction; Christian artists on songwriting and ministry; an attorney on the business side of songwriting; live song critiques; the first Babbie Mason Radio Jingle Competition; morning inspiration, afternoon exhortation, praise and worship and opportunities for networking.

Workshop check-in opens at 8:00 a.m. A complimentary continental breakfast will be available. Parking is available on site and free. Info is at [theplatformworkshop.brownpapertickets.com](http://theplatformworkshop.brownpapertickets.com).

**Songwriters Scale Smoky Mountains**

The fifth annual Smoky Mountain Songwriters Festival will take place Aug. 24 - 28 in Gatlinburg, TN.

**▶ Meghan Patrick Re-ups with ole**

Independent rights management company ole has announced it has picked up its option on Canadian country music artist Meghan Patrick to extend the existing, worldwide co-publishing deal. Patrick is also a Warner Music Canada recording artist. Pictured (l-r): Patrick and ole Founder/DEO, Robert Ott.



Songwriter intensive events include workshops and the SMSWF Rocky Top co-writing experience, where participants can join in collaborative sessions with a roster of top Nashville songwriters.

Workshop topics include "Useless Information for the Know-it-Alls" as taught by Michael deBills, author of *Music By Numbers*. Hit writers Pat Alger, Tony Arata and Kent Blazy—all of whom penned Garth Brooks songs—will be present for the "Songwriter Advice from the Hall of Famers." And Nashville's Larry Beard will be presenting "Arranging the Hit 2016."

Complete info is at smswf.com.

### Beth Nielsen Chapman Workshop

On Aug. 25 - 27, stellar singer/songwriter Beth Nielsen Chapman will conduct "Full Vocal Presence," a two-day workshop in Nashville, TN. The sessions will be held at the world-class recording facility, Ocean Way Studios, on Music Row.

Attendance is limited to 20 registrants who will learn to tap into the power of singing with the least effort from the natural tone of the speaking voice.

Contact Lydia Hutchinson at Lydia@performingsongwriter.com.

### Spotify Settlement with NMPA

The National Music Publishers Association (NMPA) reveals that the \$30 million settlement negotiated between Spotify and the organization over unpaid publishing royalties, a dispute that instigated two class action lawsuits against the company, has resulted in a 96 percent rate of participation among Association members.

Spotify will issue a list of sound recordings that it couldn't match and therefore owes mechanical royal-

ties. Publishers will be allowed to analyze that list to claim songs and plays from it ahead of receiving their allotted share of the settlement. Any funds left over will be liquidated and distributed by publisher's market share, as per Spotify.

Some of the songwriters and publishers affiliated with the class action lawsuit claim Spotify and other services knowingly infringed on their copyrights in order to get their businesses off the ground. They also allege that Spotify and some other similar services are preparing to raise billions of dollars through initial public offerings, largely on the backs of publishers.

With penalties of up to \$150,000 per infringement, settlements could conceivably yield a much larger penalty than the \$5 million claimed in the NMPA deal with Spotify.

### Ott Inks to Imagem

Marking their inaugural Nashville agreement, Imagem Music U.S. has signed Nashville-based singer/songwriter and Song Biz alumni profile subject Carey Ott.

Ott's music has appeared in shows, films and commercials, including *Grey's Anatomy*, *Private Practice*, *Kyle XY*, and campaigns for JC Penney, Coors Light and more. He also contributed a song to the Greencards' Grammy-nominated album *Sweetheart of the Sun*. Ott's self-published song "The Hard Way," recorded by Gary Allan, is significant among cuts by Jack Tempchin, the Silver Seas and Dualtone artist Rebecca Roubion.

Ott produces and engineers his own master recordings through his personal studio, Velvet Shoreline. Check out Careyott.com.

DAN KIMPEL, author of six music industry books, is an instructor at Musicians Institute in Hollywood, CA. He lectures at colleges and conferences worldwide.



GETTY IMAGES

### ▲ ASCAP Rhythm and Soul Honors

The 29th annual ASCAP Rhythm & Soul Music Awards returned to the Beverly Wilshire in Los Angeles. The invitation-only event celebrated hip-hop alternative group A Tribe Called Quest, who received the ASCAP Golden Note Award, presented by Outkast's André 3000 and ASCAP President Paul Williams. Additionally, ASCAP (The American Society of Composers, Authors and Publishers) recognized the songwriters and publishers of the most performed ASCAP songs on the 2015 R&B, hip-hop, rap and gospel charts. Pictured: Q-Tip of A Tribe Called Quest.



WALTER SINDIG/INE

### ▲ Lopez Sharpens Razor & Tie

Razor & Tie Music Publishing (RTMP) has announced the signing of singer/songwriter Christian Lopez. The West Virginia native released his debut full-length record *Onward* in May 2015 via Blaster Records. Rolling Stone Country recognized him as "Best Newcomer" at Americana Music Fest in 2015 and Alternate Root proclaimed him one of its Top 25 artists the same year. Pictured (l-r): Jen Duke, Creative Manager, RTMP; Lopez; Brad Kennard, VP Creative, RTMP.

### ► Maren Morris Honored by MusicRow Awards

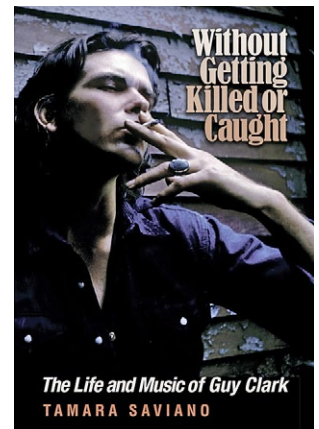
MusicRow held its 28th Annual MusicRow Awards at BMI, honoring MusicRow's Top 10 Album All-Star Musicians in addition to the reader-voted Breakthrough Artist and Songwriter and Producer and Song of the Year. Pictured: Big Yellow Dog's Carla Wallace (l) surprises her writer Maren Morris (r) with a plaque commemorating *Hero*, a No. 1 country album debut, along with its lead single, "My Church," achieving gold.



MOMENTS BY MOSER

### ► Guy Clark Bio: Tales of a Master Songwriter

Tamara Saviano's forthcoming biography of the late Guy Clark takes an honest look at one of America's most revered musical storytellers and his relationships with two key figures: his wife, Susanna, and her soul mate, Townes Van Zandt—who was also Clark's best friend. *Without Getting Killed or Caught: The Life and Music of Guy Clark*, already listed at amazon.com as the No. 1 new release in both country and folk & traditional music books, may be preordered on the site at a discount.



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## High Dive Heart

*Taking the Leap with Jason Reeves and Nelly Joy*

As artists and songwriters, Jason Reeves and Nelly Joy both have formidable track records. Together, as High Dive Heart, they create an irresistible alchemy. Blithe harmonies over a joyous track created by Los Angeles-based producer, artist and songwriter Morgan Taylor Reid introduce "Misfit," the lead-off to the duo's new six-song EP entitled *HDH Vs. MTR (Part One)*.

Jason Reeves first made his mark as an indie artist in Iowa City before moving to Los Angeles in 2005. A major contributor to artist Colbie Caillat's platinum debut, he was subsequently signed to Warner Bros. as an artist. Transitions at the label transpired, and Reeves, once again on the indie route, released a series of full-lengths and EPs while continuing to collaborate on songs for a variety of artists.

Nelly Joy who was one half of the JaneDear Girls, met Reeves when both were signed as songwriters to Sony/ATV. "Jason wrote a song with me for the JaneDear Girls," Joy remembers. "But we ended up writing songs for his album *The Lovesick*, when he was signed to Warner Bros. We became inseparable best friends." They made their joint debut *Sonic Graffiti* in 2015 with the single "Vintage."

"Misfit" is paired with a riveting video featuring a beautiful teenage girl alone in a public bathroom flipping through a series of cards that reveal her story. This girl, Corey Maison, 14 years old, was born a boy. The single was launched on The Bully Project's Facebook page and has reached over 15 million viewers.



Says Joy, "I reached out to Corey's mom and they sent a rough draft of what she wanted to say. We were driving down the PCH in Malibu when I read it—I started crying at the amount of turmoil that she's gone through."

In addition to their joint recording and performing endeavor, both members of High Dive Heart maintain busy songwriting careers, splitting their time between Los Angeles and Nashville. Reeves co-wrote "Long Live Tonight," a single from the new country band LANco who are signed to Sony Records.

Other members of the High Dive Heart community include singer/songwriter Jordan Lawhead, a frequent co-writer, and Nathan Chapman, who produced the duo's debut *Sonic Graffiti* EP, and collaborated on the new project, contributing to "Camera Song" and "Stars Fall Down."

Reeves met Morgan Taylor Reid when the two were part of a songwriting camp for Jason Derulo. "Morgan is a dirty beat maker," Joy says. "He pulls out sounds with an urban edge that we needed in our production to separate us."

One of the unexpected edges to the new project is evident on "Dirty Money," where Reeves raps. Says Joy, "We're influenced by anything and everything. Jason listens to classical. ... The more open that you are in listening to different types of music the more you will hear those sounds flooding into whatever you make."

High Dive Heart will be opening for Colbie Caillat on her upcoming "The Malibu Sessions Acoustic Tour" featuring Justin Young. Explains Reeves, "We open, then play with Colbie and Justin. It will be two couples in love, onstage, signing four part harmony."

Of the High Dive Heart project he says, "Our goal is to spread love and inspire others to do the same. Success is measured in many ways, and we hope to have many forms of it by moving people with our songs. Everything that comes after that is a bonus."

Contact Renee Harrison, Publicity Please,  
renee@publicityplease.com, 323-798-5129

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DROPS

**THUMP**, Vice's electronic music and culture channel, recently launched **Rave New World**, a new series that explores under-the-radar parties and shows to connect viewers to different cultures around the world that live by dance music. The first episode took a look at experimental performance spaces in historic locations, including abandoned tobacco factories and salt mines, as part of the **Unsound Festival** in Kraków, Poland. To get a taste, watch the first episode at [bit.ly/29S7uUR](http://bit.ly/29S7uUR). For details, contact Lauren Bobek at [Lauren.Bobek@Vice.com](mailto:Lauren.Bobek@Vice.com).



RAVE NEW WORLD

Director **Justin Tipping's** feature debut **Kicks**, which premiered this summer, features a score of hip-hop classics and Bay Area favorites as he tells the story of a 15-year-old who is on a mission to recover his stolen sneakers. Written by Tipping and **Joshua Beirne-Golden**, **Kicks**, through its protagonist's story, examines inner-city life, sneaker culture and the concept of manhood. It stars newcomer **Jahking Guillory** as well as **Christopher Meyer**, **Christopher Jordan Wallace**, **Kofi Siriboe** and **Mahershala Ali** WHEN. Contact Kate Patterson at [Kate@BrigadeMarketing.com](mailto:Kate@BrigadeMarketing.com) for more information.

Just as rock & roll got a shot in the arm when new wave struck in the '80s, the age-old art of burlesque performance has gotten a jolt, as



KICKS

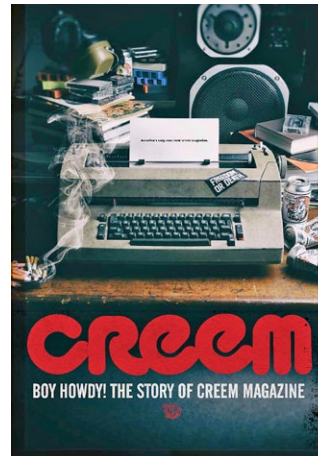


GLITTER TRIBE

shown in the documentary feature film **Glitter Tribe**. Directed by **Jon Manning** and produced by Manning and **Julie Livingston**, the film features burlesque's new faces, including **Angelique DeVil**, **Isaiah Esquire**, **Zora Von Pavonine**, **Babs Jamboree** and more in interviews and onstage in their Portland, OR home theater. **Glitter Tribe** is being submitted to the festival circuit and has no set release date yet. For details, email Heidi Vanderlee at [HV@SharkPartyMedia.com](mailto:HV@SharkPartyMedia.com).

**CREEM** magazine was a springboard for so many artists who were featured in it, and photographers and writ-

ers—**Lester Bangs**, **Robert Christgau**, **Lenny Kaye**, **Cameron Crowe**, to name a few—who



used it as a platform to get their start. Now, **New Rose Films** has launched a Kickstarter to fund a new project, **Boy Howdy! The Story of CREEM: America's Only Rock 'n' Roll Magazine**, to tell the story of the magazine's 1969 launch during the throes of one of American music's most exciting eras. With cooperation from the estate of **Barry Kramer**, the magazine's founder and publisher, and his son, **J.J. Kramer**, who is producing the film, **Boy Howdy!** tells the story of how one magazine helped launch some of rock music's most illustrious

names when the rest of the world ignored them. The Kickstarter can be found at [kck.st/2arR6X4](http://kck.st/2arR6X4), and Pam Nashel Leto can provide details at [Pam@Girlie.com](mailto:Pam@Girlie.com).

The award-winning documentary **Landfill Harmonic** was recently released on all platforms with the help of several companies including **The Film Collaborative**, **Emerging Pictures**, **Tugg, Inc.**, **Vimeo**, **FilmRise** and **HBO Latino**. The acclaimed **SXSW** and **AFI Fest** audience award-winner features the Recycled Orchestra of **Cateura**, a Paraguayan musical youth group of kids who live next to one of South America's largest landfills. That landfill was their musical inspiration—their instruments were made entirely out of garbage and refuse pulled from it. Under music director **Favio Chavez**, the Recycled Orchestra was catapulted to stardom.

For more information, contact Jack Song at [JSong@TCDM-Associates.com](mailto:JSong@TCDM-Associates.com).



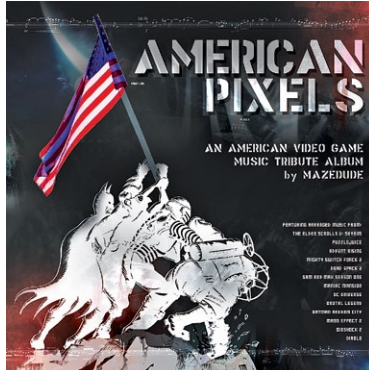
## OPPS

**GolndieNow**, an online podcast and radio show, conducts interviews with indie filmmakers and artists of all disciplines. All interviews are posted in their entirety. Contact show host **Joe Compton** with booking inquiries at [Info@GolndieNow.com](mailto:Info@GolndieNow.com).

**Actors Lab** is offering workshops to hone your craft. Contact **ActorsLab Inc@gmail.com** or visit [SherryFaith.com](http://SherryFaith.com) for more information on seminars that will help aspiring artists prepare their monologues, practice speech and voice articulation, perfect improv skills and more.

Los Angeles-based media production hub **SourceFed Studios** seeks a producer with a strong knowledge of current events and SourceFed's style to pitch and produce content. Submission guidelines are strict and can be found at [LosAngeles.Craigslist.org/sfv/tfr/5670688433.html](http://LosAngeles.Craigslist.org/sfv/tfr/5670688433.html).

For fresh career Opportunities every day, visit [musicconnection.com](http://musicconnection.com).



The first 2016 session of the **Sundance Institute Music and Sound Design Lab** began last month, providing composers and directors a chance to explore the collaborative process in writing feature film music. It's a joint venture of the **Institute's Film Music Program and Feature Film Program**.

The second session of the Lab focused on composing for documentaries as a collaboration between the **Film Music Program and Documentary Film Program**. **Broadcast Music, Inc. (BMI)** a global leader in music rights management, played a critical role in helping develop the Lab and supports the **Film Music Program** by producing a composer/director roundtable annually at the **Sundance Film Festival** in Park City,

UT, spotlighting both BMI composers and the filmmakers that feature them. For more information, contact **Marlene Meraz** at [MMeraz@BMI.com](mailto:MMeraz@BMI.com).

The late composer **Jerry Goldsmith** will receive a nod from **The Hollywood Chamber of Commerce** with a **Star on the Walk of Fame** in 2017. The Oscar- and Emmy-winning Goldsmith is considered one of Hollywood's

## Out Take



**Mark Thompson**  
CEO, Founder of Songfreedom

**Email:** Jeff Greene, [Jeff@rockPaperScissors.Biz](mailto:Jeff@rockPaperScissors.Biz)  
**Web:** [songfreedom.com](http://songfreedom.com)

Launched in 2006, Songfreedom is a platform for filmmakers, videographers, cinematographers and photographers to legally add music to their projects while ensuring songwriters get paid—everyone wins. It was Thompson's previous job that helped him understand cash flow and see the mistakes other businesses made that ultimately made him a shrewd entrepreneur. "It's not just selling clients on using your product, because we don't own product," Thompson says. "It's convincing labels, publishers, artists and writers to put their product on our platform." Songfreedom is the first tool of its kind where rights to stream and sync music and the price are pre-negotiated from major record labels and music publishers. The idea was hatched between Thompson and a friend who was struggling to license music for his video production company.

"There are thousands of companies that need easy, more affordable access to music licensing. And it doesn't make sense to spend time negotiating a license on a one-by-one basis—you're missing out on income that way," Thompson says. Prices differ by project. For example, there's special pricing for student film projects.

As an entrepreneur, Thompson says he's made a garden variety of mistakes, including taking too much advice. "There are a lot of people with a lot of different ideas about how things should be done, and you can find yourself spread too thin, running in too many directions, trying to please too many people at once."

But that has contributed to the business savvy that has kept Songfreedom a largely automated company that doesn't have to lay off employees, Thompson says. "We have to be smart with every dollar and not be greedy. We've focused on winning and getting the deal done. We can always go back and renegotiate things."



## PROPS

Composer and videogame music arranger **Christopher "Mazedude" Getman** released on July 4 a musical tribute to American game music composers entitled **American Pixels**. The 14-track ode to U.S. game artists features arrangements from franchises like **Diablo, the Elder Scrolls, BioShock, Maniac Mansion** and more. The music composition is complete, but a Kickstarter campaign to raise \$5,000 by Aug. 4 is underway to raise funds for mastering, licensing and physical CD duplication. A worldwide release is in store for the end of the year. Contact **Jayson Napolitano** at [Jayson@ScarletMoonProductions.com](mailto:Jayson@ScarletMoonProductions.com) for more information, and visit [kck.st/29LHkxY](http://kck.st/29LHkxY) to fund the campaign.

most respected and admired motion picture and television composers, having scored the likes of **Chinatown, Patton, Planet of the Apes, The Sand Pebbles, A Patch of Blue, Poltergeist, Basic Instinct, Papillion, Rambo, Rudy, Gremlins, Mulan** and **L.A. Confidential**. Among others chosen out of hundreds, to receive Stars include **John Legend** and **Ice Cube** within the recording category with Goldsmith.

Contact **Ray Costa** at [RCosta@CostaComm.com](mailto:RCosta@CostaComm.com) for further details.

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

## ▶ A Record Breaking Festival

Summerfest wrapped another successful year in Milwaukee, WI. Certified the world's largest music festival by the Guinness Book of World Records, the 11-day festival features over 11 stages, with more than 800 acts, 1,000 performances and 900,000 attendees. Performers included *Music Connection* cover artist Panic! At The Disco, Sting & Peter Gabriel, Selena Gomez, IshDARR (pictured) and many more. For more information, visit [summerfest.com](http://summerfest.com).



DANIELLE MARTIN

## ▲ Birmingham Gets Slossy

Music fans young and old made the trip to Birmingham, AL for the Sloss Music and Arts Festival. The new festival, only in its second year, presented artists such as the Australia-born singer/songwriter Betty Who, Glass Animals, Logic, Shovels and Rope, Death Cab For Cutie and crowd favorite Grouplove (pictured, guitarist Andrew Wessen). For more photos, visit [bit.ly/PhotosSlossFest](http://bit.ly/PhotosSlossFest).



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## ◀ Mendes Illuminates TODAY

Shawn Mendes performed on the Citi Concert Series on the *TODAY* show at Rockefeller Center in New York City. He played "Ruin" live on television for the first time. To precede the release of his upcoming album *Illuminate*, Mendes announced a Madison Square Garden headlining show, which sold out in minutes when it went on sale.



BRIAN STEWART

## ◀ Supa Gives Back at Recovery Unplugged

Grammy-winning N.Y. singer/songwriter Richie Supa has written over 300 songs with over 50 million records sold by artists including Bon Jovi, Aerosmith, Ozzy Osbourne, Mika, Pink and legendary artists such as Johnny Winter, Levon Helm, Tom Jones, Air Supply, Glen Campbell and Willie Nelson. As Director of Creative Recovery of Recovery Unplugged, he has also helped thousands of addicts with his personal insight and inspiring music. Being a 27-year recovering addict himself, his philosophy is simple... "You can't keep what you have unless you give it away" so he keeps on giving. Recovery Unplugged gives hope and healing to individuals affected by addiction using the power of music. Supa is pictured with friend and supporter Shari Hoffman, COO of AFM & SAG-AFTRA Fund. More info at [recoveryunplugged.com](http://recoveryunplugged.com).



## ▲ The Art—and AI—of Recording a Big Band

A who's who of producers, engineers and studio luminaries packed Capitol's studio A in Hollywood to celebrate the release of the documentary *The Art Of Recording A Big Band* starring legendary engineer Al Schmitt. The DVD chronicles the making of Grammy-nominated composer and arranger Chris Walden's new release *Big Band—Full On*. Pictured (l-r): Capitol Studio's VP/ Studio Manager Paula Salvatore, Lisa Schmitt, Schmitt and EastWest Studios Manager Candace Stewart. More info at [theartofrecordingabigband.com](http://theartofrecordingabigband.com).

## Tidbits From Our Tattered Past



DAVID KLEIN

### ▲ Peace & Love With Ringo & Friends

Ringo Starr was joined in front of Capitol Records in Hollywood for his #PeaceAndLove birthday celebration by family and friends who all took part in his now annual (since 2008) July 7 "Peace and Love" salute. This year's revelers included Benmont Tench, Bud Cort, Dave Stewart, David Lynch, Ed Begley Jr., Edgar Winter, Eric Burdon, Glen Ballard, Howie Mandel, Joe Montegna, Jim Keltner, Joe Walsh, Richard Lewis, Richard Marx and members of Ringo's current All-Starr Band: Richard Page, Steve Lukather and Gregg Bissonette. See more at *MC*'s Photo Blog at [bit.ly/PhotosRingoBday2016](http://bit.ly/PhotosRingoBday2016).



### 1988-Jennifer Batten-#13

In this issue, which featured then-new Fleetwood Macsters Rick Vito and Billy Burnette, guitarist Jennifer Batten revealed to *MC* how she got the big gig playing on Michael Jackson's *Bad* Tour ("I auditioned for a video camera") and how grueling the rehearsals were: "It might be 11 a.m to 2 a.m. I would wake up, go to rehearsal, then go home and die."



MICHAEL RUETTER/CAPTURE IMAGING

### ◀ Piano Premiere

Award-winning composer-pianist Peter Manning Rob-nson unveiled The Refractor Piano™ in its debut concert at Bergamot Station in Santa Monica, CA. Those in attendance included music industry VIPs including Carol Farhat, VP of Music at 21st Century Fox; Doreen Ringer-Ross, VP of Film & TV at BMI; composer Fred Selden and more.



### 2004-Distillers-#08

Punk-fueled outfit the Distillers were on this *MC* cover, and in our interview, frontperson Brody Dalle had this to say about finding the right manager: "It's good to figure out what you want out of a manager, and you've got to find the right person that you connect with. Sometimes it doesn't work. It's like dating somebody. You've got to know somebody before jumping into a long-term commitment."

### ▶ Getting a Big Taste of Chaos

The 2016 Rockstar Energy Drink Taste of Chaos Festival made its way to the San Manuel Amphitheater Festival Grounds in San Bernardino, CA for the second year in a row. The festival continues to honor the indie-alternative scene's most influential acts, while debuting its next rising stars. Pictured performing is lead vocalist for Senses Fail, James "Buddy" Nielsen.



JOSHUA WEISNER

# SUBDUED THE

BY ERIC A.  
HARABADIAN



L-R: Wesley Schultz, Jeremiah Fraites, Neyla Pekarek

Photo by Scarlet Page

**ONE OF THE GREAT SUCCESS STORIES** of the last few years has got to be Denver-based alternative folk trio the Lumineers. Wesley Schultz (vocals, guitar), Jeremiah Fraites (drums, piano) and Neyla Pekarek (cello, backup vocals) arrived on the national scene in 2012 with chart-topping singles like “Ho Hey,” “Stubborn Love” and “Submarines” off their self-titled debut album. Their musical journeys took them from appearances on the *Grammys* telecast and *Saturday Night Live* to capturing the attention and praise of President Barack Obama. The trio’s newly released follow-up album, *Cleopatra*, continues their path of songs and stories—and a No. 1 Alternative and Triple A single “Ophelia”—with a lyrical and humanistic bent.

**Music Connection:** I’ve been enjoying your new release *Cleopatra*. What’s the story behind making it?

**Wesley Schultz:** We spent a lot of time waiting to make the new record because of the success of our first album. It’s a blessing and a curse, but mostly a blessing. It became something where we were really eager to write and record new music. But we also got really lucky with the opportunity to play all the countries and places we ended up playing. So, it required a lot of patience, and we hoped we still had the ability to write songs. You spend so much time away from it you worry that it’s like a muscle that’s atrophied.

**MC:** Interesting. So, you’re busy working your current material and playing live. Yet you hope you have the ability to revisit that songwriting process once again?

**Schultz:** You know we tried really hard to write while we were on the road. We actually had a mobile rig built that was, like a little transformer in a case that you open up and it’s a full-on studio, set up in the green room in each venue we played. But it put unnecessary pressure on us to write so we ended up mostly getting the ideas for songs recorded with the voice memo feature on our phones. All that energy we put into making that mobile rig went into something much simpler that we already had in our pocket. It was kinda funny, but I think we just wanted to feel like we were being creative on the road. We were trying, but it’s a lot easier for us to go to something over and over steadily versus visiting something a few minutes or hours a day. We stay pretty busy each day when we’re on the road.

**MC:** Is there such a thing as a typical day on tour?

**Schultz:** Well it seems to have changed from the first three-year album cycle which was you wake up really early and either have a flight or an interview. And then you go to a radio station and play there. And then come back eat something real quick and then do a sound check. And then string your guitar, play the show and rinse and repeat. I think this time around we’ve got a little more time to enjoy some of the perks and have more time for writing as well. Overall, we’ve surrounded ourselves with a great group of people now. When you’re just starting, your sound and lighting crew, tour manager all tend to be pretty fluid for a while until you dial it in. And then all those people become the ones you lean and depend on. Once that’s in place it becomes more like a family and I think it results in people playing better shows too.

**MC:** You are originally from New Jersey and you moved to Denver. Can you talk about that?

**Schultz:** My co-songwriter Jeremiah and myself grew up in a place called Ramsey, New Jersey. We grew up about a mile apart. About seven years ago we moved to Denver. I had moved to New York for a little while but quickly realized New York City was hard to make it, with the cost of living being too high. We moved on to Denver, which was a great landing spot, but it wasn’t by design.

**MC:** What attracted you to Denver?

**Schultz:** It was simple math, you know? We knew what the rent was gonna be and we had friends out there. And they said we could move in with them and it was half of what we were paying in New York.

**MC:** And has the Denver scene been influential in what you do?

**Schultz:** Yeah, it’s where we met our cello player Neyla. We met our keyboard player Stelth Ulvang there. He hooked us up with our first show in Denver when we first moved there. It was a house party with a couple other bands. I actually met my wife there who was hosting the house party.

So, Denver welcomed us into the fold immediately. There was just a different vibe there than in New York. I remember sitting down with a couple people from that scene and them sharing information on how to tour on the West Coast; where to stay and play house shows. That was a new concept to me because in New York there weren’t a whole lot of people touring that I knew. And there weren’t a whole lot of people helping each other out. It was mostly you play the clubs and maybe an open mic. But this was more far-thinking than that.

**MC:** How would you describe the Lumineers sound?

**Schultz:** Kind of a combination of Billy Joel and Feist. We’re crafting these songs that are in their own little worlds unto themselves. But there’s a lot of spontaneity and vulnerability within the songs.

**MC:** I certainly hear the Billy Joel influence. In particular, his early work was very storyteller-oriented and that’s what you guys are all about too.

**Schultz:** I came from the background of wanting to be a singer/songwriter. And then I met Jer and he brings this whole different element to what we do. He wasn’t particularly concerned with lyrics or stories before we met. And I wasn’t particularly concerned with the nuance and sound and the cinematic quality to music. He colors the music and brings something very different to what we do that makes it more interesting than just singer/songwriter music. For instance, if you listen to a song like “Ophelia” Jer came up with these effects on the line “honey I love you” that sound like a stick through the spokes of a bicycle wheel. He creates these little Easter eggs or this noise floor to a lot of things that we do. It’s very subtle, but if it wasn’t there a lot of the songs wouldn’t be half as good.

**MC:** You’ve been quoted as saying, “We want to focus on the core, not the illusion.” What do you mean by that?

**Schultz:** I feel that, by and large, in a lot of mainstream music there isn’t a lot of storytelling. It’s sort of like this is how I feel and this is who I miss. It’s like you’re sitting there and holding a mirror up to your face. We were trying to get to a point where there were actually characters in the stories. I harvested a lot of stories I heard growing up or that were in my family



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for the first and most recent album. They were inspired by things I've seen and heard.

Regarding the core versus illusion, a lot of people get caught up in the window dressing. If we play these songs on a synth or an electric or acoustic guitar, a lot of people get hung up on how you dress it up. But the reality is that it's really about the song. A good song is a good song.

**MC:** Can you give me some examples of the inspiration for some of your songs on your most recent album?

**Schultz:** If you look at a song like "Gun Song" the backstory was that my dad had just passed away and his clothes were still in his drawers. And I was running late for work and I needed black socks for the waitering job I had, or I'd be sent home. I went into the dresser drawer in his room to grab some socks and found a gun in there. And that got me thinking about him.

And then "Cleopatra" was inspired by a person that I met through a friend. She was the first female taxi driver in Georgia next to Russia. And hearing about how her life began, with falling in love at 16 and being proposed to. But her father had just passed away and she never gave the guy an answer. And he left rejected and heartbroken and she viewed it as her great love that she missed out on. And so as he left he left these muddy footprints and she refused to wash them off her carpet. So I used chunks of this story along with some other things and pieced a story together. So there are a lot of these folklore type stories that are passed down and you're always waiting for that next morsel of a story that's so bizarre or interesting in some way that it has to be true.

**MC:** When and why did you make the decision to add keyboardist Stelth Ulvang and bassist Byron Isaacs to the live band?

**Schultz:** So Jer plays piano and we both write all the parts in the demo process. We just realized that a lot of the songs were gonna need more instrumentation and more hands on deck. The first thing we needed was piano so we went to Stelth and he was eventually available



to work with us. And our producer Simon Felice knew Byron personally. He's got an amazing backstory playing with Joan Baez, Levon Helm and a ton of other people.

**MC:** How did you come to work with your management and booking agent?

**Schultz:** Both kind of found us. When bands ask me for advice on what to do [to get industry interested] I tell them we just toured our asses off and played out a lot. A good example is that we were playing a residency in New York at The Living Room. It was a legendary spot and Seattle-based management company ONTO Management flew in to see us because they happened to see a video of us playing a house party. They hooked us up with Paradigm Talent for booking.

**MC:** When you were coming up were there any significant shows or festivals that were turning points in your career?

**Schultz:** In 2012 we played our first SXSW. We had tried to get in a number of years in a row and couldn't. And then finally we got in once we had management. People then were on our heels. And it was a good lesson too because we had wasted so much money on application fees. They don't really let you in until somebody knows about you.

We played about 12 shows there over the course of three days. And we played the 12th show in a church and we were pretty worn out. Everybody was sick and that's also when it happened to be when most of the eyes were on us. And it's never how you draw it up, but it was a good show. That broke a lot of doors down for us.

Playing SNL in 2013 was obviously also a way to say hello to a lot of the country. But Jer-

- Frustrated by fans who lift their phones throughout the shows, the Lumineers are using “The Pouch,” developed by Yondr, which allows concertgoers to “be present with the band” by self-locking their phone for the duration of the show.
- The Lumineers self-recorded their first EP in Jeremiah Fraites’ attic, self-released it and booked their own tours until their first single “Ho Hey” was randomly discovered on YouTube by their first manager.
- The single “Ho Hey” has been featured in TV shows *Bones*, *Catfish*, *Hart of Dixie* and *The Vampire Diaries* as well as ads for search engines like BING and the movie *Silver Linings Playbook*.
- Wesley Schultz and Jeremiah Fraites started their careers in a cover band known as Free Beer.
- Cellist/vocalist Neyla Pekarek met Schultz and Fraites in 2010 through a Craigslist ad.
- The Lumineers were Grammy nominated in 2012 in both Best New Artist and Best Americana Album categories.
- The name Lumineers was randomly given to them by a promoter. They were playing a club in New Jersey called the Lucky Seven and the show’s emcee introduced them that way.
- The Lumineers’ first gig was at the now defunct Pussy Cat Lounge in New York City.
- Their latest album *Cleopatra* is the first No. 1 charting album of 2016 from an independent label (Dual-tone). The album is already No. 1 in the U.K., Canada and South Africa as well.

emiah and I had been playing live and grinding it out for seven or eight years prior to all of this so we were prepared for some of these things. Playing the Grammys was also a great event. And then that’s when things got really crazy. We just kept getting bigger. I think we felt that our music was more restrained and subtle. It was surprising to see it work and be accepted on bigger stages and venues.

**MC:** So the band grew beyond your expectations?

**Schultz:** I felt like because we were not appealing to the lowest common denominator by being fast and loud it wasn’t gonna find a place. And then it became part of the fabric of the mainstream. And if you listen to our first album compared to our second, it sounds like a demo in a lot of ways.

**MC:** I read where President Obama even had songs from your first album on his playlist.

**Schultz:** We heard that when we were making our second record. It makes you think this is so far reaching. We never expected or planned for this. That was very frightening and inspiring at the same time.

**MC:** How did you maintain your focus, amid all the distractions and fervor, to make the follow-up *Cleopatra* album?

**Schultz:** We drank lots of coffee (laughs)! But, yeah, we finally got to spend some quality time with the songs. I think the problem a lot of people have when they’re following up anything is they’re trying to think of the first thing that they thought of before, and try to repeat that. And that’s definitely not what we were doing. It’s not that we were over the first album, but

we were really ready to turn a page about these songs and ideas being way more interesting than what we had on our first album. So, in a way we felt lucky that the world was waiting for another album because we felt our stuff was getting better.

I also think we had a clearer idea of who we were going into album number two because of all the failures and past experience we’ve had.

**MC:** Well, there is no substitute for experience.

**Schultz:** I’m 33 now. It helps to have your own ideas of who you are and what you do before any success comes along. It makes it a little less complicated.

Contact Jim Merlis, Big Hassle Media, [jim@bighassle.com](mailto:jim@bighassle.com)



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# REHEARSAL INSIGHTS FROM THE PROS

## “REHEARSALS CAN BE FUN,

but they're also serious business. Sure, it's great to hang out and be a part of the gang, but the fact is rehearsals are about getting stuff done.” Those words of wisdom from guitar wizard Joe Satriani should ring true for any artist who desires a music career. But, all too often rehearsals are not taken very seriously. In fact, some acts treat rehearsal time like party time. However, if you view it differently and want rehearsals to achieve real results, this exclusive feature will give you the information you need. Five industry pros, with thousands of rehearsals behind them, offer insights and advice that will make your rehearsals count.

BY BERNARD BAUR



## RAFAEL MOREIRA

rafaelmoreira.com

Recognized for his virtuosity on guitar, Rafael Moreira gained universal fame leading the house band for CBS' *Rock Star: INXS* and *Rock Star: Supernova*. He also performed with Steven Tyler (Aerosmith), Paul Stanley (KISS), Don Felder (the Eagles), Pink, Christina Aguilera, Stevie Wonder, Dave Navarro, Natasha Bedingfield, Tommy Lee, Sheryl Crow, Backstreet Boys, New Kids on the Block, Melissa Etheridge and many international superstars. Additionally, Moreira has graced the cover of *Guitar Player* magazine and was recently featured as the lead guitarist on *The Voice* and *American Idol*'s "Rock Week."



### **This subject is very timely for you, isn't it? You have a big show coming up.**

Yes, my band Magnetico is opening for KISS in a couple weeks and we're in the midst of rehearsals right now. Luckily we're a trio, so scheduling is easy and we can put in the time we need.

### **How do you approach rehearsals for an important show like that?**

Initially, I focus on the songs, which we'll play two or three times. I try to avoid over-rehearsing because you can lose the "feel" that way. If you focus too much on the technical aspects, the emotional connection can suffer. Once we have the songs down, I try to build a set sequence that flows.

### **What do you consider when you're sequencing a set?**

First of all, you don't have to stop after every song. Some songs can flow naturally into another song. You just have to pay attention to the tempos and the intros and outros. And, it really keeps the audience involved. I'll block out where that flow can happen and build the set around it.

### **Do you rehearse your stage performance?**

Of course... You have to be entertaining. I like doing certain moves and I'll block those out in the set. I also know where I'm going to talk and, generally, what I'm going to say. You have to be prepared when you take the stage. It's called a "performance" for a reason—you're supposed to put on a "show."

### **Do you allow for spontaneity?**

You have to, especially with rock acts. Pop acts have hardly any spontaneity; their shows are heavily choreographed. With Magnetico there are places in some songs where we like to jam. So, we practice that even though each jam is different every time we play.

### **You've played many TV gigs. Is rehearsing for television different?**

Most of those gigs are about reading charts and showmanship. But, reading charts takes away from your playing, and I want to "own" it. So I memorize everything and make it my own. That way I can add my own interpretation and focus on my performance.

### **What is the most common rehearsal mistake you've seen?**

Wasting time because there's no plan. Other times it's the way rehearsals are conducted. For example, when Pro Tools tracks are used (like they are with 95% of pop acts), if the person directing the rehearsal isn't efficient it could take a week, or more, to learn how to work with them.

### **Any special advice you'd like to offer?**

Sometimes I like to rehearse without vocals—just the instruments to make sure everyone "knows" the music and their parts. That also helps us to get to know each other and anticipate what each one will do at any given moment. •

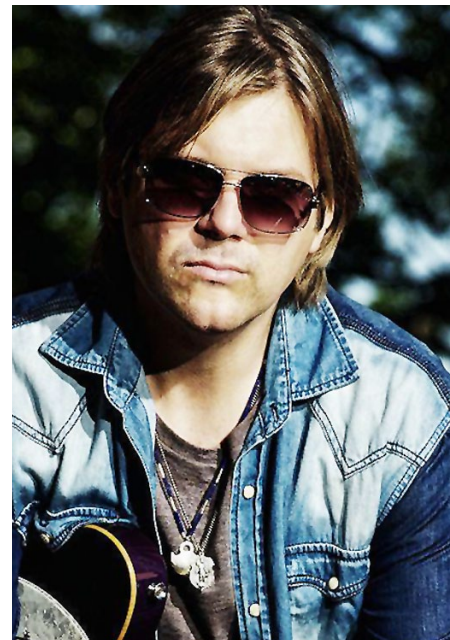
## SHANE THERIOT

shanetheriot.com

A Grammy-winning producer, composer and guitarist, Shane Theriot's versatility in the studio and on the stage has led to work with artists from all genres of music, including Willie Nelson, Beyoncé, the Neville Brothers, Dr. John, Jewel, Rickie Lee Jones, Hall & Oates, Boz Scaggs, LeAnn Rimes, John Waite, John Rzeznick (Goo Goo Dolls), Sam Moore, Steve Earle, Gavin DeGraw, Ben Folds, Little Feat and Sammy Hagar. As a composer, his compositions have been featured on ESPN, MTV, VH1, Food Network and others. Currently, Theriot is the Music Director for Daryl Hall's award-winning show *Live from Daryl's House* on MTV Live.

### **What do you do as a Music Director?**

On *Daryl's House* I act as a conduit between Daryl Hall and his guests. I'll help choose songs, put them in the appropriate key and arrange them. Then I'll write charts for the players and conduct a quick rehearsal. Each episode is like doing an EP.



### **What kind of challenges do you deal with?**

There are a lot of stars on this show, and dealing with all the different personalities and egos can take time. I go back and forth, repeatedly, just to make sure everyone feels comfortable. Fortunately I've done a lot of recording sessions, so I learned how to relate with different personalities.

### **What are some of your best rehearsal tips?**

Every rehearsal needs a leader and a plan that maximizes the time. I'll use a Dropbox to get the material to the musicians. Then they need to do their homework, i.e. learn it and be ready to play. And, just as important, everyone should come in with a good attitude and be courteous.

### **What should be avoided?**

No one should be learning their parts during rehearsal. That's a huge waste of time. Also,

if something isn't working, don't overdo it—you'll lose the feel and tensions will flair. Either move on and come back to it later, or substitute something else.

### How important are showmanship and performance skills?

For live shows they're very important. *Daryl's House* is a TV show and everyone is on camera, so it's one of our main concerns. As such, if needed we'll work on a player's performance. And although we use charts to rehearse, we don't use them when we're shooting.

### What makes for a good rehearsal?

A rehearsal will only be as good as your preparation and work ethic. If you're not prepared and don't work at it, you're not going to get results. Really, artists need to understand that rehearsals should have a goal. It's not just about jamming together, unless that's all you want to do. •

## MICHAEL NOMAD RIPOLL

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

**Proficient with 20 different fretted stringed instruments, Michael "Nomad" Ripoll's credits span decades. His work can be found in over 200 television shows and commercials, blockbuster hits and soundtracks (e.g. *Terminator 3*, *Men in Black 3*, *Pineapple Express*) and on countless recordings from top-selling artists, including Celine Dion, Barbra Streisand, Aretha Franklin, Justin Bieber, Colbie Caillat, Sting, Kenny "Babyface" Edmonds, TobyMac, Natalie Grant, Natalie Cole, Nick Lachey, K-Ci & JoJo and others. Ripoll is also the Music Director for Kenny "Babyface" Edmonds, Kirk Whalum, Donny Osmond, Eric Benet and various indie artists.**

### As a Music Director, what is the most important aspect of a rehearsal?

Preparation... I know exactly what I want to accomplish. Every player gets the material (songs and charts) ahead of time so they

can practice and be ready for rehearsal. I don't want to see them use charts unless it's a last minute gig. Then we can focus on interpretation, performance and feel.

### How much time should be scheduled for rehearsal?

It often depends on the budget, but you should try to schedule as much time as possible. Ideally, for a big show, I'd love to have two to three weeks with eight to 10 hour days (with breaks every couple of hours). I put in an additional two to three hours, so my days are usually 12 hours or more.

### Do you recommend rehearsals be recorded?

Absolutely, that's one of the most important things I do. I do daily recordings (and/or videotaping) that I edit and post, with notes, in an online dropbox after every rehearsal so the players can review it.

### What are common rehearsal problems?

A player who isn't prepared is the worst. Rehearsals should not be used to learn your part. They're for putting the parts together in a way that makes musical sense. Having a bad attitude can also cause problems. Everyone should be working together, and the project should be more important than your ego.

### How did you become a Music Director?

I always wanted to be a session player and composer, so I learned different styles of music and learned to play multiple instruments. Then, you just go out, network and meet people to create opportunities. But, remember to stay humble—because there will always be someone coming up ready to take your place.

### What is the biggest challenge you face during rehearsals?

Communicating with musicians can be tricky—especially with veteran players. It's about how ideas are presented and knowing when to be a cheerleader. When it works it's incredibly rewarding, but it can also be exhausting. I'm always studying different methods of communication and I meditate to become a better leader. •

## MICHAEL LLOYD

[facebook.com/michael.lloyd.756](https://www.facebook.com/michael.lloyd.756);  
[twitter.com/MichaelLloydSr](https://twitter.com/MichaelLloydSr)

Michael Lloyd's career spans five decades and has earned him hundreds of gold and platinum records as an artist, songwriter and producer. His recordings range from pop and rock to country, R&B, gospel and jazz. Moreover, he has provided scoring, music supervision and production for numerous television shows and over 100 films, including *Dirty Dancing*—which is one of the best-selling soundtracks



of all time. Indeed, Lloyd's production roster is packed with incredible artists, like Lou Rawls, Barry Manilow, Kimberley Locke, Natalie Grant, Jennifer Warnes, Shaun Cassidy, Stryper, the Righteous Brothers, the Monkees, the Supremes, the Burrito Brothers, the Moody Blues, Air Supply, Frank Sinatra and even Kim Fowley.

### What is the most important aspect of a rehearsal?

Every rehearsal should have a purpose. Just playing your songs is not enough. It might be fun, but it won't accomplish much. Also, this is very important: somebody has to be in charge.

### As a producer, what do you pay attention to during rehearsal?

There are a lot of things depending on the rehearsal. But, initially, I listen to see if the performance is too fast or too slow. Younger players often play too fast because they're inexperienced and nervous, while older musicians play faster when they're bored. Every song needs a certain energy level and it has to be consistent or it will sound sloppy.

### Do you consider the visual aspects of a performance?

You can't overlook the visuals and stage performance. Live shows are all about those things. You have to be entertaining and connect with your audience. Many professional acts (including rock bands) will rehearse almost "everything" they do on stage. It's not totally choreographed, but the show is well planned and thought out. That's why there's such a huge difference between pro acts and amateurs.

### Do you recommend recording rehearsals?

Artists should take advantage of every tool they have. Recording and videotaping a rehearsal can be great reality checks—even if you just use your phone. That way you can see and hear exactly what you're doing.



### Are pre-production rehearsals (prior to recording) approached differently?

In pre-production you should have reference recordings of the songs you want to play. Demos are best, but any recording is better than none. Those recordings allow you to prepare and plan what you need to work on. The better the preparation, the better the rehearsal.

### What is the most common rehearsal mistake you've seen?

Some bands will set up differently on stage than in rehearsal. You should always set up the same way. That's what the pros do. Their spot on stage is their comfort zone. Setting up differently every time you play will definitely affect your performance—and not in a good way.

### Do you advise using fresh gear, i.e. strings, drum heads, etc., at rehearsals?

There are two schools of thought on that. Personally, I think there's too much emphasis on changing strings and heads and tuning amps. Unless something is broken or causing serious problems, I don't mess with it. You lose a consistency of sound when you change things. I like to know what sound to expect and I want it to be constant.

### Any additional advice you'd like to relate?

Rehearsals aren't just a team sport, they're an individual sport as well. The goal is to get better every time you play. And to do that you need to practice on your own, not just at rehearsals. Your ultimate goal is to be a better player. •

## STORM LEE GARDNER

[facebook.com/stormlee](https://www.facebook.com/stormlee); [storm.life](http://storm.life)

Storm Lee Gardner is an award-winning, Grammy-nominated singer, songwriter, author and artist. He worked as a vocalist on the Fox TV phenomenon *Glee*, racking up over 600 songs in six years. Gardner rehearsed and recorded with Tom Cruise for the movie musical, *Rock of Ages*, and ended up performing on 18 of the film's 20 tracks. In the U.K., he was a controversial finalist on *X Factor*, delivering many show-stopping performances. He also contributed his vocal



skills to various projects that had him working with artists, producers, songwriters and television networks, including Adam Anders, Diane Warren, Desmond Child, the Matrix, Rodney Jerkins, Carrie Underwood, Ricky Martin, Meatloaf, Ozzy Osbourne, Glen Ballard, Big Time Rush, *The Singing Bee*, NBC, CMT, LOGO, Disney, Fox and more.

### Do you have any general rehearsal tips?

Know what you want to do. Are you working on

new songs? Working with intros and outros? Developing the show? Working on a song's interpretation or the feel of the show? All of those areas are important. But to accomplish that, everyone has to know the material (unless we're working on new songs) so we can focus on other things.

### Many singers arrive last (at rehearsals) so the players can warm up first. Do you subscribe to that concept?

It depends on the reason for the rehearsal. Usually, I arrive first and rehearse with my keyboard player for an hour to check out the material. By the time the other players arrive we're in the swing of it and they can just drop in. I believe the singer sets the tone, so I like to be singing when the band shows up.

### Is there anything that every rehearsal should have?

The one constant I try to bring, no matter what, is a warm, friendly and positive attitude. I don't complain about traffic or personal problems. I've watched people lose jobs because of their behavior. I learned from their mistakes.

### Do you rehearse your stage performance?

It depends on the show. If it's a heavily choreographed show, you need to know your cues. My own shows tend to be staged rather than rehearsed. I've found that audiences would rather connect with the artist than watch a perfect performance that has very little feeling. So, I try to reveal myself through the material. I take my cue from the Boss: keep it loose, honest and authentic.

### Do you tape or record rehearsals?

Now I do. But I was late to that game because I didn't like the way I looked on camera. Eventually, I learned that if you can step back and be objective you might be surprised at how important simple things can be. Besides, it also gives you clips for social media, which fans seem to like.

### What was your weirdest rehearsal experience?

Actually, there are two weird ones. The first involved Meatloaf with *Bat Out of Hell III*. Producer Desmond Child asked me to sing all the songs to work out the kinks. But, Meatloaf wasn't happy about that. He walked in, put a chair right in front of me, sat down with his arms crossed and stared me down. I was sweating bullets and didn't know where to look. Thankfully, by the time I got to the first chorus he started smiling; by the end of the session he was dancing around. Afterwards, he hugged me and called me his secret weapon.

My other strange experience involved Ozzy Osbourne. I was working with Ozzy when I hit a particularly tough high note, and he simulated jerking off... which sounds awful but it was funny. After that, he insisted on calling me Sperm instead of Storm.

### Any additional advice you'd like to share?

I'll tell you what works for me. I approach everything backwards, I visualize the end result first. That way I see a fully realized idea, a complete vision—and I only need to reveal it. If you approach your rehearsals that way, visualizing the vibe, mood and majesty you want to project, it will make a big difference.

And, I learned this the hard way: do it with love. Rehearse to a point, but leave room for love to take your performance to another level—a place where you can share it with your audience. 🎸



## GET YOUR ACT TOGETHER! 21 ESSENTIAL REHEARSAL TIPS

1. A rehearsal should have a purpose. Have a plan and know what you want to do.
2. Determine how many rehearsals you'll need to accomplish what you want.
3. Make sure there are no conflicting schedules. Have everyone sign off on the dates.
4. Decide who will lead each rehearsal. It doesn't always have to be the same person.
5. If your songs have a lot of vocal harmonies, call a "vocals only" rehearsal.
6. Everyone should be on time with the right equipment, gear and attitude.
7. Challenge yourself and each other. Have some fun—try something new.
8. Don't sweat mistakes. They can highlight areas that need work.
9. Recognize brilliant mistakes. They can be magical—try to repeat them.
10. Don't get frustrated if something's not working. Move on and come back to it later.
11. Communicate with each other—and interact together. You should be a team.
12. Take notes, especially if you're working on new songs.
13. Sequence your songs so they flow—and pay attention to intros and outros.
14. Practice "performance" skills for live shows, including talking to your audience.
15. Consider entrances and exits (and clothing changes) as a visual part of your show.
16. Decide if drugs or alcohol are acceptable. The same goes for visitors and guests.
17. Bring snacks and drinks to keep your energy level up.
18. Take breaks to refresh yourself and to clear your head and ears.
19. Know when you need help, and don't be afraid to ask for it. Even the pros do it.
20. Record and/or videotape your rehearsals, then review them together.
21. Reward yourself... Throw a rehearsal party for your fans and friends.

# FanFunded: Giving Fans the Power to Create

**C**rowdfunding has emerged as a viable resource for artists to further their careers and collaborate with their fans. In short, artists spearhead online projects—funding for studio time and/or albums—that welcome fans to contribute and donate money.

## Pioneers

One of the early pioneers enacting this concept is ArtistShare, founded by Brian Camelio. In 2000, before “crowdfunding” even became a relevant term, Camelio foresaw the downfall of the music industry with the expanding use of file sharing. He observed, “I actually became worried about the creation of new music with this technology that was making it easy for people to share [music] and trade it for free.”

The solution? Putting the focus on the creative process: “The creative process is something that’s unique to an artist—it’s like a fingerprint—so it’s really hard to replicate or to steal.” Since then, ArtistShare has enabled several success stories, such as multi-Grammy-winning composer Maria Schneider, multiple Grammy/Emmy Award winner and Pulitzer Prize nominee Patrick Williams, Guggenheim fellowship recipient Billy Childs and more. It didn’t stop there.

## Fans Have the Power

April 2016 saw the launch of FanFunded, a derivative of ArtistShare that takes crowdfunding steps further: developing “unconditional support” and giving fans the power to start projects on artists’ behalf.

FanFunded stepped into the crowdfunding arena with big game players Kickstarter, IndieGogo, PledgeMusic and others, who each aim to provide a platform for artists. When artists start new projects, they have options of “all or nothing” or “keep it all” in regards to the money contributed, which means the possibility of projects failing. In addition to the unfortunate prospect of not reaching a fund goal, it seems as though it isn’t made clear to fans what happens to the money they give to artists. “In art, there is no

such thing as failure,” Camelio asserts. Thus, FanFunded’s business model implements a key element to combat that notion. Camelio explains:

“In a standard crowdfunding campaign, if the project reaches its target, the artist keeps the money and goes along with the project. But we created something where the fan can choose to contribute ‘unconditional support,’ which clearly states that if [the project] doesn’t reach the target monetarily, the artist gets to keep the money and put it towards the project, but the FAN makes that choice, not the artist.”

Going further, FanFunded provides the opportunity for fans to jumpstart funding projects for artists. After clicking on “Start a Project” on FanFunded’s website and

different ball game. Camelio stresses the importance of having a great pitch video to introduce fans to the project. “It doesn’t necessarily mean good quality, it means passionate,” he professes. “People need to get excited about what you’re doing. If you’re not over-the-top excited about your next artist creation, rethink your next [venture].”

Choosing rewards to entice potential donors is also key to reaching target goals—ones that give the fan an experience. Camelio advises artists to think outside the box on items to offer fans for their contribution. He uses an example of giving away signed drumsticks and guitar/bass picks, “Use the stuff in the session, use them at the gig, do something that elevates it much beyond what people can actually do.”

To maintain fan engagement, Camelio suggests consistent communication and updates. “The creative process is a story, and it’s a really interesting story,” he says. “Everybody does it differently, and people love to follow along. If you’re not posting updates regularly, you’re short-changing yourself. It’s an incredible marketing tool; an excuse to contact people on a weekly basis.”

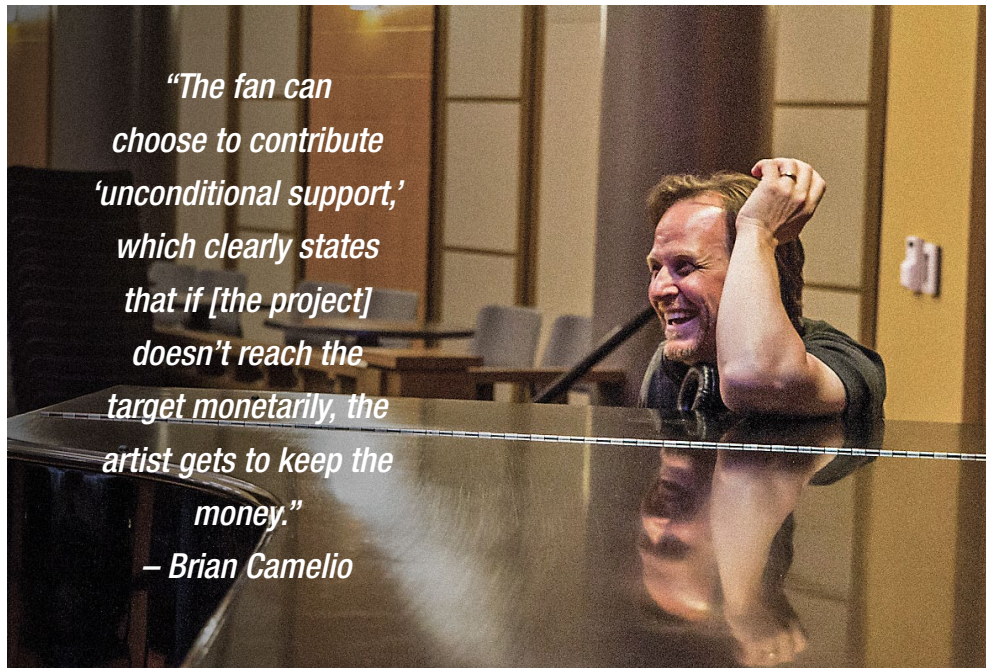
## To Get Started

Everyone is welcome at FanFunded, with a quick review process that gets

projects running quickly—sometimes the same day. Projects are not solely catered to music creators; other content creators are invited to start any type of project, big or small: authors, filmmakers, visual artists, game developers, YouTubers, comedians, software developers, inventors and more.

Going forward, Camelio would like to see more book authors as well as songwriters. “I’m interested in the people who are serial creators, who create constantly and want to build a fan base,” he says. “Any project that has an element of creativity or creative process is at home on FanFunded. Go straight to FanFunded.com and click ‘Start a Project.’ They’ll be running in about 15 minutes.”

For more information and to start a project, visit [fanfunded.com](http://fanfunded.com).



filling in information, the artists are notified by FanFunded about the project. Artists can accept or decline. If the project comes to fruition, the fan who made it happen is credited as being the “catalyst.”

FanFunded is built on the foundation that artist and fan are on equal levels of importance. “Without someone to appreciate your art, does it even exist?” inquires Camelio. “You cannot have one without the other... It is always a team sport.” Though the spin-off company has only been in existence for a short time, they plan to continue to carry out their mission: to bring fans and creators together and bring new ideas to life.

## Utilizing FanFunded

Starting the project is only the first step. Curating a successful campaign is a whole

# Ken Sharp: The Prolific Rock Scribe's "Other Career"

**K**en Sharp is a *New York Times* best-selling writer. Oh yeah, he's also a singer/songwriter, power pop maestro, that's now four albums into a solo career and he's hoping you won't hold the countless magazine articles, many liner notes and 18 authored or co-authored books (on subjects like Elvis, John Lennon, the Raspberries, Cheap Trick, David Bowie, KISS and three tomes on his power pop heroes) against him. *Mojo* magazine called his last record "a shining light in the world of power pop," and Eric Carmen says Sharp's latest, *New Mourning* (on his own Jettfighter Records), "his best work yet." But will he get a fair shake? And what's he gonna do about it?

**Music Connection:** It's clear that this isn't just a writer's side-project à la Lester Bangs, but are you concerned about people unfamiliar with your work seeing it that way?  
**Ken Sharp:** Playing and writing music has been the driving force in my life. So this album is definitely not a rock writer deciding out of vanity to record an album. It's actually the opposite. I started out doing music and this is a continuation. In fact, *New Mourning* is my fourth album to date. I hope the music stands on its own and can be judged by its own merits as opposed to, "Hey, this guy's a writer and this record's probably not gonna be any good."

**MC:** On *New Mourning* you can hear a Jeff Lynne thing here or an Eric Carmen thing there. Has interviewing your heroes over the years given you insight, the "formula" if you will, to get that authentic power pop sound?

**Sharp:** If it happens it's by osmosis. I'm the product of my influences; I dig everything from the Beatles to Elvis, the Sex Pistols to Hall & Oates, Todd Rundgren/Utopia, Small Faces, the Who, Queen, Raspberries, Badfinger, Motown, Squeeze, Slade. But the important thing I try to do with my music is inject my own personality into things. I want to stand out and have my own voice.

**MC:** You have Rick Springfield and other special guests on the album. How did that happen?

**Sharp:** I've known Rick for quite some time, having written a book about him and liner notes

for a few of his CDs. Rick plays lead guitar on two songs, "Burn & Crash" and "Satellite." He's a really underrated guitar player and lays down a fierce solo à la the Beatles' "Taxman" on (my song) "Burn & Crash." Ironically, in the back of my mind when I wrote the song "Satellite," I always heard him singing the chorus and never believed it could happen, but my God, it did. I sent him the tracks and he dug it. Fernando (Perdomo, co-producer) and I went to Rick's home studio, the Black Lagoon, in Malibu. We were there for a few hours and it was an amazing, surreal experience to have Rick—someone who had a huge influence on me as a pop songwriter—play and sing on my stuff.

**MC:** What were some of the obstacles you had to overcome to make this record?

**Sharp:** The first challenge was financial. This was a record that financially I couldn't afford to do, but emotionally I couldn't afford not to do. I did whatever it took to raise the money each time I needed to cut another song.

Another challenge was how do you market yourself? Will you be taken seriously? So that's something to fight against and you have to educate people. We did this record at Reseda Ranch Studios, which is my co-producer Fernando Perdomo's studio, and I think we were able to come out with a really good-sounding record and we didn't have to do it in a studio where you're paying \$100 an hour.

**MC:** As an artist going it alone, how do you get the most out of your studio for the least?

**Sharp:** It's funny, I'd be working out at the gym on the treadmill early in the morning before a session furiously scribbling away thinking, "Okay, a Moog will be good for the bridge and then we'll bring in a Coral sitar part and then we'll bring strings in for the fade." So doing your homework, not wasting time in the studio and really being prepared, is the most important thing I can impart to anyone.

**MC:** As an indie artist you also have the challenge of getting your music out there to the masses. How are you navigating the dilemma of wanting the exposure but receiving little money in return from streaming services?

**Sharp:** I think the whole streaming paradigm does

not benefit songwriters. It benefits the big machine and when you're the little guy like I am, the size of an ant, it's a real uphill battle to get up over that anthill.

**MC:** Didn't you also encounter technical problems when deciding to put the record out on vinyl?

**Sharp:** The challenge was that I recorded 14 songs and it's almost an hour long. Real Time Vinyl, who specialize in small pressings perfect for an indie musician like me, tried to fit it all on one vinyl, but due to its length I had to do a two-LP set. But, whatever, to have a vinyl of my own record is the ultimate victory for a kid who grew up worshipping records.

For more details, see [ken-sharp.com](http://ken-sharp.com)



L-R: Fernando Perdomo, Rick Springfield, Ken Sharp

*"I did whatever it took to raise the money each time I needed to cut another song."*

I was also privileged to have Wally Stocker from the Babys and Prescott Niles of the Knack both play on the record. Fernando is very active on Facebook and he will normally post a 30-second snippet or a minute snippet, and both Wally and Prescott saw that on Facebook and liked it, and they both emailed me separately and said, "Hey Ken, if you want me to play on your record I'd be happy to do it." I thought, wow!

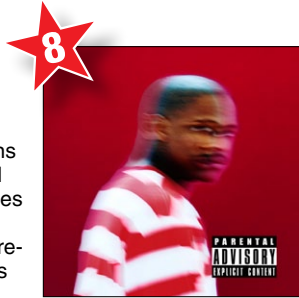
It's kind of ironic having Prescott and Rick on my record; these are two artists who both had two huge Number 1 iconic hits of the day with "Jessie's Girl" and "My Sharona" and, ironically, Fernando just recently told me that one of his guitars that I played on the record, he played it on a Number 1 Latin record. So there's some good mojo on my album with three Number 1 records represented.

YG

*Still Brazy*

400/CTE World/Def Jam Recordings  
 Producer: Various

On his second effort, YG supplies his fans with a concrete, socio-politically charged album, leaving no stone unturned. Themes range from highly personal topics like recently being shot multiple times while recording music, to having a fallout with his longtime collaborator/friend, DJ Mustard, to voicing his opinion on the 2016 Republican Presidential nominee, Donald Trump. *Still Brazy* is a reminder that YG is still crazy, still with the drama and still with the business, keeping West Coast gangsta rap alive.



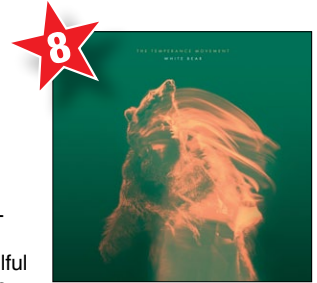
— Adam Seyum

The Temperance Movement

*White Bear*

Fantasy Records  
 Producer: Sam Miller

Here is the long-awaited follow-up to this British quintet's self-titled debut. It's a continuation of a trail they began packed with heavy riffs, chunky chords and full-on soulful vocals. Lead singer Phil Campbell delivers with the gusto of a Paul Rodgers or Dan McCafferty. This is rock & roll for modern ears. Many of these songs are radio-ready and feature strong arrangements and heady wordplay. Check out the dirty slide guitar on "Get Yourself Free" or the ponderous "I Hope I'm Not Losing My Mind" for proof.



— Eric A. Harabadian

Tall Heights

*Neptune*

Sony Music Masterworks  
 Producer: Oliver Hill/Color Study

Cooing, oohing, ah-hing and generally warbling their way through 13 tracks of shimmering ephemera, Tim Harrington and Paul Wright of Tall Heights elevate the concept of delicacy to untold heights. Sporting amiable, airy designs, the duo floats listeners down a river of clouds, presenting one delightful, angelic sound structure after another. Their Achilles heel on this album lies in never finding a true, emotional core, treating joy and gravitas like mutually exclusive concepts. If only their spiritual side could match their aesthetic.



— Andy Kaufmann

Switchfoot

*Where the Light Shines Through*

Vanguard  
 Producer: John Fields

Sometimes out of personal challenges and struggle comes enlightenment and great art. That is certainly the case here. On this, the Grammy-winning band's 10th album, and first for Vanguard, they've produced a concept record of epic proportions. Seemingly centered on indomitable spirit and will, the California-based quintet delivers a cache of testifying hits. "Holy Water" features an anthemic chorus and huge sound wall, "Float" is uplifting and grooves like no other and "The Day I Found God" is appropriately peaceful and serene. In the process, perhaps, of casting a magnifying glass on themselves they should, undoubtedly, connect with fans.



— Eric A. Harabadian

Pearly Clouds

*Pearly Clouds*

MVD Entertainment Group  
 Producer: Gary Lucas

Like the blend of multiple hues that peak through the clouds on the album cover, the members of Pearly Clouds offer an array of textural and diverse musical colors. This is a unique meeting of the minds which includes former Captain Beefheart guitarist Gary Lucas, East European jazz saxophonist Toni Dezso and Hungarian vocalist Eniko Szabo. The music covers the spectrum, from the haunting and meditative "My Sweet Mother's Rosewood" to Leo Kottke-like acoustic guitar ruminations on "My Snow White." Difficult to categorize, perhaps, but an engaging and compelling cultural exchange, nonetheless.



— Eric A. Harabadian

JPN SGRLS

*Divorce*

Light Organ Records  
 Producer: Dave Shiffman

It makes sense a group boasting a title like JPN SGRLS (pronounced "Japanese Girls") would pen songs thick with perplexing, coded lyrics. Their vocal sentiments, when not overtly personal, feel like they were assembled via fortune cookies that fell from space. Furthermore, this guitar-centric Vancouver quartet comes loaded for bear, their songs brimming with barbed hooks and a comically tinged sense of danger. But instead of concluding with a bang, *Divorce* is frontloaded with its best material. Regardless, every slice shines with attitude and fizz, making this the perfect soundtrack for a Sunday stroll through the 'burbs, concealed flask in tow.



— Andy Kaufmann

Good Charlotte

*Youth Authority*

MDDN  
 Producer: John Feldmann

Good Charlotte has always aimed to be a rock band able to take over the pop airwaves, and that mentality remains true with their comeback release *Youth Authority*. While retaining their poppy, tongue-in-cheek demeanor, the band now shows a nice complexity and maturity with the use of strings in the instrumentals. Quite a few of the songs deal with growing up, and while they can easily fit in among the work of younger bands, they're lyrically more mature. The album ably demonstrates how a band that has influenced the current state of pop-punk can harness that same sound to create something new and yet keep it comfortably familiar.



— Victoria Patneau

Carol Duboc

*Open The Curtains*

Gold Note Music  
 Producer: Carol Duboc

Jazz/pop singer/songwriter Carol Duboc has worked with loads of male greats, including Maurice White, Teddy Riley and George Duke. After solid collaborations with Jeff Lorber, she makes a monumental shift on this eclectic collection, surrounding her sexy and soulful vocals with a stellar lineup of female jazz, rock and R&B musicians including Mindi Abair, Sheila E., Patrice Rushen, Bibi McGill and Jennifer Batten. Duboc's blend of funk, pop, blues and soul includes seven emotionally charged originals and classics made famous by Rushen, Nina Simone and Peggy Lee. It's a fresh new direction for this often underrated artist.



— Jonathan Widran

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

Loni Specter Productions  
All New and Boutique Gear

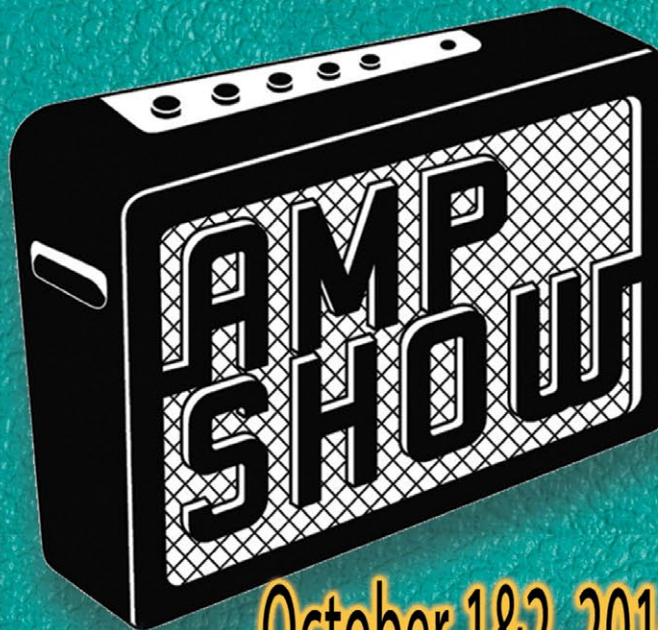
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## Ileina

**Contact:** ileinamusic@gmail.com  
**Web:** ileina.com  
**Seeking:** Publicity, Film/TV  
**Style:** Singer/Songwriter, Soul

We were instantly spellbound by Ileina, whose intimate, soulful voice and deeply felt messages, coupled with celestial ambient tones and smart, subtle arrangements, took us on a journey. "I Find," a song about self-realization, epitomizes a purity of tone that made us listen to her every word.

Reverbed piano accompanies her on the haunting "Sleeping," which urges "no more sleeping" in its theme of awakened sensibilities. The artist's soulful phrasing evokes Sia and Adele and the recording proves that understatement can speak volumes. Ileina gets inspirational and utopian on "Truth," a lighter, gospel choir-infused effort. Though she could push her voice to even higher limits, Ileina is already at a lofty level.

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

**SCORE: 8.8**



## repeL the robot

**Contact:** repeltherobot@gmail.com  
**Web:** repeltherobot.com/music  
**Seeking:** Label, Mgmt, Booking, Film/TV  
**Style:** Alt-Rock, Electronic, Pop

Dallas, TX duo repeL the robot are working at a high level as writers, producers and arrangers to create a fun, dynamic alt-rock sound that's infused with electronic touches, including an fx'd vocal shimmer that is the band's signature. A funky, upbeat guitar riff propels "Feels Damn Good" and it made us feel damn good to hear this tune as it blossomed into an infectious dance groove. "Cold War Kid" showcases the duo's love of cool keyboard tones (such as a wailing, squealing mellotron) that spice up and sweeten the catchy "we're so close yet so far away" chant. We feel that "This Time Tomorrow," though it is artfully arranged, could be a single if only it were trimmed and condensed a bit.

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

**SCORE: 8.2**



## John Thayer

**Contact:** maelstrompr@gmail.com  
**Web:** johnthayermusic.com  
**Seeking:** Film/TV  
**Style:** Indie Pop

Though we're split on the merits of John Thayer's mannered raspiness, we all admire the pop-rock harmonies he achieves on his well-produced and craftily composed songs. What strikes you is his versatility, with each song exuding a markedly different feel: "Face to Face" rises to a critical mass of dreamy voice and guitar blends with a solid chorus hook. Much heavier and darker is "Not Afraid," which Thayer sings with a brooding confidence. "Really Doesn't Matter" rides a jangly melancholy that's a dead ringer for Tom Petty. In fact, it is the soundalike quality of that recording, together with Thayer's ability to craft polished, versatile pop songs, that indicate he's well cut out for film/TV work.

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

**SCORE: 7.8**



## The Carolyn Sills Combo

**Contact:** anothercarolyn@gmail.com  
**Web:** carolynsills.com  
**Seeking:** Booking, Film/TV, Label  
**Style:** Americana

The five-piece Carolyn Sills Combo brings plenty of vitality and good humor to their vintage retro-country/western setup, all topped off by Sills herself, whose crisp, rangy voice is the ideal icing on a sweet, sparkling cake. The entire band—singer to guitars to drums—is captured with a generous hand on the warm, wet reverb spigot. "Big Canoe" delivers a dose of silly fun; "Rotary Phone Blues" ("feelin' alone as a rotary phone") shows the band at its most amiable, while "Even Villains Once Were Babies" has serious undertones in a cautionary tale of poor child-rearing. All in all, Sills & Co. are a tight pro unit, perfect for bookings, but also should be considered for film/TV opportunities.

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

**SCORE: 8.4**



## X.A.B.

**Contact:** xabmusic@gmail.com  
**Web:** officialxab.com  
**Seeking:** Label  
**Style:** Hip-Hop

Not your run-of-the-mill hip-hop artist, X.A.B. is more about the mischief than the menace. The catchy "Bubblegum" exemplifies his funny, sexy take on male/female relations, obsessing on the sweet n' sugary lips of his woman (despite the tongue-lashing she gives him) and what he feels when her big pink bubble goes "pop!" Though the song's beat is basic, the artist boosts it with plenty of bips and beeps. More serious is "Growing Pains," which rides a slurring synthesizer riff as he flows about the contradictions and frustrations that arise as we grow up. The boasting "We Don't Feel That" treads familiar ground but its oft-repeated hook chant, a put-down of a laundry list of dislikes, is a winner.

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

**SCORE: 7.8**



## Christiana Grace

**Contact:** christiana.lorin@gmail.com  
**Web:** christianagrace.com  
**Seeking:** Publishing Deal  
**Style:** R&B, Pop

Christiana Grace kicks off her churning "Take A Fall" with the chorus, cutting right to the chase. The song's production creates an echoing hall of mirrors, all of which can sound cool, but the overall effect overshadows Grace's impressive vocal tones. In "If I Have Your Heart," she's a woman in the throes of a rocky relationship, while in "Ease My Pain" the artist seems to find her perfect situation—a dance-pop song. Starting with just her dusky voice, a raw piano and ambient sounds, the tune graduates to a surging dance number hampered by trite lyrics. Grace has a lovely, husky voice and alluring sonic visions; we urge her to team up with a provocative lyricist who can bring more dimension to her material.

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

**SCORE: 7.8**

**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 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.





## Nick Barbieri

**Contact:** nickpublishing@gmail.com  
**Web:** soundcloud.com/nickdrum1234  
**Seeking:** Label, Film/TV  
**Style:** Indie Pop Rock

Self-produced St. Louis-based Nick Barbieri has a voice that's easy to underestimate. Soon, however, it becomes clear that beneath his offhand, casual delivery there lurks a seasoned pop-rock maven with range, craft and style. Barbieri's brand of pop-rock, steeped in classic power-pop songcraft, is not something that's ripe for modern hit radio, but will stroke fans who appreciate its charms. Both "Fireworks" and "The Ground" have the formula down: the first one showcases bright vocal harmonies and a tidy guitar solo, while the second one evokes comparisons to Buffalo Springfield's Richie Furay. The grungy, downstroked "Shape of a Man" might work in a reflective film or television sequence.

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

SCORE: 7.6



## ROLSTR

**Contact:** therolstr@gmail.com  
**Web:** reverbnation.com/rolstr  
**Seeking:** Label  
**Style:** EDM, Dance

Norway-based ROLSTR's instrumental themes show promise, especially in the indie videogame area. That's certainly true of "The New Addiction," a relentless mashup of bickering synth tones, mainly of the spacy, vintage variety. On this tune and others, such as "Country," the artist shows a gift for keeping our interest by adding fresh sounds (here, an acoustic guitar), dynamic breaks and timely pauses. We only wish he'd more forcefully deliver his drops, which consistently lack sonic boom. His most commercial outing is "Flip" whose prominent synthesizer line and neo-classical touches (arpeggios galore!) add up to an impressive fantasia. With a bit of tweaking it could be a real crowd-pleaser.

- Production ..... 8
- Lyrics ..... X
- Music ..... 7
- Vocals ..... X
- Musicianship ..... 8

SCORE: 7.6



## Generation

**Contact:** ethanziembamusic@gmail.com  
**Web:** generation1.bandcamp.com  
**Seeking:** Label, Film/TV, All Enquiries  
**Style:** Indie, Hip-Hop

An insanely fast flow, coupled with a haunting piano and bassy synth growls, provide compelling moments in Generation's "Marooned." Again, the verbal velocity he can muster—the hyper-precision of his diction, though it can sometimes seem like a stunt—is often gripping. "Ozymandias" (inspired by John Keats?) is similar in its attack, and makes clear this artist's bookish sophistication, although his message is in part a blanket indictment of the music industry and its treatment of artists. Generation changes things up with "Rebel" where he delivers a more typical flow. We love the bold sounds in this track, including baroque organ. More work will enable these songs and this artist to blossom.

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

SCORE: 7.6



## Diana Rein

**Contact:** dougdeutschpr@gmail.com  
**Web:** dianarein.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Blues-Rock

Diana Rein and her band have some tasty guitar tones on these songs, which cover territory that's familiar to all fans of the genre. Problem is, none of the tracks, and especially Rein's own vocal performances, produce a whole lot of sweat. Somehow we don't believe she feels deeply what she's singing about. Instead, each recording comes off as sterile, more careful than confident—adequate instead of passionate. One area that should be developed is the material, which lacks dramatic arc. Too often the songs plod along without an effective bridge or breakdown to inject forward momentum. Nevertheless, we hear potential in her voice to one day summon the grit and emotion that's expected of the blues.

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

SCORE: 7.2



## Cherry Water

**Contact:** cass@cherrywater.rocks  
**Web:** cherrywater.rocks  
**Seeking:** Booking, Publicity  
**Style:** Alternative Rock

North Carolina-based Cass Stroeher spearheads Cherry Water, which sounds more compelling lyrically than musically. Of the three songs we focused on (personal meditations on the pent-up fear, frustration and anger that results from a broken love relationship) the one that shows the most promise is "Aratin"; the song, with its bleak, haunted imagery, achieves a decent edge and some alluring vocal harmonies. We'd like to hear more of this from her. As it is, though, we sense a fundamental disconnect between this artist's vulnerable, girlish voice and her snarling, garage-riff songs. They simply do not gel together into something that is satisfying and convincing. We suggest she rethink her direction and purpose.

- Production ..... 8
- Lyrics ..... 7
- Music ..... 6
- Vocals ..... 7
- Musicianship ..... 7

SCORE: 7.0



## Sam Williams

**Contact:** sam@hickeywilliams.com  
**Web:** samwilliamsmusic.net  
**Seeking:** Film/TV, Distribution, Publicity  
**Style:** '60s Pop

It's fun to hear an artist work out his passions on recordings such as these, which are demo quality at best. A devotee of pop-rock of the '60s—mainly early Beatles—singer/songwriter Sam Williams nails the reflexes and inflections that makes the young Fab Four so endearing. "Farewell and Goodbye" is a good example, and it evinces the early rockers' (Buddy Holly) habit of combining downbeat lyrics with an upbeat tune. "Gone for Good" adds a bit of early Who energy, and again it's a kick to hear Williams attack the mic. Though he's not a studied singer, you can't knock him for his spirit and enthusiasm. If Williams can one day match his passion with production polish, he'll be something to behold.

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

SCORE: 6.6

**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](http://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.

**Bootleg Theater** Los Angeles, CA

**Contact:** scott@waldmgmt.com  
**Web:** modernsmusic.com  
**The Players:** Rosie Okumura, vocals, keyboards; Christopher Fudurich, synthesizers.

**Material:** Electro-indie pop has grown in popularity in the recent years and Los Angeles-based duo MODERNS has definitely taken advantage of that. Their material focuses on making frontwoman Rosie Okumura's haunting vocals the spotlight while the music produced by Christopher Fudurich creates an atmosphere that enhances its characteristics.

Their digital instrumentation incorporates retro '80s-like trance along with present-day electronic synths and beats—a quirky vibe that ironically lives up to the band's name. It's a sophisticated La Roux meets Tove Lo blend that can be heard on the band's self-titled release.

**Musicianship:** Strong female vocalists in genres similar to MODERNS tend to have their vocals lost in a sea of autotune or watered down to a point where they're unrecognizable.

However, Fudurich and Okumura have developed their brand of synth-pop to avoid that pitfall. Okumura's raw and compelling vocals draw the listener in like a snake charmer.

**Performance:** If the Bootleg Theater audience were moths, then MODERNS was the lantern that enticed them, thanks to the artists'



# MODERNS

energetic personalities and well-practiced stage manner.

Okumura enchanted her crowd with soaring vocals, smooth transitions and multitasking capabilities—keyboards, synths and dancing. Though confined to his station, Fudurich kept up with Okumura's liveliness, handling synths and backing tracks, which maintained unity between the duo.

As one might expect, frontwoman Okumura stole the show with an angelic yet powerful singing technique, one that wasn't deterred by intense reverb or seductive dance moves. As the set progressed, more and more people

warmed up to MODERNS and moved onto the dance floor.

**Summary:** MODERNS chose the right time to debut music, as their particular genre is at a peak in popularity. Their recorded material can easily be included on small scale club playlists, and in live performance the duo works hard to impress the audience and slowly build a rapport.

However, they will have to work a little bit harder to ensure that they don't get herded into a group of similar indie-dance artists.

— Heather Allen

**The Hotel Café** Hollywood, CA

**Contact:** littlemoncarchmusic@gmail.com  
**Web:** facebook.com/littlemonarch  
**The Players:** Casey Kalmenson, vocals, synth; Nick Setter, vocals, guitar; Lanita Smith, vocals, keys; Justin Andres, vocals, bass; Read Pryor, drums.

**Material:** Little Monarch's sound is somewhere between modern soul and upbeat indie rock. An interplay between smooth jams and powerful choruses kept audiences grooving and the energy high. Featuring keyboard and synths on top of the standard guitar, bass and drums added a sparkly, tropical element to their sleek songs. Little flourishes like a country-ish riff at the start of their third song, "Forever," and a mid-set reggae song, which lead vocalist Casey Kalmenson explained was being performed for the first time, engaged audiences throughout and showcased the band's dynamic range.

**Musicianship:** Though Little Monarch has only been performing live for a few months, they carried themselves with the confidence of a band that's been performing together for years. The airtight musicianship they consistently displayed was brought to a culminating point in an impeccable four-part vocal harmony between Kalmenson, keyboardist Smith, guitarist Setter and bassist Andres in their fifth song titled "No Matter What." Kalmenson and Smith harmonized throughout, and even traded off overlapping vocal lines in "Change," their second song of the night. Each element



# LITTLE MONARCH

meshed together seamlessly, with their masterful vocals at the forefront of it all.

**Performance:** Stage banter was kept to a bare minimum, showcasing the songs themselves as much as possible. Kalmenson is a natural frontwoman, carrying herself with a calm and collected rock & roll energy. She switched between playing synths, guitar and performing solely vocals, and appeared completely comfortable in all three roles.

The rest of the band was fully engaged,

and everyone looked like they were enjoying themselves.

**Summary:** Little Monarch is a new band well worth watching. As the band reached the end of their set, the audience immediately broke into a chant of "One more song!" Though another band was scheduled to perform afterward, making an encore unlikely, it felt very possible that they might return to the stage based alone on the enthusiasm of the packed floor.

— Sam Skopp



# CONSPIRACY OF VENUS

MARK SHIWOLOUGH

**Highline Ballroom** New York, NY

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

**Web:** [conspiracyofvenus.org](http://conspiracyofvenus.org)

**The Players:** Joyce Todd McBride, choral director, arranger; Peter Apfelbaum, sax. (See website for complete list of singers).

**Material:** Formed in 2007, the San Francisco-based Conspiracy Of Venus became the female counterpart to the all-male Conspiracy of Beards. Consisting of 30 vocalists under the direction of McBride, the choir explores a broad musical terrain ranging from Joni Mitchell to David Bowie and Björk along with

McBride originals. The arrangements are complex, turning songs inside out and upside down, with the end result being a re-invented piece of music. For those who enjoy a spin on a beloved song, this is an exciting prospect, but for those who want to preserve the integrity of the original piece, it can be jarring. In any case, the formation of an all-women choir performing pop and jazz is conceptually strong as well as timely.

**Musicianship:** The group deserves kudos for tackling such challenging vocal parts, though at times the intonation with the individual components didn't always seem as locked in as it could have been. The group can also

improve on blending so that each vocal part sounds more cohesive. McBride is obviously a dedicated teacher and choral director who sets her musical sights high, but tackling these arrangements is no easy feat even for the most proficient of musicians.

**Performance:** Engaging the audience in every step of the program, McBride explained each song choice and included some backstory. Her enthusiasm for the project and her love of the material is shared by the choir members. Because the arrangements are intricate, some of the selections, like Björk's "Possibly Maybe," underscore the fact that less esoteric choices would be more accessible. Listeners respond to music viscerally first and foremost, with the lyrics giving underlying meaning to the song. McBride's deconstruction of the pieces often obscured that message.

However daring the approach is, the sum of the parts still needs to add up to something you can embrace. Another plus would have been to vary the presentation by breaking down the group in several numbers and featuring soloists or a smaller ensemble of the choir. The strongest performance was Iris Dement's "Let The Mystery Be," which really gave the group a chance to shine.

**Summary:** Conceptually compelling, Conspiracy Of Venus is an altogether worthy endeavor. Choosing material that is more inclusive and/or retaining more of each song's underlying melody would appeal to a larger audience. Featuring various members of the choir would also enhance the experience while improving the visual presentation.

— Ellen Woloshin

**Bar 20 On Sunset** West Hollywood, CA

**Contact:** [jessicameuse@yahoo.com](mailto:jessicameuse@yahoo.com)

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

**The Players:** Jessica Meuse, vocals, guitar.

**Material:** Alabama native Jessica Meuse delivers more passion in her live performances than in her recorded work. With her current singles, there is uncertainty as to what kind of artist she seeks to be. "Rio Grande" is a cute, folk-pop love song that easily fits the style of Kacey Musgraves, whereas "Done" is more on the dark, country-rock side dealing with the frustration of being worn down by a toxic relationship. Two different styles make it interesting to see which direction Meuse would take for her live performance.

**Musicianship:** Meuse exists in a different category from current female country artists. She has a radio-friendly quality similar to Cassadee Pope and Miranda Lambert, but like Lambert she can have a snarky quality that perfectly pairs with, for example, Juliet Simms' raspy vocals. Meuse's clear vocals and annunciation paired with a big, sassy southern personality made her audience pay more attention to her instead of their drink.

**Performance:** The artist's experience with Season 3 of *The Voice* (up to the blind auditions) and Season 13 of *American Idol* (4th place) helped her develop large stage performance skills, which she channeled at her small-scale show. Though she was



# JESSICA MEUSE

HEATHER ALLEN

performing in the corner of a hotel bar, she didn't let that affect her performance. It was clear that she intended to make the most of her short trip to L.A., and she gave the crowd a chance to see who she is as an artist away from the *Idol* stage.

The night consisted of Meuse strumming along on her guitar to a handful of original tracks that suited her vocals. She revealed that she focuses on writing about life experiences instead of writing songs people will like, which showcased in her predominantly heartbreak-themed setlist. She had a few love songs in the mix, but the fire wasn't there and made the performance not quite believable. Meuse

ended the night on a strong note with her tongue-in-cheek single "Done" and left the audience with a better idea of her potential.

**Summary:** Female singers who rely on breakup songs are not everyone's preference, but Jessica Meuse does it in a tasteful way that fits her style. She admitted that she's not one to write romantic songs, and in fact songs like "California Dream" and current single "Rio Grande" don't quite fit her musically. But Meuse has a strong voice that can take her beyond country-pop. And hopefully her *American Idol* experience will help to further her career.

— Heather Allen

**The Mint** Los Angeles, CA

**Contact:** therevies@gmail.com

**Web:** therevies.bandcamp.com

**The Players:** Etienne Rosas, vocals, rhythm guitar; Max Kane, lead guitar; James Syme, drums; Carlos Rosas, bass.

**Material:** The Revies are a fun combination of surf, garage and Mexi-Cali elements, amplified by a wonderful combination of boutique Orange and Fender amps. “Estela” has something of a Tejano rhythm that transitions to a mod-rock beat while “All I Need” has a SoCal island sound. “Ride On” is arguably one of the more rock/metal songs in the set. The lyrics to “Back to Mexico” appear to be autobiographical, “Whole crowd is goin’ wild/ Cause this amigo’s got some style/Not the best thing to be so loud/Well how you gonna hide when you got this sound?!”

**Musicianship:** The band excels at dropping to guitar and vocal only or lead guitar and drums only for songs like “Bohemia” and “All I Need.” This builds tension and accentuates the verses. The band breaks from the sparseness to a full arrangement on songs like “Estela.” Frontman Kane incorporates sweet harmonics on this song.

Unfortunately at this show he seemed to suffer from a bad cable connection by the time the band covered Sublime’s “Santeria.” However, by the end of the set the lead guitar finally came through. The great pop bass lines from Carlos really dominate the music on songs like “Twister” and “Silhouette.”



On “Back To Mexico” Syme merges an interesting rhythm change into a standard perfect breakdown. He just as easily veers to ska rhythms, applying sticks to rims on “All I Need.”

**Performance:** The four-piece incorporated enough covers to keep the audience entertained and singing along. Etienne does not shy from asking for requests, and the band does a solid job of replicating classic rock songs. Etienne wows the audience by nailing his vocal interpretation of Led Zeppelin’s “Whole Lotta Love,” giving it a hint of Chris Cornell. At points both Etienne

and Carlos struggled to be heard on the mics, but they both maintained the high-energy performance throughout and those harmonies finally came through on “All I Need,” a dedication to a fan.

**Summary:** While the Revies take a moment between songs to address technical issues, they still seem to struggle with the dynamics of the overall band on the lead guitar sections. Working on this could resolve issues with vocal strain, which may also be alleviated by incorporating a ballad in the set in place of back-to-back aggressive vocal numbers.

– Brooke Trout



**Kibitz Room** Los Angeles, CA

**Contact:** angela@reckoningpr.com

**Web:** madiwolfmusic.com

**The Players:** Madi Wolf, vocals, guitar; Dusty Schaller, drums, synth; Justin Gariano, guitar;

Zak Lloyd, keys; Danny Silberstein, bass, synth bass.

**Material:** With her sultry, earthy voice, 18-year-old Los Angeles-based pop songstress Madi Wolf delivers a set mostly consisting of covers,

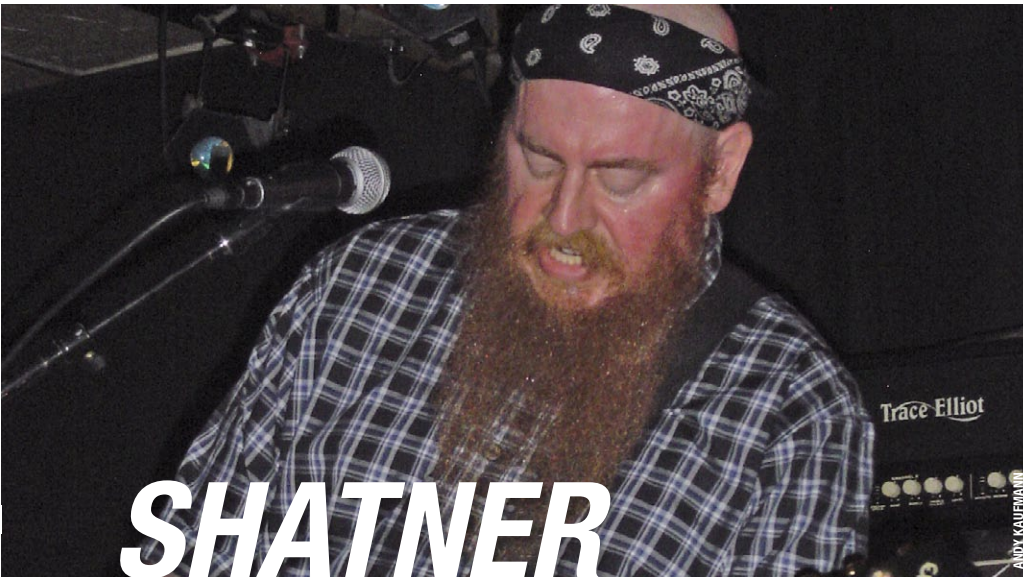
which demonstrates a level of vocal control that, at her age, is impressive. Wolf’s cover of Ariana Grande’s “Dangerous Woman,” in particular, showcases her ability to hit lows as well as highs.

**Musicianship:** Wolf is clearly the centerpiece, her backing band giving strong support. However, there were moments where the alignment of band and singer fell apart a bit, indicating that they haven’t quite perfected their chemistry yet. Wolf, who mostly plays acoustic guitar for her YouTube videos, is a decent player who adds a nice layer to the band’s overall sound.

**Performance:** This singer has a voice and a look much too big for a bar setting. Though she needs work on her segue banter, Wolf still delivered a great set, her voice soaring in such a way that made it easy to imagine her as the opener for one of the summer’s biggest arena pop acts. (And then taking the arena on her own.) Though there were moments where she and her band fell out of sync, it wasn’t enough to detract from the fact that Madi Wolf is a wonderful, emerging singer who can put on a performance.

**Summary:** This pop singer may just be 18 years old and at the beginning of her career, but her voice promises great things ahead. With more practice time with her band and more shows under her belt—and the addition of quality original material to her repertoire—there’s no telling how far Wolf can go.

– Victoria Patneau



**Great Scott** Allston, MA

**Contact:** shatnerband@gmail.com

**Web:** shatnerband.com

**The Players:** Jim Healey, vocals, guitar; Jesse Sherman, bass; Rob Davol, drums.

**Material:** Founded in 2014 and featuring members of Cocked 'N Loaded, Black Thai, Tired Old Bones and We're All Gonna Die, intense metal is the exclusive realm of this take-no-prisoners trio. While Shatner's songs

struggle to incorporate melodic elements, that feature plays a distant second fiddle to their extreme aesthetic of loud on loud. Listeners craving a hard 'n heavy sound will have that itch well scratched after absorbing one of Shatner's scorched earth onslaughts.

**Musicianship:** Assessing Shatner's technical abilities proves quixotic—their style seems crafted to disguise whatever inherent talent they might be endowed with. Signs point toward their understanding the value behind

songwriting fundamentals, yet the group's modus operandi of slathering an oppressive layer of distortion and chaos theory atop every moment renders unthinkable the notion of exiting the club with a melody stuck in one's head. Singer Healey's lyrics remain indecipherable, yet the band's admirable intensity, coupled with splendiferous guitar excursions, does much to elevate their set.

**Performance:** Shatner overwhelm fans via sonic tornado, over-delivering on the promise of ear-shattering pandemonium. Regrettably, that objective has become an end unto itself, the band having evidently become comfortable allowing that style to carry the weight of their entire catalog. Little is offered by way of visual stimuli and they place only light emphasis on audience interaction. While their drums sport a prominent logo, the design is both uninspired and incongruous to their ethos.

**Summary:** Shatner can elicit enthusiastic responses from limited crowds, but that audience won't expand unless they start crafting memorable hooks. Healey's vocals are smothered under uncompromising layers of nuclear assault, and the peaks and valleys that might add weight to their compositions prove absent. Shatner serves an intense rush of adrenaline that quickly dissipates, leaving the casual listener with little more than an intense ringing in one's ears. Expanding their stylistic repertoire and allowing their tunes ample breathing room would go far toward raising this devil's horns.

— Andy Kaufmann

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Woodland Hills, CA 91367  
818-883-4427  
Email: info@gcstudios.com  
Web: guitarcenter.com/Services/Lessons/Rehearsals.jc

**THE HIT JOINT**

2380 Glendale Blvd.  
Los Angeles, CA 90039  
323-666-7625  
Email: chris@thehitjoint.com  
Web: thehitjoint.com  
Basic Rate: call for rates

**HOLLOWAY PRODUCTIONS**

9541 Santa Fe Springs Rd.  
Santa Fe Springs, CA 90670 562-941-5949  
Email: hollowayproductions@gmail.com  
Web: Facebook  
Contact: Edward Holloway

Basic Rate: \$16/\$20 an hour  
Services: Seven rehearsal studios: Drums, 2 half-stack guitar amps, Bass amps, PA system and 4 mics in every room.  
Clients: Walt Disney, Poncho Sanchez, Jose Rizo Jazz on the Latin Side Allstars

**HOTHOUSE REHEARSAL STUDIOS**

11823 Slauson Ave., Unit 41  
Santa Fe Springs, CA 90670  
562-945-1300  
Email: richard@hthousestudios.com  
Web: hthousestudios.com  
Contact: Richard Morales

Basic Rate: \$12-\$20/hr.  
Room Specs: Studio A 20' x 28' Studio B 16' x 16' Studio C 16' x 16' Studio M 17' x 21' Auditorium 20' x 31'. All acoustically designed.  
Special Services: Video prod. and recording capabilities, live video streaming, website promotions, ground level parking in front and back, cater to special events.  
Equipment: Each Studio: 2 Marshall half stacks, Ampeg bass rig, Pacific DW maple drum kit with cymbals, concert grade PA system with microphones and stands, power amps, mixing boards, keyboard amps.

**IMPERIAL SQUARE MUSIC STUDIOS**

12631 E. Imperial Hwy., Ste. C125  
Santa Fe Springs, CA 90670  
562-868-8928  
Web: imperialsquaremusicstudios.com

**INTERNATIONAL CITY STUDIOS**

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

**JACO STUDIOS**

7825 Industry Dr.  
Pico Rivera, CA 90660  
562-328-3615  
Email: jcinhollywood@hotmail.com  
Web: facebook  
Basic Rate: call for rates

**JC SOUND STAGES**

6670 Lexington Ave.  
Hollywood, CA 90038  
323-467-7870  
Email: jcinhollywood@hotmail.com  
Web: jcsoundstages.com

**Contact: JC**

Basic Rate: \$200/300/480/day.  
\*See website for local unsigned band rates

**LA REHEARSAL MUSIC STUDIOS**

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

**LOCKOUT MUSIC STUDIOS**

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

**Additional location:**

320 French St.  
Santa Ana, CA

**MATES REHEARSAL & CARTAGE**

5412 Cleon Ave.  
North Hollywood, CA 91601  
818-762-2661  
Email: robertbrunner@matesinc.com  
Web: matesinc.com  
Contact: Bob Brunner

Basic Rate: please call for info  
Rooms: Studio A & B 28x25' (stages 28x16) soundstage 50x60 (stage 50x24) monitor specs. Available upon request. Private bathrooms, lounge, easy load-in, plenty of parking. Also new soundstage, 41x23 private lounge, production office, bathroom. Very private, isolated location.  
Services: cartage, worldwide freight, rentals  
Equipment: List available upon request.

**MDM MUSIC REHEARSAL STUDIOS**

4524 Brazil St., Ste. B  
Los Angeles, CA  
818-241-5015 Fax 818-241-5017  
Email: info@mdmmusicstudios.com  
Web: mdmmusicstudios.com  
Contact: Arbin or Robert  
Basic Rate: call for rates  
Services: Upscale rehearsal studios with a full backline. Great acoustics, no feedback

**MUSICIANS CHOICE REHEARSAL STUDIOS - HOURLY**

3727 Robertson Blvd.  
Culver City, CA 90232  
310-836-8998  
Web: musicianschoicestudios.com  
Basic Rate: Please call for more information

**MUSICIANS CHOICE REHEARSAL STUDIOS - HOURLY**

16200 Hawthorne Blvd., Ste. A  
Lawndale, CA 90260  
310-214-0330  
Email: shovelhead66@hotmail.com  
Web: musicianschoicestudios.com

**MUSICIANS CHOICE LOCKOUT STUDIOS - MONTHLY**

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

**Additional locations:**

West L.A., Hollywood, LAX/Westchester

**MUSICIANS PERFORMANCE STUDIOS, INC.**

9650 9th St., Ste. C  
Rancho Cucamonga, CA 91730  
909-944-0100 Fax 909-944-0116  
Email: info@musiciansps.com

**Web: musiciansps.com**

Contact: Keith Jones  
Basic Rate: \$8-22/hr, two hr/min.  
Services: Full Line Store, Equipment Storage/Rentals, Recording, Video Recording, Guitar, Bass and Drum Repair and Custom Building, We Offer Repairs on all Electronics

**NIGHTINGALE LOCKOUT STUDIOS NIGHTINGALE STUDIOS - BURBANK**

156 W. Providencia Ave.  
Burbank, CA 91502  
818-562-6660  
Email: nightingalesound@sbcglobal.net  
Web: nightingalestudios.com  
Contact: Mike or Jay  
Basic Rate: \$18/\$45/hr.

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

**PM STUDIOS**

3311 Winona Ave.  
Burbank, CA 91504  
310-213-8584  
Web: pmrehearsalstudios.com  
Contact: Patrick  
Basic Rate: please call for info

**Additional location:**

Martin Rehearsal Studio  
6115 Lankershim Blvd.  
North Hollywood, CA 91605  
818-763-9263

**PURE ROCK STUDIOS**

2647 Pacific Park Dr.  
Whittier, CA 90601  
562-995-4500  
Email: info@purerockstudio.com  
Web: purerockstudio.com  
Basic Rate: please call for rates

**ROCK AND ROLL FANTASY CAMP**

5259 Lankershim  
North Hollywood, CA  
888-762-2263  
Email: info@rockcamp.com  
Web: rockcamp.com

**ROCKZION**

673 Valley Dr.  
Hermosa Beach, CA 90254  
310-379-6477  
Email: rockzionrecords@hotmail.com  
Web: rockzion.com  
Basic Rate: please call for rates

**ROYAL REHEARSAL**

2609 S. Hill St.  
Los Angeles, CA 90007  
213-342-1176  
Email: royalrehearsal@gmail.com  
Web: royalrehearsal.com  
Basic Rate: please call for rates

**Additional locations:**

2510 S. Grand Ave.  
Los Angeles, CA 90007

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

3200 N. San Fernando Rd.  
Burbank, CA

**RP STUDIOS, INC.**

5716 Cahuenga Blvd.  
North Hollywood, CA 91606  
818-859-0090  
Web: facebook.com/RPSTUDIOSINC  
Basic Rate: Please call, monthly lockout

**SOUNDBITE STUDIOS**

1975 Riverside Dr.  
Los Angeles, CA 90039  
323-666-1609  
Email: service@soundbitela.com  
Web: soundbitela.com  
Basic Rate: call for rates

**SOUNDCHECK STUDIOS**

11736 Vose St.  
North Hollywood, CA 91605  
323-627-5766  
Email: info@soundcheckstudios.net  
Web: soundcheckstudios.net  
Contact: David Lee  
Basic Rate: call for rates

**SOUND MATRIX STUDIOS**

18060 Newhope St.  
Fountain Valley, CA 92708  
714-437-9595  
Email: info@soundmatrix.com  
Web: soundmatrix.com  
Contact: Chris Whiting  
Basic Rate: see website for rates

**SOUND STREET STUDIOS**

7025 Canby Ave.  
Reseda, CA 91335  
818-609-9972  
Email: info@soundstreetstudios.com  
Web: soundstreetstudios.com  
Basic Rate: \$15 - \$29/hr.

**STAGE ONE**

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

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

6465 Sunset Blvd.  
Hollywood, CA 90028  
323-957-5460 Fax 323-957-5472  
Email: lainfo@sir-usa.com  
Web: siria.com  
Contact: Fred Rose or Joey Yarmoluk  
Rooms: All rooms come complete with 8 mics of EAW monitor systems and stereo sidefills, Soudcraft SM-12 consoles, new consoles, all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27'x36' to an 80'x50' show stage. All rooms come with stage and air conditioning.  
Services: Showcases for major labels, event services, etc.  
Equipment: Backline, audio, lighting / drum rentals.

**SUMMIT REHEARSAL STUDIOS**

2016 N. Lincoln Ave.  
Pasadena, CA 91103  
626-486-2685  
Email: summitrehearsal@gmail.com  
Web: summitrehearsal.com  
Basic Rate: \$25/hr

**SWING HOUSE REHEARSAL, RECORDING, RENTALS & CARTAGE**

Los Angeles, CA  
323-850-4990  
Email: info@swinghouse.com

**SOUND STREET STUDIOS**  
FULLY EQUIPPED HOURLY REHEARSAL STUDIOS  
**7025 Canby Ave., Reseda, CA 91335**  
**Starting at \$15 Per Hr.**  
Clean Air Conditioned Rooms  
Backline: DW & Pacific Drums  
Marshall & Ampeg Amps  
Discount Rates Available  
**www.soundstreetstudios.com**  
Call now to reserve your time: Reseda 818-609-9972

Your new musical home is waiting for you!  
Now just 20 min. from Downtown LA on the Expo Line!  
That British Place ~ 310 880 7941



**Web:** swinghouse.com  
**Basic Rate:** see website

**THAT BRITISH PLACE**  
1551 18th St., Unit B  
Santa Monica, CA 90404  
310-880-7941

**Email:** thatbritishplace@gmail.com  
**Web:** thatbritishplace.com  
**Contact:** Gaz and Zoe Jones

**THIRD ENCORE**

10917 Vanowen St.  
North Hollywood, CA 91605  
818-753-0148 Fax 818-753-0151  
**Email:** thirdencorere rentals@yahoo.com  
**Web:** 3rdencore.com

**Rooms:** 6 air conditioned studios from 900-2,400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.

**Services:** Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.

**Equipment:** All rooms come with Adamson/Lab Gruppen monitoring system. Digico, Avid, Yamaha, Midas consoles available.

**THUD STUDIOS**

5430 Vineland  
North Hollywood, CA 91601  
818-856-05301

**Web:** thudstudios.com  
**Contact:** Jeff Abercrombie  
**Services:** 24 lockout facilities

**T.K. PRODUCTIONS**

1939 Pontius Ave.  
Los Angeles, CA 90025  
310-876-9666

**Email:** tkprod1@aol.com  
**Web:** tkprod.net  
**Contact:** Rick "Boom" Steel  
**Basic Rate:** \$325-\$1500/month

**Additional locations:**

**North Hollywood**  
Sherman Way & Laurel Canyon  
818-856-5301

**Email:** tkprod1@aol.com  
**Web:** tkprod.net  
**Contact:** Charles Rodriguez  
**Basic Rate:** \$290-\$750/month

**Las Vegas**

3311 Meade Ave.  
Las Vegas, NV 89102  
702-303-4094

**Email:** tkprod1@aol.com  
**Web:** tkprod.net  
**Contact:** Jimi Russell  
**Basic Rate:** \$325-\$700/month

**TRU-ONE RECORDS & REHEARSALS**

2100 E. Howell Ave., Ste. 208  
Anaheim, CA 92806  
714-634-4678

**Email:** truonerecords@aol.com  
**Web:** truonerecords.com  
**Contact:** staff  
**Basic Rate:** \$16-\$20/hr. Fully equipped rehearsal rooms Friday/Saturday & Sunday book 2 hours get 3rd hour free (any room)  
Live Rehearsal Demo for only \$25.

**UNCLE REHEARSAL STUDIOS**

6028 Kester Ave.  
Van Nuys, CA 91411  
818-989-5614

**Email:** unclesca@sbcglobal.net  
**Web:** unclesstudios.com  
**Contact:** Scott Walton  
**Basic Rate:** please call for info

**UNFRIENDLY STUDIOS**

1884 E. 22nd St.  
Vernon, CA 90058  
424-646-3845

**Email:** unfriendlystudios@gmail.com  
**Web:** unfriendlystudios.com

**URBAN AUDIO STUDIOS**

3210 Central Ave., Ste. 5  
Duarte, CA  
626-301-0221

**Email:** urbanaudio@earthlink.net  
**Basic Rate:** \$45/hr. 3 hr.min  
**Services:** concert backline, event production, concerts, fashion shows, awards, sporting events, sound, stage, lighting

**WEST L.A. STUDIOS**

2033 Pontius Ave.  
Los Angeles, CA 90025

310-478-7917  
**Email:** westlastudios@me.com  
**Web:** westlastudios.com  
**Contact:** Any of our staff.

**Basic Rate:** Fully Equipped: From \$14/hour - \$28/hour

**Rooms:** 7 fully equipped, air conditioned rooms. All rooms include the highest quality drum sets, cymbals, guitar amps, bass amps and P.A. systems, with mics

**Services:** Rehearsal, rentals, sales, repair, Fender, Behringer, Yamaha, GK, Mesa Boogie, etc.

**Clients:** If you happen to see a really happy musician, that is probably one of our thousands of very satisfied customers.

**WOODSOUND STUDIOS**

120 Front St.  
Covina, CA 91723  
626-956-7455

**Web:** woodsoundstudios.com  
**Services:** live recordings, track recording, on line advertising, video spots, radio spots, voice-overs, corporate phone menus, green screen shoots, band rehearsals

**Equipment:** rentals available in house; microphones; stands-microphone and sheet music; cords-XLR, 1/4, stereo; Roland keyboard in Studio-A; guitar amp combo; guitar amp 1/2 stack; electric guitar & bass guitar (\$5 each)

**COLORADO**

**COLORADO REHEARSAL STUDIOS**

2200 Larimer St.  
Denver, CO 80205  
720-956-0148

**Web:** coloradorehearsalstudios.com  
**Basic Rate:** \$150-420/month  
**Services:** 24 hour availability; monthly rentals

**DOG HOUSE MUSIC**

525 Courtney Way  
Lafayette, CO 80026  
303-664-1600

**Email:** gary@doghousemusic.com  
**Web:** doghousemusic.com  
**Basic Rate:** From \$25/45/hour for equipped studios; \$400-450/month for empty studio lease

**EREBUS MUSIC**

Denver, CO  
**Web:** erebusmusic.com

**SOUNDSTRUCTURE STUDIOS**

3131 Walnut St.  
Denver, CO 80205  
303-291-0602

**Email:** jam@soundstructure.com  
**Web:** soundstructure.com  
**Contact:** Sam

**Basic Rate:** please call for further information

**CONNECTICUT**

**CARRIAGE HOUSE STUDIOS**

119 W. Hill Rd.  
Stamford, CT 06902  
203-358-0065

**Email:** johnny@carriagehousemusic.com  
**Web:** carriagehousemusic.com  
**Basic Rate:** please call for info

**RVP STUDIOS**

221 Bull Hill Ln.  
West Haven, CT  
203-693-1171

**Email:** info@performanceplusmusic.com  
**Web:** rvpstudios.com  
**Contact:** Gabrielle Raucci, Studio Mgr.

**THE STUDIOS AT 55**

55 Colony St.  
Meriden, CT 06203  
203-631-6369

**Email:** pets@vervecity.org  
**Web:** thestudiosat55.com  
**Basic Rate:** monthly rentals \$280/550

**FLORIDA**

**7TH CIRCUIT PRODUCTIONS**

P.O. Box 370924  
Miami, FL 33137  
305-757-7277

**Email:** info@7thcircuit.tv  
**Web:** 7thcircuit.tv  
**Basic Rate:** please call for info

**BLACK STAR STUDIOS**

12187 S.W. 132 Ct.  
Miami, FL 33186  
305-235-5043

**Email:** sing@blackstarstudiomiami.com  
**Web:** blackstarstudiomiami.com  
**Basic Rate:** please call for info

**ATOMIC AUDIO**

3212 N. 40th St., #302  
Tampa, FL 33665

813-245-7195  
**Email:** info@atomicaudiorecording.com  
**Web:** atomicaudiorecording.com  
**Basic Rate:** \$12/hr., \$275/mthly

**MARKEE MUSIC**  
 1700 S. Powerline Rd.  
 Deerfield Beach, FL 34422  
 954-794-0033  
**Email:** mark@markeemusic.com  
**Web:** markeemusic.com  
**Basic Rate:** \$46 1st 2 hrs/\$21 per hr/\$360 per day

**SOUNDMAZE**  
 229 E. Lemon St.  
 Tarpon Springs, FL 34689  
 727-938-9997, 727-667-1124  
**Email:** info@soundmazestudios.com  
**Web:** soundmazestudios.com  
**Basic Rate:** please call for info

**SOUTH FLORIDA REHEARSAL STUDIOS**  
 1885 N.E. 149th St., #100  
 North Miami, FL 333181  
 305-949-5303, 786-238-1890  
**Email:** sfrsmusic@gmail.com  
**Web:** sfrs.net  
**Contact:** Glenn Wexo

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

**STAY TUNED STUDIOS**  
 5570 Florida Mining Blvd. S., Unit 105  
 Jacksonville, FL 32257  
 904-292-9997  
**Web:** staytunedstudios.com  
**Basic Rate:** call for info

**STUDIO 26**  
 3078 S.W. 38th Ct.  
 Miami, FL 33134  
 305-505-7956, 786-766-1604  
**Email:** PJ@Studio26miami.com  
**Web:** studio26miami.com  
**Basic Rate:** please call for info

## GEORGIA

**ATLANTA ROCKSTAR REHEARSALS**  
 (partnered with Avatar Studios)  
 255B Otley Dr.  
 Atlanta, GA 30324  
 770-296-5530  
**Web:** atlrockstar.com, facebook.com/ATLRockstar  
**Basic Rate:** please call for info

**THE BASS MINT**  
 1376 Chattahoochee Ave. N.W.  
 Atlanta, GA 30318  
 404-674-4253  
**Web:** thebassmint-atl.com  
**Contact:** Ronnie Garrett  
**Basic Rate:** please call for info

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

**SOUND LAB MUSIC STUDIOS**  
 2190 Brandon Trail  
 Alpharetta, GA 30004  
 470-233-0449  
**Email:** soundlabinfo@soundlabatlanta.com  
**Web:** soundlabatlanta.com  
**Basic Rate:** please call for info

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

## HAWAII

**JOLT RECORDS**  
 1001 Dillingham Blvd., Ste. 224  
 Honolulu, HI 95617  
 808-845-0539  
**Web:** joltrecords.com  
**Basic Rate:** please call for info

**VIBE ASYLUM**  
 1008 Kawaiahao St.  
 Honolulu, HI 96817  
 808-591-2334  
**Email:** benny@vibeasylum.com  
**Web:** vibeasylum.com  
**Basic Rate:** please call for info

## ILLINOIS

**MUSIC GARAGE**  
 345 N. Loomis St.  
 Chicago, IL 60607  
 312-997-1972 Fax 312-267-0712  
**Email:** info@musicgarage.com  
**Web:** musicgarage.com  
**Basic Rate:** please call for info

**REDLIGHT STUDIOS**  
 The Karlov  
 367 N. Karlov Ave.  
 Chicago, IL 60624-1804  
 708-485-0010  
**Email:** rentalmanager@rehearsehere.com  
**Web:** rehearsehere.com  
**Basic Rate:** please call for info

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

## INDIANA

**MUSIC GARAGE**  
 6828 Hawthorn Park Dr.  
 Indianapolis, IN 46220  
 317-576-9643  
**Web:** mymusicgarage.com

## LOUISIANA

**THE MUSIC SHED**  
 929 Euterpe St.  
 New Orleans, LA  
 504-812-1928  
**Email:** rubyrendrag@gmail.com  
**Web:** musicshedstudios.com  
**Contact:** Ruby Rendrag, Manager  
**Basic Rate:** hourly rates

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

**STUDIO 101**  
 3928 Euphrosine St.  
 New Orleans, LA 70125  
 504-507-1827  
**Web:** studio101nola.com  
**Basic Rate:** hourly rates

**TIPTINA'S FOUNTAINBLEAU REHEARSAL**  
 6401 Stars and Stripes Blvd.  
 New Orleans, LA 70126  
 504-309-7934  
**Email:** foundation@tipitinas.com  
**Web:** tipitinasfoundation.org  
**Basic Rate:** call for availability  
**Services:** Rehearsal, Equipment Storage, Music Office Co-Op.

**TIPTINA'S MUSIC STORAGE & REHEARSAL/SHREVEPORT**  
 700 Texas St.  
 Shreveport, LA 71101  
 318-934-0000  
**Email:** chris@tipitinas.com  
**Web:** tipitinasfoundation.org  
**Contact:** Christopher  
**Basic Rate:** call for availability  
**Services:** Rehearsal, Equipment Storage, Music Office Co-Op

### Additional locations:

2600 Government St.  
 Baton Rouge, LA  
 225-389-0133

203 Jefferson St.  
 Lafayette, LA  
 337-534-0951

321 Desoto St.  
 Alexandria, LA  
 318-443-9306

502 N. 2nd St.  
 Monroe, LA  
 318-410-8081

## MAINE

**GRIME STUDIOS**  
 299 Presumpscott St.  
 Portland, ME  
 207-831-3621  
**Web:** facebook.com/grimestudiosportland

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

## MARYLAND

**BAND REHEARSAL**  
 4501 E. Fayette St.  
 Baltimore, MD 21224  
 443-831-2263  
**Email:** bandsrme@yahoo.com  
**Web:** bandrehearsal.net  
**Services:** Full recording services available

### Additional locations:

239 N. Franklinton Rd.  
 Baltimore, MD 21223

1310 Franklin Ave.  
 Essex, MD 21221

**INNER SOUND REHEARSAL**  
 4132 E. Joppa Rd., Ste. 100  
 Nottingham, MD 21236  
 410-256-2699  
**Email:** tmattucci@innersoundstudio.com  
**Web:** innersoundstudio.com  
**Basic Rate:** \$40/hr 3 hr min

**ORION SOUND STUDIOS**  
 2903 Whittington Ave., Ste. C  
 Baltimore, MD 21230  
 410-646-7334, 410-206-1801  
**Email:** info@orionsound.com  
**Web:** orionsound.com

## MASSACHUSETTS

**BRISTOL STUDIOS**  
 169 Massachusetts Ave.  
 Boston, MA 02115  
 617-247-8689  
**Email:** info@bristolstudios.com  
**Web:** bristolstudios.com  
**Contact:** Jason  
**Basic Rate:** call for info

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

**JAMSPOT INC.**  
 111 S. St.  
 Somerville, MA 02143  
 617-666-PLAY (7529)  
**Email:** somerville@jamspot.com  
**Web:** jamspot.com  
**Basic Rate:** please call for rates

### Additional location:

14 Teal Rd.  
 Wakefield, MA 01880  
 339-219-0227  
**Email:** wakefield@jamspot.com

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

## MICHIGAN

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

**HIVE COLONY**  
 22727 Nagel  
 Warren, MI 48089  
 586-531-1458  
**Email:** info@thehivecolony.com  
**Web:** thehivecolony.com  
**Basic Rate:** please call for info

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

## MINNESOTA

**HUMANS WIN**  
 1423 29th Ave. N.E.  
 Minneapolis, MN 55418  
 612-968-9484  
**Email:** booking@humanswin.com  
**Web:** humanswin.com  
**Contact:** Lance Conrad  
**Basic Rate:** please call for info

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

## MISSOURI

**STUDIO CITY KC**  
 615 E. 6th St., Ste. 123  
 Kansas City, MO 64106  
 816-474-5920  
**Email:** restes@studiocitykc.com  
**Web:** studiocitykc.com

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

**UTOPIA STUDIOS**  
 3957 Park Ave.

St. Louis, MO 63110  
 314-773-3660  
**Email:** info@utopiastudio.com  
**Web:** utopiastudio.com  
**Basic Rate:** \$25/hr

## NEVADA

**DK PRODUCTIONS**  
 4850 W. Oquendo Rd.  
 Las Vegas, NV 89118  
 702-227-1777  
**Web:** dkproductions.com  
**Basic Rate:** please call for info

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

**STEVE BEYER PRODUCTIONS**  
 133 N. Gibson Rd.  
 Henderson, NV 9014  
 702-568-9000 Fax 702-568-9090  
**Email:** steve@sbeyer.com  
**Web:** sbeyer.com  
**Basic Rate:** please call for info

**T.K. PRODUCTIONS - LAS VEGAS**  
 Desert Inn & Valley View  
 702-303-4094  
**Email:** tkprod1@aol.com  
**Web:** tkprod.net  
**Contact:** Tina  
**Basic Rate:** call for rates

## NEW JERSEY

**EIGHTSIXTEEN**  
 9 Butler Blvd.  
 Bayville, NJ 08721  
 732-606-1590  
**Email:** EightSixteenMusicStudio@gmail.com  
**Web:** eightsixteen.com  
**Basic Rate:** \$22/hr

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

## NEW YORK

**BAND SPACES NYC**  
 342 Maulier St.  
 Brooklyn, NY  
 646-657-8345  
**Email:** spaces@bandspaceny.com  
**Web:** bandspaceny.com  
**Basic Rate:** please call for info

### Additional location:

188 N. 14th St.  
 Williamsburg, NY

353 Ten Eyck St.  
 (at Morgan)  
 Brooklyn, NY

261 Douglas St.  
 Brooklyn, NY

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

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

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

**THE MUSIC BUILDING**  
 584 8th Ave.  
 New York, NY 10018  
 646-205-3299  
**Web:** musicbuilding.com  
**Basic Rate:** monthly or hourly

**MUSIC GARAGE, THE**  
 177 S. 4th St.  
 Brooklyn, NY 11211  
 718-218-9127  
**Email:** themusicgarage@gmail.com  
**Web:** musicgarage.com  
**Basic Rate:** please call for info

MUSIC MAKERS NY

251 W. 30th St., Ste., 3rd Fl.  
New York, NY  
212-967-6124  
Email: musicmakersnewyork@gmail.com  
Web: musicmakersny.com  
Basic Rate: please call for info

RIVINGTON MUSIC REHEARSAL STUDIOS

188 Stanton St.  
New York, NY 10002  
212-353-0585  
Web: rivingtonmusic.com  
Basic Rate: please call for info

PURPLE PIANO STUDIO

106 N. 3rd St.  
Brooklyn, NY 11211  
718-487-9806  
Email: booking@purplepianostudio.com  
Web: purplepianostudio.com  
Basic Rate: please call for info

SMASH STUDIOS

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

ULTRA SOUND REHEARSAL

251 W. 30th St., 4th, 5th and 6th Fl.  
New York, NY 10001  
212-714-1079  
Email: booking@ultrasoundrehearsal.com  
Web: ultrasoundrehearsal.com  
Basic Rate: please call for info

NORTH CAROLINA

BANDTASTIC STUDIOS

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

HAGGARD STUDIOS

8320 Litchford Rd., Ste. 200  
Raleigh, NC 27615  
919-819-5629  
Email: haggardstudiossouth@gmail.com  
Web: haggardstudios.com  
Contact: Jimmy  
Basic Rate: \$15 hr

OHIO

JMO MUSIC STUDIOS

2001 Courtright Rd.  
Columbus, OH 43232  
614-443-5544 Ext. 206  
Email: info@jmusicstudios.com  
Web: jmusicstudios.com  
Basic Rate: please call for info

ROCK & ROLL CITY STUDIOS

5500 Walworth Ave.  
Cleveland, OH 44102  
216-651-1020  
Email: thestudio@rockcitystudios.com  
Web: rockcitystudios.com  
Contact: Studio mgr.  
Basic Rate: please call for info

OKLAHOMA

79TH STREET SOUND STAGE

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

THE DOWNTOWN MUSIC BOX

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

OREGON

SUBURBIA STUDIOS

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

TOADHOUSE REHEARSAL STUDIOS #1

1810 N. Columbia  
Portland, OR 97217  
Email: adam@toadhouse-rehearsal.com  
Web: toadhouse-rehearsal.com  
Basic Rate: please call for rate

Additional location:

Toadhouse Studio #2  
1303 N. McClellan  
Portland, OR 97217  
Email: Nick@toadhouse-rehearsal.com

PENNSYLVANIA

COLUMBUS REHEARSAL STUDIOS

1020 N. Delaware Ave., 3rd Fl.  
Philadelphia, PA 19125  
215-427-1020  
Email: info@crs1020.com  
Web: crs1020.com/dirs.html  
Basic Rate: please call for info

SURREAL SOUND STUDIOS

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

TENNESSE

DIAMOND SOUND STUDIOS

240 Cumberland Bend  
Nashville, TN  
615-244-BAND (2263)  
Email: josh@dsstudios.com  
Web: diamondsoundstudios.com  
Contact: Josh Diamond  
Basic Rate: please call for info

S.I.R. NASHVILLE

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

SOUNDCHECK

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

TOY BOX STUDIO, THE

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

TEXAS

AUSTIN MUSIC ROOMS

Austin, TX

512-663-2808

Email: kirk@austinmusicrooms.com  
Web: austinmusicrooms.com  
Basic Rate: Hourly and Monthly Rates

FRANCISCO'S STUDIOS

2300 McKinney St.  
Houston, TX  
713-225-3112  
Web: facebook.com/FranciscoPracticeStudios  
Basic Rate: please call for info

MUSIC LAB STUDIO 57

500 E. St. Elmo Rd.  
Austin, TX 78745  
512-707-0560 Ext. 2  
Email: Elmo@musiclab.net  
Web: musiclab.net  
Basic Rate: please call for info

Additional location:

1306 W. Oltorf  
Austin, TX 78704  
512-326-3816 ext.1  
Email: oltorf@musiclab.net

PRO REHEARSAL & RECORDING

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

RHYTHM ROOM REHEARSAL STUDIOS

1410 Brittmoore Rd., Ste. A  
Houston, TX 77043  
713-465-6122  
Web: rrehearsalstudio.com  
Basic Rate: please call for info

SOUNDCHECK

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

Additional locations:

2108 Lou Eilen Ln.  
Houston, TX 77018  
719-290-0335  
Email: monika@soundcheckaustin.com  
Web: SoundcheckHouston.com

750 Cowan St.

Nashville, TN 37207  
615-726-1165  
Email: info@soundcheckNashville.com  
Web: SoundCheckNashville.com

UTAH

POSITIVELY 4TH STREET

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

WASHINGTON

CLOUD STUDIOS

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

EVOLUTION STUDIOS

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

JAMACADEMY

17802 134th Ave. N.E., #19  
Woodinville, WA 98072  
425-402-3700  
Email: schedule@JamAcademy.com  
Web: spotlightstudiosnw.com  
Services: Hourly rehearsal rooms equipped with  
backline gear. We sell strings, picks, drumsticks,  
cold soda and snacks. Some off-site equipment  
for rent as well.

ROY'S PLACE REHEARSAL STUDIOS & RECITAL HALL

4926 196th St. S.W.  
Lynnwood, WA 98036  
425-425-9790  
Email: info@roysplacestudios.com  
Web: roysplacestudios.com  
Basic Rate: please call for info

SEATTLE DRUM SCHOOL

12510 15th Ave. N.E.  
Seattle, WA 98125  
206-364-8815  
Email: info@seattledrumschool.com  
Web: seattledrumschool.com  
Basic Rate: \$35 per half hour and \$65 per one  
hour lesson

Additional location:

1010 S. Bailey St.  
Seattle, WA 98108  
206-763-9700

SEATTLE REHEARSAL

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

STUDIO SEVEN

110 S. Horton St.  
Seattle, WA 98134  
206-286-1312  
Email: info@studiosseven.us  
Web: studiosseven.us  
Basic Rate: please call for info.

WISCONSIN

MADISON MUSIC FOUNDRY

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

TBC STUDIOS

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

For hundreds more contacts from  
current directories (A&R, guitar/bass  
instructors, everything indie, promotion,  
publicity, vocal coaches, college radio,  
recording studios, managers, booking agents,  
mastering studios, publishers, film/TV and  
more), visit our website: [musicconnection.com/industry-contacts](http://musicconnection.com/industry-contacts).

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8960 Eton Ave., Canoga Park, CA 91304  
(818) 280-1100 info@rainborecords.com



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Email [wannarockrks@yahoo.com](mailto:wannarockrks@yahoo.com) • [www.rockstarstudiosla.com](http://www.rockstarstudiosla.com)

If you're looking to rent some gear, be it audio, video, lighting and more, this exclusive MC list is for you. And if you need to have gear repaired, or need stuff transported, we've got that covered here as well. This directory has been updated for 2016.

## ALABAMA

**ADVANCED AUDIO & VIDEO**  
7500 Memorial Pkwy. S.W., Ste. 115U  
Huntsville, AL 35802  
256-319-3030  
Email: tucker@advancedaudio.tv  
Web: goaav.com

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

**ONE EVENT SERVICES**  
700 Monroe St.  
Huntsville, AL 35801  
256-348-8592  
Email: huntsville@Oneventservices.com  
Web: oneventservices.com

## ALASKA

**ACTION VIDEO PRODUCTIONS**  
430 W. 7th Ave., Ste. 100  
Anchorage, AK 99501  
907-277-8115 Fax 907-274-5287  
Email: actvid@alaska.net  
Web: actvid.com

**TALKING CIRCLE MEDIA**  
Anchorage, AK  
907-245-3209 Fax 907-245-3339  
Email: info@talkingcirclemedia.com  
Web: talkingcirclemedia.com  
Contact: Jonathan Butzke

## ARIZONA

**AGGRESSIVE MEDIA**  
3370 N. Hayden Rd., Ste. 123-135  
Scottsdale, AZ 85251  
480-926-6733 Fax 480-452-0837  
Email: info@goaggressive.com  
Web: goaggressive.comd

**AUDIO RESOURCES (AVR)**  
920 E. Madison St.  
Phoenix, AZ 85034  
877-643-4204, 602-643-4200  
Fax 602-643-4270  
Email: sales@avrinc.com  
Web: avrinc.com

**FAV**  
Ford Audio Video  
2266 S. Dobson Rd., Ste. 200  
Mesa, AZ 85202  
800-654-6744

**MEE**  
Music Equipment Rentals  
Glendale, AZ  
602-955-3750  
Email: meerental@gmail.com  
Web: meerentals.com  
Contact: Sam DeMarco

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

**SMARTSOURCE RENTALS**  
4630 E. Elwood St., Ste. 14  
Phoenix, AZ 85040  
480-829-6336, 800-888-8686  
Email: info@smartsourcerentals.com  
Web: smartsourcerentals.com

**VER**  
Video Equipment Rentals  
4625 S. 32nd St.  
Phoenix, AZ 85040  
602-268-8000, 602-900-8647  
Fax 602-268-8014  
Email: info@verrents.com  
Web: verrents.com

## ARKANSAS

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

**LITTLE ROCK ENTERTAINMENT**  
P.O. Box 4364  
Little Rock, AR 72214  
501-396-9435  
Email: info@littlerockentertainment.com  
Web: littlerockentertainment.com

## CALIFORNIA (NORTHERN)

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

**EXPRESS VIDEO**  
2225 Palou Ave.  
San Francisco, CA 94124  
415-255-9883 Fax 415-255-0139  
Email: info\_desk@expressmedia.tv  
Web: rentvideo.com

**GUITAR SHOWCASE RENTALS**  
3090 S. Bascom Ave.  
San Jose, CA 95124  
408-377-5864  
Email: contact@guitarshowcase.com  
Web: guitarshowcase.com

**MCCUNE AUDIO/VIDEO/LIGHTING**  
101 Utah Ave.  
San Francisco, CA 94080  
800-899-7686, 650-873-1111 Fax 650-246-6702  
Email: pmorris@mccune.com  
Web: mccune.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: no  
Stages: no  
Cartage: no

### Additional locations:

222 Ramona Ave., Ste. 1  
Monterey, CA 93940  
800-372-3611, 831-372-6038 Fax 831-372-0513  
Email: bender@mccune.com

168 E. Liberty Ave.  
Anaheim, CA 92801  
800-486-7686, 714-578-1900  
Fax 714-525-6002  
Email: hodonovan@mccune.com

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

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

**VER**  
Video Equipment Rentals  
410 E. Grand Ave.  
San Francisco, CA 94080  
866-680-0250, 650-837-9480  
Fax 650-837-9488  
Email: info@verrents.com  
Web: verrents.com

## CALIFORNIA (SOUTHERN)

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

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

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

**AMETRON PRO-AUDIO/VIDEO  
SALES & RENTALS**  
1546 N. Argyle Ave.  
Hollywood, CA 90028  
323-466-4321  
Email: info@ametron.com  
Web: ametron.com

**AMP CRAZY AMP REPAIR**  
Hollywood, CA  
323-654-4908  
Email: amp crazy@aol.com  
Web: amp crazy.com

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

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

**AUDIO DESIGN AND SERVICE, INC.**  
10764 Vanowen St.  
North Hollywood, CA 91605  
818-754-0467 Fax 818-754-0495  
Email: info@audiodesign-service.com  
Web: audiodesign-service.com

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

**AUDIO RENTS INC.**  
4209 Vanowen Place  
Burbank, CA 91505  
323-874-1000  
Email: info@audiorents.com  
Web: audiorents.com  
Studio Equip: yes  
Musical Equip: no  
Lighting: no  
FX: yes  
Stages: no  
Cartage: no

**AUDIO REPAIR SPECIALISTS**  
6603 Independence Ave., Ste. E  
Canoga Park, CA 91303  
818-346-3762  
Web: arsrepair.com

**BERTRAND'S MUSIC**  
9906 Carmel Mountain Rd.  
San Diego, CA 92129  
888-780-1812  
Web: bertrandmusic.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**Additional locations:**  
12439 Poway Rd., Ste. C  
Poway, CA 92064  
858-668-3244

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

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

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

**BROADCAST STORE, INC.**  
9420 Lurline Ave., Unit C  
Chatsworth, CA 91311  
818-998-9100 Fax 818-998-9106  
Email: sales@broadcaststore.com  
Web: broadcaststore.com  
Note: pickups by appt. only

**CALIFORNIA STAGE & LIGHTING INC.**  
3601 W. Garry Ave.  
Santa Ana, CA 92704  
714-966-1852  
Email: sales@calstage.com  
Web: calstage.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: yes  
Stages: yes  
Cartage: yes

**CANOGA SCHOOL OF MUSIC**  
7361 Canoga Ave.  
Canoga Park, CA 91304  
818-340-4021  
Email: tedkraut@aol.com  
Web: canogaschoolofmusic.com  
Studio Equip: no  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

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

**CASCADE STUDIOS**  
6611 Santa Monica Blvd.  
Hollywood, CA 90038  
323-461-3800  
Email: info@cascadestudios.com  
Web: cascadestudios.com  
Studio Equip: no  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: yes

**CENTER STAGING**  
3407 Winona Ave.  
Burbank, CA 91504  
818-559-4333 Fax 818-848-4016  
Email: kerry@centerstaging.com  
Web: centerstaging.com  
Contact: Kerry Jensen  
Basic Rate: call for rates

**DAVID O. BROWN AUDIO TECHNICAL SERVICES**  
30473 Mulholland Hwy., Ste. 56  
Agoura, CA 91301  
818-874-9895  
Email: recordingdoc@aol.com  
Web: audiotecnicalservices.com, microphonerepair.com

**DESIGN FX AUDIO**  
P.O. Box 491087  
Los Angeles, CA 90049  
800-441-4415, 818-843-6555  
Fax 818-562-6978  
Email: tony@dfxaudio.com  
Web: dfxaudio.com  
Contact: Tony Pinnick  
Studio Equip: yes  
Musical Equip: no  
Lighting: no  
FX: no  
Stages: no  
Cartage: yes

**DIGITRON ELECTRONICS, INC.**  
7801 Telegraph Rd., Ste. D  
Montebello, CA 90640  
323-425-8542  
Email: repairs@digitronelectronics.com  
Web: digitronelectronics.com

**DRUM DOCTORS**  
520 Commercial St.  
Glendale, CA 91203  
818-244-8123  
Email: thedrumdoctors@gmail.com  
Web: drumdoctors.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: yes

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

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

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

**GARDS MUSIC**  
848 S. Grand Ave.  
Glendora, CA 91740  
626-963-0263  
Email: info@gardsmusic.com  
Web: gardsmusic.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**Additional locations:**

350 S. Mountain Ave.  
Upland, CA 91786  
909-946-4789

11837 E. Foothill Blvd.  
Rancho Cucamonga, CA 91730  
909-481-1515

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

**GRASSVALLEY**  
A Beldran Brand  
North America Region  
125 Crown Point Ct.  
Grass Valley, CA 95945  
530-265-1000  
Web: grassvalley.com

**Additional location:**

2255 N. Ontario St., Ste. 210  
Burbank, CA 91504  
818-729-7706

**GUITAR CONNECTION, THE**  
633 Rose Ave.

Venice, CA 90291  
P.O. 396-3009  
Email: theguitarconnection633@gmail.com  
Web: theguitarconnection.com  
Studio Equip: no  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**GUITAR MERCHANT, THE**  
7503 Topanga Canyon Blvd.  
Canoga Park, CA 91303  
818-884-5905  
Email: theguitarmerchant@yahoo.com  
Web: guitarmerchant.com

**HOLLYWOOD SOUND SYSTEMS**  
4209 Vanowen Pl.  
Burbank, CA 91505  
323-466-2416 Fax 818-859-7580  
Web: hollywoodsound.com  
Studio Equip: yes  
Musical Equip: no  
Lighting: yes  
FX: no  
Stages: no  
Cartage: yes

**HOOK - THE STUDIO MICROPHONE RENTALS**  
Los Angeles, CA  
818-759-4665  
Email: mfrenchik@fastmail.net  
Web: thehookstudios.com  
Contact: Mike  
Studio Equip: yes  
Musical Equip: no  
Lighting: no  
FX: no  
Stages: no  
Cartage: no  
Tech Services: no

**INSTRUMENTAL MUSIC INC.**  
1501 E. Thousand Oaks Blvd.  
Thousand Oaks, CA 91360  
805-496-3774  
Web: instrumentalmusic.biz  
Studio Equip: no  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**Additional locations:**

3171 E. Main St.  
Ventura, CA 93003  
805-654-9388

3328 State St.  
Santa Barbara, CA 93105  
805-569-5055

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

**Additional locations:**

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

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

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

Agoura Design Center  
28501 Canwood St., Unit C  
Agoura Hills, CA 91301  
805-379-9888

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

**L.A. SOUND COMPANY INC.**  
9001 Canoga Ave.  
Canoga Park, CA 91304  
818-772-9200  
Email: rentals@lasoundco.com  
Web: lasoundco.com  
Studio Equip: yes  
Musical Equip: no  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

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

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

**McCABE'S GUITAR SHOP**  
3101 Pico Blvd.  
Santa Monica, CA 90405  
310-828-4497 Fax 310-453-4962  
Email: mccabessm@aol.com  
Web: mccabes.com  
Studio Equip: no  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no  
\*Note: Rentals are limited to instruments \$500 or less. No day rentals

**McCUNE AUDIO/VIDEO/LIGHTING**  
168 E. Liberty Ave.  
Anaheim, CA 92801  
714-578-1900, 800-486-7686  
Fax 714-525-6002  
Email: hodonovan@mccune.com  
Web: mccune.com  
Contact: Hugh O'Donovan  
Studio Equip: yes  
Musical Equip: no  
Lighting: yes  
FX: no  
Stages: no  
Cartage: no

**Additional locations:**

**San Francisco HQ**  
101 Utah Ave.  
San Francisco, CA 94080  
800-899-7686, 650-873-1111  
Email: pmorris@mccune.com  
Contact: Pat Morris

**Monterey McCune Office**  
222 Ramona Ave., #1  
Monterey, CA 93940  
800-372-3611, 831-372-6038  
Email: vhucks@mccune.com  
Contact: Vince Hucks

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

**MIKE KAHRS KEYBOARDS**  
P.O. Box 2166  
Crestline, CA 92325  
909-547-7336  
Email: info@sound-management.com  
Web: sound-management.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: yes  
Stages: no  
Cartage: yes

**Additional location:**

2466 Fender Ave., Ste. E  
Fullerton, CA 92831  
714-870-6716

**MORNINGSTAR PRODUCTIONS, LLC**  
41213 Sandalwood Cir.  
Murrieta, CA 92562  
888-409-4810  
Web: msmp.com  
Studio Equip: yes  
Musical Equip: no  
Lighting: yes  
FX: yes  
Stages: yes  
Cartage: no

**MUSICIANS CHOICE STUDIOS**  
3727 S. Robertson Blvd.  
Culver City, CA 90232  
310-836-8998  
Web: musicianschoicestudios.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: no  
Stages: no  
Cartage: yes

**Additional locations:**

16200 Hawthorne Blvd.  
Lawndale, CA 90260  
310-214-0330

2155 E. University Dr.  
Tempe, AZ 85281  
480-966-8742

**Musicians Choice Monthly Lockout Studios:**  
West L.A., CA  
LAX/Westchester, CA  
Hollywood, CA  
Van Nuys, CA

**MUSIC MAKER RETAIL STORE**  
5701 E. Santa Ana Canyon Rd., Ste. J  
Anaheim, CA 92807  
714-974-0830  
Web: musicmakerinc.com  
Studio Equip: no  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**NIGHTINGALE STUDIOS**  
156 W. Providencia Ave.  
Burbank, CA 91502  
818-562-6660  
Email: nightingalesound@sbcglobal.net  
Web: nightingalestudios.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**NORTHSTAR MOVING**  
9120 Mason Ave.  
Chatsworth, CA 91311  
800-275-7767  
Email: info@Northstarmoving.com  
Web: northstarmoving.com  
Contact: Pat Morris

**OCEAN WAY**  
Technical Services  
6050 Sunset Blvd.  
Hollywood, CA 90028  
323-467-9375 Fax 323-467-3962  
Email: rob@oceanwayrecording.com  
Web: oceanwayrecording.com

**PAUL JAMIESON STUDIO RENTAL**  
10929 Chandler  
North Hollywood, CA 91601  
818-762-5759, 818-209-6590  
Email: paulbjamieson@hotmail.com  
Contact: Paul Jamieson  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
Storage: yes  
Cartage: yes

**PETE'S MUSIC AND GUITAR SHOP**  
2060 S. Euclid  
Anaheim, CA  
714-534-7383  
Email: guitarfish@petesmusic.com  
Web: petesmusic.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**Additional locations:**

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

28780 Old Town Front St., Ste. A4  
Temecula, CA  
951-308-1688

**PLATINUM AUDIO RENTALS**

719 S. Main St.  
Burbank, CA 91506  
818-563-1176, 310-428-8022  
Email: info@platinumproaudio.com  
Web: platinumaudiorentals.com  
Studio Equip: yes  
Musical Equip: no  
Lighting: no  
FX: yes  
Stages: no  
Cartage: yes

**PRO PIANO**

Los Angeles, CA  
warehouse only (not open to the public)  
310-474-2216, 800-367-7777  
Email: info-la@propiano.com  
Web: propiano.com  
Studio Equip: no  
Musical Equip: yes  
Lighting: no  
Cartage: yes

**Additional locations:**

Long Island City, NY  
212-206-8794, 800-367-0777  
Email: info-ny@propiano.com

760 Tennessee St.  
San Francisco, CA 94107  
415-641-1210, 800-367-0777  
Fax 415-641-1870  
Email: info-sf@propiano.com

**RAL AUDIO SERVICES**

1605 Pacific Ave., Ste. 51  
Oxnard, CA 93033  
818-886-4002, 866-455-3997  
Fax 818-886-4012  
Email: contact@ralaudio.com  
Web: ralaudio.com  
Contact: Richard  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: yes  
Stages: no  
Cartage: no

**RP STUDIOS, INC.**

5716 Cahuenga Blvd.  
North Hollywood, CA 91606  
818-859-0090  
Web: facebook.com/RPSTUDIOSINC  
Basic Rate: Please call, monthly lockout

**SAN DIEGO SOUND AND MUSIC REPAIR**

6555 El Cajon Blvd.  
San Diego, CA 92115-2705  
619-582-8511  
Email: info@audiodesign.us  
Web: sdsr.com

**SANTA MONICA MUSIC CENTER**

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

Stages: no  
Cartage: no

**Additional location:**

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

**SEQUIOIA SOUND SERVICES**

5183 Inglewood Blvd.  
Los Angeles, CA 90066  
310-387-4826  
Email: sequoiassnd@aol.com  
Contact: Teri Gray  
Live Sound: yes  
Technical Services: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**SINGER MUSIC**

1217 N. Hacienda Blvd.  
La Puente, CA 91744  
626-917-9300 Fax 626-917-9302  
Web: singermusic.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**SMARTSOURCE RENTALS**

4928 W. Rosecrans Ave.  
Hawthorne, CA 90250  
310-417-3544, 800-888-8686  
Email: info@smartsourcerentals.com  
Web: smartsourcerentals.com

**Additional locations:**

9240 Trade Pl., Ste. 300  
San Diego, CA 92126  
858-278-9666

408 N. Canal St., Ste. D  
San Francisco, CA 94080  
650-583-5340

**SOCAL PRODUCTIONS**

1623 Maria St.  
Burbank, CA 91504  
818-565-3333  
Email: rentals@socialps.com  
Web: socialps.com  
Studio Equip: Yes  
Musical Equipment: No  
Lighting: No  
FX: No  
Stages: No  
Video: Yes  
Cartage: No

**SOUND CHECK AUDIO**

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

**SOUND-MANAGEMENT**

2466 E. Fender Ave., Ste. E  
Fullerton, CA 92831  
714-870-6716  
Email: info@sound-management.com  
Web: sound-management.com

Contact: Mike Kahrs  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: yes  
Stages: yes  
Cartage: yes

**SOUND STREET STUDIOS**

7025 Canby Ave.  
Reseda, CA 91335  
818-609-9972  
Email: info@soundstreetstudios.com  
Web: soundstreetstudios.com  
Contact: Ed  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**SOUND-TECH STUDIO**

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

**SRS**

Synthesizer Rental Service  
2268 Ben Lomond Dr.  
Los Angeles, CA 90027  
323-660-4065  
Email: info@2SRS.com  
Web: synthesizerrentalservice.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: yes  
Stages: no  
Cartage: yes

**STUDIO 116 CORP.**

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

**STUDIO INSTRUMENT RENTALS**

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

FX: yes  
Stages: yes  
Cartage: yes

**Additional locations:**

74830 Velie Way, Ste. E  
Palm Desert, CA 92260  
760-340-4864 Fax 760-836-0252  
Email: psinfo@sir-usa.com  
Web: sir-usa.com

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

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

**STUDIO WEST OF SAN DIEGO**

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

**SWING HOUSE REHEARSAL & RECORDING**

3229 Casitas Ave.  
Los Angeles, CA 90039  
323-850-4990  
Email: info@swinghouse.com  
Web: facebook.com/SwingHouse, swinghouse.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
FX: no  
Stages: yes

**TECH SHOP, THE**

Studio City, CA  
818-508-1070  
Email: info@the-techshop.com, info@recordingstudiowiring.com  
Web: recordingstudiowiring.com  
Services: Wiring and Installations, Gear Repair, Acoustical Consulting and Design.

**THIRD ENCORE**

10917 Vanowen St.  
North Hollywood, CA 91605  
818-753-0148 Fax 818-753-0151  
Email: thirdencorereentals@yahoo.com  
Web: 3rdencore.com  
Contact: John Hoik  
Rooms: six air conditioned studios from 900-2,400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.  
Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.  
Equipment: All rooms come with Adamson / Lab Gruppen monitoring system, Digico, Avid, Yamaha, Midas consoles available.

**AUDIO RENTS, INC.**

**RENT THESE HERE!**



- Neumann
- Manley
- Telefunken
- Sony

Quality Recording Equipment Rentals  
(323) 874-1000 • AudioRents.com • info@audiorents.com



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NEUMANN  
A.K.G. R.C.A.  
SHOEPS  
SONY, ALTEC  
SANKEN  
SENNHEISER  
SHURE, BEYER  
NEVE, A.P.I.  
UNIVERSAL AUDIO  
U.R.E.I., D.B.X.  
LANGEVIN  
DRAWNER  
YAMAHA  
ROLAND, KORG  
HAMMOND  
WURLITZER  
SOUNDELUX  
TUBETECH  
LEXICON  
SUMMIT  
TC ELECTRONICS

FAIRCHILD  
TELETRONIX  
PULTEC, I.T.I.  
MASSENBURG  
FOCUSRITE, LANG  
KLIEN & HUMMEL  
MOOG, RHODES  
SEQUENTIAL  
A.R.P., FENDER  
MARSHALL, VOX  
HIWATT, AMPEG  
NOBLE & COOLEY  
GRETCH, BRADY  
CANOPUS  
LUDWIG  
ZILDJIAN  
PAISTE  
AVALON  
B&K  
AMPEX  
STUDER  
MANLEY

**(818) 994-4849**

**Additional locations:**

See Annex Studios listing for 7 additional Valley lockout locations and 1 Anaheim lockout location.

**TIM JORDAN RENTALS**

11320 Chandler Blvd., Ste. D  
North Hollywood, CA 91601  
818-755-9011  
Email: info@timjordanrentals.com  
Web: timjordanrentals.com  
Studio Equip: yes  
Musical Equip: no  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**TREW AUDIO**

2243 N. Hollywood Way  
Burbank, CA 91505  
888-293-3030, 323-876-7525  
Email: info@trewaudio.com  
Web: trewaudio.com

**VALLEY SOUND MUSIC TECHNOLOGIES**

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

**VIDEOCAM**

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

**VIDEO RESOURCES**

1809 E. Dyer Rd., Ste. 307  
Santa Ana, CA 92705  
800-261-7266, 949-261-7266  
Email: ecar@videoresources.com  
Web: videoresources.com  
Studio Equip: yes  
Musical Equip: no  
Lighting: yes  
FX: no  
Stages: yes  
Cartage: no

**Additional location:**

110 Campus Dr.  
Marlborough, MA 01752  
508-485-8100

**VINTAGE STUDIO RENTAL**

North Hollywood, CA  
818-994-4849  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: yes

**VIRTUAL SOUNDS TECHNOLOGY**

1270 Lincoln Ave., Ste. 1000  
Pasadena, CA 91103  
626-794-8196 Fax 626-794-0340  
Email: sales@vstservice.com  
Web: vstservice.com

**WESTCOAST SOUND, INC.**

3030-A S. Fairview Ave.  
Santa Ana, CA 92704  
714-850-0471 Fax 714-850-9972  
Web: westcoastsound.com  
Studio Equip: yes  
Musical Equip: yes  
Lighting: no  
FX: no  
Stages: no  
Cartage: no

**WEST L.A. STUDIO SERVICES**

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

**WILDFIRE STUDIOS**

640 S. San Vicente Blvd.  
Los Angeles, CA 90048  
323-951-1700 Fax 323-951-1710  
Web: wildfirepost.com  
Studio Equip: no  
Musical Equip: no

Lighting: no  
FX: no  
Stages: yes  
Cartage: no

**COLORADO**

**CEAVCO AUDIO VISUAL**

6240 W. 54th Ave.  
Arvada, CO 80002  
303-539-3500 Fax 303-539-3501  
Email: solutions@ceavco.com  
Web: ceavco.com

**FAV**

Ford Audio-Video  
4230 Carson St.  
Denver, CO 80239  
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Email: logah@fordav.com  
Web: fordav.com

**IMAGE AUDIOVISUALS**

2130 S. Dahlia St.  
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Email: rentalsales@imageav.com  
Web: imageav.com

**MP&E**

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

**SHAPED MUSIC, INC.**

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Fort Collins, CO 805241  
970-221-2315  
Email: randyc@shapedmusic.com  
Web: shapedmusic.com  
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Web: spectrumav.com

**S.S.S. PRODUCTIONS**

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Northglenn, CO 80233  
303-875-5678, 720-296-1548  
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Web: sssproductions.net

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**M COMMUNICATIONS**

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Stamford, CT 06906  
203-348-2100 Fax 203-324-9482  
Email: rentals@mcommunications.com  
Web: mcommunications.com

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Middletown, DE 19709  
302-376-7600  
Email: sales@middletownmusic.com  
Web: middletownmusic.com

**DISTRICT OF COLUMBIA**

**ALL SOUND PRO**

(see main office under Pennsylvania)  
Bob: 717-496-1645  
Shelby: 717-809-6904  
Email: allsoundpro@gmail.com,  
bob@allsoundpro.com  
Web: allsoundpro.com  
Contact: Bob Ranalli, Shelby Bacz  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
Stages: yes  
Cartage: yes-locally

**CONNECTING POINT MULTIMEDIA, INC.**

Washington, DC  
888-866-5685, 703-527-8220  
Email: info@cpmmonline.com  
Web: cpmmonline.com

**VER**

Video Equipment Rental  
Washington DC  
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Email: info@verrents.com  
Web: verrents.com

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Web: aavidps.com

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Web: budgetvideo.com

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Cape Canaveral, FL 32920  
321-783-5232 Fax 321-799-1016  
Email: info@cciflorida.com  
Web: cciflorida.com

**CP COMMUNICATIONS**

3506 St. Valentine Way, Unit #6  
Orlando, FL 32811  
800-762-4354, 407-843-4225  
Email: kevin.obrien@cpcomms.com  
Web: cpcomms.com

**GREAT SOUTHERN STUDIOS, THE**

15221 N.E. 21st Ave.  
Miami Beach, FL 33162  
305-944-2464 Fax 305-944-9920  
Email: info@gssmiami.com  
Web: greatsouthernstudios.com

**MIDTOWN VIDEO**

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

**ONE EVENT SERVICES**

567 Ocoee Business Pkwy.  
Ocoee, FL 34761  
407-654-5822  
Email: Orlando@ONEventservices.com  
Web: oneventservices.com

**SMARTSOURCE RENTALS**

9401 Southridge Park Ct., Ste. 600  
Orlando, FL 32819  
407-582-9807, 800-888-8866  
Email: info@smartsourcerentals.com  
Web: smartsourcerentals.com

**Additional location:**

3402 S.W. 26th Terrace, Ste. B1  
Fort Lauderdale, FL 33312  
954-316-4489

**STUDIO INSTRUMENT RENTALS**

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

**Additional location:**

3400 Rio Vista Ave.  
Orlando, FL 32805  
407-826-1374 Fax 407-826-1364  
Email: orlinfo@sir-usa.com

**TAI AUDIO**

5828 Old Winter Garden Rd.  
Orlando, FL 32835  
800-486-6444, 407-296-9959  
Email: info@taiaudio.com  
Web: taiaudio.com

**VER**

Video Equipment Rentals  
1611 Cypress Lake Dr.  
Orlando, FL 32837  
888-582-0350, 407-582-0350  
Fax 407-582-0370  
Email: info@verrents.com  
Web: verrents.com

**GEORGIA**

**ATLANTA SOUND AND LIGHTING**

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Griffin, GA 30224  
678-688-3406, 770-228-2307  
Email: bhelmick@griffinfirst.org  
Web: freshtouch.org

**LIGHTNIN'S**

2555 University Pkwy.  
Lawrenceville, GA 30043  
770-963-1234 Fax 770-338-4151  
Email: mpruehs@lightnin.net  
Web: lightnin.net

**ONE EVENT SERVICES**

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

**Additional location:**

1327 Northbrook Pkwy.  
Suwanee, GA 30024  
800-782-4322, 770-409-9909  
Email: sales@teamsdi.net

**PC&E ATLANTA**

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

**SMARTSOURCE**

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Email: info@smartsourcerentals.com  
Web: smartsourcerentals.com

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Norcross, GA 30071  
770-300-0401 Fax 770-300-0341  
Email: info@verrents.com  
Web: verrents.com

**HAWAII**
**AUDIO VISUAL HAWAII**

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Kailua-Kona, HI 96740  
808-331-8403  
Email: HawaiiSales@AVServs.com  
Web: audiovisualhawaii.com  
\*Services all Islands

**FAV**

Ford Audio Video  
300 Rodgers Blvd.  
Honolulu, HI 96819  
800-654-6744

**HAWAII SOUND & VISION**

P.O. Box 2267  
Kailua-Kona, HI 96745  
808-982-8330, 877-982-8330  
Email: aloha@hawaiisav.com  
Web: hawaiisav.com

**KAUAI MUSIC & SOUND**

4-1177 Kuhio Hwy.  
Kapaa, HI 96747  
808-823-8000  
Email: Info@kauaimusicandsound.com  
Web: kauaimusicandsound.com

**MYSTICAL SOUNDS PRODUCTIONS**

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Honolulu, HI 96836  
Fax 808-947-3115  
Email: mspdjs@gmail.com  
Web: mysticalsoundsproduction.com

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Email: info@aaarental.com  
Web: aaarental.com

**AV CHICAGO**

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

**CHICAGO HD CORP.**

1 E. Erie St., Ste. 350  
Chicago, IL 60611  
312-951-9610 Fax 312-951-9612  
Email: info@chicagohd.com  
Web: chicagohd.com

**DANCE ALL NIGHT! INC.**

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

**MCS**

Midwest Conference Service  
35 N. Garden Ave.  
Roselle, IL 60172  
888-MCS-EXPO, 630-351-EXPO,  
863-602-6659  
Email: danderson@mcsexpo.com  
Web: mcsexpo.com

**NOVATOO AUDIO VISUAL**

120 Easy St., Unit 3  
Carol Stream, IL 60188  
630-871-2222  
Email: novatooinfo@sbcglobal.net  
Web: novatoo.com  
Contact: Tim Novak, rental sales Mgr.

**SMARTSOURCE RENTALS**

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Web: smartsourcerentals.com

**SOUND CORE MUSIC & VIDEO**

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618-457-5641  
Web: soundcoremusic.com

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Web: sir-usa.com

**SWING CITY MUSIC**

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618-345-6700  
Email: swingcitymusic@ameritech.net  
Web: swingcitymusic.com

**Additional location:**

244 S. Buchanan  
Edwardsville, IL 62025-2109  
618-656-5656

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Web: verrents.com

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Chicago, IL 60610  
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Email: rentals@zacuto.com  
Web: zacuto.com

**INDIANA**
**SOUND COMPANY, THE**

51535 Bittersweet Rd.  
Granger, IN 46530  
574-277-0032  
Email: cpaluzzi@nkn.com  
Web: thesoundcompany.com

**STUDIO ONE INC.**

25833 SR. 2  
South Bend, IN 46619  
800-888-9700, 574-232-9084  
Fax 574-232-2220  
Email: info@studioOneSB.com  
Web: studioonesb.com

**IOWA**
**CONFERENCE TECHNOLOGIES, INC.**

333 S.W. 9th, Ste. N  
Des Moines, IA 50309  
515-280-9800, 800-743-6051  
Email: info@prattav.com  
Web: conferencetech.com

**Additional location:**

820 N. 15th Ave.  
Hiawatha, IA 52233  
319-363-8144, 800-743-6051

5000 Tremont Ave.  
Davenport, IA 52807  
563-359-1825, 855-329-2844

**RIEMAN MUSIC**

6501 Douglas Ave.  
Urbandale, IA 50322  
515-278-4685 800-962-3658  
Email: websales@riemans.com  
Web: riemans.com  
Contact: J.C. Wilson

**Additional locations:**

Des Moines - East  
800-372-6051, 515-262-0365

Ames, IA 50010  
800-234-4203, 515-233-4203

Mason City, IA 50401  
800-397-4606, 641-423-6563

Fort Dodge  
800-362-1627, 515-576-2189

Creston  
800-947-9139, 641-782-5121

**KANSAS**
**THE EVENT LINE**

Kansas City, KS  
888-254-6535  
Email: info@theeventline.com  
Web: theeventline.com

**Additional locations:**

Atlanta, GA Warehouse  
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205-572-4599 (Birmingham)  
615-724-3422 (Nashville)

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816-659-7600 (St. Joseph)  
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312-473-3779

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1720 Merriam Ln.  
Kansas City, KS 66106  
800-229-5876, 913-362-6940  
Fax 913-362-6958  
Email: kansascity@lightson.com  
Web: lightson.com

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**PERKINS PRODUCTIONS**

101 N. Magnolia Dr.  
Covington, LA 70433  
985-867-8889  
Email: sales@perkinsvideo.com  
Web: perkinsvideo.com

**THE PINNACLE GROUP**

Lafayette, LA  
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Email: support@pingroup.com  
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**Additional locations:**

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9525 Berger Road, Ste. G  
Columbia, MD 21046  
410-242-3322  
Web: 4wall.com

**ALL SOUND PRO**

(see main listing under Pennsylvania)  
Bob: 717-496-1645  
Shelby: 717-809-6904  
Email: allsoundpro@gmail.com,  
bob@allsoundpro.com  
Web: allsoundpro.com  
Contact: Bob Ranalli, Shelby Bacz  
Studio Equip: yes  
Musical Equip: yes  
Lighting: yes  
Stages: yes  
Cartage: yes-locally

**CPR MULTIMEDIA SOLUTIONS**

7812 Cessna Ave.  
Gaithersburg, MD 20879  
301-590-9400  
Email: info@cprmmms.com  
Web: cprmmms.com

**DSL SOUND, INC.**

67 W. Baltimore St., Ste. 101  
Hagerstown, MD 21740  
301-797-1070  
Email: info@dslsound.net  
Web: dslsound.net

**Additional locations:**

Baltimore, MD  
410-522-2061

Dover, DE  
302-697-7515

Harrisburg, PA  
717-526-4416

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301-685-0354, 301-850-2851  
Email: info@verrents.com  
Web: verrents.com

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Web: alltechsound.com  
Services: Provides sound, backstage, lighting and stages for concert and corporate events

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37 Silvio Conte Dr.  
Greenfield, MA 01301  
413-772-2900 Fax 413-772-2199  
Email: info@klondikesound.com  
Web: klondikesound.com

**PURE ENERGY ENTERTAINMENT**

300 Andover St., PMB 333  
Peabody, MA 01960  
978-646-9226  
Web: pureenergyentertainment.com

**RULE BROADCAST SYSTEMS, INC.**

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Web: svav.com

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**Web:** talamas.com

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Woburn, MA 01801  
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**Email:** info@verrents.com  
**Web:** verrents.com

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**Web:** zasco.com

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**Web:** moonlinkstudios.com

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Ann Arbor, MI 48108  
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**Email:** inbox@russellvideo.com  
**Web:** russellvideo.com

**VER**  
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## MINNESOTA

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**Web:** alphavideo.com

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Minneapolis, MN 55422  
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**Email:** info@EMIaudio.com  
**Web:** emirentals.com

**LIGHTS ON MINNEAPOLIS**  
61 Bedford St. S.E.  
Minneapolis, MN 55414-3553  
800-336-6620, 612-331-6620  
Fax 612-331-6601  
**Email:** minneapolis@lights on.com  
**Web:** lights on.com

**TOTAL MUSIC SERVICES**  
2300 Myrtle Ave., Ste. 115  
St. Paul, MN 55114  
800-779-7368, 651-644-7102  
Fax 651-644-8240  
**Email:** info@totalmusic.com  
**Web:** totalmusic.com  
**Contact:** Billie Kahle  
**Studio Equip:** no  
**Musical Equip:** yes  
**Lighting:** no  
**FX:** no  
**Stages:** no  
**Cartage:** yes  
**Tech services:** yes

## MISSOURI

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314-255-2882  
**Email:** info@theeventline.com  
**Web:** amerevent.com

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816-659-7600

Metro-East  
618-307-0030

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Ellisville, MO 63011  
636-227-3573  
**Email:** dank@faziosmusic.com  
**Web:** faziosmusic.com

**SMARTSOURCE RENTALS**  
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Chesterfield, MO 63017  
800-285-7784  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

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**Email:** info@mwsound.com  
**Web:** mwsound.com

### Additional location:

2425 O' St.  
Lincoln, NE 68510  
800-617-4298, 402-474-4918

## NEVADA

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702-263-3858, 877-789-8167  
**Web:** 4wall.com

**AVD**  
Audio Video Discount  
Las Vegas, NV  
702-566-1210  
**Email:** info@audiovideodiscount.com  
**Web:** audiovideodiscount.com

**AV VEGAS PRODUCTIONS**  
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Las Vegas, NV 89103  
702-878-5050  
**Email:** sales@avvegas.com  
**Web:** avvegas.com

**FAV**  
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6255 South Sandhill Rd., Ste. 100  
Las Vegas, NV 89120  
702-369-9965

**LEFCO VIDEO SERVICES**  
600 W. Sunset Rd., Ste. 103  
Henderson, NV 89015  
702-566-1770 Fax 702-566-1798  
**Email:** info2@lefcocom  
**Web:** lefcocom

**LEVY PRODUCTION GROUP**  
5905 S. Decatur Blvd., Ste. 1  
Las Vegas, NV 89118  
702-5970-0743  
**Email:** crystle@levyproductiongroup.com  
**Web:** levyproductiongroup.com

**ONE EVENT SERVICES**  
3655 E. Partrick Ln., Ste. 1000  
Las Vegas, NV 89120  
702-252-8200  
**Email:** LasVegas@ONEeventservices.com  
**Web:** oneeventservices.com

**SMARTSOURCE RENTALS**  
3915 W. Hacienda Ave., Ste. A-101  
Las Vegas, NV 89118  
702-791-2500, 800-888-8686  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

**STUDIO INSTRUMENT RENTALS, INC.**  
4545 Cameron St., Bldg. A  
Las Vegas, NV 89103  
702-382-9147, 702-384-5638  
**Email:** ivinfo@sir-usa.com  
**Web:** sir-usa.com

**VER**  
Video Equipment Rentals  
3855 W. Harmon Ave.  
Las Vegas, NV 89103  
877-837-8342, 702-895-9777 Fax 702-895-7377  
**Email:** info@verrents.com  
**Web:** verrents.com

## NEW JERSEY

**4WALL ENTERTAINMENT**  
35 State St.  
Moonachie, NJ 07074  
201-329-9878  
**Web:** 4wall.com

**FAV**  
Ford Audio Video  
341 Rte. 168 S.  
Turnersville, NJ 08012  
856-374-9966

**GRASSVALLEY**  
135 Chestnut Ridge Rd.  
Montvale, NJ 07645  
201-574-4410

**WESTFIELD AUDIO VISUAL**  
1012 Greeley Ave.

Union, NJ 07083  
908-838-9090, 212-776-3300  
**Email:** info@westfieldav.com  
**Web:** westfieldav.com

**SLD LIGHTING**  
36-05 Broadway  
Fair Lawn, NJ 07410  
800-245-6630, 201-373-2700  
Fax 212-956-6537  
**Email:** sales@sldlighting.com  
**Web:** sldlighting.com

**SMARTSOURCE RENTALS**  
490 S. Dean St.  
Englewood, NJ 07631  
201-568-6555, 800-888-8686  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

### Additional location:

4400 Rte. 9 S., Ste. 1000  
Freehold, NJ 07729  
718-361-4543

## NEW MEXICO

**AV SYSTEMS, INC.**  
1000 Cordova Rd., Ste. 303  
Santa Fe, NM 87505  
505-982-6300  
**Email:** avrental@avsystems.com  
**Web:** avsystems.com

**ELLIOTT LOCATION EQUIPMENT**  
3120 Blake Rd.  
Albuquerque, NM 87105  
505-328-0909, 505-247-2511, 310-915-1744  
**Email:** elliottlocationequipment.com

**FIELD & FRAME**  
107 Tulane S.E.  
Albuquerque, NM 87106  
505-265-5678 Fax 505-255-2735  
**Email:** fieldandframe@yahoo.com  
**Web:** fieldandframe.com

## NEW YORK

**CARROLL MUSIC INSTRUMENT RENTALS, LLC**  
625 W. 55th St., 6th Fl.  
New York, NY 10019  
212-868-4120  
**Web:** carrollmusic.com

**COLLEGIUM SOUND, INC.**  
35-41 72nd St.  
Jackson Heights, NY 11372  
718-426-8555  
**Email:** soundman@computer.org  
**Web:** minstrelrecords.com  
**Contact:** Don Wade

**CP COMMUNICATIONS**  
200 Clearbrook Rd., #148  
Elmsford, NY 10523  
914-345-9292, 800-762-4254  
Fax 914-345-9222  
**Email:** aaron.segarra@cpcomms.com  
**Web:** cpcomms.com

### Additional locations:

3506 St. Valentine Way, Unit #6  
Orlando, FL 32811  
800-373-6827, 407-843-4225  
**Email:** kevin.obrien@cpcomms.com  
**Web:** cpcomms.com

**West Coast:**  
800-762-4254  
**Email:** Brian.starkey@cpcomms.com  
**Contact:** Brian Starkey

**DJ PRO AUDIO**  
200 Halleck St.  
Brooklyn, NY  
855-435-4327  
**Web:** djpagear.com

**DREAMHIRE LLC**  
36-36 33rd St., Ste. 102  
Long Island City, NY 11106  
212-691-5544  
**Email:** info@dreamhire.com  
**Web:** dreamhire.com  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes-LED for parties, weddings, etc  
**FX:** yes (reverbs, delays, etc)  
**Stages:** no  
**Cartage:** only our own equipment  
**Tech services:** supplied with our equipment as required

**E C PROFESSIONAL VIDEO**  
253 W. 51st St.  
New York, NY 10019  
212-333-5570  
**Email:** info@ecprovideo.com  
**Web:** ecprostore.com

**FINGER LAKES AUDIO VIDEO RENTAL**  
119 E. Elm St.  
Penn Yan, NY 14527  
315-694-9033  
**Email:** info@fingerlakesentertainment.com  
**Web:** facebook.com/fledj, fingerlakesentertainment.com

**FUNKADELIC STUDIOS, INC.**  
209 W. 40th St., 5th Fl.  
New York, NY 10018  
212-696-2513  
**Email:** funkadelicstudios@gmail.com  
**Web:** funkadelicstudios.com

**HELLO WORLD**  
118 W. 22nd St., 2nd Fl.  
New York, NY 10011  
212-243-8800  
**Email:** rentals@hwc.tv  
**Web:** hwc.tv

**INS & OUTS**  
60 Jansen Rd.  
New Paltz, NY 12561  
845-256-0899, 914-388-4920  
Fax 845-256-1484  
**Email:** sfxone@aol.com  
**Web:** insandoutsound.webs.com  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** no  
**FX:** no  
**Stages:** no  
**Cartage:** yes

**INTERACTIVE VISION SOLUTIONS**  
Audio Visual Equipment Rental in NY.C.  
248 W. 35th St.  
New York, NY 10001  
212-729-4305  
**Email:** info@audiovideonyc.com  
**Web:** audiovideonyc.com

**KEYBOARD INSTRUMENT RENTALS**  
1697 Broadway, Ste. 504  
New York, NY 10019  
212-245-0820  
**Email:** keyboardrentals@aol.com  
**Web:** keyboardrentalsnyc.com  
**Contact:** Danny Brill

**LENTINI COMMUNICATIONS**  
44-02 11th St., Ste. 507A  
Long Island City, NY 11101  
718-361-6926, 212-206-1452, 212-206-1453  
**Email:** nywalkie1@aol.com  
**Web:** lentinicomms.com

**LIMAN VIDEO RENTAL**  
330 W. 38th St.  
New York, NY 10018  
800-251-4625, 212-594-0086  
**Email:** info@lvrusa.com  
**Web:** lvrusa.com  
**Contact:** Ralph, Ian, Michael

**LLOYD SOUND, INC.**  
3915 Highland Rd.  
Cortland, NY 13045  
607-753-1586, 607-423-1251  
**Email:** john@lloydssound.com  
**Web:** lloydssound.com  
**Contact:** John Lloyd

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

**MINERVA AUDIO VISUAL, INC.**  
56-32 59th St.  
Maspeth, NY 11378  
866-843-0300, 718-366-0600, 718-366-1148  
**Email:** customerservice@minervaav.com  
**Web:** minervaav.com  
**Contact:** Chris Roach  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes  
**FX:** yes  
**Stages:** yes  
**Cartage:** yes  
**Tech services:** yes

**PERCEPTION AUDIO-VISUAL SERVICES**  
424 W. 33rd St., Ste. #LL30  
New York, NY 10001  
212-239-8187  
**Email:** info@perceptionav.com  
**Web:** perceptionav.com

**PRIMALUX VIDEO PRODUCTION, INC.**  
555 8th Ave., Ste. 1002  
New York, NY 10018  
212-206-1402  
**Email:** info@primalux.com  
**Web:** primalux.com

**PRODUCTION CENTRAL**  
873 Broadway, Ste. 205  
New York, NY 10003

212-631-0435  
**Email:** info@prodcentral.com  
**Web:** prodcentral.com  
**Contact:** David

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

**SMARTSOURCE RENTALS**  
 265 Oser Ave.  
 Hauppauge, NY 11788  
 631-242-8008 Fax 800-888-8686  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

**Additional location:**  
 1201 Broadway, Ste. 906  
 New York, NY 10001  
 212-255-4666

**STUDIO INSTRUMENT RENTALS (SIR)**  
 475 10th Ave., 2nd Fl.  
 New York NY 10018  
 212-627-4900 Fax 212-627-7079  
**Email:** nyinfo@sir-usa.com  
**Web:** sirny.com

**ULTRA SOUND REHEARSAL STUDIO**  
 251 W. 30th St., 4th and 5th Fl.  
 New York, NY 10001  
 212-714-1079  
**Email:** booking@ultrasoundrehearsal.com  
**Web:** ultrasoundrehearsal.com  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** no  
**FX:** no  
**Stages:** no  
**Cartage:** no

**VER**  
 Video Equipment Rentals  
 620 12th Ave., 3rd Fl.  
 New York, NY 10036  
 866-483-7692, 212-206-3730  
 Fax 212-206-9154  
**Email:** info@verrents.com  
**Web:** verrents.com

**VISUAL WORD SYSTEMS, INC.**  
 35 W. 36th St., 8th Fl.  
 (btw. 5th & 6th Ave.)  
 New York, NY 10018  
 212-629-8383 Fax 212-629-8333  
**Email:** Tony@visualword.com  
**Web:** visualword.com

**WIZDOM A/V, INC.**  
 NY Metropolitan Area  
 877-723-1800  
**Email:** info@wizdomav.com  
**Web:** wizdomav.com

**NORTH CAROLINA**

**AAV EVENTS**  
 4700 Emperor Blvd.  
 Durham, NC 27703  
 919-941-8112 Fax 919-941-9109  
**Email:** ehaug@aaevents.com  
**Web:** aaevents.com  
**Contact:** Erik Hauge

**Additional locations:**

151 Kitty Hawk Dr.  
 Morrisville, NC 27560  
 919-361-1151 Fax 919-405-2380  
**Email:** mmurphy@aaevents.com  
**Contact:** Mike Murphy

8005 Haute Ct.  
 Springfield, VA 22150  
 703-573-6910  
**Email:** cbabej@aaevents.com  
**Contact:** Colin Babej

**BACKLINEPRO**  
 Charlotte, NC  
 704-400-6875 Fax 704-366-7011  
**Email:** backlinepro@bellsouth.net  
**Web:** backlinepro.com  
**Contact:** Brent Moore

**CAROLINA BACKLINE**  
 P.O. Box 7072  
 Charlotte, NC 28241  
 704-575-9020 Fax 440-575-9021  
**Email:** edtaylor@carolinabackline.com  
**Web:** carolinabackline.com

**NORMAN SOUND & PRODUCTION**  
 912 Central Ave.

Charlotte, NC 28204  
 866-766-7626, 704-334-1601  
**Email:** nsp@normansound.com  
**Web:** normansound.com

**ONE EVENT SERVICES**  
 4209 Stuart Andrew Blvd., Ste. I  
 Charlotte, NC 28217  
 704.940.4045, Fax 940-4047  
**Email:** Charlotte@ONEventservices.com  
**Web:** oneventservices.com

**Additional location:**

4238 Piedmont Pkwy.  
 Greensboro, NC 27410  
 1-800-292-9700, 336-292-9700  
 Fax 333-854-5282

**NORTH DAKOTA**

**HB SOUND & LIGHTS**  
 3331 S. University Dr.  
 Fargo, ND 58104  
 701-235-3695 Fax 701-780-8000  
**Email:** stacy.evans@hbsound.com  
**Web:** hbsound.com

**Additional location:**

101 N. 8th St.  
 Grand Forks, ND 58203  
 888-775-1150, 701-775-1150

**RENTALL**  
 3201 32nd St. S.  
 Fargo, ND 58104  
 701-893-1900 Fax 701-893-1902  
**Email:** FARGO032@rentallusa.net  
**Web:** rentallusa.net

**Additional locations:**

1001 Basin Ave.  
 Bismarck, ND 58504  
 701-250-1123  
**Email:** Bismarck@rentallusa.net

1002 25th St., S  
 Fargo, ND 58103  
 701-234-1900  
**Email:** Fargo25@rentallusa.net

3909 S. Washington St.  
 Grand Forks, ND 58201  
 701-772-1605  
**Email:** Forx@rentallusa.net

1116 Main  
 Moorhead, MN 56560  
 218-233-1559  
**Email:** Moorhead@rentallusa.net

**OHIO**

**BACKLINE CLEVELAND**  
 11509 York Rd., N.  
 Royalton, OH 44133  
 440-582-5678  
**Email:** russ@backlinecleveland.com  
**Web:** backlinecleveland.com  
**Contact:** Russell Kotts  
**Studio Equip:** no  
**Musical equipment:** yes  
**Lighting:** no  
**FX:** no  
**Stages:** yes  
**Cartage:** yes  
**Tech services:** yes

**COLORTONE**  
 5401 Naiman Pkwy.  
 Cleveland, OH 44139  
 888-287-3728, Fax 440-914-9558  
**Email:** info@colortone.com  
**Web:** colortone.com

**Additional location:**

Pittsburg, PA 15220  
 412-400-9643

**MARK STUCKER PRODUCTIONS**  
 Cincinnati, OH  
 513-325-4943 Fax 413-669-0801  
**Email:** mark@markstucker.com  
**Web:** markstucker.com

**MEDIA MAGIC PRODUCTIONS**  
 4504 Rt. 46 S.  
 Jefferson, OH 44047  
 440-294-2431  
**Email:** mail@mediamagicohio.com  
**Web:** mediagicproductions.com

**SWEET SPOT AUDIO**  
 3301 Lakeside Ave. E.  
 Cleveland, OH 44114  
 440-342-8625  
**Email:** info@sweetspotaudio.com  
**Web:** sweetspotaudio.com

**Additional location:**

403 Harris Ave.  
 Pittsburgh, PA 15205  
 412-418-5872

**WOODSY'S**  
 135 S. Water St.  
 Kent, OH 44240  
 800-468-1525, 330-673-1525  
**Email:** woodsys@woodsys.com  
**Web:** woodsys.com

**Additional location:**

110 W. Liberty St.  
 Medina, OH  
 866-545-8575, 330-725-8575  
**Email:** greg@woodsys.com

**OKLAHOMA**

**F&V**  
 Ford Audio-Video  
 4800 W. Interstate 40  
 Oklahoma City, OK 73128  
 800-654-6744, 405-946-9966  
**Email:** logah@fordav.com  
**Web:** fordav.com

**Additional location:**

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

**OREGON**

**CINEMAGIC STUDIOS**  
 6705 N.E. 79th Ct. Ste. 6  
 Portland, OR 97218  
 503-233-2141  
**Email:** debbie@cinemagicstudios.com  
**Web:** cinemagicstudios.com  
**Contact:** Debbie Mann

**GRASSVALLEY**  
 3030 NW Aloclek Drive  
 Hillsboro, OR 97124  
 503-526-8100  
**Web:** grassvalley.com

**PICTURE THIS**  
 2223 N.E. Oregon St.  
 Portland, OR 97232  
 503-235-3456, 503-445-7877  
 Fax 503-236-2302  
**Email:** info@pixthis.com  
**Web:** pixthis.com

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

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

**PENNSYLVANIA**

**ALL SOUND PRO**  
 1031 Kunkle Dr.  
 Chambersburg, PA 17202  
 Bob: 717-496-1645  
 Jacob: 717-357-8625  
**Email:** allsoundpro@gmail.com, bob@allsoundpro.com, jacob@allsoundpro.com  
**Web:** allsoundpro.com

**Contact:** Bob Ranalli, Jacob Arbutus  
**Studio Equip:** yes  
**Musical Equip:** yes  
**Lighting:** yes  
**Stages:** yes  
**Cartage:** yes-locally

**AMP AUDIO VISUAL**  
 106 Henderson Dr.  
 Sharon Hill, PA 19079  
 877-287-7676  
**Email:** info@ampav.net  
**Web:** ampav.net

**AUDIO VISUAL RENTAL SERVICES**  
 4039 Comly St.  
 Philadelphia, PA  
 800-695-5943  
**Web:** audiovisualrenting.com

**GOURMET P A SYSTEMS**  
 Cranberry Industrial Park  
 3016 Unionville Rd.  
 Cranberry Township, PA 16066  
 724-776-2766  
**Web:** gourmetpa.com

**KEYSTONE PICTURES, INC.**  
 1314 Alter St.  
 Philadelphia, PA 19147  
 215-667-6645, 800-659-5821

**Email:** scheduling@keystonepictures.tv  
**Web:** keystonepictures.tv

**SMARTSOURCE RENTALS**  
 4110 Butler Pike, Ste. 100  
 Plymouth Meeting, PA 19462  
 610-940-9500, 800-888-8686  
**Email:** info@smartsourcerentals.com  
**Web:** smartsourcerentals.com

**VIDEOSMITH INC.**  
 200 Spring Garden St., Ste. C  
 Philadelphia, PA 19123  
 215-238-5070 Fax 215-238-5075  
**Email:** info@videosmith.com  
**Web:** videosmith.com

**RHODE ISLAND**

**AMBIENT, INC.**  
 75 New England Way  
 Warwick, RI 02886  
 401-941-8500 Fax 401-732-5368  
**Email:** info@ambientsound.com  
**Web:** ambientsound.com

**ECLIPS**  
 East Coast Lighting & Production Services  
 1300 Jefferson Blvd., Ste. D  
 Warwick, RI 02888-1000  
 888-467-9070, 401-467-8780  
**Email:** info@eclips.com  
**Web:** eclips.com

**RHODE ISLAND RENTALS**  
 111 Plan Way  
 Warwick, RI 02886  
 800-873-6888  
**Email:** partysales@rirental.com  
**Web:** rirental.com

**SOUTH CAROLINA**

**NEW PRO VIDEO**  
 3546 Admiral Dr.  
 North Charleston, SC 29405  
 800-462-8895, 843-554-7811  
**Email:** holler@newprovideo.com  
**Web:** newprovideo.com

**SHOW SERVICES INC.**  
 365 Red Cedar St., Ste. 201  
 Bluffton, SC 29910  
 843-815-3731  
**Email:** alex@showservicesinc.com  
**Web:** showservicesinc.com

**SOUTH DAKOTA**

**OUTSOUND PRODUCTIONS**  
 47830 271st St.  
 Harrisburg, SD 57032  
 605-212-4603  
**Email:** info@outsoundproductions.com  
**Web:** outsoundproductions.com

**TENNESSEE**

**4WALL ENTERTAINMENT**  
 820 Cowan St.  
 Nashville, TN 37207  
 615-453-2332  
**Web:** 4wall.com

**ALLPRO ELECTRONICS**  
 930 Hickory Hills Dr., Unit B  
 Franklin, TN 37267  
 615-310-2379  
**Email:** sales@allproelectronics.com  
**Web:** allproelectronics.com

**ALLSTAR AUDIO SYSTEMS, INC.**  
 602 Swan Dr.  
 Smyrna, TN 37167  
 615-220-0260  
**Email:** info@allstaraudio.com  
**Web:** allstaraudio.com

**Additional location:**

P.O. Box 541964  
 Merritt Island, FL 32954  
 321-455-2202

**BLACKBIRD AUDIO RENTALS**  
 2605 Bransford Ave.  
 Nashville, TN 37204  
 615-279-7368  
**Email:** blackbirdaudiorentals@gmail.com  
**Web:** blackbirdaudiorentals.com

**BLEVINS AUDIO**  
 P.O. Box 100903  
 Nashville, TN 37224  
 615-202-8669  
**Email:** Photogu@aol.com  
**Web:** blevinsaudio.net  
**Contact:** Steve Sadler

**BRANTLEY SOUND ASSOCIATES INC.**  
 115 Duluth Ave.  
 Nashville, TN 37209  
 615-256-6260  
**Email:** CCussick@brantleysound.com

**Web:** brantleysound.com  
**Studio Equip:** yes  
**Musical Equipment:** yes  
**Lighting:** no  
**FX:** no  
**Stages:** yes  
**Cartage:** no

**DR&A, INC.**  
 45 Willow St.  
 Nashville, TN 37210  
 615-256-6200 Fax 615-256-6236  
**Email:** drice@griptruck.com  
**Web:** griptruck.com  
**Contact:** Doug Rice, Founder/CEO

**GAULT & ASSOCIATES, INC.**  
 3545 Probasco Pl.  
 Chattanooga, TN 37411  
 800-424-2858, 423-756-6128  
**Knoxville:** 865-690-5101  
**Nashville:** 615-771-9096  
**Email:** avfred@aol.com  
**Web:** gaultav.com

**ONE EVENT SERVICES**  
 1443 Donelson Pike  
 Nashville, TN 37217  
 800-967-2419, 615-301-6740  
**Email:** Nashville@ONEventservices.com  
**Web:** oneeventservices.com

**Additional location:**

3085 Directors Row  
 Memphis, TN 38131  
 901-969-0255  
**Email:** Memphis@ONEventservices.com  
**Web:** oneeventservices.com

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

**STUDIO INSTRUMENT RENTALS OF TN, INC.**  
 1101 Cherry Ave.  
 Nashville, TN 37203  
 615-255-4500 Fax 615-255-4511  
**Email:** tinfo@sir-usa.com  
**Web:** sir-usa.com  
**Studio Equip:** yes  
**Musical Equipment:** yes  
**Lighting:** yes  
**FX:** yes  
**Stages:** yes  
**Cartage:** yes

**TAKE ONE FILM & VIDEO**  
 125 Commerce Dr.  
 Henderson, TN 37025  
 615-431-5822  
**Email:** mail@takeone.tv  
**Web:** takeone.tv  
**Contact:** studio mgr.  
**Studio Equip:** yes  
**Musical Equipment:** no  
**Lighting:** yes  
**FX:** no  
**Stages:** no  
**Cartage:** no  
**Tech Services:** yes

**TENNESSEE CONCERT SOUND**  
 4958 Hwy. 70 E.  
 Brownsville, TN 38012  
 731-772-2292  
**Email:** tncsound@aol.com  
**Web:** tennesseeconcertsound.com  
**Contact:** Stewart Tritt

**THOMPSON MUSIC RENTAL**  
 Nashville, TN  
 615-210-2120  
**Email:** markthompson@comcast.net  
**Web:** thompsonmusicrental.com

**TREW AUDIO**  
 220 Great Cir. Rd., Ste. 116  
 Nashville, TN 37228  
 800-241-8994, 615-256-3542  
**Email:** info@trewaudio.com  
**Web:** trewaudio.com

**VER**  
 Video Equipment Rentals  
 12630 Old Hickory Blvd.  
 Nashville, TN 37013  
 844-913-7795, Fax: 615-280-2181  
**Email:** info@verrents.com  
**Web:** verrents.com

**THE VIDEO COMPANY NASHVILLE**  
 1805 Hayes St.  
 Nashville, TN 37203  
 855-588-2882  
**Email:** info@tvcnashville.com  
**Web:** tvcnashville.com

**TEXAS**

**ACAIV**  
 Action Computer & Audio Visual Corporate HD  
 8524 Hwy. 6 N., #131  
 Houston, TX 77095  
 281-550-7955  
**Email:** sales@actioncomputerandaudiovisual.net  
**Web:** actioncomputerandaudiovisual.net

**DAVID BARROW PRODUCTIONS**  
 3633 North Hills Dr.  
 Austin, TX 78731  
 512-345-7106, 512-799-8468  
**Email:** david@davidbarrow.com  
**Web:** davidbarrow.com

**FAV**  
 Ford Audio-Video  
 4901 Statesman Dr.  
 Irving, TX 75063  
 800-654-6744, 972-241-9966  
**Web:** fordav.com

**Additional locations:**

1340 Airport Commerce Dr., Ste. 470  
 Austin, TX 78741  
 512-447-1103

4380 Blalock Rd.  
 Houston, TX 77041  
 713-690-0555

**LONESTAR AUDIO VISUAL PROFESSIONALS**  
 Houston, TX  
 832-924-3137  
**Email:** contact@lonstaravpros.com  
**Web:** lonstaravpros.com

**MOPAC MEDIA**  
 5800 Berkman Dr.  
 Austin, TX 78723  
 512-462-2000  
**Web:** mopacmedia.com

**MP&E**  
 3328 Waypoint Dr.  
 Carrollton, TX 75006  
 972-931-3880 Fax 972-931-3882  
**Email:** dallas@hdgear.tv  
**Web:** mayovideo.com

**Additional location:**

4822 E. Cesar Chavez  
 Austin, TX 78702  
 514-485-3131  
**Email:** austin@hdgear.tv

**OMEGA BROADCAST GROUP**  
 817 W. Howard Ln.  
 Austin, TX 78753  
 512-251-7778 Fax 512-251-8633  
**Email:** sales@omegabroadcast.com  
**Web:** omegabroadcast.com

**OMEGA PRODUCTIONS**  
 P.O. Box 606  
 Palacios, TX 77465  
 214-891-9585  
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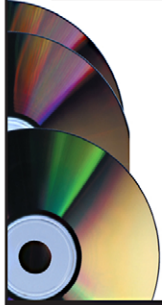
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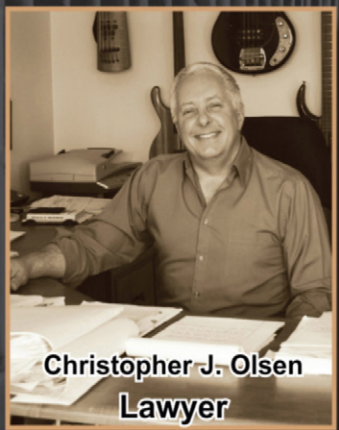
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# Choose the Right Songs for Auditions, Showcases and Live Performances

Choosing the right songs to perform for auditions, showcases and live performances is important because every performance has the potential to impact your career. The comments made by judges, A&R reps and audiences can either help or hurt your prospects for success at your audition, showcase or bookings. Preparing to nail any one of these performances takes a lot of thought before you even begin rehearsing. In the following article, professional singer and instructor Coreen Sheehan offers insights that every performing artist should take to heart.

**1. It Must Be PERFECT:** Always perform songs that you have honed to perfection. Do not choose songs that you can't perform flawlessly. If you can play or sing the song at 98 percent, that's still not good enough! Find a way to correct that two percent or choose something you can perform perfectly. For example, if that two percent is a higher note that is difficult to sing, then sing a lower alternate note that you can deliver perfectly. However, if there's another problem you can't fix in time for the performance, choose a different song.

Think about a time when you went to a show and the artist performed great up to a point, but then suddenly played or sang some bad notes. What did you remember about that show? The bad notes are more than likely what you remembered. Most people won't say, "Well, let's ignore all the flaws in that performance and only think about the good parts." In the real world, it doesn't work out that way. Obviously mistakes can happen during a live show, but if there's a problem that you know about in advance, avoid showcasing until you've solved it by working out the issue(s).

## 2. Choose the Right Songs for the Audition:

If you are instructed to perform only a single song, choose one that is up-tempo. If you are instructed to choose two songs, choose an up-tempo song and a moderate to slower tempo song. Perform the up-tempo song first, followed by the slower song. Often judges will have you perform the first verse and chorus of the song and make their decision based upon just that. Vocalists often think that singing a ballad is the best move. But they may not realize that the judges have been auditioning vocalists all day, or for days! And guess what the judges have been listening to all day long? Ballads. If you sing an up-tempo song, and you sound awesome, you will energize the atmosphere. Grabbing the judges' attention immediately will help your performance stand out from the rest.

**3. Choose the Right Songs for the Showcase:** Normally a three-song setlist is performed for a showcase event. Showcasing your songs with versatility is best. Your performance should include an up-tempo, slower-tempo and moderate-tempo song selection. Each song should represent your music genre. Sometimes bands/solo artists will play an original song that sounds like it belongs to another genre category. To a professional that will suggest the artists haven't found their sound yet. It is best to prepare three of your best songs that represent your style and genre.

You should also rehearse with segues from one song into another without interruption so that there is a smooth transition from song to song and that all songs are not in the same key. Without a segue, the dead space between each song can seem a bit awkward, especially since you're only performing three songs. Prepare properly and rock your showcase with segues so you will appear to be a professional.

**4. Choose the Right Songs for the Live Performance:** Arrange your setlist so it has a dynamic musical flow. When selecting the order of the setlist, make sure that each song's tempo/BPM (beats per minute) as well as the key signature vary from song to song. The first song and last song of the setlist should be an up-tempo

song. It is also important that the first song is one that you can play and sing perfectly without exceptional monitors. Why? Usually during the first song of the set, the M.E. (monitor engineer) and the F.O.H. (front of house) are usually tweaking sound levels, so keep this in mind when selecting your first song. In between the first and last songs, choose those that have different tempos from one another. For example, add a few segues between songs and also allow space between songs for the lead vocalist to speak and interact with the audience. Arranging the song setlist in this order will ensure that your live performance has a dynamic flow.

## 5. You Must Put in the Time:

It is imperative to maintain a regimented rehearsal schedule regardless of upcoming performances. Otherwise, cramming rehearsals will inevitably result in fatigue, which will create further problems. Record audio/video during your rehearsals and then review and critique yourself. You will positively learn

what you need to practice and perfect before your upcoming audition, showcase or live performance.

**6. Deliver Pure Emotion:** This is what performing is all about! To emote fully in performance, you must allow yourself to let go. "Letting go" means not worrying or doubting yourself. Focusing on what might go wrong prior to performing will vibe-slay the performance. If you fill your head with doubt and worry before getting on stage, the odds will be against you delivering a flawless performance. Instead, think of how much work you've put into preparing your songs and what inspired you to perform them. The objective here is to tap that original emotion, that place where you were when you were first inspired to play and sing. If you can tap that emotion, that special energy, you will feel confident and, as a result, stack the odds in favor of you delivering a spectacular performance!

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