

# MUSIC CONNECT

# U.S. RECORDING STUDIOS DIRECTORY

**Producer Morgan Matthews**

(Gunner, Alicia Keys)

Finding Their  
Tone at Home

**Mosley**

**Steve Vai**

**Rob Cavallo**

**Jessica Audiffred**

**Adrian Young**

**& Todd Forman**

# THE BLACK KEYS

**& Future • Iggy Pop • Khruangbin**

**Bad Bunny • Sheff G + UNSIGNED ARTIST REVIEWS!**

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- Measures 7.75"l x 2.5"w x 1.25"h
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## The Black Keys

In our Q&A, the band's Patrick Carney and Dan Auerbach talk about re-igniting after a lengthy layoff, and how they approached the writing and recording of their most recent album, *Let's Rock*.

By Gary Graff

Cover Photo: Alysse Gafkjen



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## Celestion's F12-X200

By Steve Sattler

## Finding Their Tone at Home

We've gathered a group of prominent producers and artists from the worlds of rock, pop, hip-hop and EDM who offer plenty of insights and advice about what goes into building your personal recording studio.

By Rob Putnam



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Compiled By Denise Coso

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# LISA POPEIL

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

**Creator of the Voiceworks® Method:** An LA Music Award winner for Career Achievement in Vocal Instruction, Lisa Popeil is one of America's foremost singing experts, with over 40 years of hands-on, one-on-one experience as a vocal instructor and all-around performance coach. Her globally renowned Voiceworks® Method has, for thousands of singers throughout the world, taken the mystery out of singing by showing clients exactly "what to do" to sing their best in any style—pop, rock, jazz, R&B, country, opera and musical theater. A passionate advocate of style authenticity, Popeil's techniques feature innovative tools for safe "belting" and deliver instant results.

**In Person and Online Teaching:** With the pandemic going on, Popeil—whose vocal studio is in Sherman Oaks, CA—is currently only offering lessons via Skype, Zoom and Facetime. While this may be new to more traditional teachers, the transition has been easy for Popeil, who has been teaching individuals and seminars online since the dawn of the "digital age." Popeil's private instruction covers singing technique, performance coaching, speech work, voice-over coaching for animation voices, narration, dialects, broadcasting, voice projection, voice preservation, piano, songwriting, demo production, demo recording, charisma enhancement, anxiety reduction and off-site coaching (on-set or in-studio).

**Professional Experience:** Though Popeil has done extensive voice research over the past 25 years publishing scientific papers along the way, her vast experience as a professional vocalist, songwriter and recording transcends an academic approach and allows her to connect more deeply with students. In addition to early work with Frank Zappa, she has been recording with "Weird Al" Yankovic since early in his career—and

toured with him in the summer of 2019. Her self-titled album was a Billboard Top Album Pick, and she has written songs with many of her students over the years. Her voice has been featured on commercials and in television and films.

**DVDs and Books:** Popeil's The Total Singer is the ultimate voice-training program for singers and a best-selling vocal instructional program for over 25 years. The deluxe set includes an 88-minute DVD, a 48-page booklet and 60-minute audio CDs with warm-up and training exercises for both classical and popular singers. It explains what every singer should know in simple, easy to understand language. Among the elements covered are: posture, breathing, support, ring, registers and break elimination, larynx positions, vibrato, control of nasality and breathiness, range and power techniques. "The Total Singer" program is available as a download.



**Statement from Lisa:** "While many teachers spend their whole time in exercises and call that a lesson, my process is efficient so we can get to the songs, performing and recording faster. I truly love to teach and share unique ideas with people. I love to solve problems and see their eyes brighten as they sound better instantly, and it's gratifying to

see them experience success. For me this is a 'happiness business' masquerading as teaching voice. I want to spend the rest of my life on teacher training, working with teachers all around the world, doing more international outreach to spread the happiness. I want my life's work to be my legacy."

Contact Lisa Popeil Voiceworks®, 818-634-3778

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## Andrea Evenson

Senior Account Executive  
Shore Fire Media

Shore Fire Media has recently promoted **Andrea Evenson** to **Senior Account Executive**. Evenson has spent the past five years working as one of Shore Fire's dedicated publicists, representing artists and culture makers at the top of their fields. Since 2015, she has successfully led publicity campaigns for Lee Ann Womack, Baby Shark Live!, Doctor Mike, Sam and Colby, and many more. Using her creativity and thoughtful approach, Evenson will continue to amplify narratives and shape reputations for career-advancing effect, which continues to be Shore Fire's mission across each of its locations. For more info, contact [msatlof@shorefire.com](mailto:msatlof@shorefire.com).



## Katina Bynum

Executive Vice President  
Universal Music Enterprises

**Katina Bynum** was recently appointed **Executive Vice President of East Coast Labels, Urban, of Universal Music Enterprises**. Previously, Bynum worked closely with well-known artists Lil Wayne, Nicki Minaj, Drake, Nelly, and more as Senior Vice President, Marketing at Cash Money/Young Money/Republic Records. 20 years later, she joined UME. In her newly created role, Bynum will work closely with the senior management team and senior leadership at Republic, Island and Def Jam in developing strategic initiatives across the labels' urban music roster, while also working with Cash Money and their label's artist roster. To learn more, contact [sujata.murthy@umusic.com](mailto:sujata.murthy@umusic.com).



## Paul Logan

VP, Sync and Visual Strategy  
Big Loud

**Big Loud** has announced **Paul Logan** as **Vice President of Sync & Visual Strategy**, a newly created role for its Records and Publishing Divisions. Previously, Logan worked for Spotify in Lead Playlist Video Operations. Prior to that, he spent 12 years at Viacom, working with CMT, MTV, and VH1 in Nashville, New York, and Los Angeles. In his new role at Big Loud, Logan will seek elevated opportunities in film, television, and video games for Big Loud recording artists and songwriters. Additionally, he will develop key programming strategy and rollout for the innovative label's video content. For more info, contact [jensen@sweettalkpr.com](mailto:jensen@sweettalkpr.com).



## Gina Harrell

Senior VP, Video Production & Content Development  
Epic Records

**Gina Harrell** has been appointed **Senior Vice President, Video Production & Content Development at Epic Records**. Harrell is widely known in the industry for her experience as a Creative Executive and Line Producer on music videos and short form digital content. Through her new position at Epic Records, Harrell will serve as executive producer for all music videos by artists signed to the label. She will oversee the creative and financial production of visual assets, digital content, and music videos, and drive the visual direction of the label's artists. For more info, contact [Melissa.victor@epicrecords.com](mailto:Melissa.victor@epicrecords.com).



## Kelly Striewski

Senior VP, Marketing & Strategic Partnerships  
Country Music Association

**The Country Music Association** has announced **Kelly Striewski** as **Senior Vice President of Marketing & Strategic Partnerships**. Previously, Striewski oversaw Dick Clark Production's corporate and consumer marketing and communication efforts for "Billboard Music Awards," "Golden Globe Awards," and "So You Think You Can Dance," among others. In her new role, Striewski will oversee the development and execution of marketing and strategic partnerships strategies and will work closely with CMA Board of Directors to build strategic initiatives for the organization. For more info, contact [cmcnelly@cmaworld.com](mailto:cmcnelly@cmaworld.com).



## Marc DeGeorge

National Sales Manager, Audio Creation Products  
Solid State Logic

**Marc DeGeorge** was recently promoted to **National Sales Manager, Audio Creation Products for Solid State Logic**. DeGeorge joined SSL in 2011 and has been responsible for managing SSL's independent dealer network, as well as cultivating the company's console sales, primarily to the North American professional studio market. He's played an integral role in helping generate interest among the end-user community through sales and marketing, as well as through educational initiatives. In his new position, DeGeorge will be "educating both new and existing customers on [SSL's products] so they can be more successful." He will be based out of SSL's New York office. To learn more, contact [jeff@hummingbirdmedia.com](mailto:jeff@hummingbirdmedia.com).



## Kurt Van Scoy

Executive Director, Product Management  
Audio Technica

**Audio Technica** has recently appointed **Kurt Van Scoy** as their **Executive Director of Product Management**. Previously, Van Scoy served as Audio Technica's Global Product Manager in the company's Japan location. Now Scoy is returning to the US office as part of the company's efforts to position itself to work more effectively in global product development activities. In this position, Van Scoy will be responsible for directing the product development/management efforts at ATUS and will oversee the ATUS quality control department. Scoy will help facilitate a strong Product Management group with deep knowledge in the Audio industry, helping contribute to the brand's success going forward. To learn more, contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Gary Dixon

Product Manager  
Audio Technica

**Gary Dixon** has been promoted to the position of **Product Manager for Audio Technica**. In his previous position as Sales Engineer, Installed Sound, Dixon served as a technical resource for the Audio-Technica sales channel in the broad contractor market, where he helped ensure the proper and successful implementation of A-T products and technology in the marketplace while determining the application needs of customers. With Dixon's broad knowledge of the professional audio market and years of experience in the installation segment, he brings a new level of depth and understanding to the Audio Technica product management team. For more information, contact [pr@clynemedia.com](mailto:pr@clynemedia.com).





## AKG LYRA ULTRA-HD, MULTIMODE USB MICROPHONE

The **AKG Lyra Microphone** is a USB microphone system capable of 24-bit high-quality audio with up to 192kHz sample resolution. Lyra's key features include its ability to pick up sound optimized for specific applications for pristine audio quality. Using AKG's Adaptive Capsule Array, you may switch between four different microphone mode/configurations possible with four condenser capsules inside.

The Mic Capture Mic Mode knob located on the back of the mic sets either: Front, Front & Back, Tight Stereo or Wide Stereo pick up patterns. Like a recording engineer, by carefully setting up a mic's position and pickup pattern, you'll achieve the best sound for any recording job.

Lyra is great for bloggers, live streaming, podcasters, voice over artists, and for recording vocals and musical instruments. The Front capture mode sensitizes the mic to only sound mostly coming into the front of the mic. The Front & Back mode is useful for "one-on-one" work where you (the interviewer) face the interviewee. Tight Stereo is for two people sitting side by side in front of the Lyra and Wide Stereo is for a wider stereo pickup pattern.

I tried Lyra with Audacity freeware; Lyra's AKG C44 interface automatically came up in the software for both the stereo input and output devices. I started overdubbing guitar and vocals over a backing track. Front mode was great for most recordings but there was a chance to try the other modes when more singers showed up to sing backing vocals.

Sound quality was excellent and there was plenty of gain to record quieter acoustic guitars. I liked the front mounted Mute button for muting the microphone only; headphone audio is always active providing zero-latency playback.

AKG Lyra comes plug n' play with an USB-C adapter cable and sells for \$149 MSRP.

[akg.com/lyra](http://akg.com/lyra)



## BABY AUDIO COMEBACK KID DELAY PLUG-IN

**Baby Audio's Comeback Kid** is a mono delay line but adds many effects not usually seen on delay plug-ins. You may combine any of these other processors with your delay setting to get otherworldly effects across a stereo field. To get you started there are over 60 presets put together by working engineers and producers.

Comeback Kid has an oversize GUI with large Time and Feedback control knobs and automatically syncs to your session tempo with four preset sub-division choices: Straight, Dotted, Triplet, and Free (running).

The Comeback Kid works best as an insert on a stereo track because of the other onboard effects useful to build the whole sound, vibe, and tonality.

I liked using it on an ordinary sustaining pad track in a dance mix with a 1/4-note delay and no Feedback but with Ping-Pong on. I liked using the Shaper section to completely "round off" the front of the sound and lengthen and blur the sustain portion. The Stereo section in Comeback Kid has a real-time pitch changer and I used it to further disguise the pad.

I saved that setup as a preset and reused it on a melody backing vocal track in the same song but changed the delay time to 1/16th notes with no feedback and went for the Flavor section used Swirl—an analog phaser and Sauce—a cheesy-sounding reverb.

The Comeback Kid sells for \$49 MSRP download and runs on Mac & PC, VST, VST3, AU and AAX, DAWs. This is an awesome one-stop plug-in you'll use all the time!

[babyaud.io/comeback-kid-delay-plugin](http://babyaud.io/comeback-kid-delay-plugin)



## SENNHEISER HD 25 LIGHT HEADPHONES

The **Sennheiser HD 25 Lights** are based on the HD 25 professional headphones that were popular with DJs and used for monitoring field recordings and film/video productions all over the world for 30-years. They are super lightweight and their indestructible construction makes them perfect for busy and active users. You get the sound of the originals but with a simpler headband system.

I liked the minimal headband design with the adjustable swivel earpiece drivers—perfect in my recording studio for singers and musicians who dislike regular circumaural headphones that completely cover their ears.

The HD 25 Lights are a supra-aural closed-back design that lay on top of your ears yet sufficiently clamp to your head to minimize bleed and provide a proper seal for good bass response while minimizing outside sound interference. Frequency response is rated from 16Hz to 22kHz with a max sound pressure of 120dB SPL. Their 70-ohm operating impedance is perfect for studio, DJ, or portable devices for producing and handling high sound pressures without distorting.

The HD 25 Lights are comfortable and stay attached to my head yet, easily pull down around my neck when not needed for a moment. I can hear other people talking and playing their instruments in the room when the headphone feed stops and I do not feel occluded from the world when using these on my subway train rides. They feature a split, 1.5 m long, detachable cable, screw-on jack adapter and retail at \$99.95 MAP.

[en-us.sennheiser.com/hd-25-light](http://en-us.sennheiser.com/hd-25-light)







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### ◀ JBL EON ONE COMPACT

The **JBL EON One Compact** is a self-powered portable loudspeaker with a four-channel mixer that accepts a Bluetooth® audio stream and will run up to 12 hours on an included battery. It has an 8-inch woofer and 1-inch tweeter and will produce 112dB SPL within a frequency range of 37.5Hz to 20kHz. This is the perfect companion for itinerant presenters, fitness instructors and DJs.

Weighing 18 pounds (8kg), it measures 11.46L X 10.4 W X 15.71 H-inches and has a comfortable carrying handle. It operates either standing vertically or on its side—like a stage monitor wedge. There is also a standard pole-mounting socket and in any position the controls are easy to see and work. But the free App is the best way to fully control your JBL EON One Compact with all controls 'mirrored' on my device's screen.

The App gives access to all four inputs' four-band parametric equalizers in addition to both low and high frequency shelving equalizers. There is also phantom powering on/off for Channel 1 while Channel 3 has a dedicated 1/4-inch line input for playing backing tracks, and Channel 4 is switchable between a Bluetooth audio feed or an 1/8-inch TRS input jack for playing stereo audio from any phone. Channel 4 has the Duck feature that automatically lowers the volume of whatever audio program you have coming in when either input Channels 1 and/or 2 are active. A great use of the Duck feature is to lower the volume of background music when narrating a live Power Point presentation.

I found the App to work great for snapshot settings and storing effects with individual send controls to add reverb, delay and a chorus effect in any amount.

I think this is an excellent and worthwhile personal PA system. JBL has thought of every possible way it can be used and designed this entire system and put it into an easy-to-carry, diminutive package. The JBL EON ONE Compact sells for \$549 MAP.

[jbl.com/portable-pa-systems/EON+ONE+COMPACT-NA.html](http://jbl.com/portable-pa-systems/EON+ONE+COMPACT-NA.html)

### ▶ ISOACOUSTICS NEW STAGE 1 BOARD

The **IsoAcoustics New Stage 1 Board** is a portable isolation platform for guitar or bass combo amplifiers or any speaker cabinet. Like IsoAcoustics' Iso-Pucks, the goal is to decouple or physically disconnect a vibrating speaker cabinet, guitar amp or monitor loudspeaker from the surface and/or structure they are resting on—the floor, stands or a wall shelf.

IsoAcoustics New Stage 1 Board is a one-piece, lightweight unit with four isolators integrated into its underside. It measures 10-inches deep by 25-wide long and will handle up to 100lbs.

I made good use of the new Stage 1 Board here on my hardwood floors in my recording studio—the entire building is on a raised foundation. I had a loud Fender guitar amp directly on the floor and its vibrating cabinet shook some of the flooring boards and also transmitted energy and vibrated other items around the studio.

I put down the Stage 1 on the studio floor and then placed the amp on top of it. Now there were no more rattling noises contributing to the sound. Stage 1 comes with two pieces of stick on grip-tape to create a better connection between the amp and the Stage 1 Board.

The New Stage 1 Board is lightweight and easy to setup/carry to the gig, and sells for \$99.99 MSRP.

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



### ▼ SONNOX OXFORD DRUM GATE PLUG-IN

The **Oxford Drum Gate** is an algorithm-driven gate plug-in that can distinguish between the transients of a kick, a snare or a tom-tom. Anyone who has tried to use a noise gate on dynamic audio is well acquainted with sputtering and chattering, missed detection, and lost 'ghost' notes because the gate is shut when you'd like it to be open.

Drum Gate's interface has three sub pages or tabs to program detection, decay timing and leveling. The Detection tab has a real-time graphical view of the incoming signals parading left-to-right with detected transients.

Setting up Drum Gate is complete after you use Learn Unmatched for specific transients that don't matched the expected drum you have selected--such as a side snare drum hit that doesn't sound like the main snare drum.

The Decay timing section is for adaptively setting the release time period in which the gate closes down. Furthermore, you may "tune" the Resonant Decay period using an adjustable band pass filter to change how the frequencies of the drum are affected during the decay period.

The Leveller can fix the level of all drum hits transparently—it is not a compressor but a way to program separately the level of both the soft and hard hits.

On a poorly recorded kick drum track I had trouble with the compressor bringing up top kit spill as well as other instruments in this live tracking recording session when I compressed it. I inserted Drum Gate before the compressor and used a 30-Hz to 140-Hz spectral pass band filter. Open Threshold was -28dB, Sensitivity at 78% and the side-chain filter at a fairly high 118Hz for a kick drum gate. I used the Kick drum algorithm in Match Transients and I was basically done. I could get every ghost and lightly played bass drum to fire through the gate without fail!

Drum Gate is an awesome new Sonnox tool that saves me time and tedium doing the non-creative parts of mixing music. The Oxford Drum Gate sells for \$217 MSRP.

[sonnox.com/drumgate](http://sonnox.com/drumgate)



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



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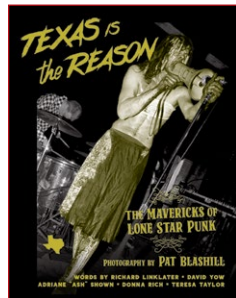
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**Texas Is The Reason: The Mavericks of Lone Star Punk**

By Pat Blashill  
(hardcover) \$29.95

The Texas punk scene produced some of the finest punk music in the States, acts like The Dicks, Poison 13, The Huns, Butthole Surfers and more, whose stories are told through a series of over 200 artful black & white photos, capturing the time, place and essence of those who were there. Interspersed throughout are



essays from scene members like director Richard Linklater (*Slacker/School of Rock*) and Teresa Taylor (Butthole Surfers). Daniel Johnston, Scratch Acid, The Big Boys and special appearances by The Dead Kennedys, Sonic Youth are also included.

**Frank Zappa: The Hot Rats Book**

By Bill Gubbins and Ahmet Zappa  
(hardcover) \$35.00

Here's a 50-year retrospective on the landmark Zappa record *Hot Rats*, through the photographs of Bill Gubbins, who documented the now infamous *Hot Rats* recording sessions, capturing Zappa and his co-creators during a period of peak creativity. Also included in the

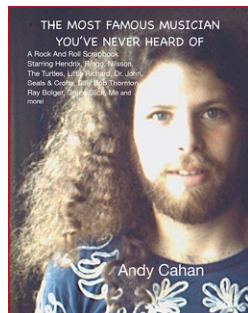


book is an interview with Gubbins, conducted by Ahmet Zappa, son of Frank, and executor of the Zappa Family Trust. Laid out in coffee-table sized hardcover, the book is a great memento to any Zappa enthusiast.

**The Most Famous Musician You've Never Heard Of**

By Andy Cahan with Jeff Tamarkin  
(paperback) \$65.00

In his continually entertaining scrapbook memoir, multi-instrumentalist, producer and bandleader Cahan details his long career that began with being catalyzed by Beatlemania in the '60s. From his suburban NY origins to his move to LA, where he became a member of The Turtles and associated with dozens of



legends including Zappa, Nilsson, Little Richard, Ringo, Jimmy Webb, Dr. John, Chuck Berry, Kinky Friedman, Lou Reed, Felix Cavaliere, Jimi Hendrix and even Monti Rock III, Cahan's story is full of treats and surprises.

**Double Talkin' Jive**

By Matt Sorum with Leif Eriksson and Martin Svenson  
(paperback) \$28.99

Sorum, drummer for Guns N' Roses and Velvet Revolver, reveals a captivating story of life in the world of rock & roll, one that focuses on the party as much as on what comes after the

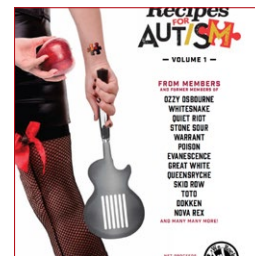


party is over, giving anecdotes about his interactions with rock legends like Slash, Axl Rose, Gene Simmons, Billy Idol, Alice Cooper and more. In fact, any aspiring artist could gain something from Sorum's stories of perseverance and belief, as well as the mistakes he made along the way.

**Rockin' Recipes For Autism**

Compiled by Kenny Wilkerson  
(hardcover) \$29.99

This book contains recipes from more than 50 famous rockers (including Ozzy Osbourne, Steve Lukather, Rikki Rockett, and members of HED PE, Junkyard, LA Guns) who share their one-of-a-kind dishes, everything from Don Dokken's "Rockin Ragu Sauce" to Carmine Appice's "Spinach & Ricotta Shells" to Alvin

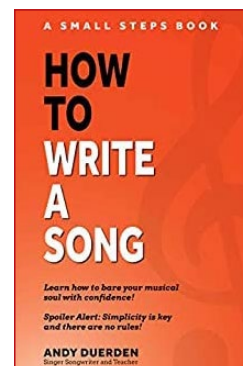


Taylor's "Red Chili Cheese Enchilada." Net proceeds from the sales of this attractive full-color hardcover cookbook will go to the We Rock for Autism organization in support of its music therapy programs.

**How To Write A Song**

By Andy Duerden  
(Kindle) \$4.99

Taken step-by-step, and with help from its easy and enthusiastic language, Duerden's book makes songwriting as close to easy as can be, and is a way more enjoyable experience than banging away on your guitar for two aimless hours. This book carries a positive attitude that can penetrate through to even the most writer's-blocked of us. The book also gives away great tips on how to create unique



sounding songs with only a few chords. The section on inversions is particularly good. With a reminder that creativity is expected and that "there are no rules" to be followed, *How to Write A Song* provides a ready template for any aspiring songster.



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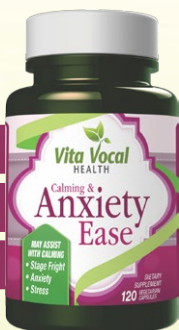


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— JONATHAN WIDRAN

## STUDIO CITY SOUND

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**Grammy-winning Producer/Mixer with Musical Family Ties:** Tom Weir, owner and operator of Studio City Sound, established himself as a formidable force behind the boards by producing and mixing “Rock On,” a No. 1 hit in 1989 for his brother, soap star and singer Michael Damian. Some of the artists and producers who visited Weir’s home studio in Calabasas in the wake of that success became clients later as he moved to two different North Hollywood-based facilities in the ‘90s and established Studio City Sound in 2002. Weir won a Grammy for mixing Toots & the Maytals 2004 all-star duets album True Love.

While catering to indie artists in many genres and building its rep as a post-production house for popular films and TV shows (*It’s Always Sunny in Philadelphia*, *Criminal Minds*, *Ice Age 5*, *Mike and Dave Need Wedding Dates*), Studio City Sound has hosted sessions by numerous Interscope artists as well as superstars Rod Stewart, Kelly Clarkson, Jessie J, Chris Cornell, Warren G, Graham Nash and Joe Bonamassa. Weir says, “We’ve worked with everyone from rapper Famous Dex to the Carmelite Sisters of Los Angeles.”



**Full-Service Production Facility:** From budding songwriters seeking to develop their craft or record their first demos to legendary artists, Studio City Sound’s staff of veteran engineers assist clients with a wide array of services—recording, mixing, mastering, arrangements, programming, vocal producing/arranging, string/brass arranging, vocal production, song selection and songwriting assistance. SCS has three fully equipped studios with a spacious tracking room, ISO rooms and a mix of state of the art and vintage gear. Its main tracking room (Studio A) has a Custom Vintage Neve 8068 MK II mixing console, a Yamaha C5 grand piano and vintage keyboards like a Hammond B-3 organ and Fender Rhodes. Weir also calls it “a great drum room.” Studio B, which is currently being expanded from two to three rooms to allow for social distancing, is specially designed for overdubs and 5.1 mixing. Studio C is a dedicated mixing and mastering room with an SSL 4048 console and world class equipment, including Custom Inward Connections. In the wake of COVID-19, Weir is creating mirrored setups in all studios so up to three clients can share the same work screen at a safe distance.

**Live Streaming:** For almost a decade before it was a necessity because of the pandemic, Studio City Sound has been live streaming concerts (500+ and counting), worship services, memorial services, award ceremonies, telethons and more for numerous clients including Interscope Records, Saint Charles Borromeo Church and School, Sinai Temple, the Carmelite Sisters of Los Angeles and many others. Before YouTube and Facebook Live, they used Youstream. SCS also offers three unique graduation streaming packages—the most extensive that includes streaming the event in multi-camera HD video and audio. All include voice overs, photos and video clips.

Contact Studio City Sound, 818-505-9368



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**▲ Wunder Gets Funky in Stockholm**

Versatile Swedish artist Sven Wunder recently laid down tracks with a lute at his personal studio in Stockholm, Sweden. Wunder typically flies under the radar, but is gaining recognition for his blending of different ethnic styles and use of unique instruments over mysterious, but groovy, funk beats. This photo was taken from a session during the recording of his yet-to-be-titled 3rd EP. His second EP, *Wabi Sabi*, was released on June 12, and his first EP, *Eastern Flowers*, has gained high praise from publications like *Passion Weiss* and *Pitchfork*.



**▲ Archuleta Holds “Therapy Sessions” in the Studio**

Singer-songwriter David Archuleta took to the studio earlier this year to put the final touches on his newest album, *Therapy Sessions*, which released on May 20. Archuleta’s career launched after his memorable stint on *American Idol* in 2008 when he was 16 years old that ended in him taking second place to David Cook. He has released eight studio albums since, including *Therapy Sessions*. This photo was taken from a recording session at Solarium Studios in Alpine, UT.



**▲ Taylor Sets the “American Standard”**

Legendary singer-songwriter James Taylor (far right) recorded two tracks for his 19th studio album *American Standard* at United Recording Earlier this year. Recorded and mixed by Dave O’Donnell (far left), the album features influential American pop songs and jazz standards from the early 20th century.



**▲ The National Parks Find Their “Wildflower” at June Audio**

Folk/pop band The National Parks recently gathered at June Audio Recording Studios in Provo, UT, to finish up their fourth studio album, *Wildflower*, which was released on June 19. The album was produced and mixed by longtime collaborator Scott Wiley. Pictured (l-r): Megan Parks (violin), Brady Parks (guitar, vocals), Cam Brannelly (drums), Sydney Macfarlane (keys, vocals).

**Producer Playback**

*“You don’t try to figure out what the song means. You have to stop the voice in your head and be present for a moment. You listen and the song will tell you what it needs to be.”*

*-Steve Vai (Frank Zappa, David Lee Roth)*







**▲ Iration Brings Summer Vibes to EastWest Studios**

Santa Barbara, CA-based reggae band Iration recently released their seventh full-length album, *Coastin'*, on June 10. Lead singer Micah Pueschel (left) and guitarist Micah Brown (right) put the cap on a long day of recording after a recent session at EastWest Studios in Los Angeles. Brown and Pueschel are just two of the six-piece outfit, which has found much commercial success throughout their 16-year existence, especially with their albums *Hotting Up* (2015) and *Automatic* (2013), which both peaked at #1 on Billboard's Reggae Albums Chart.



**▲ Tetrarch Teams Up with Otero**

Josh Fore (left) and Diamond Rowe (right), two members of the Atlanta metal band Tetrarch, lay down some riffs with producer Dave Otero at Flatline Audio in Denver, CO. The band is making noise of late, aided by the presence of Rowe, who recently became the first Black female metal guitarist in a major industry publication with recognition in *Guitar World*, *PG* and *Guitar Player*. Tetrarch's sophomore album will be released in the fall.



**▲ Real Life Church Ministries Installs Ocean Way Monitors**

Real Life Church Ministries Director of Broadcast and Technical Operations Kevin Watkins recently outfitted the church's broadcast mix studio in Los Angeles with Ocean Way Audio Pro2A monitors. Watkins says the monitors are the perfect size for their studio. "We wanted monitors that could push a lot of air, that sounded good at the top, sounded good at the bottom, and everything in between. The Pro2A's do that," Watkins says. "Our mixes sound great in the room, and they do what they are supposed to do—translate well and sound great outside of that room."



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**PRODUCER CROSSTALK**

— ROB PUTNAM



**F**ort Worth-based producer and songwriter Morgan Matthews has been passionate about music for as long as he can remember. Indeed, some of his earliest recollections are of hymns and the like that he heard in church. While still young, Matthews scored a four-track recorder and thereby the fuse to his audio arsenal was lit. He composed, pitched lyrics and otherwise labored for years in bands as he grappled with the obstacles to success.

His break came circa 2018 when he produced his song “Show Me Love.” Ultimately it found its way to Alicia Keys, who re-recorded it with Miguel. The song is now slated as the lead single on Keys’ *Alicia*, which drops sometime in 2020. Matthews has since worked with Ashley All Day, Samoan recording artist Savage and in conjunction with MTV and PBS.

Obviously there are far more opportunities for rising audio professionals in creative centers such as Los Angeles, New York and Atlanta than in smaller markets. But of course it has become more practical to build an audio career outside of the more popular ports than in the past. “I wouldn’t do it in Fort Worth,” Matthews says. “You have to use the internet if you’re going to do it here.”

Writers of all descriptions have days when they simply don’t feel up to the task; days when creativity seems to be forever a step ahead of them. As a songwriter, Matthews also experiences such hindrances from time to time. “Even if it’s not good that day, I still try to finish,” he explains. “It’s going to be a bad [session], but you still did it. If you just lie in bed all day, you’ll get in the habit of not [working] when you don’t feel like it. It’s just like a job at Walmart: you have to get in the habit of going in.”

To date, the most crucial connection he’s made was when he was put in touch with Alicia Keys. “I was making music at one point and people were contacting me from all over the country,” Matthews recalls. “[An artist] went into this big studio in Miami [with some of my songs]. Soon after that I got a call from someone at that studio. They wanted me to send more material for Tory Lanez—so I did about 10 songs for him. Two years later they called again and told me that he took ‘Show Me Love’ to Alicia and she liked it. I didn’t even know that he was in those circles. Because of that, I’ve had the opportunity to talk to and collaborate with a lot of people that I never thought I’d be able to.”

Matthews has always strived to do whatever he deems best for artists, but in his experience not everyone shares his approach. “There are [producers] out there who will say, ‘Let’s change this’ just so they can get that money. That’s wrong. I just want to make the song sound good.”

Matthews is always in search of new talent and fresh material is pitched to him regularly. “I’ve always felt that young artists’ sounds are where it’s at,” he observes. “It’s super-hard to [develop rising musicians], but I’ve wanted to for so long. Artists reach out to me and I always ask what their goals are. A lot of them don’t know about marketing or advertising their song, especially young ones.”

For eight years Matthews spent nearly every day in his parents’ backyard storage shed as he shaped and sharpened his craft. Recently he landed a publishing deal with Universal Music Group and the Gunna record *Drip or Drown 2*, which he worked on, was certified gold last year.

See [iammorganmatthews.com](http://iammorganmatthews.com),  
[instagram.com/morganlikesmusic](https://www.instagram.com/morganlikesmusic)

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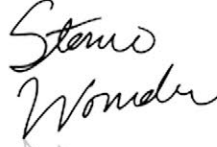


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## Takaki Maeda

Senior General Manager, Electronic Musical Instruments Business Division  
Casio Computer Co., Ltd.

**Years with Company:** 24

**Web:** casio.com

**Clients:** Millions of satisfied keyboard players all around the globe

### BACKGROUND

A native of Tokyo, Japan, Takaki Maeda first joined Casio in 1986 immediately after graduating from university. In 2012, he became General Manager of the electronic musical instruments business strategy department in the global marketing headquarters, partially the result of helping to develop new markets alongside their compact Privia line and backlit portables. In 2017, he became General Manager of the product planning department, where he oversaw development of their EMI product line. Now Senior General Manager, Maeda continues to explore new ideas that will expand upon Casio's keyboard offerings.

### Keyboard Life

Growing up, there was an acoustic piano in my home. I started classical piano lessons at the age of four, but lost interest and stopped. I began playing keyboard again in junior high school when my friends and I formed a rock band. Synthesized sound really made an impact on me and I bought a Roland monophonic synthesizer when I was fourteen. Since then, I became hooked on rock music and have owned many electronic keyboards. In terms of synthesizers, I have used Casio CZ, FZ and VZ, as well as Roland, Yamaha, Korg, and Chroma. I also love the sound of electric pianos and still own a Rhodes and a CP-80. However, whenever I go out to play I always carry a Casiotone and have done so ever since I was a university student.

### A Keyboard Player's Perspective

The fact that I am one of our target users and have many friends who also play keyboard greatly helps in the planning and decision-making process of product, sales and promotion. Also, having experience with the analog synthesizer UI [User Interface] and sound emitting system is very useful when talking with our engineers. I use my experience and knowledge for sensitive decisions, not only in hardware development but also with software. As part of a team, I bring my experience as a piano player to ensure that our instruments will be continuously enhanced and any issues with our products will be resolved prior to launch.

### Software Solutions

We are a global organization and music is loved by every country, although it's different in each area and trends change. Musical instruments, scale, rhythm, purchase intent and income are different with every country, so it becomes difficult to develop one product that satisfies global demand. Designing hardware for each market is not a viable economic solution, so we address [regional differences] by developing software to meet local needs.



*"We occasionally ask artists for their endorsement. In most cases, we approach musicians when there is like-minded thinking. This is best for everyone—the brand, the artist and the consumer."*

### Casio's Strengths

We've developed custom LSIs [a type of sound source similar to ZPI or AiR], unique sounds, rhythms and accompaniment patterns that we've honed over the last 40 years and [these have] assisted us in developing products that are optimal for our target users. Our strength lies in our ability to create high-quality instruments at affordable prices. Casio's precision mounting technology makes it possible to design lighter, thinner and more compact instruments while also updating the cosmetics to be more in line with today's standards. Long gone are the days of large and heavy acoustic pianos and keyboards.

### Newer and Lighter

Last year, we introduced two new keyboards to our Privia line, the PX-S1000 and PX-S3000. The real hammer action key technology in the newly developed super compact body combines form and function like never before. This has been achieved by what we refer to as "Casio uniqueness"—our commitment to offering original, useful products. We believe many musicians who carry their instruments for gigs will appreciate these new keyboards, for sure.

### Keyboards of a Different Color

At the beginning of product development, various colors are possible. Our customers and target markets are the ones who determine the final color for future products. To ensure we're on the right track, we use a system which collects and analyzes distribution, customer feedback and sell-through data from all over the world and review it on a [regular] basis. Additionally, we encourage our product planning and marketing teams to [understand] not only musical instruments but also the latest trends in daily life and identify how we can incorporate them within our product development.

### The Privia

We discovered through exhaustive research that there was a large number of potential users who were interested in playing piano but had not committed to learning. We investigated why these users had not taken the time to learn and resolved that their dissatisfaction was with the piano itself.

The results of our findings led us to the creation of the Privia line. Privia is a compound word [formed from] Private and Piano. We applied the notion that it is not one [keyboard] for each family but one for each person. The appeal and freedom of playing the Privia is backed by its purpose and appearance. Privia is overwhelmingly compact and styled to inspire elevated creativity over previous electronic piano offerings.

### Not a Toy

There is a common misconception that Casio instruments are toys. Although we strive to make products that are safe, familiar, enjoyable and easily understood, our instruments are equipped with state-of-the-art technology far beyond a product that would be considered a toy. Casio's standards for musical instruments are [the reason why we're successful]. By utilizing Casio's advanced digital technology,

precision packaging technology and production cost competitiveness capability for musical instrument development, we're able to deliver high-quality electronic musical instruments to people around the world.

### Teamwork Makes the Dream Work

[Our long-term success] is truly the [result of the] teamwork behind all members of Casio's musical instrument business. With the commitment of our members, we're able to implement our philosophy of spreading the enjoyment of playing musical instruments to people all over the world. The best teams work by meeting face-to-face and communicating frequently, from engineers to salespeople. To uphold our philosophy and goals as a company, we have in-person meetings on a semi-annual basis.

### Keys to the Future

Casio will continue striving to increase the number of people who begin playing a musical instrument by developing new playing styles and functions designed to inspire. Also, among the assets that Casio has refined, I pay special attention to the advanced technology of digitally controlling sound. By developing it further, we will commercialize products and services that can stimulate the passion for music in daily life.

### Staying Modern

As a manufacturer, Casio will continue to launch new products year after year, learning and addressing the needs of modern musicians. Our latest introductions within our Privia and Casiotone lines are examples of how Casio creates products that are current with today's needs—lighter and more portable without sacrificing quality in the process. With this objective in mind, our hope is to inspire people and have them start creating and making music a part of their everyday lives. •



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**Amazon needs a Head of US Music Programming.** This role will report to Amazon’s Global Head of Programming and Content Strategy, will architect playlist, station and discovery experiences for US customers, and manage the team that delivers those week-to-week. The ideal candidate will be a seasoned strategist, with an understanding of customer acquisition and engagement that contemplates all the complexities of the current digital music business. The candidate will have the skills to build on this knowledge, and deliver the best experience possible, for all music fans, and will have a proven track record of delivering results. Apply at LinkedIn.

**Prodigy is seeking a Music Producer intern, Music Composer or Specialist such as Guitarist, Pianist or Harpist.** This is an unpaid internship position and requires minimum of 18 hours per week, with opportunity for part-time or full-time work upon successful completion of internship. This internship is designed to give you hands-on experience in sample production in the industry. Apply at Internships.com.

**Creative Artists Agency is seeking an Assistant to support an Executive in its Tour Marketing Music Touring department.** The ideal candidate has a strong interest or professional background in the live music space, is quick thinking, motivated and open to working in an environment where he/she is capable of performing administrative tasks. The individual should be flexible, highly organized, and have the ability to multi-task. Administrative duties include heavy phones, coordi-

inating meetings and schedules, preparing expense reports, producing correspondence, special projects and personal assistance as needed. Additionally, the Assistant, Tour Marketing will work with the Tour Marketing Executive and concert promotion companies (Live Nation, Goldenvoice, AEG, etc.) to prepare pre-sales and on-sales for national and international tours, handle tour marketing initiatives as needed, and act as a liaison between the client’s management and the concert promoters. Apply at LinkedIn.

**The Recording Academy is looking for a temporary assistant.** They honor music’s history and invest in its future through the GRAMMY Museum, advocate on behalf of music creators, support music people in times of need through MusiCares, and celebrate artistic excellence through the GRAMMY Awards. If you’re interested in making a positive impact on the music industry, join their team. They’re always looking for passionate people with big hearts and creative minds, who care about music and its creators. Apply at Glassdoor.

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**LABELS • RELEASES SIGNINGS**

**Incognito Cartel has signed with the Spin Doctors Music Group to release their fourth album.** “The eight-song album is slated for worldwide release on Saturday, June 27, along with a CD release party performance



GIULIA MCGUIRAN

**▲ Tones and I Thinks Ur So Cool**

**Pictured here is Australian singer and songwriter Tones and I, who released new single “Ur So F\*\*king Cool” this month. “I wrote this song after I went to a party and everyone there thought they were the coolest thing ever and I just thought ‘this is shit, I’m leaving’,” she says.**

at 8:00 pm that evening at Twin Kegs II in Nashville, TN,” reads a press release. “The performance will be Livestreamed. In the event that a spike in COVID-19 ups the restrictions on the in-person show, the Livestream will still take place.” Email 240611@email4pr.com for more info.

According to a press release, “Her debut single ‘I Hope’ keeps gaining and making waves, reigning for its seventh consecutive week atop the Country On-Demand Streaming chart, and perching Barrett at the #2 spot on Nielsen’s Country On-Demand 2020 Year To Date chart.” Email jensen@sweettalkpr.com for more info.

**PROPS**

**Congratulations to Gabby Barrett, who became the first female country artist to achieve over 10 million streams in a single week.** The actual number is 11.3 million.

**Congratulations to the first signees to the newly launched Def Jam Africa.** “The label will initially be based in Johannesburg, South Africa and Lagos, Nigeria, but will identify and sign artist talent

**DIY Spotlight**

**COLE PENDERY**

Cole Pendery looked like he had it all when he was picked by Simon Fuller, Perez Hilton and Jamie King to be a member of boy band IM5 in 2010. Glitzy tours, TV appearances—it wasn’t a bad gig for the singer from Texas who just wanted to give it his best shot. “At first I didn’t want to go, but I was 14 and my parents were like, ‘We just moved your ass to LA so pursue this and take any opportunity you can.’ So I went, then I joined the band and did that for the next four or five years.” Now he’s going it alone with

a new project, *Rydyr*, released on his own Shadowwood Records. “I got to see what that side of the industry can be like, and it’s not a bad thing. It’s just another way of doing it. But I fell out of love with that way of doing it for a while, and my truth lies more in what I wanted to do and say rather than a more corporate version of that. The industry was started by the artists and then taken over by the suits, and the labels, which is cool. But I think it’s time to bring it back to the artists and what we’re trying to say here.”

June 5 saw the release of *Rydyr*,’s latest single “See You Around,” and he’s currently preparing for the release of the EP. He is, he says, very pleased with it. “I’m finding my way in this solo lane, and creating music as a writer under this whole outlook. I can’t wait to share it and see how the fans, the people and the world responds.” For music and video, visit [rydyrofficial.com](http://rydyrofficial.com). For more info, contact [Nick@pressherepublicity.com](mailto:Nick@pressherepublicity.com).



ASHLEY OSBORN

from across the entire continent,” a press release reads. “It will be supported by dedicated A&R, marketing, creative and digital teams from the UMG teams in both Nigeria and South Africa and will report to Siphon Dlamini, MD, Universal Music Sub-Saharan Africa & South Africa. The label launches with a flagship roster, that includes some of the most influential, successful and followed African talent.” Email [g.t@umusic.com](mailto:g.t@umusic.com) for more info.

**THE BIZ**

**Open Mike Eagle has launched new label AutoReverse Records.** The label’s first release is **Video Dave’s Week 1560**, out on June 26. “The formation of AutoReverse Records takes place in the midst of what is sure to be an industrious year for Open Mike Eagle and follows a busy 2019,” reads a press release. “Last year he wrapped up the first season of his and **Baron Vaughn’s** critically acclaimed Comedy Central show *The New Negroes* (which featured **Lizzo, Danny Brown, MF Doom, Method Man**, and more as musical guests), a successful North

American tour alongside **Sammus** and **Video Dave**, appeared on Tru Tv’s hit comedy series *Adam Ruin’s Everything* and participated in a professional wrestling match.” Contact [duncan@orienteer.us](mailto:duncan@orienteer.us) for more info.

**The Recording Academy’s Producers & Engineers Wing has issued “Considerations for Recording Studios as they Reopen.”** “We have spoken with numerous recording studio owners, engineers and other industry professionals around the country, and based on their suggested protocols, we’ve compiled a list of potential safety measures and considerations for recording studios as the process of reopening begins,” they say. Visit [clynemedia.com](http://clynemedia.com) for info.

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



NAT WOOD

**▲ Embrace Your Higher Power**  
**Roadrunner Records band Higher Power, from Leeds in England, recently released the video for the “Rewire (101)” single, which is taken from the 27 Miles Underwater debut album. Singer Jimmy Wizard says of the song, “I didn’t think it would make it on to the album. It came together too easy, but ended up being one of my favorites in the end.”**

**The LEGAL Beat**

BY GLENN LITWAK



**The Live Concert Business, Post Coronavirus**

There is no question that the live concert business has been particularly hard hit by the Coronavirus. It has and will be shut down for the foreseeable future. The biggest concert promoters, AEG and Live Nation, have the deep financial resources to survive. Many smaller independent concert promoters may not make it.

From what I have read (I am not an expert) the Coronavirus will probably not one day just disappear. More likely, it is with us indefinitely, like the seasonal flu (I am not saying the corona Virus is no more dangerous than the flu).

We can imagine in a year or more some big venue concerts and festivals taking place, but they will be different. First let’s assume we have a vaccine by then. But, of course, there is no guarantee scientists will be able to develop one any time soon or ever.

So what will the future hold? We can expect people to be wearing masks at concerts. Every person entering the venue may have their temperature taken. There will be signage advising people on things

audience) that would air on outlets like HBO, Netflix or pay per view.

One could also imagine every fan entering a large venue having their temperature taken, and numerous “cleaning stations” with hand sanitizer. In an attempt to limit their legal liability, venues could post signs and ask each fan entering the venue whether or not they have any symptoms of COVID-19. And perhaps certain foods will be pre-packaged or ones that require a lot of handling might

what people can wear or bring to a concert.

Smaller venues (especially outdoors), may be able to open sooner. Outdoor concerts may become more prevalent since the Coronavirus is thought to spread easier indoors.

Concerts may be shorter with less time spent on opening acts and the main act. The stage could be farther from the audience. A limited amount of people could be allowed in rest rooms and food concessions. Getting up from your seat (to get something to eat, for instance) may be discouraged.

Time will tell what precautions and procedures work so that the public can safely enjoy live music again.

*“Will the same excitement exist if every other seat and row is empty?”*

they can and cannot do. As far as social distancing, that is harder to imagine. One of the attractive things about a live concert is a full house of loud fans stirring up the excitement. Will the same excitement exist if every other seat and row is empty?

One novel idea I have heard about is using drive-in theaters for live concerts. This would take care of social distancing concerns to a certain extent. There could be more live recorded concerts (without an

not be available. Extra precautions would be taken cleaning the venue before, during and after the show. Ticket prices could be raised to cover the cost of these extra precautions.

Venues could use more clear plastic barriers. For instance, it could be used between rows or private “sky” boxes, upon entering the venue and at food concessions. Paper tickets may become a thing of the past while venues use various digital forms of ticketing. There may be further restrictions on

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

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





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

*Matthew Vander Boegh, TAXI Member*

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

## I joined TAXI.

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



## It Didn't Take That Long

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

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

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

## My Two Secret Weapons

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



# TAXI®

*The World's Leading Independent A&R Company*

**1-800-458-2111 • TAXI.com**

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



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

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

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



**Date Signed:** Dec. 9, 2019

**Label:** InsideOutMusic

**Band Members:** Neal Morse, vocals, keyboards, guitars; Mike Portnoy, drums, vocals; Randy George, bass; Bill Hubauer, keyboards, vocals; Eric Gillette, guitars, vocals

**Type of Music:** Progressive Rock

**Publicity:** Roie Avin - Royal Avenue Media, roie.avin@royalavenuemedia.com, 754-888-4380

**Web:** nealmorseband.com

**A&R:** Thomas Waber

Progressive rock multi-instrumentalist Neal Morse's relationship with Thomas Waber stretches back to the mid-'90s, when he was haunting pubs in Germany with Spock's Beard. Word had gotten to Morse that Waber wanted to meet him at a McDonald's in Paderborn. "The way he spoke, I thought he didn't like the demos very much," recalls Morse. Then Waber revealed he wanted to release Spock's on Giant Electric Pea.

Later, Waber started InsideOutMusic. Mike Portnoy of Dream Theatre rang Morse and stated he wanted to start something new together. That project, Transatlantic, appeared on InsideOut in Europe and Morse's company, Radiant / Metal Blade, in the US.

When the Neal Morse Band, which also features Portnoy, came together, multiple labels made offers but InsideOut made the strongest in terms of advance as well as money towards marketing and video. Morse and Portnoy further stipulated that the agreement be non-exclusive.

For Morse, the decision meant letting go of Radiant. "To give that up was a hit," he admits. "But I also recognized that they have a strong team

***"They have a strong team and more funding than I can provide."***

and more funding than I can provide. I thought about trying to match it, but then I thought, how much time do I want to spend with that stuff? So I just let it go."

The long friendship between Morse and Waber also eased the decision. Likewise, Waber signed the band before they'd even written anything. "We've got pictures of our kids together," Morse illustrates. As if that relationship weren't reason enough, being on the biggest prog rock label in the world remains a source of pride.

The Neal Morse Band's latest, a live double CD entitled *The Great Adventour – Live in BRNO 2019*, was unveiled on March 6th.

– **Andy Kaufmann**



**Date Signed:** Dec. 18, 2018

**Label:** Elektra Records

**Band Members:** Maddie Medley

**Type of Music:** Indie/Alternative

**Management:** Don VanCleave - Red Light Management

**Booking:** Christine Cao - Paradigm

**Legal:** Farrah Usmani - Loeb & Loeb

**Publicity:** Sarah Goldstein - Elektra Records

**Web:** maddiemedley.com

**A&R:** Will McDonald

The road to Medley's success has been driven by chutzpah and an innate drive to perform for people as much as possible. She had no friends or family with any musical inclinations, yet held a penchant for writing from the age of seven and started playing in and around Nashville after high school. She met many performers her age who encouraged her to keep going, which helped to build her confidence. Playing out and watching other artists perform became pivotal to her inspiration.

Medley's big break came while playing a show at the infamous Nashville bar The End. An audience member knew Birmingham Mountain Radio host Scott Register, who began emailing Medley after hearing her music, and ended up introducing her to Don VanCleave of Red Light Management. Now her manager, VanCleave also manages Brent Cobb, with whom Medley is currently set to tour. VanCleave sent Dave Cobb

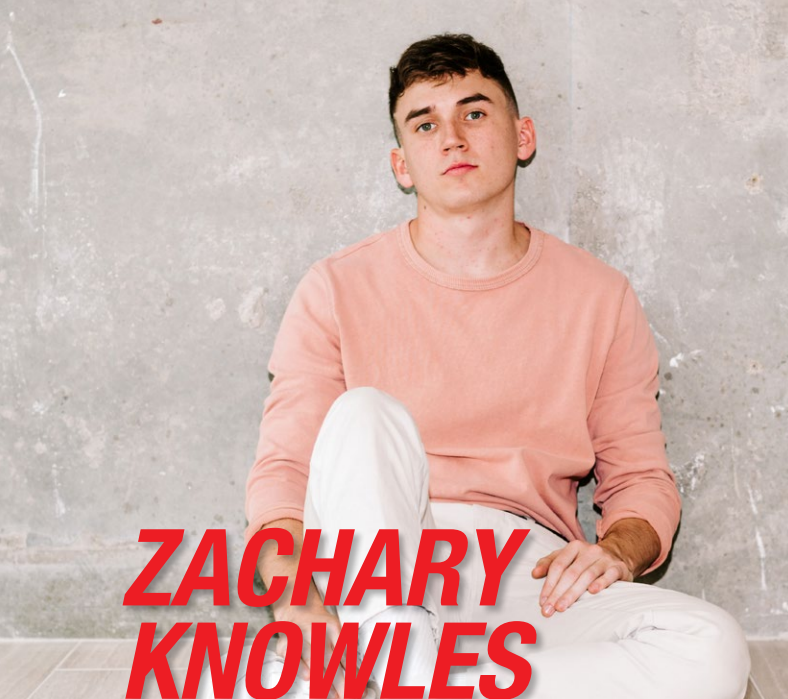
***"I wasted a lot of time being intimidated."***

(Brent's cousin and producer) a copy of Medley's "Coming of Age" single (a demo at the time), and he invited the team to cut the song at his studio. The group flew to New York the following week and connected with Elektra Records co-President Gregg Nadel, played him a few songs, and a deal was born.

Medley signed an administrative publishing deal with Kobalt Music Group at the same time as she signed her five-record commitment with Elektra Records, starting with a three-song EP (*Coming of Age*) and two single releases ("Coming of Age," and her latest, "Buzz") since the ink dried in December 2018. Her best advice on this journey? "I wasted a lot of time being intimidated," she says. "Everyone is just a person and I have kept telling myself that nothing is going to make or break your career. Stay kind and keep working. Don't get a big head."

When asked what made Medley stand out, Nadel says, "Maddie is an incredibly captivating performer and a brilliant songwriter. Her lyrics jump out at you the first time you hear them. It's a very special quality. We knew right away that we wanted to sign her and are so glad to have Maddie joining the Elektra Records family." – **Andrea Beenham**





**Date Signed:** Sept. 3, 2019  
**Label:** Fader Label  
**Type of Music:** Pop, R&B  
**Management:** Eric Parker  
**Booking:** Matt Adler and Tom Windish - Paradigm  
**Legal:** Jeff Koenig - Serling Rooks Hunter McKoy Worob Averill LLP  
**Publicity:** Fader Label / Danger Village, yasmine@faderlabel.com  
**Web:** faderlabel.com/zachary-knowles  
**A&R:** Carson Oberg

**Date Signed:** Feb. 28, 2020  
**Label:** RCA Records  
**Type of Music:** Hip-Hop/Rap  
**Management:** Omid Noori and Cooper Herrera - ATG Music  
**Booking:** Mark Cheatham and Phil Quist - CAA  
**Legal:** Renee Karalian  
**Publicity:** Jamie Abzug - RCA Records  
**Web:** instagram.com/masonrapper  
**A&R:** Adonis Sutherland and Jeremy Maciak - RCA Records

**H**ailing from Magnolia, TX, pop/R&B singer Zachary Knowles was bitten by the music bug at an early age when his mom forced him to do a talent show in the 7th grade. From then on, Knowles began throwing himself into music—collaborating with friend Tyler Ray on his time off from school and posting cover songs to SoundCloud. It wasn't long before his music began to appear on people's radar; in fact, once he started posting original work he racked up 25,000 streams almost immediately.

"I started to get on people's Discover Weekly on Spotify and stuff like that, it just grew," Knowles recalls. "Then I met Carson [Oberg] with Fader [Label] which was crazy because I met him through Discover Weekly. He manages Shallou and they were looking for vocalists. He reached out and was like, 'We're looking for vocalists for a project for Shallou, I was wondering if you were interested,' and I'm like, 'Yeah, totally.' So he showed me some songs, but it wound up not working out as I was out here and they were in LA."

***"They have a smaller team, so I figured they would be more hands-on."***

Nevertheless, Knowles kept in contact with Oberg through Instagram. Six months later, Knowles traveled to New York to meet his manager and reached out to Oberg to see if he would be in the area. As luck would have it, Oberg moved to New York to work with Fader and had some exciting news for Knowles.

"I thought we were just going to get coffee, then on the day when we were supposed to meet up, he asked me to come to the Fader office. I showed him some really rough demos and he loved them. That day he said, 'Would you be comfortable with us talking to you about a deal.' I was like, 'Oh yeah, definitely.' And within the next few months it turned into an eventual offer," says Knowles.

The deal with Fader was a no-brainer to Knowles, "I really like what they're all about. They have a smaller team, so I figured they would be more hands-on. I feel very comfortable with them and they've been super supportive. Carson loved the demos—listening back to them, they were so rough so it's really cool to see how he saw potential in it."

For now, Knowles is finishing his business degree from Texas A&M and is in the process of writing new music. — **Jacqueline Naranjo**

**R**apper, singer and songwriter MASN has achieved so much already in his 19 years on the planet. The musician from Eagle Mountain, UT, has seen his single "Psycho" (featuring Trippie Redd) pick up 38 million Spotify streams, 5.4 million Youtube views and over 1.5 million TikTok videos. And now, he's signed to RCA. It's crazy to think that just a year and a half ago, he was rapping for fun in his bedroom.

"It kinda started out of boredom," MASN told us by phone. "Next thing I knew, I was in a recording studio and found myself recording my first song. I just recorded a song every month or so and dropped it on Soundcloud. 'Psycho' happened to be my fifth song ever, and I just saw a gradual increase in plays with every song I put out. I thought I was progressively getting better. So I was always serious about it, but then the

***"I was able to push it to friends and friends of friends."***

plays really started to pick up in June of 2019 with 'Psycho.' That's when I realized it was a serious thing and I could actually do it."

Dropping videos online is the most popular route to musical success right now, but standing out in the crowd is the challenge.

"I think it's just making good music and then I got really lucky," he says. "I've got a supportive social circle around me. I was able to push it to friends and friends of friends. Through that, I was able to get thousands of plays on Soundcloud. Just from friends and my hometown. From there it snowballed into a bunch of different areas."

MASN (pronounced Mason) describes his sound as a blend of indie pop/rock and hip-hop/rap, with influences ranging from Juice Wrld to The 1975. That style, plus the big numbers he generated, brought him to the attention of RCA.

"Things started to go a little bit crazy and people started taking notice," he says. "I flew out to LA to meet my management in January. This whole time is kind of a blur to me. I was flying back and forth from LA to New York, taking tons of meetings. I met with pretty much every label. I had a few people I liked, but I had a really good meeting with RCA at a coffee shop in LA. I met with them again in New York on my birthday. That's when I decided that I really liked these guys. They brought me a birthday cake and everything. Then we went to dinner that night, had a really great night. I signed with them later that week on February 28."

That's the lesson here—don't forget the cake. — **Brett Callwood**





KAYLA BACON LANG

**▲ Abby Bannon Moves Forward**

18-year old singer-songwriter Abby Bannon penned and performed “Here’s To You,” an anthem for young graduates worldwide. Bannon celebrated her own graduation by signing a publishing deal with Fourward Music. Bannon is preparing to enroll at Belmont University, where she will study business and music, and officially working with one of Nashville’s most artist-forward companies.

**► AIMP Online**

Association of Music Publishers (AIMP) enlisted a select roster of LA-based songwriters for a virtual in-the-round session. Performing were Tammy Infusino, Song Biz profile subject Jake Scott, and Anthony Fedorov (pictured), who performed from an ad hoc stage he created on his son’s bunk bed.



**▲ Ben Burgess Goes with Big Loud**

Big Loud Records has signed singer-songwriter Ben Burgess. His song “Heart-break” is featured on *Diplo Presents Thomas Wesley’s Chapter 1: Snake Oil*.

**SONA Funds Songwriters**

Songwriters of North America (SONA) has established a new fund that will distribute \$1,000 emergency grants to songwriters facing economic hardship due to the coronavirus pandemic. Applications for the SONA fund will be reviewed on a first-come, first-serve basis. The process will be overseen by an executive committee of songwriters and industry professionals including Jess Furman, Brendan Okrent, Catharine Wood, Leona Lewis, Autumn Rowe, Leland and JHart.

To be eligible, applicants must be professional songwriters or composers, have a membership or affiliation with a PRO lasting more than two years, be over the age of 18 and earn at least half their income from songwriting. Those chosen to receive the grants will have the option of allocating the money to rent, food, healthcare and other categories.

The SONA Songwriter Assistance Fund is one of two funds specifically designed to assist songwriters during COVID-19; the other, We’re Ready In Time of Emergency Relief (WRITER), was previously established by the Nashville Songwriters Association International (NSAI). Both funds—the latter of which has since been closed to new applicants—were made possible thanks to a \$500,000 donation by Sony/ATV, with the total amount being split between the two organizations.

To apply or donate to the SONA fund, [visitsongwriterfund.com](http://visitsongwriterfund.com)

**ASCAP Virtual Awards**

ASCAP has announced it will honor the songwriters and publishers behind its most performed songs of the past year with four virtual celebrations for ASCAP Pop, Screen, Latin and Rhythm & Soul Music Award winners. Continuing through mid-July, the innovative format will, for the first time, allow more friends and fans to join the online festivities, with three days of dedicated content for each genre on ASCAP’s social media channels including livestreamed performances, special celebrity appearances, winner spotlights and interviews.

Forthcoming are the ASCAP Lat-

in Music Awards: July 7-9, and the ASCAP Rhythm & Soul Music Awards: July 15 - 17

The ASCAP Virtual Awards will feature exclusive photos, videos, acceptance speeches and more from some of ASCAP’s top members and publishers posted with the hashtag #ASCAP Awards to @ASCAP, @ASCAPScreen, @ASCAPUrban and @ASCAPLatino on Instagram as well as special programming as part of ASCAP Experience: Home Edition. Spotlight award show moments including Songwriter of the Year, Songwriter-Artist of the Year, Publisher of the Year, Independent Publisher of the Year and Song of the Year will remain major highlights during the online festivities.

Specific times, winners and additional program details will be announced in the future. See [ASCAP.com](http://ASCAP.com).

**Instagram Protects Music Creators**

Instagram has added a new music copyright infringement feature, warning livestream creators before taking streams down or muting them. The measure was requested by record labels and artists protecting their rights of ownership.

Stories, and other posts on the platform, will include a new update to the notification that pops up to tell users they’re using unlicensed art in ways that violate its rules. The changes to the pop-up notification are designed around helping users avoid Instagram’s automated interruptions—like muting or outright blocking—that occurs if a piece of licensed music plays for too long over or in the background of a live video. Now, the notification pops up earlier in live broadcasts to give users more time to remove the audio so they can avoid having the stream disrupted or taken down. Instagram will also give clearer instructions to remedy the situation in the event a stream is automatically muted or blocked due to use of unlicensed music.

Copyright infringement rules that affect Instagram are evolving, as livestreams continue to be the most frequently used tool for artists and promoters during this coronavirus crisis.

**► Jody Williams Songs**

Partnering with Warner Chappell Music Nashville, former BMI exec Jody Williams is launching Jody Williams Songs with a roster including CMA New Artist of the Year Ashley McBryde, Nathan Chapman, Jeremy Spillman and Greg Bates. The company with also rep Pat McLaughlin in a writer management/publishing role.





## Hit Songs Deconstructed: Deep Data Deep

The Hit Songs Deconstructed platform offers unparalleled insight into the craft and trends behind today’s hit songs and empowers music industry professionals with actionable data and analysis that can’t be found anywhere else.

It is the only resource that unites compositional analytics for the Hot 100 Top 10 with analysis of the songwriting and production techniques that went into crafting them.

The company’s mission is to provide creatives and music industry professionals with powerful interactive tools, data, and analysis to support their creative process, stay in tune with how today’s hits are evolving, and make strategic songwriting, production and business decisions.

See more at [Hitsongsdeconstructed.com](https://Hitsongsdeconstructed.com).

## Royalty Exchange Reaches \$75 Million Mark

Royalty Exchange, the online marketplace for buying and selling music royalty and other intellectual property, has reached \$75 million in transactions. The company reached the milestone with over 875 separate transactions with working creators, with an average transaction price of around \$75K dollars.

About 70% of the artists selling royalties on the marketplace are songwriters, who typically have fewer options to raise money than recording or touring artists. And more investors continue to flock to the marketplace. Nearly 10,000 new investor accounts were created in 2019 with more new investor accounts created in April, at the height of the pandemic, than in any single month in the company’s history—at 2,360.

Visit [Royaltyexchange.com](https://Royaltyexchange.com).

## A New Memoir Coming This Fall From The Nelsons

From legendary Grammy-winning

country singer Willie Nelson and his sister, Family band member Bobbie Nelson, comes *Me And Sister Bobbie: True Tales Of The Family Band*, a heartfelt memoir of the lifelong bond between Willie and his only sibling Bobbie, who tells her own story for the first time. After being abandoned by their parents as very young children and becoming each other’s abiding relationship for more than eight decades, this dual memoir, told in alternating chapters, weaves together Willie and Bobbie’s journeys as they experienced them both side-by-side and apart, with recollections from their personal lives and careers. Through highs and lows, *Me And Sister Bobbie* shows that nobody knows you like your family. For further information, contact [elaine@shockink.com](mailto:elaine@shockink.com).

## BMI Latin Announces Award Winners

BMI has announced its 27th annual BMI Latin Awards winners online, including Ozuna’s “Taki Taki,” which was noted as contemporary Latin song of the year. Songwriter-producer Gaby Music won contemporary Latin songwriter of the year for “Taki Taki,” sharing the honor with hit-maker Ozuna, Dimelo Vi’s Vicente Saavedra and Jordan “Pardison Fontaine” Thorpe.

The BMI Latin publisher of the year award, for the fifth year in a row, went to Sony/ATV Music Publishing with 16 of the most-performed songs, including “Taki Taki,” “Ambiente,” “Amigos Con Derechos,” among others. Winsin & Yandel, who were slated to receive BMI’s president’s award this year, will now be honored at the 2021 BMI Latin Awards.

DAN KIMPEL, author of six music industry books, is a content and music contributor for a variety of print, electronic media and podcast platforms.



### ▲ Garth Brooks Honored

The National Music Publishers Association (NMPA) honored singer-songwriter Garth Brooks at its first-ever virtual Annual Meeting. The NMPA Songwriter Icon Award honors music creators and composers who have contributed greatly to the craft of songwriting. Past recipients include Billy Joel, Alicia Keys, Ryan Tedder, Jon Bon Jovi, Pharrell, Steven Tyler, Diane Warren and Sting.



### ▲ Lil Baby Tops Songwriter List

The National Music Publishers Association (NMPA) has announced the top songwriters for Q1 2020, including the top songwriter for the period. During January, February and March of 2020, 805 songwriters were certified Gold, Platinum and Multi-Platinum, and Lil Baby, who is published by UMPG, was the top songwriter overall with 22 certifications. The rapper is pictured here at the recent BLM protest in Atlanta.

### ▶ AIMP Awards Angela McPhee

The Los Angeles Chapter of the Association of Independent Music Publishers (AIMP) will present the inaugural Linda Komorsky Liker AIMP Scholarship Award to its first recipient, Angela McPhee, who is entering her senior year at the University of Southern California (USC) Thornton School of Music pursuing a Bachelor of Science in the Music Industry. She will be awarded \$5,000 to help continue her education.

### ▲ Diane Warren Partners With BMG

Song Biz congratulates uber-song goddess Diane Warren on a new global publishing and recording deal with BMG. The company will administer her entire songwriting publishing catalog (ex-US and Canada) under her Realsongs umbrella, and release her forthcoming album featuring a repertoire of her recent songs as performed by a notable roster of artists.





# Maggie Szabo

*Remixing Reality*

**W**ith an exquisitely nuanced voice and a gift for penning hook-heavy melodies, Maggie Szabo is connected to a worldwide collective of co-writers, producers and remixers. For this Canadian native, her adopted hometown of Los Angeles is an ideal epicenter for her ever-expanding endeavors.

Szabo's most recent artist project, *Back Where We Started: Remix Diary*, is composed of previously released singles reimagined by a cast of remixers. "I've had my versions out there, but the reason I love remixes is that they bring in different styles, typically on the dance-EDM-electronic side, which can be great for clubs," she says.

Having recorded feature vocals and written toplines for numerous EDM projects, Szabo shares history with these sonic collaborators. She introduced herself to Andy Jarvis when she discovered his work on a track with Ed Sheeran, featuring Camila Cabello and Cardi B. "I took a shot and Instagrammed him, told him I loved his stuff, and said that I'd like to collaborate."

While Szabo envisions future full-lengths, she says that singles allow for deep concentration. "It's nice to focus on one song at a time," she clarifies. "With an album, you have to pick your favorites. With singles, you can really devote all of your attention to each track."

Originally from Dundas, Ontario, Szabo visited Nashville for a songwriter retreat when she was 15 and was captivated by the city's song-intensive aura. After graduating high school, she returned. "I was by myself, and it took me 14 hours to drive there. Because I had been there before, there was that familiarity."

After a year and a half, she signed to a label in Canada and learned about the business side of music. With an album to her credit, Szabo wanted to expand her artistic reach. She severed ties with the record company and headed to the West Coast. "I love where I'm from," she says of Canada. "There are values and an outlook I wouldn't have otherwise. But for music, LA is definitely the place that I need to be."

As a collaborator, Szabo says that melody is her strong suit. While her remix release is invested with deep grooves and electronic signatures, her songs are also affective in stripped down versions. "That's why it was an easy transition from organic pop to more electronica," she says. "Only the production changes. All my collaborations in the electronic world come from me playing guitar or piano."

Her song "Don't Give Up" has become an anthem for the transgender community. Szabo performs it at Pride festivals and other events along with The Trans Chorus of Los Angeles. "Coming from a small town, I was in a bubble," Szabo recalls. "I became involved with LGBTQ advocacy, which came from having a lot of friends in that community. The homelessness rate—especially for trans youth—is shocking. I got connected to the Trans Chorus and we've done probably 30 performances together. They are like family to me now."

Multiple sync uses for her songs for shows on Netflix, Disney, ABC, E!, TV Land and other networks provide economic viability. "Writing for sync and writing my stuff are two different things. I will stockpile a lot of music, or if a show requires a specific type of song, I will always write for that. There are so many more productions now, and you can have a song that plays constantly for three years."

Maggie Szabo says that songs only connect when they are drawn from true experiences. "It is always interesting writing with people you've never met before. You introduce yourself, and start laying your whole life down. You have to get past vulnerability being an embarrassment. In the songwriting community you have to not care—it's normal."

Contact Kaytee Long, DIY Public Relations, Inc.,  
kaytee@diyprgroup.com



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**MUSIC  
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DROPS

Indie label **Fervor Records** landed three 1960s rarities in **Judd Apatow's** new film *The King of Staten Island*, which premiered June 12. Songs include "Can't Understand" and "There She Is" by **Johnny Amoroso**, known for being a featured vocalist in **Tommy Dorsey's Orchestra**, and "One Little Kiss Will Do It" by **Bob Kelly**. All songs are contained on the Fervor release **Cult Crooner Classics**. Fervor Records is an independent label that releases cult hits, deep cuts and rarities. For more information, contact David Hilker at davidh@wildwhirled.com.



**Wave Theory Records** has digitally released the soundtrack to the acclaimed action-thriller *Villain*, about an ex-con returning to his criminal ways after a 10-year prison sentence. The album was composed by **Aaron May** and **David Ridley**, who met director **Philip Barantini** through a writer and collaborated with him previously on the short film *Seconds Out*. *Villain's* lead actor **Craig Fairbrass** saw the short and insisted that not only would Barantini direct the thriller, but the entire creative crew, including May and Ridley, must be on board as well. Contact Adrianna Perez at adrianna@whitebearpr.com for more details.

**The Undeclared**, ESPN's content platform exploring the intersections of sports, race and culture, released "Be Like Water," a new song and accompanying music video from **RZA** and **36 Chambers**, inspired by the latest ESPN Films 30 for 30 documentary *Be Water*, about the life of martial artist and global icon Bruce Lee. The song, written and performed by RZA, and music video are tributes to Lee, who has been an influence on the artist's career, both in music and filmmaking, beginning with the album *Enter the Wu-Tang (36 Chambers)*. The music video for "Be Like Water" is available on TheUndeclared.com.

**Eagle Vision** released *Live Baby Live*, the seminal 1991 live show by **INXS**, on June 26, following the restored film's successful debut theatrical run in 2019. The new release features the film presented in widescreen for the first time, and in over 20 times greater resolution. During the 12-month restoration process, a performance of the **X** album track "Lately" that was previously thought lost was discovered and reinstated to the film. The physical package features new 4K-sourced photography from the show, new notes from the band and an essay



by broadcaster and fan **Jamie East**, who was in the crowd that day. Contact Carol Kaye at carol@kayosproductions.com.

**Dawn**, an 11-hour digital festival of arts, music, film and culture celebrating the Jewish holiday of Shavuot in May, featured the premiere of an original score to **Cecil B. DeMille's Ten Commandments Pt. 1** by **Steve Berlin of Los Lobos**, **Steven Drozd of Flaming Lips** and **Scott Amendola**. The event was produced by **Reboot**, which last hosted a Dawn festival in 2010. Forced by COVID-19 to go digital with Dawn 2020, Reboot took the opportunity to expand the festival experience and bring in wider perspectives. Dawn featured dozens of guests including **Jill Soloway**, **Carl Reiner**, **Norman Lear**, **Gabi Moskowitz**, **The Milk Carton Kids** and the rabbis and leaders of the **Jewish Emergent Network**. For more information, contact Jesse Cutler at jesse@jpcutlermedia.com.

On May 15, **Waylon Jennings: The Outlaw Performance** was released on DVD and digital formats. Filmed in 1978, the concert film captures the outlaw musician performing at a sold-out Nashville Opry House. Favorites include "I've Always Been Crazy," "Mammas Don't Let Your Babies Grow Up To Be Cowboys" and "Are You Sure Hank Done It This Way." The release includes interviews with the late country star, as well as interviews with friends including **George Jones**, **Johnny Cash**, **Willie Nelson** and Waylon's longtime drummer **Richie Albright**. Contact carol@kayosproductions.com.

Singer songwriter **Alfa**, who was a Top 25 New Music Critiques artist featured in **Music Connection**, was featured on the premiere episode of Season 6 of the PBS National Series **Songs at the Center**, now beginning to air on more than 330 stations across the US. See the artist on the "sizzle reel" at [youtu.be/7yW81uLK7E](https://youtu.be/7yW81uLK7E). Contact Paul Condon at starmaker61@gmail.com for more information.

The new musical **Swept Away**, featuring the music of **The Avett Brothers**, has been rescheduled to have its world premiere in summer 2021. Current ticketholders will receive new tickets to next year's performances with similar dates and seats. Written by Tony-winning stage and screen writer **John Logan** and directed by Tony winner **Michael Mayer**, *Swept Away* is set in 1888 and is about four sailors struggling to survive after a shipwreck off the Massachusetts coast. The production features choreography by Tony Award nominee **David Neumann**, music arrangements and orchestrations by **Chris Miller** and **Brian Usifer**, music direction by **Justin Craig**, and sound design by Tony winner **Kai Harada**. Contact Taylor.Vaughn@umusic.com.



**Oscilloscope Laboratories** have announced the feature, *All I Can Say*, is set to hit virtual cinemas, record stores, and music venues with a release date of June 26. A rare autobiography of **Shannon Hoon**, the late lead singer of the rock band **Blind Melon**, the film was created solely with Hoon's own footage, voice and music. See [AllICanSay.Oscilloscope.net](https://AllICanSay.Oscilloscope.net).



## OPPS

Broadway's first Korean musical, **KPOP**, is seeking video submissions only for this fall's pre-Broadway production. Korean, Korean-American and Asian-American men and women in their 20s who are strong singers and dancers are welcome to audition. Special dance skills are a plus. To submit a resumé, video and dance reel, and for audition specifics, visit [kpop-broadway.com/casting](http://kpop-broadway.com/casting).

The deadline is July 31 to submit a music video for the **Energacamerimage 2020 International Film Festival**, an annual event celebrating the art of cinematography. There is no entry fee. Accepted submissions stand to win awards in Best Music Video and Best Cinematography. Terms and conditions for entry and an online submission form can be found at [camerimage.pl/en/camerimage-2020/zglos-film-2/](http://camerimage.pl/en/camerimage-2020/zglos-film-2/).

**Summer Game Fest**, a virtual, global gaming festival, has added an additional **Developer Showcase** event on July 20 to spotlight a group of upcoming indie and AAA video games. The showcase will contain new content in each livestream, including gameplay, news and videogame musical performances. To see a schedule and find more information about the event, visit [summergamefest.com](http://summergamefest.com).



WENDY DIO

fight the disease. In addition to highlighting the Dio Cancer Fund's Ride for Ronnie Motorcycle Ride and Concert and the Bowl for Ronnie Celebrity Bowling Tournament—both annual fundraising events—the video features clips of the 10th Anniversary Awards Gala in Hollywood held in February. Watch the video on YouTube and contact [w3pr@yahoo.com](mailto:w3pr@yahoo.com).

Some Colorado partners are working to keep the arts alive throughout the coronavirus pandemic by helping creative organizations adapt to virtual programming. This spring, the **Colorado Office of Film, Television & Media** and **Colorado University Denver's College of Arts & Media** partnered to launch **Creative Corps**, a team of students and recent graduates dedicated to helping nonprofit arts and cultural organizations make the leap to online programming. Not only does the team of students and graduates get paid, they also have the opportunity to network with organizations and professionals in the arts. Contact [jill.mcgranahan@state.co.us](mailto:jill.mcgranahan@state.co.us).

Sadly, live concerts are on hold indefinitely, but artists including **Allen Stone** and **Amos Lee** have still found a way to bring music to sick children via Seattle-based nonprofit **Melodic Caring Project's MCPConnects**. The artists'



MELODIC CARING PROJECT

## PROPS

Soul-jazz duo **Parlor Social** has nailed another TV placement, this time on **Netflix's** original series **Selling Sunset**, where you can hear their single, "Let Me Hear You Say Hep Hep," on the Season 2 episode 6 show opener. Meanwhile, the act is continuing its livestreamed **Soulful Jazz Brunch** every Sunday. See [ParlorSocial.com](http://ParlorSocial.com).

**The Ronnie James Dio Stand Up and Shout Cancer Fund**, founded shortly after rock music legend **Ronnie James Dio** lost his months-long battle with gastric cancer in May 2010, celebrated its 10th anniversary this spring by posting a video on its website highlighting the work it's done to raise more than \$2 million to

original performances are livestreamed for ill or hospitalized kids in quarantine or isolation, which has been the project's mission since 2011, well before the coronavirus pandemic. MCPConnects is the organization's newest series, allowing musicians to perform from home to safely bring music to their "rockSTARS" who are sick at home or hospitalized. Watch an interview and performance by Stone on YouTube and contact [w3pr@yahoo.com](mailto:w3pr@yahoo.com) for 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).

## Out Take



### Edward Patrick White Composer

**Web:** [edwardpatrickwhite.com](http://edwardpatrickwhite.com)  
**Contact:** [ed@alphadogmusic.co.uk](mailto:ed@alphadogmusic.co.uk)  
**Most Recent:** *Gears Tactics*

**What do you do** when you're tasked with composing the music for an iconic video game that you're also a huge fan of? For composer Edward Patrick White, he had to overcome the intimidation but also had the advantage of familiarity when working on *Gears Tactics*, a prequel to the *Gears of War* game set 12 years before the original. "Some of the game's past composers are titans of music and film," White says. "On the other hand, having a real personal history with the game, I was already very familiar with it when we were listening to all the other music written and looking at cut scenes. It was like going to see an old friend."

As such, White's score was a self-proclaimed "love letter to fans" of *Gears of War*. "We haven't strayed too far from what people know the game to be, and I drew on my own experience with it," he says. "We analyzed all the material that came before, and you realize the story is heroic, but never so heroic you feel like you've won the day—you just won that battle. The musical material had to reflect that, whether the harmonies don't quite work or the orchestration is unpleasant or uncomfortable. That's how we make it authentic, and that's how fans hopefully feel about it."

White has spent the past two years creating the music for the game, crafting compositions that were both fresh and clearly referenced the original game. With many video games, the perspective is typically from behind the player; *Gears Tactics* has a top-down, birds-eye-view of the level, and is a turn-based strategy game, meaning players take turns. This gaming style offered unique challenges and opportunities for the musical language. "Because your players are probably going to do a bit of thinking and strategizing, our music has to be very interactive to underscore the cerebral activity of how you play your turn. And because you have an enemy taking a turn, they have their own music, as well as music for their interplay."

White's advice for composers taking on projects, whether they have a history or not, is simple: "Whether it's a new or an existing franchise, you always have to find whatever fragment within the project is going to be personal to you." •



## ▶ Alfa Goes the Extra Mile

Former *Music Connection* Top NMC of the year, Alfa, released a cover of Joni Mitchell's "Both Sides Now," to be downloaded with 100% of proceeds going to the LA Regional Food Bank. In a Facebook post at the time of the cover's release, Alfa said, "I know food banks have felt a strain during COVID-19 and want to do my part to help—will you help too?" The YouTube video of Alfa's cover has gained almost 4,000 views. The MP3 is still available for download.



## ▲ Detroit Institute of Music Education (DIME) Closes

The Detroit Institute of Music Education (DIME) announced in early June that it is closing its doors for good. In an email to students and faculty, the school announced that it would close due to a dispute over its partnership agreements with Metropolitan State University of Denver (MSU Denver). An executive from MSU Denver said that missed enrollment targets and low tuition revenue were the reasons for their falling out.

## ◀ Tenpenny Strikes Gold During Livestream

On June 4, Nashville's Mitchell Tenpenny was surprised by the founding member of his "Night Owls" fan club with an RIAA Gold certification plaque for his song, "Alcohol You Later." The moment occurred on Tenpenny's social media channels as he was hosting a Q&A livestream session with his fans as he's done several times during the shutdown. Tenpenny wrapped the session with a few acoustic performances, starting with "Alcohol You Later."



## ▲ Gibson Offers Guitar Lessons to Hospitalized Kids

Gibson and MyMusicRx, the Childrens Cancer Association (CCA) flagship program, are joining forces to bring the healing power of music to kids facing cancer and other serious illnesses. 18 Gibson Generation Group (G3) artists will provide a virtual music mentorship for CCA-served children by sharing guitar lessons and giving hospitalized kids the chance to learn how to play an instrument. Pictured is 13-year-old Norwegian G3 artist Otto Junior.



## Tidbits From Our Tattered Past



### 2000—Sheila Chandra—#17

Experimental world music artist Sheila Chandra graced this cover of *MC*, stating, “Quality comes from the artist being absolutely excited, enticed and obsessive about their project’s vision.” Profiles of The Ventures, Buckethead, songwriter Christopher “Deep” Henderson, and session stars like Lili Haydn and Rusty Anderson round out the issue.

### ▲ Another Venue Joins the NIVA

Outpost in the Burbs, a venue in Montclair, NJ, recently joined the National Independent Venue Association (NIVA), a group of more than 1200 independent music venues and promoters in all 50 states. NIVA is seeking legislative and regulatory assistance with the goal of establishing guidelines so that public gatherings can occur in a safe manner.



### ◀ TDE Provides Food and Water to Watts, Los Angeles Residents

Top Dawg Entertainment and the Think Watts Foundation recently held an event in LA's Watts neighborhood to provide free, healthy food options and nutritional education for residents in all of the neighborhood's public housing complexes. The event took place on June 10, and provided thousands of locals with fresh produce and cases of water. TDE's founder, Anthony “Top Dawg” Tiffith (pictured), has stayed committed to the neighborhood where his label got its start. In April he paid rent for 311 families in the Jordan Downs, Imperial Courts and Nickerson Gardens apartments.



### 2007—The Underdogs—#7

When asked to cite the most important lesson he's learned as a producer, Harvey Mason Jr. (one member of the duo, The Underdogs) replied, “It's not just about making a good beat. Being a total producer is about 25 percent making tracks and the rest of it is handling business, budgets, administration, legal aspects, which a lot of producers don't see as part of their job.”

### ▶ Trippie Redd Gives Back to HealthCare Workers

*MC*'s February Cover Artist, Trippie Redd, joined forces in May with Purity Organic and Sweet Leaf Tea to bring organic beverages to frontline healthcare workers across the country, including to New York City, Los Angeles and his hometown of Canton, OH. Through this partnership, Redd provided more than 30,000 bottles of organic beverages to boost the well-being of those in the medical community during their fight against COVID-19.







## BY GARY GRAFF • PHOTO BY ALYSSE GAFKJEN

If all had gone according to plan, the Black Keys would be on the road right now, continuing to promote 2019's aptly titled *Let's Rock* with shows at home and across the pond. But thanks to the novel Coronavirus pandemic, Dan Auerbach and Patrick Carney are instead back home in Nashville waiting for a green light to play again.

It is an unexpected pause in the Ohio-bred duo's comeback campaign; *Let's Rock* (which debuted at No. 4 on the Billboard 200 albums chart and spawned the No. 1 Alternative Rock chart hit "Lo/Hi") is the Black Keys' first album in five years, ending the longest break of an 18-year recording career dotted with multi-platinum triumphs and five Grammy Awards.

Auerbach and Carney were hardly idle, however—quite the opposite. Auerbach won the Grammy for Producer of the Year, Non-Classical, in 2013, and was nominated again

this year. His Easy Eye Sound studio and record label have been going non-stop, and he's helmed releases by Lana Del Rey, Dr. John, Ray LaMontagne, Cage the Elephant, Marcus King, John Anderson, Yola and many more.

Carney, meanwhile, opened Audio Eagle Studio and got behind the board for Michelle Branch [who he married in 2019], Tennis, the Sheepdogs, the Black Lips, Jessy Wilson and more, as well as writing the theme song for TV's *Bojack Horseman* and other music for its soundtrack.

They found it easy to open the Black Keys again, however—even taking the production reins themselves after making four previous albums with Danger Mouse. And you can be sure, with some time on their hands now, they have more music cooking—including an expanded 10th anniversary edition of the Black Keys' first platinum effort, *Brothers*.

**Music Connection:** So what have things been like in your corner of the quarantine?

**Dan Auerbach:** You know...the same. Kind of hunkered down, working a bunch in the studio, hanging out. It's allowed me to finish up a bunch of projects that needed some time to be worked on that I just didn't have with all the other things that were going on. So, yeah, I got to catch up with some projects, which feels really good.

**Patrick Carney:** I've been producing a record for Michelle, slowly, in my studio, just a couple hours a day, maybe. I've been working a lot and I've been watching a lot of weird shit on YouTube, since there's no sports on, and getting to hang out with my kids. I've had a few weeks that were really productive and a few weeks where I couldn't get it together to do anything—which is kind of how I am, anyway. I wait to feel inspired, I guess.



**MC:** It's been great to have you guys back as the Black Keys. What led you to take a hiatus?  
**Carney:** We had kind of just burned out by 2014, definitely by 2015. I'd broken my shoulder in early 2015 and we had to cancel a bunch of dates. When we came back to finish a few dates we decided to not book any more shows and give ourselves some time off. Dan was going to go on tour with his band The Arcs, which led to him doing a solo tour and led to me doing a tour with Michelle. One thing just kind of followed the other. That break we took, I think it saved our relationship, really. It proved to both of us that it's okay to slow things down. It's not a prison sentence; when we're excited about doing it we can do it, and if we need a break we can take a break.

**MC:** Could anything have kept the band going without interruption?  
**Carney:** If I could go back and change one thing, I would've taken 2013 off. Before that it had always been "plow ahead" for us. We reached some sort of threshold and milestone, and then we'd get to the next level and then the next one. It culminated in 2012 with us doing our first arena tour—and that was arenas and festivals worldwide, not just the U.S.

Then 2013 started off with Dan going through a divorce and us trying to make a record and then going back out and touring all of 2015. I think we realized there's a lot to be said for taking care of things at home and it can't just all be work, work, work. So we took those couple years off to reset, and it ended up with me figuring out my own personal life, getting divorced a second time, meeting Michelle and starting a family. That seems to be what happens when we take time off.

**MC:** So how did the group come back together?  
**Auerbach:** I was making a record with [the late James Gang co-founder] Glenn Schwartz. He was my guitar hero growing up in Akron, and man, I just borrowed so much from him when I was starting, especially when I was starting the Black Keys. A couple of years ago I invited him to Nashville to record, and it was amazing. It got me excited about the idea of making a Black Keys record, so as soon as I finished that Glenn Schwartz record I got in touch with Pat and we put it in the books. We didn't even talk about it; I said, "Hey, let's record some stuff" and he said, "Cool," and that was about it.  
**Carney:** Around the end of 2017 my uncle passed away. Then we found out Michelle and I were having a baby. I guess through all that Dan and I reconnected quite a bit and started talking and decided to make another record. So we went in the studio and made this record.

**MC:** What's different about being the Black Keys now?  
**Carney:** I think part of the process of making the record was figuring out how we burned out last time, what caused us to burn out. And a lot of that came down to the touring. This time we agreed not to do too much. Initially we agreed to 30 shows [in 2019] and I think that's the right way to step back into touring. I can't imagine if we were still out there for, like, eight months straight again. At this point we're really excited about doing it and doing it smartly.

**MC:** What kind of perspective about the band did you get from the time off?  
**Carney:** I always appreciate what Dan and I have. I do get reminded of it, what it's like to be in a band with just one other person who's equally as driven and on the same page and willing to do the work in spite of whatever

bullshit is happening. I think when you have a partner like that, you can kind of do anything you want; it doesn't mean it's gonna be successful, but you're gonna be accomplishing something with your friend and it's gonna be meaningful. Just taking stock of the things Dan and I have managed to accomplish is pretty fucking crazy.

**MC:** Was being the Black Keys again like riding the proverbial bike?  
**Auerbach:** We just had this wild flurry of writing songs, just bashing them out—like, recording two, three songs a day, making them up from scratch, doing that a couple weeks at a time. It was like we didn't miss a beat.  
**Carney:** It was easy. It's always easy for us to make something we're happy with—has been since the first time we played. I found some recordings recently of us in the late '90s, just fucking around, and I made a little archive of all the shit I had and sent it to Dan and he's like, "Oh shit, this is crazy!" He'd forgotten some of this stuff existed. That was pretty inspiring. And the very first idea ["Breaking Down"] made the *Let's Rock* record. I think that pretty much sums it up.

**MC:** You produced *Let's Rock* yourselves after a four-album run with Danger Mouse. How come?  
**Auerbach:** It just felt like the right thing to do. We hadn't made a record in so long, it just seemed like it should be just the two of us. We didn't have any meetings beforehand. We

**"That break we took, I think it saved our relationship, really. It proved to both of us that it's okay to slow things down."**

didn't do any pre-production. I sat down with the guitar, Pat sat down at the drums and we just kind of did our things. It didn't even occur to us to talk about working with someone else, especially on this record.

**MC:** Anything surprise you in making this particular album?  
**Auerbach:** The only song on the record that has any sort of synthetic sound is "Walk Across the Water," just a little. There's a little drum machine Pat brought in called the Auto Orchestra. It gives you a little drone note that goes along and a foot controller that controls the major and minor of that note. I just played bass along with this drum machine and controlled the major/minor with my feet and Pat was annihilating the drums and we just made up [the song] almost instantly. So that was one that we didn't expect. It just came along.

**MC:** Could the two of you feel the kind of pent-up appetite for the Black Keys during its absence?  
**Auerbach:** Yeah, it was awesome. It felt really good. It made us even more excited about doing it again and going out and playing the shows.

**MC:** You expanded the band in a different way for the *Let's Rock* Tour. It's the first time you've had more than one guitarist on stage, in fact. What's that been like?  
**Auerbach:** Every time we've had other musi-

cians before it was mostly for keyboard and bass, and on this tour there's absolutely no keyboard on stage. It's pretty wild hearing the songs with the triple guitars, because since the very beginning I've always doubled and tripled the guitar parts, but I've never heard that sound on stage before. So it's really interesting. It's a lot of fun, and really different for us.  
**Carney:** It makes it easier to play "Free Bird." (chuckles) Dan describes it as we basically have our own Crazy Horse now. It feels great. The old stuff, we used to triple Dan's guitars anyway, so it kind of sounds more like us than when it was just the two of us, or the two of us with a couple other guys. A lot of those records were basically the same set-up as what we're touring with now. So it's exciting, and everybody gets along really well.

**MC:** You're both very busy producing and writing for and playing with others. What kind of reward do the two of you get from that work?  
**Auerbach:** I feel like I've gone to graduate school these last few years, getting to make records with all these crazy, incredible musicians. I learned so much; so, yeah, there are all kinds of things that are different about me this year than there were four, five years ago—and with Pat, too.  
**Carney:** Obviously, Dan and I both love making music and love recording bands and producing bands. No matter what, we'll always be doing that. I really don't know if I've ever made a penny off it, but I always learn a lot.

I tend to gravitate towards these David vs. Goliath projects; I always naturally side with an underdog—even with Michelle. When I agreed to help Michelle make the record [*Hopeless Romantic* in 2017] it was because I really liked Michelle and wanted to get to know her, but also her struggle with trying to be heard, with being dropped by a record label which she had sold millions of records for. That really drew me in and made me want to help her.

So, yeah, it's not just making music. It's also to offer a little perspective to artists and maybe remind artists that just because they're not getting the support they should, they should still persevere through it.  
**Auerbach:** My first love was playing music with my family, and my second love was making records. The first time I saw a four-track recorded was when Carney showed one to me, and ever since then I have been so in love with making records. It's just a really big part of who I am. I probably spend more time making records than anything else I do.

**MC:** What are your respective studios like?  
**Carney:** I built the studio I have now about eight years ago. It's centered around an old API 1604 desk that I bought off Evergreen State College in Olympia, Washington, that they used to teach recording on. So all the great Olympia, Seattle, Portland punk bands have done recordings on this desk. I made a record with Calvin Johnson from K Records and Beat Happening and he was looking at the desk, remembering the times different bands he was in had done stuff with it.

I have a few other things that are really kind of special that I always wanted. I have a plate reverb from Chung King studio in New York. I have a Mini Moog Model D that I have a hunch is connected to Devo; there's a plaque on there that says "Especially for Mark," which may be Mothersbaugh, which would be very cool. I have every one of my uncle's main saxophones I purchased from his estate. There's a lot of cool synthesizers. Lately, I'm into guitars.  
**Auerbach:** The whole studio is centered around a Spectrasonics console, very rare. They had



Spectrasonics at Stax, Ardent, all kinds of amazing studios. We have a beautiful one, and that's the heart of our studio. From there, I've collected instruments for 30-something years, other gear. I've tried to whittle it down to things that work well. If it's broken it's asked to leave. I hate wasting time. We've rented studios that send you their gear list, and when we got there half the stuff was broken. I hated that so much, so that started me off making sure everything I have is working. It's mandatory, because it helps the flow.

**Carney:** Between Dan and I we have every single thing you can imagine—it's ridiculous—cause we're both obsessed with this shit. He has more stuff than I do, but I almost intentionally get the stuff he doesn't have, so we have it covered—like, I have a [Neumann] U47, he has a U67. Between us, we have everything.

**MC:** You've both had success of varying degrees. Do you go in hoping for that, or does the success of the Black Keys give you a kind of freedom to be a little more pure in your intent?

**Auerbach:** I've never really thought about it like that. Different records have different aspirations, but there are very few records where I'm even thinking about radio, let alone winning awards.

**Carney:** I've worked on records I know are great but I can't get even Warner Bros., OUR label, to listen to it, let alone respond to whether they've received it. That's a reminder of how necessary it is for people like Dan and I, who have managed to be successful in this industry, to actually go to bat for music that we really believe in.

**MC:** Dan, you made some noise with Yola's *Walk Through Fire*, to the tune of four Grammy nominations, plus your own Producer of the Year nod. Satisfying?

**Auerbach:** Oh my God, I'm so excited for her. To be nominated in four different categories was so huge. She's tearing it up on the road, converting people every single night when she's out on stage. It's just great to find a talent like that, let alone get to work with one on a level like that. So, yeah, I'm really extra excited for her, and we've recorded some fun new songs she's gonna release—but I can't spill the beans about that yet.

**MC:** Patrick's big 2019 project was with Jessy Wilson. What brought you to her?

**Carney:** Jessy's a very talented singer—she's a star, in my opinion. She and her former bandmate asked me to work on a Muddy Magnolias record. I took a meeting with them and basically told them I wasn't a big fan of the band. I offered them a little guidance or something, at which point they told me one of the singers was leaving the band. The whole thing was very confusing, so I ended up talking with Jessy and told her if she was interested to come to my studio to work on a song. She did and it went really well, and then we booked some time and made this record, without a label. It soon became apparent that she was in that type of situation in her career where no one was willing to take a gamble on her, but we made a great record and worked it and put it out there.

**MC:** One thing you've done on the road is have the acts you've both produced open for the Black Keys. Might as well use all available resources, eh?

**Carney:** Dan and I divided the tour in half and brought our artists out, which is what you do when you believe in something. An artist like Jessy, she needs to be in front of people for them to understand who she is and how she feels and that talent she has. We believe in these [artists], so we're happy to put them out there.

**MC:** Dan, you mentioned working with your guitar hero Glenn Schwartz before. How was that?

**Auerbach:** Oh, man, it was so awesome. It was so good to see him. I had Glenn's guitar there, and as soon as he walked in the door he said, "There it is!" I just gave it to him and he just started combing over every little inch of it, looking at it, talking about it. Then I got to play a song, and it was just so much fun, really cool. He was the inspiration for the Black Keys' record, the reason we ultimately went on tour. And then when we had Joe Walsh play with us in LA, it felt like it all came full circle.

**MC:** You're also working on an anniversary edition of *Brothers*, which was a real breakthrough for the band. What's going to be on it?

**Auerbach:** We're just in the middle of doing the artwork and packaging. There's going to be some extra stuff, some new photos and things.

There'll be a vinyl component to it. I can't really say all the stuff, because we haven't totally agreed on it yet, but it'll be very cool.

**Carney:** My brother's doing the artwork for it, which is cool. It's the first time we've done an actual anniversary edition. When we had the 10th anniversary of *The Big Come Up*, that was right in the middle of the *El Camino* tour, and I think it maybe wasn't beneficial for us to highlight the fact

we'd been a band for 10 years already at that point. At this point, it's a badge of honor, so [*Brothers*] is the beginning of a bunch of things like that we'll have coming down the pipeline.

**MC:** Do we feel like the Black Keys are back for good again, or should we expect another kind of break from you guys?

**Auerbach:** I'm not sure. I really don't know. Only time will tell. Nothing's for sure in this life—we find that out every day. But I'm definitely excited for the shows... and for having new music out. It feels good.

**Carney:** In our almost 20-year career we've taken one break, y'know? I imagine the next time we make a record it will not be a five-year gap. I think it will be much sooner than that. As far as the extent of the touring we're gonna do, we're trying to figure that out. I don't think there will ever be anything as extensive as we used to do.

**Auerbach:** We might already have [another album] done.

**MC:** Really?

**Auerbach:** No—but we could. (laughs) That's what I'm saying. You just never know.

Contact Mary Moyer, [mary@qprime.com](mailto:mary@qprime.com)

# QUICK FACTS

- The Black Keys formed in Akron, OH, but Dan Auerbach and Patrick Carney each moved to Nashville during 2010.
- The Black Keys have won five Grammy Awards. Auerbach won the Grammy for Producer of the Year, Non-Classical, in 2013 and was nominated again this year.
- Dan Auerbach operates Easy Eye Sound as both a recording studio and a record label. Carney operates Audio Eagle Studio.
- Auerbach is the second cousin once removed of the late New York guitar hero Robert Quine.
- Carney's brother Michael is a graphic artist who created cover art for several of the band's albums.
- Carney's late uncle Ralph Carney played saxophone for Tom Waits and was part of the band Tin Huey. He occasionally played with The Black Keys, appears on Patrick's theme song for *Bojack Horseman* and also worked with Elvis Costello, Jonathan Richman, The B-52's, They Might Be Giants and others.
- Auerbach and Carney worked with Damon Dash on the 2009 album *Blakroc*, which featured appearances by Mos Def, Ludacris, members of Wu Tang Clan, and A Tribe Called Quest and others.
- Auerbach works with another band, The Arcs, and has released two solo albums, while Carney formed Drummer, comprising drummers from other bands.
- Carney married singer-songwriter Michelle Branch during 2019, after producing her 2017 album *Hopeless Romantic*. Their son, Rhys James Carney, was born during August 2018.



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# Recording Studio Roundtable: Finding Their Tone at Home

By Rob Putnam

**Music Connection** speaks with an array of artists and producers from the worlds of rock, pop, hip-hop and EDM to learn what sort of effort they've put into building the perfect home studios for their projects.



## Jessica Audiffred

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*Jessica Audiffred began her career as a DJ in Mexico City a decade ago. As she shifted her focus increasingly to her own bass and trap music, Audiffred enrolled in SAE Institute around 2013 and grew into the role of producer. She now runs her label A-Records and has a deal with London-based Circus Records. She performs at countless capacity shows, including last year's Las Vegas mega-bash Electric Daisy Carnival, which is billed as the largest electronic dance music festival in North America. She found that construction of her own studio proved a bigger challenge than expected, since gear isn't always easily sourced in Mexico, where she is based.*

### When and how did you begin to build your studio?

I started as a DJ around 2010, and then about seven years ago I became interested in making my own music. I was doing fine as a DJ, but there's only so far you can go. So I graduated college with a degree in psychology and then

seven years ago started at SAE [School of Audio Engineering]. Just as I was about to graduate, I met my boyfriend, who studied audio engineering and we started work on our studio.

### What sets your studio apart?

We didn't call anyone professional. We did it all ourselves. It's right next to my terrace, so when you're fed up at, say, 4 a.m., you can step outside and get some fresh air. I don't have to leave my house to work. It's really cozy. There's nothing expensive or fancy here—just my controller and computer. But it's good enough to make my tracks.

### What are some of the biggest challenges about running your home studio?

It's definitely expensive, the MIDI controller, computer and monitors especially. I have the [Universal Audio] Apollo Twin interface and for MIDI control I use the Komplete Kontrol S49. My monitors are Focal [Alpha] 80s. It turns out those were really hard to get in Mexico.

### What are your favorite tech developments over the past few years?

The plug-in I use the most is [Xfer Records'] wavetable synthesizer plug-in Serum. I've used it ever since I started because it's so intuitive. I

do all of my songs in Serum and then move to other plug-ins. I also like tools from Soundtoys because they're easy to use and it's simple to modify your sound. Several of Universal Audio's plug-ins are also great.

### How do you establish a strong relationship with a mix and/or mastering engineer?

My boyfriend is an audio engineer, so he does all of my mixes. But when I release a track with another label, they usually ask for the mix and master it themselves. In electronic music, labels have each artist send their mixes and they're mastered similarly so that the tracks can sound cohesive.

### What's the biggest challenge you've ever faced in your studio?

Putting together all the pieces was hard. In Mexico, audio gear is really expensive. If you want a certain type of interface, there are no physical stores like there are in the States. We can't just walk in and test gear. When I tried to get my Focus 80 monitors online, it was crazy expensive. They had to be sent on a ship from France, it would have taken three months and I would've had to pay all kinds of customs charges. Eventually we found the guy who was the distributor in Mexico, but it wasn't easy.



When you produce bass music, you have to have good low-end monitors. That's what the Focus 80s gave me.

### How important is pre-production?

I have a process and I usually start with the melody. Then I choose my drums and the structure. At the end, I put all the parts together. But if I do a track for a label, it's usually different. I also start by listening to music I love, which typically inspires me. Often when I try to figure out how a certain sound was done, I come up with something new.

### What are the challenges of working in a post-COVID-19 world?

For me, the days are mostly the same. Before COVID-19, I'd tour from maybe Thursday through Sunday or Monday. Then the rest of the days I'd be working in my studio. So it's kind of similar for me except that I don't tour.

### Any final thoughts?

For electronic music, you should absolutely build your own studio. It doesn't have to be expensive or fancy. Many of my amazing ideas come early in the morning or late at night. So it's important to have this creative outlet in your house and not just go to a studio, record something and then go home. If you want to make this a real job, you have to invest in your career and commit to it. You have the best ideas when you have your own studio and the possibilities are endless. If you're a DJ and don't have any [original] music, it's hard to play places. Music will get you there. •

## Steve Vai

CONTACT: vai.com

*Guitar wizard Steve Vai discovered multitrack recording in the fourth grade. He amassed an impressive cache of gear early and found that, while to some people it was an expense, to him it became a steady stream of income. Most of what he bought he rented to other musicians and turned a tidy profit. He was tapped by Frank Zappa and later David Lee Roth before he embarked on a prolific solo career. He's built and owned three professional studios including his current home audio assembly line, Harmony Hut. Three Grammys sit atop his shelf and he's been nominated for more than a dozen.*



### When and how did you begin to build your studio?

When I started work with Frank [Zappa], he and his crew supported me as I learned to engineer. He taught me how to edit tape and gave me all sorts of gear. When I bought a house, there was a shed in the back and I converted that to Stucco Blue Studios when I was about 22. That's where I learned my chops and recorded [his first record] *Flex-Able*. When I started with Dave [Lee Roth], I bought my second house and put up The Mothership, then about 25 years ago I built The Harmony Hut. It's not as proper a studio as The Mothership, but it's much homier, bigger and more relaxing.

### What sets your studio apart?

Upon entry, one might not even assume it's a studio. It's more like a gentleman's library. It's made of wood, fabric and glass and guitars are festooned all over the place. I did a lot of research on studio construction that's most conducive to capturing live sound. The walls and ceiling are all sort of shifted so it doesn't create standing waves. I was very methodical about the glass we use, the angles and the protection.

The power in your studio needs to be clean. The Mothership has outlets of two different colors. One is for dirty power, the other is for clean. The clean line is grounded with eight-foot polls that are buried in the yard. If you don't ground your power, you'll get a lot of noise in your line. The other thing that's important is the lighting system. In The Mothership I have Variacs. Without proper lighting protectors, there's no way you'll get a clean sound out of your guitar. I didn't use them at The Harmony Hut and it's a real problem.

### What are some of the biggest challenges about running your home studio?

You have to insulate the walls properly so you can play as loud as you want without disturbing the neighbors. It's important to have a floating floor and walls. At The Mothership, the whole thing was floating. You couldn't hear anything outside. The floor doesn't float at The Harmony Hut, but the walls are all doubled-up. You have to have empty space in between. Vibrations go through anything that's touching.

### Are you content to record your own material or is it necessary to bring in paying clients?

No. I might loan my studio to friends, but The Mothership was a commercial studio. A lot of big artists recorded there.

### What have been your favorite technical developments over the past few years?

Almost anything that UA releases is brilliant. The OX [Amp Top Box] was one of the last things that really grabbed my attention as a superior piece of gear. It's a workhorse.

### How do you establish a strong relationship with a mix and/or mastering engineer?

I've always handed off my records to Bernie Grundman. The one thing he has that you can't build is his ears. I've experimented with some of the online mastering tools. One that's really good is LANDR. If it's a simple project, I'll master it myself.

### What's the biggest challenge you've ever faced in your studio?

A culprit that cuts at the root of your audio real estate is phasing. I can spend hours chasing it. Mics have to be perfectly phased or it just destroys the sound. You'd be surprised what a difference it makes when the bass and kick drum are in sync and they're in phase. There's

a power that happens on contact. If they're out of phase, you lose the balls on both.

### How important is pre-production?

I usually don't do it [for myself]. I might have a little acoustic iPhone demo that captures the sentiment of an idea. The seed of the entire song is in there and I know exactly how to go about building it.

### What are the challenges of working in a post-COVID-19 world?

I know it's been difficult for a lot of people. I happen to be one of the fortunate ones who hasn't been affected. The idea that I don't have to go out and nobody can come over? That's a win-win for me. I'm getting a lot of time in the studio without so much interruption.

### What's one of your favorite professional studios in which to work?

Capitol Studios is one. They've got a beautiful console in [Studio] B and they just renovated their A room. Ocean Way Studio B is the bomb. There's another one I love called Wis-seloor in Holland.

### Any final thoughts?

Most young people being introduced to the industry may have a hankering to record. I highly recommend you get some recording chops by any means necessary. That could mean GarageBand or a simple laptop digital workstation. You get to understand signal flow, and then if you want to expand your horizons you study microphones, pre-amps and converters. People don't understand the value in having great converters. That's where your sound is. Another awakening for me was when I recorded entirely in the box: recording and mixing in Pro Tools. When you cram several tracks through a digital buss, they get washed somehow. I did *Real Illusions* that way and regret it intensely. •



## Rob Cavallo

CONTACT: Through a major studio or entertainment lawyer

*The career path traversed by Rob Cavallo was paved with gold, platinum and diamond records. He signed Green Day and produced Dookie, the band's 20-million-selling major label debut, as well as the band's magnum opus American Idiot, both Grammy winners. He's worked with an honor roll of other platinum-selling artists such as Goo Goo Dolls, Shinedown and My Chemical Romance. For nearly three years Cavallo was the Chief Creative Officer at Warner Music Group and then chairman at*



*Warner Bros. Records for a further six. He's also won three Grammys himself. Like many, Cavallo was inspired to forge a future in music when he first heard The Beatles.*

#### **When and how did you begin to build your studio?**

I built my first when I was 17. In 2007 I lived in Hidden Hills and started to work with Doctor Henry Nicholas, who's the co-founder of Broadcom. He wanted to help me put a studio in my house and brought in all of his heavy-duty tech guys. I hired [Ocean Way owner and engineer] Allen Sides who tuned the room and [Capitol Studios engineer] Art Kelm. We built an honest-to-god serious place. I bought those giant Ocean Way monitors, which I still have. They have four 18-inch woofers, four 15-inch mids and two of those giant horns.

#### **What sets your studio apart?**

I have 150 guitars on the wall and about every amp you can imagine. The original head that was used on *Dookie* is here as well as the ones from Jawbreaker's *Dear You*. Many are modded, but some aren't.

#### **What are some of the biggest challenges about running your home studio?**

I made sure that the stereo image was great; that there wasn't a bad seat in the control room. It took about a year to get the sound perfect. When we first did it, there wasn't enough absorption in the back; I couldn't feel the low end. I ripped out the rear wall and put in Owens Corning 703 Rigid Fiberglass absorptive material covered by acoustic sound-passing grill cloth. We made it three feet thick. It always takes a long time to get the patch bay right and then you have to learn the sound of the room. The first record we did there was Shinedown's *The Sound of Madness*.

#### **What have been your favorite technical developments over the past few years?**

I like all the UA plug-ins and any of the Apollo interfaces. I plug a bass right into my Apollo 8. You can carve anything out of that.

#### **How do you establish a strong relationship with a mix and/or mastering engineer?**

Doug McKean and Chris Lord-Alge are great engineers. For mastering, I like Ted Jensen. I was with Bob Ludwig and then he moved. I love him, but I had to fly to New York and then get another flight to Maine. We took *American Idiot* to Ted. I remember sitting there with the band and listening to [the song] "American Idiot." The first couple of bars there's a guitar-through-a-telephone type of effect. Then on the fourth beat of the second bar, the mix opens up and you get bass, drums and guitar and it's at full range. Ted made it so the first part was loud and the second part was even louder. It was amazing.

#### **What's the biggest challenge you've ever faced in your studio?**

Getting the room to sound good was a big one. You almost have to be lucky. There's a thing called the golden ratio [approximately 1.618] and I always felt that if we stuck close to that with respect to the room dimensions and how we conceive of things, then naturally [things would work]. We've all heard stories of guys who spent a lot of money to build a studio and then couldn't get a good sound out of it; there was no mojo there. That always scared me. There's nothing worse than being in a control room that sounds too clinical. The first time I walked into Abbey Road's Studio Two

where the Beatles recorded, I almost fell over because I recognized the sound of the room.

#### **How important is pre-production?**

Unless I'm producing a rock band, it's gone away, for the most part. Now we have the computer sitting there and we write the song. Production and conception seem to be one and the same. I can get some samples of a drum, play a live bass to that and it could be the basis of a record. You can do that all in a tiny room.

#### **What are the challenges of working in a post-COVID-19 world?**

At first it wasn't too hard. But we had to spend money and time to figure out what technology to use [for remote work]. Now we're connected to record in real time where Doug [McKean] is in Woodland Hills and the singer is in Burbank. It took us a few days to get to a free-flowing session without bumming-out the artist.

#### **Any final thoughts?**

When I first started, I learned all kinds of engineering tricks and concepts. I put them in a basket and was later confronted with situations and, lo and behold, some of them worked. I used them a lot on records that the public knows; these are records that have sold 20 million copies. Also, it's a good thing to try to do a record like one that you love. But the thing to take from it is how to arrive at your own sound. Be the first person to make a new one. It's one of the toughest things to accomplish, but it's a worthy effort that will pay you back big time. •

## **Mosley (Justin and Jordan)**

**CONTACT:** monomusicgroup.com/clients/mosley, instagram.com/mosleyhd, instagram.com/\_jmosley

*The Delaware-based production team Mosley—composed of twin brothers Justin and Jordan Mosley—has worked with a number of artists including Post Malone, Kanye West and Kevin Gates. Among the team's early stand-outs are Malone's 2015 single "Too Young" and his 2016 triple-platinum debut Stoney. In 2014 the brothers connected with artist and producer Timbaland when he reached out after they tagged him in one of their Instagram videos. They now share the same management company. The team's HD Studio was built in 2013 and relies on FL Studio rather than industry stalwart Pro Tools.*

#### **When and how did you begin to build your studio?**

**Jordan:** We really started to get into the industry around 2014. Our studio is in the top room of our house. It's about 20 by 10. We're coming up with new ideas now. We'll get rid of the booth, because we're doing more recording in the main part and other little things that make it easy for us to work faster.

#### **What sets your studio apart?**

**Jordan:** It's not very large, so the sound is loud. It gives it a club feel and packs a nice punch, which is good because we mostly do hip-hop. It's soundproofed, but that's mainly to keep noise out rather than in.

#### **What are some of the biggest challenges about running your home studio?**

**Justin:** We work in FL Studio and a lot of people are accustomed to Pro Tools. We record a certain way that sometimes people aren't used to, [but] we know how to get the sound that we want from it. In Pro Tools it's more challenging

for us. We produce in FL too so it's easier to go back in and take sounds and synths out and replay instruments.

#### **Are you content to record your own material or is it necessary to bring in paying clients?**

**Jordan:** Most of the time it's our own material, but sometimes we bring in people for demos. We don't work with many outside clients. Sometimes we have other producers of different genres in and we'll blend it all together.

#### **What have been your favorite technical developments over the past few years?**

**Jordan:** The [UA] Apollo Twin has been a groundbreaker for us. When we go to another studio, it's kind of universal; everyone has one. We just plug in and go. Recently we started to use [MIDI controller] Komplete Kontrol. It's the best thing we've got in the last few years. It makes production easy, especially for musicians who don't know the key of a song or scales. If you have a lot of plug-ins, it lets you control them all inside the keyboard.

**Justin:** Right. It turns non-musicians into musicians.



#### **How do you establish a strong relationship with a mix and/or mastering engineer?**

**Jordan:** We mix ourselves and I master with iZotope's Ozone [9] Advanced. You can use a reference song—one by Katy Perry, for example—and it will give you the same dynamics.

#### **What's the biggest challenge you've ever faced in your studio?**

**Jordan:** When you're home, you need to get the right amount of hours in. It's too easy to get distracted. Put your phone away.

#### **How important is pre-production?**

**Justin:** We'll listen to some older records to



get inspired. When we work with Timbaland, he'll give us an idea of what he's looking for and we'll spend a week or so listening to those types of records. If it's a certain artist, we'll go through his or her catalog. Sometimes we'll go back to Motown, but usually it's '90s R&B, like Jodeci, Babyface or D'Angelo.

**What are the challenges of working in a post-COVID-19 world?**

**Justin:** We can't fly to other studios or get together with artists. We used to go to Timbaland's studio three times a month. But we've found ways around it, like sending beats to artists.

**What's one of your favorite professional studios in which to work?**

**Jordan:** Timbaland's The Hit Factory in Miami. It's a big room and the sound is isolated and very compressed.

**Any final thoughts?**

**Justin:** It's all about comfort. Sometimes people get equipment because they see other people using it. You need to know what works for you. I bought some beat machines one time and it just confused me; it took me away from what I was used to. •

**Adrian Young and Todd Forman**

**CONTACT:** moxybrothers.com, instagram.com/moxybros, twitter.com/moxybros

*No Doubt drummer Adrian Young and Todd Forman (sax player and keys collaborator with Sublime and Sublime with Rome) established The Ruby Red Room in Young's basement in 2018. The two had played together live in the '90s and more recently on a number of records, which led to the formation of their production partnership, The Moxy Brothers. Earlier this year they sponsored a contest wherein artists could submit a song. The single winner would receive their production and engineering services for free. It proved an excellent method to source untapped talent. Sandwiched between his music career and today, Forman became a doctor and now strikes a balance between both careers.*

**When and how did you begin to build your studio?**

**Young:** I've filled in as a drummer for a couple of Todd's bands in the past. He already had his stu-

dio and my basement was more of a jam room, but when we started to work together, that's when I became inspired to build-out a studio.

**Forman:** I'd always had this edge of music versus medicine. After I moved back to Long Beach, my wife gave me permission to return to music. She didn't realize that would end up with me on a world tour with Sublime with Rome for 18 months. In 2010 I realized that I loved the process of music production and set up my home studio. I was blown away by all the innovations over the preceding decade and what we could do with a few pieces of gear and software.

**What are some of the biggest challenges about running your home studio?**

**Forman:** Time. Both of us love it so much that we'd do it 24/7 if we didn't have to sleep and eat. But we had built in a schedule before the pandemic hit and we'd get together at least three times a week. We're able to work asynchronously so we can collaborate after our kids go to bed.

**Are you content to record your own material or is it necessary to bring in paying clients?**

**Young:** The process is a huge part of it for us. When artists we work with are excited about something we've helped them produce, write or record and they put it on Spotify, that's fun to watch. We develop artists because creativity and great songs don't just come in one form, so we don't limit ourselves only to paying clients.

**Forman:** We've found that we're good mentors. Many artists come to us with fantastic talent, but sometimes that's all. You need perspective, realistic goals and to keep your expectations under control, especially in something like the music business. People respond well to us because they understand that we've been through and seen a lot.

**How do you find/choose clients?**

**Young:** A lot of it is word-of-mouth. But earlier this year we ran a song contest. The winner was an artist named Rozetta Marie from the East Coast. We'd tracked nearly everything and the song was almost done. We were ready to fly out to New York to record her vocals, but then the pandemic hit. Now we're trying to figure out the technology where we can record and coach her in real time bi-coastal. Audio-movers allows us to share streams and hear

the music in super-good quality combined with Zoom for us to see each other.

**When you work with clients, do you also collaborate? Do you write, produce and/or engineer?**

**Forman:** Yes, all of the above. We love to write together and Adrian has become quite proficient on guitar. I'm good on melody and play keyboards as well, so it's whatever the track needs. We're nimble as performers, writers and producers.

**Young:** Some bands want us to produce and mix. In the first half of our partnership, we farmed-out our mixes, but now we also do them on the side. We've put a lot of time into mixing and I really enjoy it.

**What have been your favorite technical developments over the past few years?**

**Young:** I bounce back and forth between plug-ins and hardware, including amplifiers. I love a 1983 Marshall JCM 800. However, some of the Universal Audio amp plug-ins are pretty good. One that I'm really impressed with is their OX [Amp Top Box] attenuator. It takes the load from an amp head and acts as a cabinet simulator. It allows me to crank it super-loud after my kids have gone to bed.

**Forman:** I like the Spectrasonics plug-ins. Omnisphere is unbelievably important in my repertoire. Stylus and Trilian just make fantastic sounds.

**What's the biggest challenge you've ever faced in your studio?**

**Forman:** Some of the problems had to do with connectivity such as UA's Apollo Pro Tools. If we started to lay in several Pro Tools plug-ins, we'd get significant latency if we tried to add or record something later. We had to figure out settings and workarounds.

**Young:** Now we're getting into UA's LUNA and we don't have to mute plug-ins anymore because everything is all under one roof. You're not playing with a third-party DAW.

**What are the challenges of working in a post-COVID-19 world?**

**Young:** Todd and I don't get together. We do screen shares, bounce files and send them back and forth. We haven't had anyone come in to sing in a while.


**Forman:** We plan to bring in a vocalist soon. We'll isolate her to one room and then we'll use a makeshift studio outside.

**What's one of your favorite professional studios in which to work? Which ones are the best for drums?**

**Young:** The Record Plant and Ocean Way. Eric Kretz of Stone Temple Pilots had his studio Bomb Shelter in downtown LA and I really enjoyed tracking there. It had a massive drum room and the vocal booth was big enough for a second drum set for super-tight, warm-sounding drums. Now if I want my kit to sound like it's in a bigger room, I use [UA's] Capitol Chambers or Ocean Way Studios plug-ins.

**Forman:** I like Total Access [Recording] in Redondo Beach. It was founded by Wyn Davis and a lot of seminal records were done there. It has a big room with a nice drum sound.

**Final thoughts?**

**Forman:** The way technology is these days and the power of plug-ins are both unbelievable. The most important thing in any creative process, especially music, is collaboration. Technology will never farm that out. 





# Celestion F12-X200 and Celestion Plus

Celestion has long been one of the world's premier manufacturers of guitar speakers. While the company has been famous for building guitar speakers since the 1960s, their roots actually go back much further, to the 1920s when the company started building speakers for radios.

Today, as the market for guitar amps and speakers changes, Celestion has embraced the 21st century way of music making by adding to their product range "digitally downloadable tone," available through a new online store, CelestionPlus.com. This site is dedicated specifically to marketing impulse response (IR) models of all Celestion's current range of iconic guitar speakers, including the Vintage 30, Greenback and Alnico Blue, as well as IRs of Celestion-loaded Blackstar, Vox, Laney Orange and Suhr cabinets.

The F12-X200 is Celestion's first full-range live-response physical speaker designed to work with the latest generation of modeling preamplifiers. The F12-X200 reproduces frequencies 60 HZ all the way to 20 KHz with the higher frequency reproduced using a Celestion compression driver, which is integrated using a high-quality crossover circuit. The Celestion has a free plan for a dedicated speaker cabinet for the F12-X200

on the Celestion Plus website which Fred Renner, a luthier friend of mine, helped me build. This speaker is intended to reproduce the output from a modelling amp across the entire frequency band without adding any additional coloration, but it will still "feel" like a traditional guitar speaker.

An Impulse Response can be thought of as the acoustic characteristic of an object as it responds to a given input signal, distilled into a digital file just a few milliseconds long. For guitarists, this means the sound of a specific speaker inside a specific cabinet within a particular environment (in this case, a recording studio).

To effectively record a guitar cabinet is a science unto itself and requires the correct acoustic environment as well as high-quality microphones and the ability to capture that sound in high resolution. Celestion has gone through a tremendous amount of time, trouble, and expense to faithfully recreate the actual sound of many of the world's iconic speakers. All the Impulse Responses have been recorded by top engineers in world class recording studios. Most of the Impulse Responses have been recorded using three microphones in six positions, effectively

advantage of this technology with simulated digital algorithms but fell drastically short of reproducing the acoustic properties of what a real speaker sounds like while it is being recorded.

It took me a while to actually figure out how to make this technology "work," and in the process I discovered that there were several options out there in the marketplace that were capable of importing Impulse Response files. Once loaded, you can virtually "mix and match" all of your available guitar amps, speakers and cabinet models in

ways that would otherwise be impractical if not impossible.

The rig that I currently use in my studio consists of a Quilter Interblock 45-watt amplifier that weighs less than two pounds. The Quilter Interblock has both a speaker and a balanced line output so I can record into the F12-X200 for monitoring on the other side of the room I use for my home studio. I can also monitor direct through my studio monitors. For a preamplifier, I use an Atomic AmpliFIRE, one of several available modeling preamplifiers in the marketplace that can import third party Impulse Response wave files. I also use Line 6's Helix Native ProTools plug-in, which again has the



reproducing the actual sounds of the speaker cabinets being recorded "live" in a critical listening environment.

It is important to understand the significance of being able to "take with you" the actual Impulse Response of your favorite guitar speaker cabinet over any previous generations of digital modeling amplifiers. While there have been a lot of digital modeling products that offer combinations of cabinets and amplifiers, they all fall short in one critical aspect: they have not actually captured the physical properties of what that speaker is actually doing acoustically. Early generations modeling amplifiers tried to take

same ability.

When you hear these Impulse Responses played back in your studio monitors, the difference (compared to the last generation of modeling amplifiers) is night and day. Performing live, you now can take your favorite guitar cabinets virtually to your next gig or recording session.

The result of all this technology is truly liberating. I really do find that I now can play and record with a drastically reduced physical footprint of equipment without sacrificing great tone.

Find out more at [celestionplus.com](http://celestionplus.com)



# iZotope Tonal Balance Control 2

iZotope's Tonal Balance Control 2 is an analysis tool that provides a real-time evaluation of your stereo mix as compared to other songs in thirteen carefully designed factory reference "target" genres. There is a drop down menu of these and you have the option of using any stereo audio track or even a whole folder of tracks as references.

Tonal Balance Control 2 comes with iZotope's Neutron 3.1 Advanced (\$399), Ozone 9.0 Advanced (\$499) or it can be purchased separately as a standalone version (\$199). TBC 2 is also part of Music Production Suite 3, and there is also a Tonal Balance Bundle.

In addition, TBC 2 comes with the Relay Source 1.03 plug-in to enable IPC—that's iZotope's Inter Plug-in Communication that allows direct control of other iZotope plug-ins equipped with IPC within TBC 2's GUI.

channel shows the fixed upper and lower amplitude limits vs. frequency of the selected target genre. Again a moving centerline runs the length of the channel but it's more like a spectrum analyzer where the various peaks and dips are more accurately indicated and it's easy to see them exceed the channel's upper limit or fall below the lower limit.

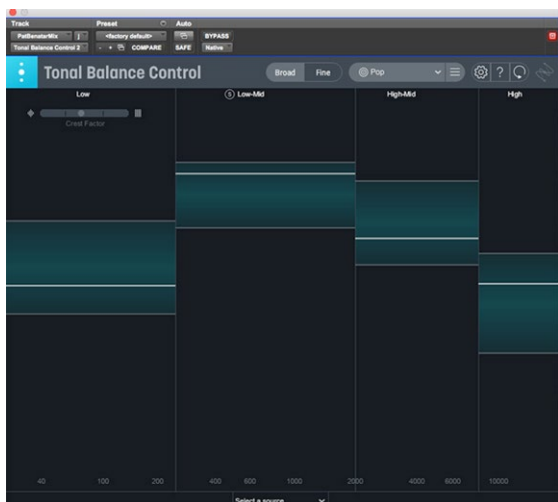
## Crest Factor

The overall shape and the tilt in the low frequencies of this channel vary over the 20Hz to 20kHz audio range based upon the particular target genre you've selected. For example the "RnB-Soul" genre increases in the range of acceptable amplitudes starting at about 5kHz and continue out to 20kHz versus the "Reggae" genre that has a wider acceptance range in the bass.

divides in half horizontally with the bottom half of the window becoming a spectrum analyzer display showing Relay's selected source audio or the IPC plug-in's GUI.

I inserted the Ozone 9 Advance eight-band EQ before TBC 2 and instead of viewing the spectrum display in the lower half of the GUI, I have the equalizer screen with complete control of it from TBC2. Right now the iZotope plug-ins that are compatible IPC sources are: Ozone 9.0, Neutron 3.1, and Nectar 3.1. They will show up in the Source list automatically along with any channel (mono or stereo) with the Relay plug-in inserted. I thought it a powerful tool to watch the Tonal Balance 2 screen and then adjust Ozone 9's equalizer and see the immediate effect of tweaking!

If you see that the high frequencies are excessive in your mix, you can select the Relay



iZotope Tonal Balance 2 Showing Nominal Spectral Balance In All Four Bands Typical of The Pop Music Genre



iZotope Tonal Balance 2 In Fine Mode Showing Direct Controls in Ozone 9's Equalizer

## Tonal Balance 2 Has Two Main Views or Modes

In the resizable GUI, there are both Broad and Fine views of your music mix's tonal makeup. Broad divides the audio frequencies into four slotted bands with white boundaries between the lower and higher frequencies. When the frequencies in any or all of these bands are within the targeted genre's range, the names of the bands will light up white.

The bands and ranges are: Low from 20Hz to 250Hz, Low-Mid 250Hz to 2kHz, High-Mid 2kHz to 8kHz, and the High band is from 8kHz to 20kHz. In addition, there is a horizontal bar spanning midway between each of these four ranges to show the instantaneous and varying amplitudes—a kind of average of the constituent frequencies in your music present in that band. This horizontal bar moves up and down in response to the music's changing frequency content over time.

Fine view is a more exacting analysis and is represented by a continuous response "channel" spanning all four bands. This

I used the Fine view to spot sudden peaks at certain frequencies and at particular times such as vocal peaks, weird resonances or excessively loud cymbal crashes.

Also shown in either Broad or Fine modes is the Crest Factor meter. Crest Factor is the ratio of average level to peak level. In TBC 2 this is an immediate measurement of the dynamic range in the low frequencies based also based on the selected target genre curve. This became especially helpful to me when setting up stereo bus limiting of an entire mix—I am able to see in a relative way the amount of limiting I was using compared to other music in the same genre.

## IPC

At the bottom of the TBC 2 window is a "Select A Source" drop down menu for selecting any track in your session with either the Relay source plug-in inserted or other iZotope plug-ins with IPC.

Relay provides an internal path to TBC 2 and when in this Source mode, the entire GUI

instances on tracks that would contribute to the high frequency content and adjust them without having to leave TBC 2 to go find them individually in the mixer. Awesome!

Tonal Balance 2 is an exciting piece of music production software and it and Relay are in my mixing template from now on! TBC 2 is in the updated version of Neutron 3 Advanced and Ozone 9 Advanced and sells on its own for \$199MSRP. Highly recommended!

[izotope.com/en/products/tonal-balance-control-2.html](https://izotope.com/en/products/tonal-balance-control-2.html)

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



**Bad Bunny**

*Las Que No Querían Salir*

Rimas Music  
Producers: Various

With this album, Bad Bunny has stepped in as an unlikely feminist hero. Whereas his acclaimed debut spoke about women, his more recent projects speak directly to them, providing them upbeat, trappy anthems to sing along to. In tune with “Yo Perreo Sola” from his previous record, *YHLQMDLG*, this release contains female empowering gems such as “Si Ella Sale” and “Pa’ Romperla.” Born as a quarantine record, this album shows a different side of the Puerto Rican artist, who is known to sing about heartbreak, and now celebrates love with his partner and collaborator Gabriela Berlinger, who is featured on the single “En Casita.” — **Alexandra Tirado**



**David K. Mathews**

*The Fantasy Vocal Sessions Vol. 2, Soul, Pop, R&B*

Effendi Records  
Producer: David K. Mathews

Etta James once said of keyboardist Mathews, “he can play anything”—a compliment borne out by his work with Wayne Shorter, John McLaughlin, Sheila E., Boz Scaggs and Santana. After launching his *The Fantasy Vocal Session* series with the jazz-leaning *Vol. 1, Standards*, Mathews shows his pop/R&B groove on with *Vol. 2*. While he shimmers and simmers on a stunning array of vintage keys, his Quincy Jones-esque mission is helming supercharged sessions covering a wide range of classic material and showcasing some of the Bay Area’s most worthy musical and vocal talents. — **Jonathan Widran**

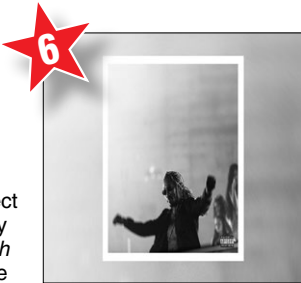


**Future**

*High Off Life*

Freebandz/Epic  
Producers: Various

*High Off Life* is Future’s 8th studio album, and he takes somewhat of a detour from his usual “taking prescription drugs” subject matter that he has so often used to heavily promote to his core audience. Hence, *High Off Life* is more of Future being high off life vs. being under the influence all of the time. The artist discusses relevant topics, like the current pandemic, but he’s still giving us that Atlanta trap flair, with a few bangers, and unfortunately more fillers than usual. Nevertheless, Future seems to be tireless and spiritually inspired during the making of this offering. — **Adam Seyum**



**Khruangbin**

*Mordechai*

Dead Oceans / Night Time Stories  
Producers: Khruangbin & Steve Christensen

Bands that defy categorization have the unique ability to transform the human spirit. Khruangbin embody this axiom with *Mordechai*, the hotly anticipated follow-up album to the song “Texas Sun,” their breezy collab with Leon Bridges. Take, for example, lead single “Time (You and I),” which rattles off a passel of languages during its shimmering climax. An accessible yet sophisticated mélange of soul and funk reflected by a holistic, humanistic outlook. Consider this your next step toward enlightenment. — **Andy Kaufmann**



**Sheff G**

*One and Only*

Empire Distribution  
Producers: Great John, others

Just months after Pop-Smoke’s tragic death, there’s an obvious successor to the King of Brooklyn Drill. He goes by the name Sheff G, and his latest project *One and Only* is a firm footprint on the historical path of drill rap. Sheff G is gifted in many ways, from the smooth but heavy vocal tone of his melodic bars to his ability to depict themes of personal loss and loyalty behind a typically aggressive lyrical exterior. This is especially evident in the first track (and one of my personal favorites), “2nd Intro.” “Lost so many of my dogs, think I need a leash.” One of Sheff’s favorite ad-libs is a weighty “look,” after each bar. It’s safe to say we should all be looking now. — **Jacob Trask**



**The Harmed Brothers**

*Across the Waves*

Fluff and Gravy Records  
Producers: Inaiah Lujan and The Harmed Brothers

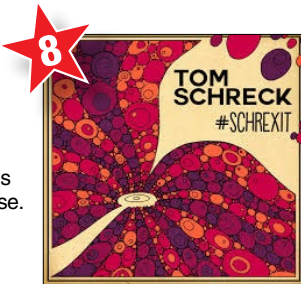
Hailing from Kentucky, the Harmed Brothers began in 2010, with singer-songwriter-guitarist Ray Vietti and keyboardist-singer Alex Salcido at the helm. Their tight rootsy indie-folk sound has echoes of classic alt-rock like R.E.M. and The Jayhawks, along with the eccentricity of Wilco and the soul of The Band. Vietti sings in a resonant baritone that takes their songs of hope, despair and the human condition to a higher plane. “Skyline Over...” is the kick-off track and an obvious single, with its strong hooks and spirited vocals. “Where You’re Going” is transformative and cerebral, while the finale “Time” builds to a beautiful crescendo. — **Eric Harabadian**



**Tom Schreck**

*#Schrexit*  
Nashville Outsider Music  
Producer: Tom Schreck

Working outside the box is a comfortable place for Tom Schreck. The Nashville artist is all over the creative map on his fourth release. But that’s not to say he travels without an entertaining and purposeful compass. His approach seems to meld such disparate elements as Todd Rundgren, Brian Wilson, George Martin, Matthew Sweet, Beck and Kraut rock. He knows exactly where he is going with his whimsical ideas. And whether it’s the power pop of “Beef Supreme” or “Cobalt Blue,” the brilliant socially observant “World Without War,” the electronic instrumental “Der Februar” or the funky sampled jam hybrid “Imagine Me,” you’re in for one helluva ride! — **Eric Harabadian**



**Iggy Pop**

*The Bowie Years*

U Me Records  
Producers: Iggy Pop, David Bowie

Iggy made a major change in direction when he moved to Berlin and began working with Bowie in 1977, a partnership that wrought two acclaimed and highly influential albums *The Idiot* and *Lust for Life*. Included, among this remarkable 7-disc package are the re-mastered albums, rare late ‘70s live solo performances, demos, alternate mixes, a 40-page booklet, and a brief interview with Pop where he discusses his relationship with Bowie. Looking back on this period, you hear Pop’s evolution from Stooges front-man to adventurous musical raconteur. — **Eric Harabadian**



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.



# DJ GEM RPM



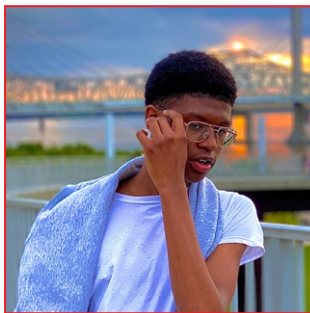
**MALIBU** is the first original release from Australian born **DJ GEM RPM**.

The track rolls in on a gentle synth and instantly transports you to a summertime Sunday morning by the ocean. The song is both tranquil and inviting whilst the idea of new love lingers on the edge of the lyric.

Tuned by the emerging **Grammy** Next producer to 432hz, a nod to the frequency of the universe known to align the listener with manifesting your heart's truest desires, **GEM** blends wellness benefits with smooth playlist-worthy beats in this refreshingly modern take on the genre.

Is **GEM** the new face of New Age?





## Jayy Perk

**Contact:** jayyperkinquiries@gmail.com  
**Web:** soundcloud.com/jayy-perk  
**Seeking:** Label, Management  
**Style:** Rap

Grand Rapids-based rapper Jayy Perk has set up a solid framework for himself. At just 18, he clearly has a sense for what's appealing right now: catchy melodies and hard-thumping trap beats. "Background" is the perfect example of a track that could pop due to the playback value of the hook. We found ourselves humming the melody after listening for just the first time. Jayy has also done himself the favor of teaming up with YouTube-famous producers like CorMill and Manny Manhattan, who have provided him with excellent beats. But we recommend perhaps putting a little more "umph" behind the vocals, which feel kind of shy from time to time. As comedian Kevin Hart once said, "Say it with your chest!"

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

**SCORE: 7.6**



## All Systems Know

**Contact:** allsystemsknow@gmail.com  
**Web:** allsystemsknow.bandcamp.com/album/i-o  
**Seeking:** Label, Booking, Mgmt., Film/TV  
**Style:** Alt-Rock

All Systems Know is a five-man, punk/alternative outfit that puts its musical aptitude on display with difficult rhythms, beautiful combinations of unusual rock sounds and an ability to blend together perfectly. Not a single member holds this rock band back, and a few members massively propel them forward. The inclusion of Glen Gregory Turner II on sax is a marvelous choice and adds to the band's gritty style in a way that's seldom heard. Further cementing the band in their punk-like genre are the impressive and versatile vocals of Marcelo Correa da Silva. He reminds us of a male Hayley Williams. This band is certainly ready to make its next step toward representation.

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

**SCORE: 8.4**



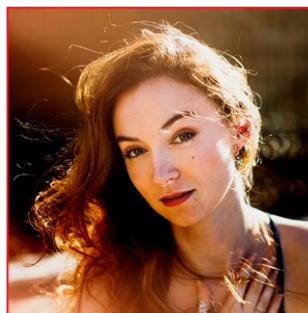
## James Kahn

**Contact:** thatjameskahn@gmail.com  
**Web:** thatjameskahn.com  
**Seeking:** Film/TV, Distribution, Marketing  
**Style:** Folk, Americana

Author James Kahn has a new novel, *Matamoros*, and he has created a well-produced companion album, full of vintage sounding fiddle and mandolin, that add color and flavor to his historical saga. On the numerous verses of "Skully's Redemption" Kahn's voice invests the song with an Irish lilt as he relates a protagonist's trek to the Mexican-American War. These wartime exploits continue on "Matamoros," highlighted by martial snare, excellent accordion, a banjo solo and the French Foreign Legion. Our favorite is "So Long The River," the most contemporary-sounding of the three, whose soothing, atmospheric vibe is a pleasure. Kahn's suite of songs is tailor-made for a visual, theatrical treatment.

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

**SCORE: 7.6**



## Malinda

**Contact:** matt@directartistmanagement.com  
**Web:** malindakathleenreese.com  
**Seeking:** Label  
**Style:** Singer-Songwriter

Malinda's humanistic voice and inspirational messages are captured with expert production skill. "More With You" is a showcase for the singer's impressive vocal range, the purity of her tone, and the grand gusher of emotion that more than 50 musicians and backup singers bring to the party. The tone shifts on "Don't Make Me," where she shows her backbone and indignation ("Don't make me be the bad guy."). This pop song makes it clear that Malinda brings a theatrical flair to her work, even a Disney vibe. "Running" delivers another jubilant chorus of layered harmonic voices with pristine production values, showing once again why 250,000 Youtube followers have been drawn to this artist.

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

**SCORE: 8.4**



## High Street

**Contact:** david.findling1@gmail.com  
**Web:** highstreetofficial.com  
**Seeking:** Label, Booking  
**Style:** Hard Rock, Blues

Chicago-based High Street, though a bit rough around the edges, have a distinctly commercial mainstream rock sound with some garage-band accents here and there that give everything some bite. Example: "Shut Me Out" rides a persistent riff, showcases some scorching guitar licks and allows singer Phoebe Collins to take center stage with her rich, resonant voice right down to the "nah, nah nah..." singalong chorus. "Disrepair" is kinda catchy, and the guitar solo is pretty great. (Wish there were more bass in the mix, though!) The moody, cool "Friend in the Devil" is a nice change-up where Collins and her colleagues display their somber side. There's real potential for development in this Chi-town quintet.

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

**SCORE: 7.8**



## Tony Forrestt

**Contact:** tonyforrestt@gmail.com  
**Web:** Spotify  
**Seeking:** Booking, Promotion  
**Style:** R&B

Brooklyn-based artist Tony ForresTT has love & loss on his mind and in his heart, which has been broken in myriad ways, giving his music a deeply sad, haunted quality. "X" and "Different" are examples of this. The former, especially, has a good, complex beat—it's a hitter right away—and though ForresTT's voice is decent, it's the vocal swirls and layerings that really impress. Most unusual are the dramatic chords of a metallic electric guitar, which is a (perhaps overused) signature of all his tracks. The main drawback is that despite his obvious skills, the artist's choruses often meander, lose focus, to the point where they simply do not fully hook the listener. We urge this talented artist to fix that shortcoming.

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

**SCORE: 7.4**

**Music Connection's** executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.





## Robert Kuhn

**Contact:** robertkuhnmusic@gmail.com  
**Web:** robertkuhnmusic.com  
**Seeking:** Label  
**Style:** Psychedelic Folk

Robert Kuhn has a unique, distinctive sound. It's not for everyone, and he may be hard-pressed to find the right label, but his voice, with its matter-of-fact, loose delivery, is a standout, and it's a good match for his driving, uptempo, often monotonous music, which is rendered in a trebly, lo-fi style. On the breezy and uplifting "Li," Kuhn's voice dwells in a large, lysergic fog of reverb, swirling along with a harmonica and the drone of a sitar. It's trippy and it really grows on you. "Dragons" is another uplifting song and it adds a heavenly organ sound and some cool chants to his formula. We hear an Of Monsters and Men vibe in the spaced-out "Low Way." Fans of indie-syncretic music...here's your man.

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

**SCORE: 7.2**



## Theo Low

**Contact:** terrycaudill@gmail.com  
**Web:** theolow.bandcamp.com  
**Seeking:** Label, Film/TV  
**Style:** Indie Electronic

We get odd vibes right away from Florida-based artist Theo Low, who invests his electronic pop material with intriguing, unexpected sonics. For example, "Favorite Boy" is, on the surface, a sunny slice of synth-pop about an innocent, puppy-love infatuation. On the other hand, Low seasons the track with unusual electro accents that turn the song into something most unusual. A similar uniqueness inhabits "Show Me Love," which has lots of cool parts that are very well blended to achieve a catchy, optimistic glow. It's probably our favorite tune. Low's catchy, commercial "One and Only" has a familiar pop-rock groove, with a pretty melody. Overall, we advise this developing artist to improve his vocal mixes.

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

**SCORE: 7.4**



## Vivid Substanz

**Contact:** juancarceg@hotmail.com  
**Web:** spotify.com  
**Seeking:** Label, Film/TV  
**Style:** Ambient

Fancifully titled, instrumental excursions by artist Vivid Substanz are, by turns, moody, meditative and cinematic. "423 Days at Circe Dome" conjures an air of mystery and intrigue, deploying what sounds like guitar, harp and a bed of synth sounds to achieve a dramatic pull on the listener's ear. The sound of a running brook, cool clear water, combines with gentle synth surges for a soothing and relaxing effect on "Kerepakupai..." While those two themes are mildy pleasing, we find that Vivid Substanz is really onto something with "Concentration of Toruks," easily the composer's best outing, thanks to its giant shimmer of synthesizers and the wonderful "flute" parts that convey the pleasure of flight and floating.

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

**SCORE: 7.3**



## White Water Ramble

**Contact:** patsites@comcast.net  
**Web:** WhiteWaterRamble.com  
**Seeking:** Booking, Film/TV  
**Style:** Indie/Folk, Jamgrass

White Water Ramble have a style and sound, much of it based upon vintage influences, that help them stand out from the crowd. Right off the bat, "3 Minutes 2 Spare" delivers an infectiously grooving instrumental that leads to a clavinet solo that's pretty sweet. We only wish the song's vocals brought more power to the party. Well, we got our wish with "This Ol' Guitar," an all-out swing-band celebration ("music makes me whole!") with interesting horn parts and a strong, authoritative lead vocal. It's just fun to hear all those instruments having a great time together. The band downshifts to the breezy, banjo-fueled, deep-woods folk of "Hollow" where the instrumental blend is again top-notch.

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

**SCORE: 8.0**



## Poshbwoy

**Contact:** poshbwoybusiness1@gmail.com  
**Web:** soundcloud.com/poshbwoy  
**Seeking:** Management  
**Style:** Hip-Hop/Rap, EDM, UK Garage

Hailing from Enfield, North London, Poshbwoy is a multi-genre rapper who explores rap and house/electronic and clearly has chops in both. His most recent release, "Wagwan My Brudda," is a funky, radio-ready track that displays some clear hit-making ability, from the catchy hook to bars that are easy to rap along with. The song shows progress in rapping ability and instrumental choice from the track "Confession," which he released in 2015. We encourage a manager to pick him up and utilize the appealing tone of his voice for mainstream hits. It's also clear that Poshbwoy's sense for house music has always been there. "My House" would be ready to hit clubs as they open.

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

**SCORE: 7.4**



## The Vignatis

**Contact:** contact@thevignatis.com  
**Web:** thevignatis.com  
**Seeking:** Label, Film/TV, Agency  
**Style:** "Gypsybilly"

The Vignatis are excellent players powered by an uncommon spirit of fun. "Bop, Hop & Roll" shows off their "Gypsybilly" concept. Though the song is a tribute to America's classic rockabilly heroes, Fabrice's Euro-accented vocals and Tracy's buoyant clarinet provide unexpected twists to the rockabilly sound. And Fabrice's Django Reinhardt guitar and rap solo in "New Direction" is another stylistic dare. Meanwhile, the patriotic "Red, White & Blue" is a straight-ahead pop-rocker that "celebrates the good times" and allows the pair to show off its superior musicianship. Perhaps this couple's genuine enthusiasm, along with their expert playing skills, could be a hit with young children? Or in Branson, MO?

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

**SCORE: 7.4**

**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.



**Livestream** Boston, MA

**Contact:** music@toddboston.com

**Web:** toddboston.com, YouTube / Facebook

**Material:** Anyone harboring an appreciation for new age, introspective ambient from a world fusion perspective will derive immediate comfort from Todd Boston's meditative style. One can easily imagine his instrumental healing tones gurgling throughout massage parlors like an audible brook comprised of watercolors. For this performance, he served selections from two albums—the first half plucked from 2017's *One*; the second, 2012's *Touched By the Sun*. "Rainstorm," a song concerning Boston's experience surviving a medical struggle, was accompanied by—what else?—the sound of rain. "Waves," alternatively, was penned the morning of the Japanese tsunami.

**Musicianship:** Joyfully frolicking within an acoustic Zen garden of his own design, Boston flits from instrument to instrument and provides his own backing track via live loops triggered by foot, creating a far fuller effect than would otherwise be possible. Boston is as comfortable blowing his custom Andean bamboo flute as he is alternately plucking then slapping his one-of-a-kind, Japanese-crafted acoustic guitar. Consider: he's a Billboard Top Ten guitarist associated with Windham Hill Records founder Will Ackerman and won the award for ZMR's Best Contemporary Instrumental of 2012. Does one need more proof to verify the man's extensive skillset?

**Performance:** Conducting multiple livestreams every week has prepared Boston well; he's



# TODD BOSTON

able to deliver an hour-and-a-half performance with ease. This artist's easygoing, understated speaking style perfectly suits his music. Limiting talking between songs, he concluded with a "VIP after-party" during which he detailed his custom-designed instruments and waxed poetic about the healing power of music and a love for Jimi Hendrix. He also received questions and accepted praise from appreciative listeners. Shifting camera angles nicely reinforced audience engagement.

**Summary:** Todd Boston is a class act and his mission to heal the universe through music remains noble. While not signed to any label, he's toured the globe and worked alongside heavyweights like bassist Tony Levin and percussionist Jeff Haynes. Needless to say, Boston has already arrived as a player, composer and producer in the spiritual genre. While similar in many respects to his transcendental peers, Boston's ample abilities deserve serious notoriety. — **Andy Kaufmann**



# STACI GRAY

**Livestream** Austin, TX

**Contact:** stacigraymusic@gmail.com

**Web:** facebook.com

**Material:** Staci Gray's mix of classic covers and her own family-friendly catalog—dubbed BYOB

(Bring Your Own Bubbles Bedtime Bash)—is comforting and refreshing. Like a journey into bedtime lullabies from my own father, this livestream is warm, welcoming and nostalgic. Well known tunes from Bob Marley or lesser known songs from Joe McDermott, mixed in with kindhearted banter about parenthood and tailored

excellently to a young audience, make for a great performance for youngsters of all walks of life.

**Musicianship:** Gray has a voice that is well-suited to this style of music. You can really hear the smile when she sings, an infectious sound that surely has an impact on children. Her guitar playing, while simple melodically, was clear and clean during this performance and the vocal harmonies that Gray triggered from a rig down at her feet were Andrews Sisters reminiscent. Despite having no children of my own, this performance was enjoyable to watch and would likely be even more enjoyable to those with little ones.

**Performance:** Livestream performances can be difficult for an artist to pull off; they are often lonely and without lots of audience interaction that fuels many acts. However, Gray walked that line excellently, with stories of her own to share and an energy that made you feel like you were right there in the room with her. Despite slight technical difficulties, the artist's positive attitude shone through.

**Summary:** Staci Gray has the pieces required to be the next big thing in family music, and her commitment to helping families with children during this difficult time is to be commended. Connecting with others is tremendously important; Gray helps parents and their kids connect before bedtime, singing songs, playing together and ultimately keeping their relationships strong through her music.

— **Kara Bradford**





**Livestream** New York, NY

**Contact:** [naika@empktr.com](mailto:naika@empktr.com)  
**Web:** [jessicalynnmusic.org](http://jessicalynnmusic.org)

**Material:** Considered by some to be a country singer, Jessica Lynn (who hails from the New York area) is inherently more of a crossover artist who also flirts with rock and blues. The majority of her set comprises well-constructed and versatile material with an uber-catchy opening song,

“Crazy Idea,” featuring a reticent partner who is nudged to throw caution to the wind, evident in the lyric payoff, move a little closer to me.

Differentiating itself from the rest of the set was “Run To” (the track for her new video), a reflective ballad in 6/8 time, where missed opportunities in a relationship are lamented: *I can't remember a time that I didn't think of all of the should've's/ they tear me up!...I wanna run to anything that makes me feel you!...I've lied to myself for so long.*

**Musicianship:** Lynn’s vocals possess an underlying gutsy vibe that most current female country singers share, tempered with warmth. There is a resemblance to Shania Twain, who couldn’t be perfectly pigeonholed as pure country. Self-taught on guitar, Lynn more than adequately supports herself, traversing several styles.

**Performance:** During the performance, Lynn spoke directly to her fans as they posted comments, and it served as a strong example of how a loyal fan base can make or break the career of an independent artist. It was clear that Lynn knows how to package and promote herself; however, there were moments when the chatting seemed more directed to fans who are already on board, while the rest of us newcomers longed for more inclusion. She did break that pattern, fortunately, when a fan asked for the back story of one of the songs and we subsequently learned more about Lynn’s life and what drives her. To her credit, the artist also shared how the pandemic has affected her (mostly on the professional front), something all of us can relate to.

**Summary:** Jessica Lynn is a poised, polished and approachable performer with a warm voice and good marketing instincts. It’s little wonder that her ingenuity has captured a loyal fanbase. However, lessening some of the promoting during the show—inviting more universal connection—would organically draw even more fans. Lynn’s new video, “Run To,” was released recently. She was also invited to be a part of a livestream concert with Joan Jett and Pat Benatar

– Ellen Woloshin

**Livestream** Thousand Oaks, CA

**Contact:** [docrogersmusic@gmail.com](mailto:docrogersmusic@gmail.com)  
**Web:** [FB@DocRogersMusic](https://www.facebook.com/DocRogersMusic)

**Material:** Doc Rogers cut no corners in his nearly two-hour live Facebook show, ranging through themes from juggling work and performing, to love, religion, overcoming darkness and the usual trials of just being human. As a performer with his band for over five years, Rogers invests all of himself into his shows, and even on this new remote platform he left it all on the show floor with his gravelly, soulful modern country.

**Musicianship:** As a solo acoustic singer-songwriter, Rogers delivered a raw, heartfelt performance. Alternating between his Ovation Elite and Rainsong Carbon Fiber guitars, his gritty licks over smooth, versatile vocals made for a unique and memorable sound. A graceful performer, Rogers had no problem connecting through the camera and speaking candidly with his audience between songs, explaining each one, and remaining humble and approachable.

**Performance:** “Time to Have a Good Time,” with its upbeat country feel, highlighted Rogers’ solid, genuine performing style, followed by “Hey Hey Preacher Man,” “Part Time Rockstar” and “Run,” which spoke of the contradictory situations we find ourselves in at times. “She’s My Everything” and “Can’t Stop Loving You” dug deeper into the songwriter’s softer side,



and “Everything’s Broken” and “I’m Still Here” touched on the challenges of overcoming fear and depression during life’s inevitable difficulties. Rogers’ storylines revealed a positive, inspiring vulnerability, despite some of the darker themes.

He also shared covers of classics, including Marc Cohn’s “Walking In Memphis,” featuring a beautiful falsetto, and his lilting country version of the 4NonBlondes’ classic “What’s Up” offered gentle octave leaps and melodic lifts. A surprising stripped-down cover of AC/DC’s “You Shook Me All Night Long” followed, along with fan favorite “Two Princes” from The

Spin Doctors, including Rogers’ trademark scat solos and steady guitar lines.

**Summary:** With his humble disposition, dedication to his audience and sincere fan appreciation, Doc Rogers is a natural entertainer. His flair for modern country feels like a combination of Keith Urban and Darius Rucker with an edgy vocal growl. Given the passion and power delivered in this one-man show, the Doc Rogers Band live and in-person would undoubtedly prove a fun night out and charge up any rockabilly/country fan.

– Andrea Beenham



**Livestream** Asheville, NC

**Web:** JanglingSparrow.com

**Contact:** DougDeutschPR1956@gmail.com

**Material:** Jangling Sparrow is a solo artist in the folk roots/Americana genre with hints of country, rock and bluegrass to flavor the tunes nicely. A contemporary Alan Bean and Morris Kats come to mind as you listen to this present-day Americana artist sing his tunes and deliver his message. Songs like “Look Away Twice,” with its funky chord progression and heavy lyrics like “You might take my sorrow for advice” and “You can’t live on pearls of wisdom,” might suggest to you that all the intelligence in this world might not get you all that love and happiness you’re craving for.

**Musicianship:** Edelman has a really strong voice that resonates as he sings and needs little or no effects. Great vibrato keeps his songs glued together nicely for the audience as he gets his points across with lyrical accuracy. His guitar work is superb as he fingerpicks and strums with ease, all the while singing beautifully and making you think of a simpler past. The lyrics are rich with symbolism as well as direct messages that make you think about life and drama and what it all means. “Daddy Says” is a great example of the fine musicianship that Edelman brings to the table.

**Performance:** Edelman has great rapport with his audience. Constantly talking to



## JANGLING SPARROW

them and keeping them up-to-date about his whereabouts and albums and such. His disheveled, hung over look is misleading, but when he picks up the guitar and starts singing about a love lost, about being a kid, or about life lessons, you are easily and totally engulfed in the message while being transported to another time and place. Good stage presence makes Edelman a very likable character.

**Summary:** Heartfelt Americana music at its finest. Great lyrics accompany superb guitar skills to give you a feeling of authenticity and

realism that instantly transports you to the 1950s, where you spent the summer at the lake and snuck off from the parents to go play in the woods. It’s such a beautiful journey: innocent and naïve and even more beautiful with the right music. Jangling Sparrow has four CDs available. All are very consistent and true to the genre; North American and Susquehanna, Stranger Things, Truer Words, 140 Nickels, and Bootstraps and Other American Fables, and all are loaded with great music that’ll make you wish you grew up in Maine in the ‘50s. — **Pierce Brochetti**



## SAM JOHNSTON

**Livestream** Nashville, TN

**Contact:** sam@innovomanagement.com

**Web:** facebook.com/samjohnstonmusic

**Material:** Borrowing from rock and blues influences such as Jimi Hendrix, artist Sam Johnston displays his wide-ranging material while incorporating what he learned from his time as a Belmont University music major.

Johnston’s songwriting leads with his rich storytelling skills. “Old Kinkaid,” a prime example of those skills, is about an old tree at his family’s country property. He had many fond childhood memories and was crushed when he found out the tree was cut down by new homeowners, inspiring him to write the song. “The River,” played near the end of his set, is a popular song as evidenced by comments from his viewers. His use of a slide, which added

something extra to the song, gave it a true blues style. The song also featured call-and-response type vocals and was dynamic from verse to chorus.

**Musicianship:** Johnston’s force as a player lies with his bluesy, syncopated guitar skills. His playing style is somewhat loose, but it brings an edge to the rock music, which would otherwise be derivative. What he lacks, he makes up for in songwriting and lyrical strengths. He did show polarized abilities with the insertion of diverse song styles, such as the covers of Hendrix’s “The Wind Cries Mary” and Bill Withers’ “Ain’t No Sunshine” paralleled next to his originals like the ballad “Isabelle.”

**Performance:** Johnston’s performance had some technical setbacks, but as a live stream, who can really nit-pick anyone performing from quarantine in their home, likely without a complete studio setup. Several times the camera was dropped or the mic misplaced, but Johnston did not miss a beat while playing. His energy and emotive facial gestures were also intriguing to watch as it was evident he enjoyed performing even if just from his bedroom. He also gained favor with his audience while taking requests.

**Summary:** Sam Johnston has great energy and attitude. His hunger and passion to excel are his strengths. He may be a newbie in the industry and scene, but with the right shows and a little bit of skill polishing, he could be a great contender in the Nashville singer-songwriter, blues-rock world. His original material is where he will find notoriety, as many of his songs are fortified with timeless narratives that listeners will find relatable. — **Macie Bennett**





**Livestream** Venice, CA

**Contact:** music@dannavarro.com  
**Web:** dannavarro.com

**Material:** With a vast mix of music, including older Lowen & Navarro classics from all 10 studio albums and cover tunes selected by his fans (aka the “Dan Fam”), Dan Navarro has thrown himself into an almost-daily (Sundays off!) 100-show livestream concert series of themed setlists, dubbed The CoronaZone, to see himself through the current quarantine. With

all songs having been chosen by request—among them cover songs he had never played before—and with no repeats, Navarro is being kept on his toes and this show proved a veritable smorgasbord of folk and vintage Americana.

**Musicianship:** Navarro’s opening cover of “Good Things” by the BoDeans set the tone, with his trademark guitar picking and engaging storytelling. He took time between songs to shed light on his career and gave a window into duo partner Eric Lowen’s (who passed in 2012) brilliant writing, such as in “Dreams

Left Behind,” with its classic line “I made some foolish decisions / and then I made them again.” The varied music and lyrics that inspired Navarro were shared through his interpretations of Bob Dylan’s “Tomorrow Is a Long Time” and the Glen Campbell classic, “Wichita Lineman,” along with Bruce Springsteen’s “Tucson Train” and The Eagles’ “Take It Easy.”

**Performance:** With an edgy tone like the bite from a great scotch, Navarro’s comforting vocals feel like home as he shared Lowen & Navarro tunes “Seven Bridges,” “The Grace Notes” and “Maybe Tomorrow It Will Rain.” Using a 1968 Martin D-18 and a 1997 Martin OM-28VR, he played completely stripped down and live with no mic, pickup, amp or pedals. His humble and engaging delivery showed a true appreciation for all that he has and continues to achieve and receive through his love of music.

**Summary:** Recognizing the beauty in imperfection and staying true to his unique journey in the industry, Dan Navarro is the genuine article. With an incomparable writing career established long before he became a performer, it is very apparent that this is an artist who takes nothing for granted and makes no bones about vulnerability when sharing his compelling and authentic artistry. In Navarro’s own words, “welcome to the CoronaZone. Check your infallibility at the door.”

– **Andrea Beenham**

**Livestream** Tacoma, WA

**Contact:** mail@champagnesunday.com  
**Web:** champagnesunday.com

**Material:** Having just released their sixth album, Champagne Sunday has been committed to regular streaming shows to satiate their fans and continue demonstrating their musical passion and prowess. With a sound reminiscent of vintage rock-meets-Americana, this husband-wife duo boasts major chops. Drawing from decades-long musical careers and a variety of instrumental talents, and joined by guest vocalist and percussionist Angie Lynn, Champagne Sunday unveiled some magical music-making in their live-streamed ode to overcoming the challenges of life and finding joy.

**Musicianship:** Show opener “Make It Mine” highlighted this act’s gorgeous signature sound, and their effortless harmonies echoed throughout the show. Lilted guitar lines and gentle melodic country bounce followed in “Stronger,” and “Fallen” gave hints of Supertramp and early Fleetwood Mac. Themes ranged from the vulnerability and surrender of motherhood in “Top of the World”—with beautiful lower register vocals and even more delicious harmonies—to the fear of the unknown expressed in “Hideaway,” featuring a gentle vibrato and darker, more intense lyrics.

**Performance:** Lead vocalist Jessi Fredeen’s pipes are stunning, ranging from raw, powerful Melissa Etheridge growl power to poetic pop ballad, succinctly demonstrated in the track “Up North” with its punchy vocal licks,



the theme of which covers rape and trauma recovery. Fredeen’s talents extend to her rhythm guitar playing throughout the show, as well as her contribution on the ukulele in “Top of the World,” a song that highlights the group’s incredible ability to harmonize. Husband and lead guitarist Jared Fredeen, who provides backing vocals, played surprisingly gentle accordion lines throughout “Top of the World,” and contributed gorgeous guitar solos, particularly on tracks “Hideaway” and “Up North.”

**Summary:** Rich musical artistry and seamless delivery set Champagne Sunday miles ahead of the crowd of musical talents clamoring for an online presence. Reminding us that we are each ultimately in charge of our own reality, this talented duo is clearly in an absolute state of joy when they perform—the perfect example of following your bliss, staying present and appreciating each moment. This is what true musicianship looks and feels like when passion is front and center.

– **Andrea Beenham**



Now expanded for 2020 this is an exclusive list of professional recording studios. All information below is verified by the listees. To receive thousands of free industry contacts, visit [musicconnection.com/industry-contacts](http://musicconnection.com/industry-contacts).

## ALABAMA

### DAUPHIN STREET SOUND

651 Dauphin St.  
Mobile, AL 36602  
251-378-8028  
**Email:** bookings@dauphinstreetsound.com  
**Web:** dauphinstreetsound.com  
**Basic Rate:** Call or email for rates

### DAY 6 ENTERTAINMENT

716 Oak Circle Drive East, Suite 20  
Mobile, AL  
251-662-3257  
**Email:** info@day6entertainment.com  
**Web:** day6entertainment.com

### FAME STUDIOS

603 E. Avalon Ave.  
Muscle Shoals, AL 35661  
256-381-0801  
**Email:** Info@famestudios.com  
**Web:** fame2.com  
**Format:** Pro Tools and vintage analog  
**Basic Rate:** please call for info

### GAT3 PRODUCTIONS

655 Presley Rd., Suite E  
Charlotte, NC 28217  
704-525-5552  
**Email:** info@gat3.com  
**Web:** gat3.com

**Contact:** Susan Tabor

**Studio A:** Pro Tools 10HDX, SSL 9000J 72 Input Console

**Studio B:** Recording and Mastering Suite: Pro Tools 10HDX.

Equipment list available on our website.  
**Studio Rate:** Studio A \$115.00/hr/\$760/day  
Block Rate (8 hours or more)  
Studio B \$95.00/hr/\$680/day

### RIVERLAND RECORDING STUDIOS

509 Talucah Rd.  
Valhermoso Springs, AL 35775  
256-778-4050  
**Format:** Alesis HD 24, Pro Tools LE  
**Basic Rate:** \$65/hr to \$80/hr. Contact us

### SOUND CELL/SMITH MUSIC GRP, INC.

601 Meridian St.  
Huntsville, AL 35801  
256-539-1868  
**Email:** soundcell@soundcell.com  
**Web:** soundcell.com  
**Format:** Pro Tools  
**Basic Rate:** please call for info

### SOUND OF BIRMINGHAM RECORDING

3625 5th Ave. S.  
Birmingham, AL 35222  
205-595-8497  
**Email:** don@soundofbirmingham.com  
**Web:** soundofbirmingham.com  
**Contact:** Don Mosley  
**Basic Rate:** please call for info

## ALASKA

### 10TH PLANET

P.O. Box 10114  
Fairbanks, AK 99710  
907-488-8658  
**Email:** 10planet@mosquitonet.com  
**Web:** 10thplanet.com  
**Contact:** R. Ford or P. Fitzgerald  
**Format:** digital  
**Basic Rate:** please call for info

### HOME STUDIOS

1912 Gilmore Trail  
Fairbanks, AK 99712  
907-457-1993, 907-456-6734  
**Email:** domestudios@alaskajam.com  
**Web:** alaskajam.com/domestudios.html  
**Contact:** Jerry or Riff  
**Format:** Tascam 16 track 1-inch analog tape  
**Basic Rate:** \$74/hr. Call for details

### SURREAL STUDIOS

355 W. Potter Dr.  
Anchorage, AK 99518  
907-562-3754  
**Email:** surrealstudiosak@gmail.com  
**Web:** surrealstudios.com

**Contact:** Kurt Riemann  
**Format:** digital Pro Tools  
**Basic Rate:** please call for info

### THE WILDERHOOD RECORDING STUDIO

P.O. Box 1076  
Kasilof, AK 99610  
907-262-1098  
**Email:** info@thewilderhood.com  
**Web:** thewilderhood.com

## ARIZONA

### ALLUSION STUDIOS

248 W Elm St.  
Tucson, AZ 85705  
520-622-3895  
**Email:** contact@allusionstudios.com  
**Web:** allusionstudios.com

### BRICK ROAD STUDIOS

7944 E. Beck Ln., Ste. 160  
Scottsdale, AZ 85260  
480-788-3573, 480-251-5791  
**Email:** scott@brickroadstudio.com  
**Web:** brickroadstudio.com  
**Contact:** Scott Leader, Mark DeCuzzo  
**Format:** call for info  
**Basic Rate:** \$450/day, \$85/hr., or flat rate for larger projects

### COSMIC SOUP RECORDING

Phoenix, AZ  
480-331-7687  
**Email:** mail@cosmicsouprecording.com  
**Web:** cosmicsouprecording.com,  
facebook.com/cosmicsoupaz  
**Contact:** Jeremy Daniel  
**Studio:** ProTools. Equipment available on website.  
**Studio Rate:** Contact for more information.

### ELECTRIC LOTUS MUSIC

4225 E. Robert E. Lee St.  
Phoenix, AZ 85032  
602-793-3801  
**Email:** studio@electriclotusmusic.com  
**Web:** electriclotusmusic.com

### EPICENTRE RECORDING STUDIO

104 E. Pierce St.  
Phoenix, AZ 85004  
480-270-2221  
**Contact:** Joe Bauman, Owner  
**Email:** joe@epicentre-recording.com  
**Web:** epicentre-recording.com

### FACTS OF MUSIC PRODUCTIONS

P.O. Box 11145  
Prescott, AZ 86304  
818-888-8266  
**Email:** philippe@factsofmusic.com  
**Web:** factsofmusic.com  
**Contact:** Philippe Willems  
**Format:** digital and analog, infinite tracks, New MacPro, great sounding plug-ins, mics, special musical instruments  
**Basic Rate:** varies, \$100-\$150

### FULL WELL RECORDING STUDIO

1718 N. 17th Ave.  
Phoenix, AZ 85007  
602-367-1342  
**Email:** bolenbach@gmail.com  
**Web:** idnmusic.com/studio  
**Contact:** Mike Bolenbach  
**Format:** Pro Tools HD3  
**Basic Rate:** please call for info

### ALLUSION STUDIOS

248 W Elm St.  
Tucson, AZ 85705  
520-622-3895  
**Email:** contact@allusionstudios.com  
**Web:** allusionstudios.com

### LUNA RECORDING STUDIO

4500 E. Speedway Blvd., Ste. 86  
Tucson, AZ 85712  
520-260-7576  
**Email:** producer@lunarecording.com  
**Web:** lunarecording.com  
**Contact:** George Nardo  
**Format:** Pro Tools HD  
**Basic Rate:** Please contact us

### SALTMINE STUDIO OASIS, THE

48 S. MacDonald St.  
Mesa, AZ 85210  
480-220-4007  
**Email:** info@thesaltmine.com  
**Web:** thesaltmine.com  
**Contact:** Don  
**Format:** digital and analog  
**Basic Rate:** please call for info

## ARKANSAS

### BLACKWATER RECORDING STUDIOS

Cabot, AR 72023  
501-424-9017  
**Web:** facebook.com/BlackwaterRecording-Studios/  
**Contact:** Michael Sharpe  
**Basic Rate:** call for rates

### BLUE CHAIR RECORDING STUDIO

159 Ray Sowell Rd.  
Austin, AR 72007  
501-605-3439  
**Email:** darian@classicnet.net  
**Web:** bluechairrecordingstudio.com

### CRYSTAL RECORDING STUDIOS

2307 Brandon Rd.  
Bryant, AR  
501-681-7935  
**Email:** ray@crystalrecordingstudios.com  
**Web:** crystalrecordingstudios.com  
**Basic Rate:** please call for info

### EAST HALL RECORDING

4210 N. Salem  
Fayetteville, AR  
479-582-3278  
**Email:** info@easthall.com  
**Web:** easthall.com,  
facebook.com/easthallrecording  
**Studio Rate:** \$250/4hr., \$400/8hr.

### RANEY RECORDING STUDIO

P.O. Box 17  
110 S. Front St.  
Drasco, AR 72530-9282  
870-668-3222  
**Email:** jonr@raneyrecordingstudio.com  
**Web:** raneyrecordingstudio.com

### WINTERWOOD RECORDING STUDIOS

Eureka Springs, AR 72632  
479-253-2530  
**Web:** winterwoodstudios.com  
**Contact:** Eric T. Schabacker  
**Format:** Nuendo, Cuebase, Pro Tools  
**Basic Rate:** \$60-\$75/hr.

### WOLFMAN STUDIOS

26 Flag Road  
Little Rock, AR  
501-812-8071  
**Email:** wolfranrecordingstudio@gmail.com  
**Web:** wolfranrecordingstudios.com  
**Basic Rate:** \$35/hr. weekend, \$25/hr. weekly, \$40/hr. remote

## NORTHERN CALIFORNIA

### 25TH STREET RECORDING

25th & Broadway  
Oakland, CA  
510-788-4089  
**Email:** info@25thstreetrecording.com  
**Web:** 25thstreetrecording.com

### ALIEN PRODUCTIONS STUDIOS

4100 Wayside Ln., Ste. 120  
Carmichael, CA 95608  
916-483-9988  
**Email:** jknorthrup@gmail.com  
**Web:** jknorthrup.com  
**Contact:** Jeff Northrup  
**Format:** digital recording, mixing, mastering and music production  
**Basic Rate:** \$40/hr., \$300/8hr. block

### BAY RECORDS

3365 S. Lucille Ln.  
Lafayette, CA 94549  
510-428-2002  
**Email:** mcogan@bayrec.com  
**Web:** bayrec.com, bayrec.com/gallery.html

**Contact:** Michael Cogan  
**Format:** 24-track analog and Pro Tools HD  
**Basic Rate:** Call or Email

### BLUE SEVEN AUDIO

Central Fremont  
Fremont, CA 94538  
650-766-7212  
**Email:** csc@bluesevenaudio.com  
**Web:** bluesevenaudio.com  
**Contact:** Chris  
**Format:** Pro Tools HD3  
**Basic Rate:** call for rates

### DAVID LITWIN PRODUCTIONS

One Bridge Road  
Larkspur, CA 94939  
415-924-2240  
**Web:** davidlitwinproductions.com  
**Contact:** David  
**Format:** Pro Tools HD  
**Basic Rate:** call for rates

### DIFFERENT FUR

3470 19th St.  
San Francisco, CA 94100  
415-828-4060  
**Email:** patrick@differentfurstudios.com  
**Web:** differentfurstudios.com  
**Format:** SSL 4056/48e, Pro Tools Version 10  
**Basic Rate:** call for info

### THE DOCK STUDIO

Sacramento, CA  
916-403-1018  
**Email:** book@thedockstudio.com  
**Web:** thedockstudio.com  
**Format:** See website for equipment list

### THE GRILL RECORDING STUDIO

4770 San Pablo Ave.  
Emeryville, CA 94608  
510-228-1000  
**Email:** info@thegrillstudios.com  
**Web:** thegrillstudios.com

### GULCH ALLEY STUDIO

1407 Bush St.  
San Francisco, CA 94109  
415-747-4488  
**Email:** gulchalley@gmail.com  
**Web:** gulchalley.com

### HYDE STREET STUDIOS

245 Hyde St.  
San Francisco, CA 94102  
415-441-8934  
**Email:** info@hydestreet.com  
**Web:** hydestreet.com  
**Format:** digital and analog, 24 tracks  
**Basic Rate:** call for info

### LIGHTRAIL STUDIOS

672 Toland Place  
San Francisco, CA 94124  
415-964-0264  
**Email:** info@LightRailStudios.com  
**Web:** lightrailstudios.com

### PYRAMID RECORDING

4586 E Pine Ave  
Fresno, CA 93703  
559-709-0610  
**Email:** jerleal@gmail.com  
**Web:** pyramidrecording.net

### PYRAMID STUDIOS

832 & 880 Folsom St.  
San Francisco, CA 94107  
415-896-9800 x 229  
**Contact:** Greg Gordon, Nick Romero  
**Email:** info@pyramidstudios.com  
**Web:** pyramidrecording.net

### LAUGHING TIGER

1101 E. Francisco Blvd, Suite A  
San Rafael, CA 94901  
415-485-5765  
**Email:** ari@laughingtiger.com  
**Web:** laughingtiger.com

### PRAIRIE SUN

P.O. Box 7084  
Cotati, CA 94931  
707-795-7011  
**Email:** info@prairiesun.com  
**Web:** prairiesun.com



**SKYLINE STUDIOS**

5427 Telegraph Ave., Suite M  
Oakland, CA 94609  
510-984-2484  
Email: Bryan@skylinestudios.com  
Web: skylinestudios.com

**SKYWALKER SOUND**

P.O. Box 3000  
San Rafael, CA 94912  
510-984-2484  
Email: info@skysound.com  
Web: skysound.com  
Contact: Leslie Ann Jones

**STUDIO CIRCLE RECORDINGS**

863 Woodside Way  
San Mateo, CA 94401  
650-328-8336  
Email: info@studiocirclerecordings.com  
Web: studiocirclerecordings.com/index.html

**TARPAN STUDIOS**

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

**TINY TELEPHONE**

1458 San Bruno  
San Francisco, CA 94110  
415-819-1960  
Email: jv@tinytelephone.com  
Web: tinytelephone.com

**SOUTHERN CALIFORNIA**

**17TH STREET**

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

**1ST CHOICE STUDIO**

1259 Bruce Ave.  
Glendale, CA 91202  
818-246-6858  
Email: info@billkeis.com  
Web: billkeis.com/producer  
Contact: Bill  
Format: digital  
Basic Rate: call for rates

**4TH STREET RECORDING**

1211 4th St.  
Santa Monica, CA 90401  
310-395-9114  
Email: info@4thstreetrecording.com  
Web: 4thstreetrecording.com  
Contact: Kathleen Wirt  
Format: digital and analog, 24 tracks  
Basic Rate: \$60-100/hr.

**Gear:** API 3224 Console, Protocols Ultimate HDX, Studer A827, Protocols HD3, (4) Neve 1066, (4) Focusrite, (2) Telefunken V72, (2) Maag PreQ4, (2) Maag EQ4, (8) Wardbeck, (2) UREI 1176, (2) LA3A, Genelec 1031s, Yamaha NS10s, Lexicon, Yamaha, DBX, Drawmer, Mics: Neumann U-67, (2) U-87s, (2) AKG 414s, (2) Coles 4038s, Royer, Shure, Sennheiser.

**Special Services:** Pro Tools and analog recording. Superb sound design, Yamaha C7 grand piano, Hammond organ w/ Leslie. Great drums too.  
**Clients:** Weezer, Muse, Charles Hamilton, Kasha, M.I.A., The Neighbourhood, Vintage Trouble, The Beach Boys, SZA, K-Flay, Chris and Rich Robinson, George Clinton, Incubus, No Doubt, Fiona Apple, Nelly Furtado, Bryan Ferry, Jack's Mannequin, Jim Carrey, Steve Martin, Weird Al Yankovic, Deezle, Anthony Hamilton, Ben Harper, Tom Freund, Solange, Andrew McMahon, Kali Uchis, Betty Who, Tom Freund, Ben Harper, Billy Joe Shaver  
**Comments:** Right off 3rd Street Promenade and the ocean. 26 hotels within walking distance. "Top 10 US Studios Under \$100/hr." Performing Songwriter Magazine. "One of LA's 17 Temples of Sound," Hollywood Reporter

**21ST CENTURY STUDIO**

Silverlake, CA (near Satellite)  
323-661-3130  
Web: 21stcenturystudio.com  
Contact: Burt Levine  
Format: Digital/Analog  
Basic Rate: call for rates

**AAA JIMMY HUNTER'S CAZADOR RE-CORDING OF HOLLYWOOD, CA**

A top producer's private facility ready to serve you! Great live drum room with a world class in-house drummer / Neumann mic / 5000 song experience since 1986

Los Angeles, CA 90048

323-655-0615  
Email: jimmy@jimmyhunter.com  
Web: jimmyhunter.com  
Original Music Web: jimbojamz.com  
Contact: Jimmy Hunter, owner/producer/engineer/drummer/vocalist/in-studio vocal coach

**Format:** State of the Art Pro Tools 10 HD6  
**Basic Rate:** Call for a free consultation to discuss  
**Clients:** Todd Stanford, Brian Barnhouse, Bobby Barth, Stacey Evans, Ben Forat, Crimson Crout RIP, Savannah Phillips, Carl (Cix Bits) Summers, Dee Archer, Steve Warnick RIP, Dr. Gary Abrams (Dr. Alias), Ivy Lite Rocway, Carol Casey, In collaboration with Nick Turner

**AB AUDIO VISUAL**

Southern California  
562-429-1042  
Email: abaudio01@me.com  
Web: abaudio.com  
Contact: Arlan Boll

**ABET MUSIC**

411 E. Huntington Dr., Ste. 170-372  
Arcadia, CA 91006  
866-574-0275  
Email: info@abetpublishing.com  
Web: abetmusic.com  
Contact: Aeron Nersoya  
Format: digital and analog, 96 tracks  
Basic Rate: \$355/hr.

**THE ABSTRACT**

517 Commercial St.  
Glendale, CA 91203  
818-500-0693  
Email: info@theabstractla.com  
Web: theabstractla.com  
Contact: Doug Boulware, VP Operations/Producer/Engineer  
Basic Rate: call for rates

**ACDC - AUDIO CD & CASSETTE**

606 Alamo Pintado Rd., Ste. 3-281  
Solvang CA 93463  
818-762-2232, 805-245-5503  
Email: steve@acdc-cdr.com  
Web: acdc-cdr.com  
Contact: Steve Mitchell  
Basic Rate: Please call for info.

**Studio City Drop-Off Address:**

12400 Ventura Blvd., #150  
Studio City, CA 91604  
Contact: Stella at Universal Mail

**ADAMOS RECORDING**

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

**ADVENTURES IN MODERN RECORDING**

West Hills, CA  
310-709-9645  
Email: amrdaniell@gmail.com  
Web: adventuresinmodernrecording.com  
Contact: Daniell Holcomb  
Format: digital, Pro Tools 9  
Basic Rate: \$50/hr.

**AFTER HOURS RECORDING CO.**

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

**AFTERMASTER RECORDING STUDIOS HOLLYWOOD**

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

**ALLIED POST**

1642 17th St.  
Santa Monica, CA 90404  
310-392-8280  
Web: alliedpost.com  
Contact: Woody  
Format: digital and analog  
Basic Rate: call for info

**AMERAYCAN RECORDING STUDIOS**

5719 Lankershim Blvd.

North Hollywood, CA 91601

818-760-8733  
Email: info@paramountrecording.com  
Web: paramountrecording.com  
Format: digital and analog, 96+ tracks  
Basic Rate: call for daily lockout rates

**ANDY CAHAN-DEMO DOCTOR**

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

**ARDENT AUDIO PRODUCTIONS**

22122 S. Vermont Ave., Unit E  
Torrance, CA 90502  
310-782-0125  
Email: rwenzelaap@gmail.com  
Web: ardentaudioproductions.com  
Contact: Rich Wenzel  
Format: Pro Tools HD-3  
Basic Rate: call for rates

**ARTISAN SOUND RECORDERS**

10419 Burbank Blvd  
North Hollywood, CA 91601  
818-421-5281  
Web: artisan-sound-recorders.com  
Format: Sony APR 24 Track Analog, Pro Tools HD3

**ARTIS MUSICAL / Artis Cine 5.1**

17412 Ventura Blvd. Ste183  
Encino, CA 91316  
747-224-9842  
Email: gussie@gussiemiller.com  
Web: gussiemiller.com  
Contact: Gussie Miller  
Format: digital, unlimited tracks  
Basic Rate: please call for info

**ASPEN'S PLACE RECORDING**

1547 Truman St.  
San Fernando, CA 91340  
818-512-4500  
32-channel all tube inputs large and live tracking rooms.  
Web: aspensplacerecording.com  
Contact: Autumn Pittman  
Format: Pro Tools 10 HD or Logic. Analog tape recording available.  
Basic Rate: \$500.00 - \$750.00, please call for Indie rates.

**ATOMIX STUDIOS**

Van Nuys, CA  
Email: atomixmedia@mac.com  
Web: facebook.com/AtomixStudios  
Contact: Tom  
Format: Analog and Digital  
Basic Rate: inquire for rates

**AUDIOLOT STUDIOS**

Los Angeles, CA 90068  
512-686-2899, 818-276-0005  
Email: info@audiolot.com  
Web: audiolot.com/studios  
Contact: Joshua Aaron  
Format: Pro Tools HD  
Basic Rate: \$125/hr., \$475/half-day, \$750/full-day

**AUDIO MECHANICS**

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

**BG2 STUDIOS @ BEAT GARAGE**

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

**BALBOA RECORDING STUDIO**

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

**BARBER'S BASEMENT RECORDING SERVICES, THE**

5717 North Figueroa Street

Highland Park, CA 90042

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

**BASS KING MUSIC**

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

**BEDROCK RECORDING**

1623 Allessandro St.  
Los Angeles, CA 90026  
213-673-1473 x4  
Email: record@bedrock.la  
Web: bedrock.la/recording  
Basic Rate: call for rates

**BERNIE BECKER RECORDING & MASTERING**

30 W. Dayton St.  
Pasadena, CA 91105  
626-782-5703  
Email: ryann@beckermastering.com  
Web: beckermastering.com  
Contact: Bernie Becker  
Format: digital and analog  
Basic Rate: call for info

**BIG CITY RECORDING STUDIOS**

17021 Chatsworth St.  
Granada Hills, CA 91344  
818-366-0995  
Email: paul@bigcityrecording.com  
Web: bigcityrecording.com  
Contact: Paul  
Format: digital and analog, unlimited tracks  
Basic Rate: call for info

**BIG SCARY TREE**

North Burbank Adjacent  
213-680-8733  
Email: info@bigscarytree.com  
Web: bigscarytree.com  
Format: digital and analog, 64 tracks  
Basic Rate: please call for info  
Gear: 2" Analog 24 track plus Pro Tools HD 24 in and out, comfortable large control room, large tracking room plus 4 iso booths, large format console over 30 channels of class A mic pre's and compressors, very large mic locker both vintage and new, the biggest nicest vintage guitar and amplifier collection in town all available for tracking.

**Services:** Specializing in recording organic musicians and bands in a great space utilizing an amazing gear collection all for an affordable day rate

**BIG SURPRISE MUSIC**

16161 Ventura Blvd., Ste. C #522  
Encino, CA. 91436  
818-613-3984  
Email: info@carmengrillo.com  
Web: bigsurprisemusic.com  
Contact: Carmen Grillo  
Format: digital, 128 tracks  
Basic Rate: \$50/hr.

**BIG SWEDE STUDIOS**

621 S. Spring St., Ste. 1208  
Los Angeles, CA 90014  
213-447-6007  
Email: bigswede@bigswedestudios.com  
Web: bigswedestudios.com  
Contact: Big Swede  
Format: digital and analog, 256 tracks  
Basic Rate: call for info

**BILL CORKERY STUDIOS**

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



**BLUE RHODE STUDIOS**

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

**THE BLUE ROOM RECORDING WEST**

1709 Wilcox Ave.  
Hollywood, CA 90028  
424-259-3519  
Email: theblueroomwest@gmail.com  
Web: https://www.bluerecorders.com/west

**BNM RECORDING STUDIO**

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

**BOLEN SOUND PRODUCTIONS**

4026 Tilden Ave  
Culver City, CA 90232  
310-594-6507  
Email: Bolensoundproductions@gmail.com  
Web: bolensoundproductions.com  
Contact: Brian Bolen  
Format: Pro Tools  
Basic Rate: \$65 per hour; including engineer.

**BOMB SHELTER REHEARSAL**

7580 Garden Grove Blvd.  
Westminster, CA 92683  
714-240-7345  
Email: Britt@bombshelterrehearsal.com  
Web: bombshelterrehearsal.com  
Contact: Britt-Marie Trace, Owner/Manager  
Format: Pro Tools  
Basic Rate: Please call for hourly, daily, or project rates

**BREWERY RECORDING STUDIO**

1330 W 12<sup>th</sup> Street  
Los Angeles, CA  
844-717-BREW  
Email: booking@breweryrecord.com  
Web: http://breweryrecording.com/

**BRIAN GARCIA PRODUCTIONS**

(Sonic Muse Productions)  
Los Angeles / Pasadena, CA  
626-487-0410  
Email: brian@briangarcia.net  
Web: briangarcia.net  
Contact: Brian Garcia  
Format: Digital/192 tracks  
Basic Rate: call for hourly, daily, or project rates

**THE BRIDGE RECORDING**

736 Salem St.  
Glendale, CA 91203  
818-396-4474  
Email: greg@thebridgerecording.com  
Web: thebridgerecording.com

**BRODSKY ENTERTAINMENT**

Beverly Hills, CA  
Boston, MA  
Meriden, NH  
Email: cliffbrodskient@gmail.com  
Web: brodskientertainment.com/studios  
Format: Digital Performer, Logic

**BRUCE HANIFAN PRODUCTIONS**

West Los Angeles, CA  
310-559-4522  
Web: brucehanifan.com  
Contact: Jan Aldrin  
Format: ProTools HD 3  
Basic Rate: call for rates

**CALIFORNIA SOUND STUDIOS, INC.**

25651 Atlantic Ocean Dr., Ste. A16  
Lake Forest, CA 92630  
949-855-0211  
Email: info@casoundstudios.com  
Web: casoundstudios.com  
Contact: Nathan Wright  
Format: digital and analog, 64 tracks  
Basic Rate: please call for info

**CAPITOL RECORDING STUDIOS**

1750 N. Vine St.  
Los Angeles, CA 90028  
323-871-5001  
Email: paula.salavatore@umusic.com  
Web: capitolstudios.com  
Contact: Paula Salvatore, VP/Studio Mgr.  
Format: digital Pro Tools and vintage analog  
Basic Rate: please call for info

**CHALICE RECORDING STUDIO**

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

**CHAMPION SITE+SOUND**

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

**CHARLES LAURENCE PRODUCTIONS**

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

**CLEAR LAKE RECORDING STUDIOS**

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

**COCKPIT STUDIO**

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

**THE COMPOUND STUDIO**

2698 Juniper Ave. #117  
Signal Hill, CA 90755  
Signal Hill, CA  
Email: compoundstudio@gmail.com  
Web: thecompoundstudio.com

**COMP-NY**

Glendale, CA 91201  
Email: info@companyhq.com  
Web: comp-ny.com  
Contact: Be Hussey  
Format: Analog/Digital, Pro Tools Hd (24 in/32out). Large Format  
Neotek recording console. 2" analog. 1/4" analog.  
Basic Rate: Contact for day rate

**CONSUELO STUDIOS**

Hollywood Hills, CA 90068  
323-876-1168  
Web: consuelostudios.com  
Contact: Bret Thompson  
Format: Pro Tools HD Native 16x16 IO w/ Vintage Analog Console  
Basic Rate: \$75/hr. (with engineer)

**CONWAY RECORDING STUDIOS**

5100 Melrose Ave.  
Hollywood, CA 90038  
323-463-2175 Fax 323-463-2479  
Email: Stacey@conwayrecording.com  
Web: conwayrecording.com  
Format: digital and analog  
Basic Rate: please call for info

**COSTA MESA STUDIOS**

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

**CUTTING EDGE STUDIOS**

22904 Lockness Ave.

Torrance, CA 90504  
310-326-4500, 818-503-0400  
Email: info@cuttingedgeproductions.tv  
Web: cuttingedgeproductions.tv

**DAVES ROOM**

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

**DAVE WATERBURY PRODUCTIONS**

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

**DBW PRODUCTIONS**

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

**D.M GREMLIN STUDIOS**

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

**DIAMOND DREAMS MUSIC**

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

**THE DEN RECORDERS, THE**

P.O. Box 2627  
Pasadena, CA 91102  
626-529-3066  
Web: thedenrecorders.com  
Contact: Josh Young, Darian Cowgill  
Format: digital HD, video-online offline/ audio/mixing/mastering 5.1  
Basic Rate: call for info

**D.O.B. SOUND**

8531 Wellstford Pl., Ste. I  
Santa Fe Springs, CA 90670  
562-464-9456  
Email: dobsound20@yahoo.com  
Web: dobsound.net  
Contact: Larry Ramirez, Derek O'Brien  
Basic Rate: call for quote  
Services: Full recording, Mixing and Mastering Studio, Video Production, 5 fully-equipped rehearsal rooms and guitar repair shop.

**THE DOGHOUSE STUDIO**

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

**DRUM CHANNEL STUDIOS**

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

**EAGLE ROCK STUDIOS**

Los Angeles, CA 90041  
310-867-9091, 323-257-4949  
Email: record@eaglerockstudios.us  
Web: eaglerockstudios.us  
Format: Analog and Digital  
Basic Rate: Call for info

**EASTSIDE MANOR**

615-512-4059  
Los Angeles, CA  
Contact: Aaron Dethrage, Studio Mgr.  
Email: booking@esmstudios.com  
Web: eastsidemanor.com/  
Format: Neve VR48 Legend

**EARTHSTAR CREATION CENTER**

505 Rose Ave  
Venice, CA 90029  
310-581-1505  
Email: earthstarstudio@gmail.com  
Web: earthstarvenice.com  
Contact: John X Volaitis  
Format: see website for equipment list  
Basic Rate: call or email for info

**EASTWEST RECORDING STUDIOS**

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

**ECHO BAR RECORDING STUDIO**

7248 Fulton Ave.  
North Hollywood, CA 91605  
818-738-7320  
Web: echobarstudios.com  
Contact: Erik Reichers, Bob Horn  
Format: call for info  
Basic Rate: call for info

**ECUASOUND PRODUCTIONS**

1540 N. Highland Ave., Ste. 107  
Hollywood, CA 90028  
323-467-0383  
Email: ecuasound@ecuasoundproduction.com  
Web: ecuasoundproductions.com  
Contact: Ivan Castro  
Format: Pro Tools  
Basic Rate: \$70/hr. includes engineer

**EL CERRITO STUDIO**

P.O. Box 625  
El Cerrito, CA 94530  
510-776-3623  
Email: contact@elcerritostudio.com  
Web: elcerritostudio.com

**ELEVATED AUDIO**

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

**ELITE REHEARSAL**

1340 E 6th St.  
Los Angeles, CA  
323-638-9710  
Web: facebook.com/eliterehearsal  
Basic Rate: call or email for info

**ENCORE STUDIOS**

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

**ES AUDIO SERVICES**

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

**EXPOSITION REHEARSAL & RECORDING STUDIOS**

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



**STUDIO CITY SOUND**

[WWW.STUDIOCITYSOUND.COM](http://WWW.STUDIOCITYSOUND.COM)

818.505.9368



**HD MULTI-CAMERA LIVE STREAMING SERVICES  
IN STUDIO OR ON LOCATION**

**STREAM TO YOUTUBE, FACEBOOK, STAGE IT, INSTAGRAM AND MORE**

**TRACKING - MIXING - MASTERING - MUSIC PRODUCTION**

**SOURCE CONNECT - ISDN**



*HALSEY, MAROON 5, BEBE REXHA, FAMOUS DEX, LOUIS THE CHILD, SABRINA CARPENTER, BIRDMAN,  
THE STROKES, FOALS, PRETTYMUCH, TRIPPIE REDD, THE HEAD AND THE HEART, ROD STEWART,  
KELLY CLARKSON, JASON DERULO, NATASHA BEDINGFIELD, T.I., A-TRAK, WARREN G, NO DOUBT, KEITH RICHARDS,  
ERIC CLAPTON, WILLIE NELSON, SHAGGY, BOOTSY COLLINS, THE ROOTS, BONNIE RAITT, TOOTS AND THE MAYTALS,  
WEEZER, VERTICAL HORIZON, A PERFECT CIRCLE, JOE BONAMASSA, STEVE MARTIN, D.R.A.M.*



## THE FAB FACTORY

7248 Fulton Ave  
North Hollywood, CA 91605  
818-435-4070  
**Email:** shaun@thefab-factory.com  
**Web:** fabfactorystudio.com  
**Basic Rate:** please call for info

## FEVER RECORDING STUDIOS

**Inspired. Creative. Perfectly Private.**  
5739 Tujunga Ave.  
N. Hollywood, CA 91601  
818-762-0707  
**E-mail:** contact@clearlakerecording.com  
**Web:** feverrecording.com  
**Contact:** Eli Smith - Manager/Roxy Flo - Business Development/Eric Milos - Owner  
**Rates:** Please call to discuss a personalized quote.  
**Format:** Full featured, and private boutique recording experience. Studio A features two private lounges, private parking, and runner services.  
**Gear:** Newly installed 48 ch SSL Duality Delta Pro Station w/ custom Neve summing, Augsburgers Mains with dual 18" Subs, large selection of high end outboard and microphones. Full backline including, Yamaha G5 grand piano, Montineri Custom drum set, amps, and guitars.  
**Comments:** Fever Recording Studios offer an unparalleled recording experience in a boutique and private environment. Our expertly trained staff, impeccable service, and modern luxe decor make Fever a truly 5-star destination.

## FITTING ROOM STUDIO

Canoga Park, CA  
310-717-4739  
**Email:** fittingroomstudio@yahoo.com  
**Web:** fittingroomstudio.com  
**Format:** see website for equipment list  
**Basic Rate:** call for info

## FONOGENIC STUDIOS

7710 Haskell Ave.  
Van Nuys, CA 91406  
818-305-HIFI (4434)  
**Email:** info@fonogenic.com  
**Web:** fonogenic.com  
**Clients:** see client list

## FOREWORD PRODUCTIONS RECORDING STUDIO

3391 Robertson Pl.  
Los Angeles, CA 90034  
310-853-9124  
**Email:** booking@fwdpro.com  
**Web:** forewordstudio.com  
**Contact:** Matthew Nelson  
**Format:** Pro Tools HD3 - 32 ins/16 outs (Mac Pro)  
**Basic Rate:** \$75/hr. w/ engineer

## FRIDAY ENTERTAINMENT

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

## FUEL MUSIC STUDIO

1150 E Valencia  
Fullerton, CA 92831  
714-809-2107  
**Email:** fuelmusic@hotmail.com  
**Web:** fuelmusicstudio.com

## GLENWOOD PLACE STUDIOS

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

## GOLD-DIGGERS

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

## GOLD STREET

Burbank, CA 91504  
818-567-1911  
**Email:** avpost@goldstreet.net  
**Web:** goldstreetmusic.com  
**Contact:** Eric Michael

**Format:** digital, 128 tracks  
**Basic Rate:** Start \$40/hr.

## THE GREENE ROOM RECORDING STUDIO

Van Nuys, CA  
818-781-1144  
**Web:** greeneroom.com

## GREEN STREET STUDIOS

Sherman Oaks, CA  
626-552-8181  
**Email:** PARomero@aol.com  
**Web:** greenstreetstudios.com

## THE GROOVE LAB

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

## HARDSHIP RECORDS

Van Nuys, CA 91405  
818-780-7845  
**Email:** HJ@hughjamesmusic.com, hugh-james@sbcglobal.net  
**Web:** hughjamesmusic.com/studio  
**Contact:** Hugh James  
**Format:** digital and analog, 48 tracks  
**Basic Rate:** variable rates: per hour and per project  
**Format:** digital and analog, recording and production

## HELL'S HALF ACRE

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

## HENSON RECORDING STUDIO

1416 N. La Brea Ave.  
Hollywood, CA 90028  
323-856-6690, Fax 323-856-2712  
**Email:** faryal@hensonrecording.com  
**Web:** hensonrecording.com  
**Contact:** Faryal Russell  
**Format:** SSL SL 6072E/G, 4072G+, 6056/G, 9090J, Augsperger, 8 Neve  
**Basic Rate:** call for info

## HIT SINGLE RECORDING SERVICES

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

## HORSE LATITUDE RECORDING STUDIO

1640 Victory Blvd.  
Glendale, CA 91201  
**Contact:** Robby Krieger, Owner  
**Email:** horselatitudes1@icloud.com  
**Web:** hlrecording.com

## HOUSE OF BLUES STUDIOS

Encino, CA 91436  
818-455-2030  
**Email:** gbelz@msn.com  
**Web:** houseofbluesstudios.com  
**Format:** digital and analog, 48+ tracks  
**Basic Rate:** call for rates

## HUMAN TOUCH PRODUCTIONS

Helping Songwriters & DIY home recordists  
5066 Lankershim Blvd.  
North Hollywood Arts District, CA 91601  
818-235-2070 (call/text)  
**Email:** production@BradStanfieldMusic.com  
**Web:** BradStanfieldMusic.com  
**Contact:** Brad  
**Format:** Pro Tools HD  
**Services:** Helping your DIY home studio recordings and mixes sound fuller and better; Mastering to CD, iTunes and other online digital formats plus music mixes for TV shows! Pro vocalists and musicians also available.  
**Basic Rate:** Flexible! (Call, text or email to discuss your project.)

## HYBRID STUDIOS

3021 S. Shannon St.  
Santa Ana, CA 92704

714-850-1499

**Email:** info@hybridstudiosca.com  
**Web:** hybridstudiosca.com  
**Format:** Analog and Digital  
**Basic Rate:** Please call for rates

## HUMAN ELEMENT

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

## IGLOO MUSIC STUDIOS

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

## IMAGINE POST PRODUCTIONS

(Recording and Mixing)  
145 Carte Madera Town Center, Suite #311  
Corte Madera, CA 94925  
310-924-7849  
**Email:** info@imaginepost.com  
**Web:** ImaginePost.com  
**Contact:** Chris Julian  
**Format:** Pro Tools HD3 / Logic  
**Basic Rate:** call for info

## IN FLIGHT MUSIC GROUP

1015 E. 14<sup>th</sup> St.  
Los Angeles, CA 90021  
323-665-2054  
**Email:** contact@inflightmusicgroup.com  
**Web:** inflightmusicgroup.com

## INFINITESPIN RECORDS

Sherman Oaks, CA  
818-384-1451  
**Email:** matt@infinitespinrecords.com  
**Web:** infinitespinrecords.com  
**Contact:** Matt Linesch  
**Studio:** Pro Tools 12HDX, 40 channel 1972 API, 16 channel Neve, 24 track Studer A827, array of outboard gear, upright piano, Hammond B3 & Leslie, Fender Rhodes, assortment of vintage amps and guitars, lounge, kitchen, private gated parking  
**Basic Rate:** \$85/hour (3 hour minimum), lock outs available (contact for pricing)

## JAGGO STUDIOS

Hollywood Hills, CA 90068  
323-850-1819  
**Email:** studios-at-jaggo.com  
**Web:** jaggo.com/studios  
**Format:** Pro Tools HD3 Accel  
**Basic Rate:** Call us for a rate sheet

## J.E. SOUND

Burbank, CA  
323-509-7259  
Email jesound@gmail.com  
**Web:** jcsoundstages.com  
**Web:** jesound.com  
**Contact:** John  
**Format:** Analog & Digital  
**Basic Rate:** Call for info

## JRLDRUMS

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

## Additional location:

Phoenix, AZ  
480-374-3786

## JUNGLE ROOM RECORDING STUDIO

604 1/2 Sonora Ave.  
Glendale, CA 91201  
818-247-1991  
**Email:** info@jungleroom.net  
**Web:** jungleroom.net  
**Contact:** Kevin Anderson  
**Format:** digital and analog, 128 tracks  
**Basic Rate:** negotiable

## KAIROUS MUSIC GROUP

Burbank, CA  
**Email:** admin@kairosmusicgroup.com  
**Web:** kairosmusicgroup.com  
**Basic Rate:** email for info

## KONSCIOUS STUDIOS

1655 9th St.  
Santa Monica, CA 90404

310-980-9968

**Email:** booking@konsciousstudios.com  
**Web:** konsciousstudios.com  
**Contact:** Dan or Ric  
**Basic Rate:** call or email for info

## KRAZY POP STUDIO

North Hollywood, CA  
213-293-7903  
**Contact:** Russell Wolff, Steve Marcantonio  
**Email:** record@krazypopstudio.com  
**Web:** krazypopstudio.com

## KRIS STEVENS

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

## LAGUNA SOUND STUDIO

381 Forrest Ave., Ste. D  
Laguna Beach, CA 92651  
949-395-9400  
**Contact:** Gary Hicks, Studio Manager  
**Email:** info@lagunasoundstudio.com  
**Web:** lagunasoundstudio.com  
**Format:** Logic Pro X, Pro Tools 11

## LAKE TRANSFER RECORDING

11300 Hartland Street  
North Hollywood, CA 91605  
1-818-508-7158  
**Contact:** Steven Barry Cohen or James Holvay  
**Email:** info@laketransfer.com  
**Web:** laketransfer.com  
**Format:** Pro Tools, Logic, ADAT & Mastering  
**Basic Rate:** \$60/hr.

## LAFX RECORDING SERVICES

P.O. Box 827  
North Hollywood, CA 91603  
818-769-5239  
**Email:** lafx1@aol.com  
**Web:** lafx.com  
**Contact:** Dan or Anne Vicari  
**Format:** digital and analog, 24 tracks  
**Basic Rate:** please call for info

## LARRABEE SOUND STUDIOS

1622 Lankershim Blvd.  
North Hollywood, CA 91602  
818-753-0717, Fax 818-753-8046  
**Email:** Amyb@larrabee studios.com  
**Web:** larrabee studios.com  
**Contact:** Amy Burr, Studio Manager  
**Format:** digital and analog  
**Basic Rate:** call for info

## LAUREN ENTERTAINMENT GROUP, THE

Sherman Oaks, CA 91403-3005  
818-788-9784, Fax 818-788-9763  
**Email:** info@laurengroup.com  
**Web:** laurengroup.com  
**Contact:** Len Kovner  
**Format:** digital and analog, 196+ tracks  
**Basic Rate:** please call for info

## LINEAR MANAGEMENT

9922 Poole Ave  
Shadow Hills, CA 91040  
818-802-0732  
**Email:** kelle@steakhousestudio.com  
**Web:** www.linearmanagement.com  
**Contact:** Kelle Musgrave Glanzberg  
**Basic Rate:** please call for info

## LITTLE BIG ROOM STUDIOS

2912 W. Burbank Blvd.  
Burbank, CA 91505  
818-846-2991  
**Email:** brad@littlebigroom.com  
**Web:** littlebigroom.com  
**Basic Rate:** please call for info

## MAMBO SOUND AND RECORDING

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

## MARC DESISTO PRODUCTIONS

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



**MARC GRAUE VOICEOVER RECORDING STUDIOS**  
3421 W. Burbank Blvd.  
Burbank, CA 91505  
818-953-8991  
**Email:** info@fixinthemix.com  
**Web:** fixinthemix.com  
**Contact:** Marc Graue  
**Format:** digital and analog  
**Basic Rate:** please call for info

**MARTINSOUND RECORDING STUDIOS**  
1151 W. Valley Blvd.  
Alhambra, CA 91803  
800-582-3555, 626-281-3555  
**Email:** dblessinger@martinsound.com  
**Web:** martinsound.com  
**Contact:** Dan Blessinger  
**Format:** digital and analog, 32 tracks  
**Basic Rate:** please call for info

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

**MASTER GROOVE STUDIOS / RADD SOUND**  
Northridge, CA  
Nashville, TN  
818-830-3822, 615-799-9366  
**Email:** davejavu@att.net  
**Web:** mastergroovestudios.com  
**Contact:** David Morse  
**Format:** digital, unlimited tracks  
**Basic Rate:** please call for info

**MAURICE GAINEN PRODUCTIONS**  
4470 Sunset Blvd., Ste. 177  
Hollywood, CA 90027  
323-662-3642  
**Email:** info@mauricegainen.com  
**Web:** mauricegainen.com  
**Contact:** Maurice  
**Format:** Logic Pro/Pro Tools  
**Basic Rate:** Call for info. Indie rates avail.  
**Gear:** Pro Tools Omni and HD192, Mac Intel

8 Core, Yamaha O2R Mixer, Waves Horizon, API, SSL CLA Signature, GTR Solo, JJP Signature, Kramer Tape, all Spectrasonics, Auto-Tune, Bomb Factory and many other plug-ins, soft synths and EFX. Avalon 737, ART Dual-MP, DBX 160X and other outboard gear. Neumann U47 FET and many other excellent mics, Genelec speakers w/ subwoofer, acoustic piano, 4 ADAT's, much more.  
**Special Services:** Start to finish CD production. CD mastering, video editing. Top session players at discount rates. Full-band recording. Vocalist friendly. Berklee trained producer-musician-engineer.  
**Clients:** Starbucks (mastering for 185 compilations), Disney, EMI, UNI, Warner, Sony, Rafael Moreira, Alex Skolnick, Andy McKee, The Hues Corp ("Rock The Boat"), Mighty Mo Rodgers, Nori Tani, Orchestre Surréal, Angel Town Combo, Darek Oles, Chelsea E., Dale Fielder, Little Willie G, Gina Nemo with Billy Vera.

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

**MEGA SOUND STUDIOS**  
2789 E. Main Street  
Ventura, CA  
805-667-8100  
**Email:** megasoundstudios@yahoo.com  
**Web:** megasoundstudios.com/

**MELROSE MUSIC STUDIOS**  
(on the Raleigh Studios Lot)  
5254 Melrose Blvd.  
Hollywood, CA 90038  
818-216-5409, 323-333-8946  
**Email:** melrosemusic@mac.com  
**Web:** facebook.com/melrosemusicstudios  
**Contact:** David Williams  
**Format:** analog and digital processing  
**Basic Rate:** recording: Studio A \$60/hr., Studio B \$45/hr. Special prices for day rates.

**METROSTUDIOS**  
San Fernando Valley, CA  
818-366-5588  
**Email:** tom@metrostudios.com  
**Web:** metrostudios.com  
**Basic Rate:** call for info

**MIX CITY MUSIC**  
19410 Kilfinan St.  
Porter Ranch, CA 91326  
818-464-5844  
**Email:** Matt.Pakucko@MixCityMusic.com  
**Web:** MixCityMusic.com  
**Contact:** Matt Pakucko  
**Format:** Pro Tools HDX, Logic X, 40 input custom analog console, 18' ceiling live tracking room, 3 iso rooms. Yamaha acoustic piano. Gold/Platinum credits.  
**Basic Rate:** Starting at \$45/hr, \$600/day, engineer incl. Project rates negotiable  
**Services:** Producing, mixing, overdubs, songwriting, vocal recording. Editing, pitch-correction. ADR for film and TV.

**MIX RECORDING STUDIO**  
539 S. Rampart Blvd.  
Los Angeles, CA 90057  
323-218-7475  
**Email:** info@mixrecordingstudio.com  
**Web:** mixrecordingstudio.com  
**Basic Rate:** Fixed rate for session with an engineer \$54/hr

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

**M L E STUDIOS**  
P.O. Box 1014  
Hollywood, CA 91356  
866-246-8846  
**Email:** mail@mlestudios.com  
**Web:** https://www.majorlabelmusic.com/  
**Contact:** Col. Darryl Harrelson  
**Format:** digital/analog, Pro Tools HD2 Accel

**Basic Rate:** \$45/hr. or flat rate per song/project

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

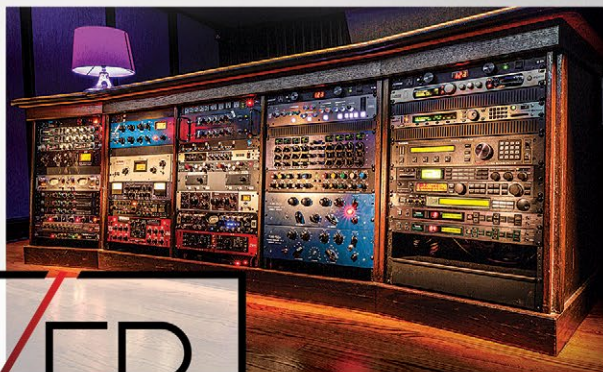
**MY SONIC TEMPLE**  
13200 Warren Ave  
Los Angeles, CA 90066  
310-944-1994  
**Email:** mysonic temple@gmail.com  
**Web:** mysonic temple.com

**MYSTICAL ARTS RECORDING STUDIO**  
23550 Ehlers Dr.  
Chatsworth, CA 91311  
818-262-9951  
**Email:** JamesFuria@aol.com  
**Web:** mysticalartsrecording.com/  
**Contact:** James Furia  
**Format:** Digital  
**Basic Rate:** \$35/hr., see website for details

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

**NIGHT SKY SOUND**  
3420 Laketree Dr.  
Fallbrook, CA 92028  
760-731-6434  
**Email:** inquiries@nightskysound.com  
**Web:** facebook.com/NightSkySoundStudios  
**Contact:** Steve Donato, Owner, Producer/Engineer

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**Format:** MOTU DP8/Logic/Pro Tools/Apogee and Studer A827 Gold analog  
**Basic Rate:** Contact us to discuss your project

#### NRG RECORDING SERVICES

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

#### OC RECORDING COMPANY, THE

3100 W. Warner Ave., Ste. 7  
 Santa Ana, CA 92704  
 323-244-9794  
**Email:** info@ocrecording.com  
**Web:** ocrecording.com  
**Contact:** Asaf Fulks, Engineer and Producer  
**Format:** Analog and Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon  
**Styles:** All music genres, ADR and Voice Overs, World Class Recording, Mixing, Mastering & Production  
**Basic Rate:** Please call for info.

#### OCEAN STUDIOS BURBANK

435 S. San Fernando Blvd.  
 Burbank, CA 91502  
 818-955-9010  
**Email:** info@oceanstudiosburbank.com  
**Web:** oceanstudiosburbank.com  
**Format:** digital and analog  
**Basic Rate:** please call for info

#### OLD BOOTS RECORDING STUDIO

14947 Gilmore St.  
 Van Nuys, CA 91411  
 818-785-8611  
**Email:** greggb69@yahoo.com  
**Web:** oldbootsrecordingstudio.com

#### PACIFICA STUDIOS

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

#### PANGEA

P.O. Box 591  
 Topanga, CA 90290  
 310-455-2356  
**Email:** pangea@verizon.net  
**Web:** pangeaproduction.com  
**Format:** digital and analog, 48 tracks  
**Basic Rate:** please call for info

#### PARAMOUNT RECORDING STUDIOS

6245 Santa Monica Blvd.  
 Los Angeles, CA 90038  
 323-465-4000 Fax 323-469-1905  
**Email:** info@paramountrecording.com  
**Web:** paramountrecording.com  
**Format:** digital and analog, 96+ tracks  
**Basic Rate:** call for rates

#### PAWN SHOP STUDIO

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

#### PENGUIN RECORDING

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

#### PERFECT SOUND STUDIOS

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

#### THE PIE STUDIOS

Pasadena, CA  
 669-228-4818  
**Web:** thepiestudios.com

#### PLASTIC DOG RECORDING

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

#### PLATINUM STUDIO

Van Nuys, CA 91411

818-994-5368

**Email:** paulhilton123@sbcglobal.net  
**Web:** paulhiltonmusic.com  
**Contact:** Paul Hilton  
**Format:** digital, 200 stereo tracks  
**Basic Rate:** please call for info

#### PARSONICS STUDIO

1500 Farren Road  
 Santa Barbara, CA 93117  
 805.272.0159  
**Email:** studio@parsonics.com  
**Contact:** Noah Bruskin  
**Web:** Parsonics.com  
**Format:** Neve 32 channel analog console/ Pro Tools/Apogee 48 channel  
**Basic Rate:** Call or email for rates  
**Comments:** Owned and operated by Grammy award-winner Alan Parsons

#### POLYATH RECORDING

13439 Moorpark St E  
 Sherman Oaks, CA 91423  
 815-351-8183  
**Email:** graham@polymathrecording.com  
**Web:** polymathrecording.com  
**Contact:** Graham  
**Format:** Digital and Analog  
**Basic Rate:** Call for info

#### PPL RECORDED MUSIC COMPANY

(A PPL Entertainment Group Company)  
 468 N. Camden Dr., Ste. 200  
 Beverly Hills, CA 90210  
 310-860-7499, 818-506-8533  
**Email:** pplzmi@aol.com  
**Web:** pplzmi.com  
**Contact:** Jim Sellavain  
**Format:** Analog, digital, AVID, Apple Final Cut, Pro Tools, DVD authoring  
**Basic Rate:** please call for info

#### PRIVATE ISLAND TRAX

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

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

673 Valley Dr.  
 Hermosa Beach, CA 90254  
 310-379-6477  
**Email:** rockzionrecords@rockzion.com  
**Web:** rockzion.com/productionco.html  
**Format:** 2-inch Ampex 16 track and Trident Mixing Console, Pro Tools and Analog Mastering  
**Basic Rate:** \$50 per hour

#### PYRAM-AXIS PRODUCTIONS

Redondo Beach, CA 90278  
 310-869-8650  
**Email:** music@pyramaxis.com  
**Web:** pyramaxis.com  
**Contact:** Jim D.  
**Format:** ProTools HD, Logic  
**Services:** world class production, mixing, mastering, music for media  
**Basic Rate:** Project Rates - Call for details.

#### RACE HORSE STUDIOS

3780 Selby Ave.  
 Los Angeles, CA 90034  
 310-280-0175 Fax 310 280-0176  
**Email:** duncan@racehorsestudios.com  
**Web:** racehorsestudios.com  
**Contact:** Duncan Macfarlane  
**Format:** digital, 192 tracks  
**Basic Rate:** please call for info

#### RADIUM MEDIA

1141 Seward St., Suite 105  
 Los Angeles, CA 90038  
 323-366-2559  
**Email:** info@radium-media.com  
**Web:** radium-media.com

#### RAINMAN STUDIOS, INC.

Montrose, CA 910208  
 818 468 5701  
**Email:** PlatinumMixes@gmail.com  
**Web:** MultiPlatinums.com  
**Contact:** David "Rain" Banta  
**Format:** Cubase 9 wide selection of top vintage microphones, keyboards, and drum machines  
**Clients:** "Bone Thugs-N-Harmony," Snoop Dogg, Tracie Spencer, "The Roots," "Pharcyde," "Do or Die," Fox Sports, Warner Brothers Television, Capitol Records, TVOne, Nascar.  
**Basic Rate:** please call for info

#### READY MIX MUSIC

5635 Lankershim Blvd.

North Hollywood, CA 91601  
 818-388-2196  
**Email:** studio@readymixmusic.com  
**Web:** readymixmusic.com  
**Contact:** Paul or Sarah  
**Format:** Pro Tools  
**Basic Rate:** Call for info

#### RE-AMP STUDIOS

15441 Red Hill Ave., Ste. G  
 Tustin, CA 92780  
 949-390-9876  
**Email:** info@reampstudios.com  
**Web:** reampstudios.com  
**Contact:** Tyler Wirtz, Engineer  
**Format:** Pro Tools 10 HD  
**Basic Rate:** call or see website

#### REAL LINE MUSIC

1141 Seward St.  
 Hollywood, CA, 90038 USA  
 323-839-7716  
**Email:** info@reallinemusic.com  
**Web:** reallinemusic.com  
**Contact:** Alexey Voronov, Sound Engineer, Owner  
**Format:** Digital and analog, 32 tracks  
**Basic Rate:** please call for info

#### RECORD PLANT

1032 N. Sycamore Ave.  
 Hollywood, CA 90038  
 323-993-9300 Fax 323-466-8835  
**Email:** Jeff@recordplant.com  
**Web:** recordplant.com  
**Contact:** Jeff Barnes  
**Format:** digital and analog  
**Basic Rate:** please call for info

#### RESONATE MUSIC & SOUND

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

#### REVOLUTION 9 RECORDING STUDIOS

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

#### RIOTVAN

323-868-0240  
 North Hollywood, CA  
**Email:** jason@riotvanproductions.com  
**Web:** riotvanproductions.com  
**Format:** Pro Tools HD, Tube Preamps, Neumanns and nice guys.  
**Basic Rate:** call for rates  
**Comments:** Good Sound is about the people and the songs.

#### ROBERT IRVING PRODUCTIONS, INC.

Woodland Hills, CA 91367  
 818-224-3633  
**Email:** rirving@pacbell.net  
**Web:** robertirving.com  
**Contact:** Robert/Tim  
**Format:** Digital Performer or Logic, Pro Tools  
**Basic Rate:** flexible  
**Notes:** 3 great live rooms, Yamaha DC-7 Grand Piano, vintage mic collection

#### ROSE STUDIOS

El Centro, CA  
 760-352-5774  
**Email:** info@dannyberg.org  
**Contact:** Danny Berg  
**Web:** dannyberg.org/private-recording-studio  
**Format:** digital, 48 tracks  
**Basic Rate:** please call for info.

#### ROUND HILL MUSIC

1411 5th Ave, Suite 305  
 Santa Monica, CA 90401  
 310-428-0859  
**Email:** info@roundhillmusic.com  
**Web:** roundhillmusic.com  
**Format:** Digital and analog  
**Basic Rate:** please call

#### RPD STUDIOS

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

#### SAGE AND SOUND RECORDING

Hollywood, CA 90028  
 323-469-1527, 818-563-1176  
**Email:** info@sageandsound.com  
**Web:** sageandsound.com  
**Contact:** Bryan McCurry, Studio Manager  
**Format:** Pro tools, 24 Track  
**Basic Rate:** call for info

#### SANCTUARY SOUND

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

#### SANCTUS SOUND RECORDING COMPANY

E. Anaheim St., Long Beach, CA 90803  
 562-999-1332  
**Web:** sanctusound.com  
**Contact:** Peter Guinta  
**Format:** Pro Tools HD 9 and Logic Pro 9  
**Basic Rate:** please call for info

#### SANTA BARBARA SOUND DESIGN

33 W. Haley St.  
 Santa Barbara, CA 93101  
 805-965-3404  
**Email:** dom@tekmstr.com  
**Web:** santabarbarasound.com  
**Contact:** Dom Camardella  
**Format:** digital and analog, 192 tracks  
**Basic Rate:** please call for info

#### SEAHORSE SOUND STUDIOS

1334 S. Grand Ave.  
 Los Angeles, CA 90015  
 909-210-2317  
**Email:** seahorsesoundstudios@yahoo.com  
**Web:** seahorsesoundstudios.com  
**Contact:** Samur  
**Format:** analog and digital, 16 tracks  
**Basic Rate:** call for rates

#### SEANCE ROOM

5800 Willis Ave.  
 Van Nuys, CA 91411  
 818-915-1196  
**Email:** brett@seanceroom.com  
**Web:** seanceroom.com  
**Contact:** Brett Cookingham  
**Format:** Apple Mac Pro 8 core, Pro Tools 10 HD3  
**Basic Rate:** Call for rates

#### SERENITY WEST RECORDING

1509 Gordon St.  
 Los Angeles, CA 90028  
 323-467-6001  
**Email:** info@serenitywestrecording.com  
**Web:** serenitywestrecording.com

#### SIGNATURE SOUND

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

#### SKELETON STUDIOS

5629 Tunjunga Ave.  
 North Hollywood, CA 91601  
 323-594-3113  
**Email:** info@skeletonstudios.com  
**Web:** skeletonstudios.com

#### SKIP SAYLOR

P.O. Box 280010  
 Northridge, CA 91328-0010  
 818-300-0400 Fax 818-881-7092  
**Email:** skipsaylor@gmail.com  
**Web:** skipsaylor.com  
**Contact:** Skip Saylor  
**Format:** digital and analog, HDX  
**Basic Rate:** call for info  
**Gear:** SSL 4100G+, Pro Tools HDX, Yamaha grand piano, Hammond B3, TAD, Lexicon 480L, PCM70, PCM42 (4), AMS 1580 (2), AMS RMX-16 (2), Yamaha, Pultec EQP1A (2), Neve, MicPre/EQ's, API (15), EMT, Apogee, GML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290, Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, PanScan, Ampex ATR, BASE and more.  
**Services:** Studio is located in a secluded private environment with living accommodations for bands/artists on property.  
**Clients:** Beyoncé, Rae Sremmurd, Malik Yusef, Tamar Braxton, Donny Osmond, Safaree, Master P., Travis Kr8ts, Young Thug, Flo Rida, Julian Lennon, Glasses



Malone w/ Kendrick Lamar, Kevin Flournoy, Celina Graves, Eric Bellinger, Gucci Mane, YFN Lucci, Barachi feat. O.T. Genasis, Leaf McLean, Icona Pop, Pras (The Fugees), VMA awards, Art Dixie, Derek Dixie, Mindi Abair, Booker T. Jones, Vintage Trouble, Casey Veggies, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Pink, Goo Goo Dolls, Gary Taylor, Kevin Teasley, Malcolm-Jamal Warner, Gregg Alexander, Keira Knightley, Jonathan Butler, Mali Music, Foo Fighters, Guns N' Roses, Santana, k.d. lang, Tupac, Ice Cube, Eminem, R. Kelly, Avril Lavigne, Bobby Brown, Bootstraps, Israel Houghton, Jonny Lang, Egyptian Lover, Rodney O & Joe Cooley, Too Short, E-40, W.C., Krazie Bone, Tyga, KRS-ONE, K. Michelle, Trey Smoov, Brian May, Boyz II Men, The Whispers, Death Cab For Cutie, Everclear, Jenni Rivera, Juan Rivera, Ana Barbara, Anja Nissen, Drea Dominique, Mila J, Common Kings, Parenthood, Private Practice, Iron Man 2, FIFA World Cup, Space Jam soundtrack.  
**Comments:** Facility features a large high ceiling tracking room and excellent mix room built/owned by a 30-year veteran of the recording industry.

**SKY MILES RECORDING**  
 1141 Seward Street  
 Los Angeles, CA 90038  
 310-299-7421  
**Email:** [skymilesrecording@gmail.com](mailto:skymilesrecording@gmail.com)  
**Web:** [www.skymilesmusic.com](http://www.skymilesmusic.com)

**SOFA SONGS**  
 626-914-2245  
 Glendora, CA  
**Email:** [greg@sofasongs.com](mailto:greg@sofasongs.com)  
**Web:** [sofasongs.com](http://sofasongs.com)

**SONIC FARM PRODUCTIONS**  
 310-402-2390, 604-522-2646  
**Email:** [zoran@sonicfarm.com](mailto:zoran@sonicfarm.com)  
**Web:** [sonicfarm.com](http://sonicfarm.com)  
**Contact:** Zoran T.  
**Format:** digital and analog, 64 tracks, Neve analog mixing  
**Basic Rate:** call for rates

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

**SONIKWIRE STUDIOS**  
 Irvine, CA  
 949-851-9340  
**Email:** [alex@sonikwire.com](mailto:alex@sonikwire.com)  
**Web:** [sonikwire.com](http://sonikwire.com)  
**Contact:** Alex Bush  
**Format:** digital and analog, 60 tracks  
**Basic Rate:** call for info

**SONORA RECORDERS**  
 3222 Los Feliz Blvd.  
 Los Angeles, CA 90039  
 213-841-0712  
**Email:** [ductape@aol.com](mailto:ductape@aol.com)  
**Web:** [sonorarecorders.com](http://sonorarecorders.com)  
**Contact:** Richard  
**Basic Rate:** call for information

**SOTTO VOCE STUDIO**  
 Sherman Oaks, CA 91423  
 818-694-3052  
**Email:** [info@sottovocestudio.com](mailto:info@sottovocestudio.com)  
**Web:** [sottovocestudio.com](http://sottovocestudio.com)  
**Format:** digital, unlimited tracks, albums/film/TV  
**Basic Rate:** call for rates

**SOUND CITY STUDIOS**  
 15456 Cabrito Road  
 Van Nuys, CA 91406  
 818-304-0573  
**Email:** [booking@soundcitystudios.com](mailto:booking@soundcitystudios.com)  
**Web:** [soundcity.la](http://soundcity.la)

**SOUND FACTORY**  
 6357 Selma Ave.  
 Hollywood, CA 90028  
 323-467-2500  
**Email:** [Management@SoundFactoryHollywood.com](mailto:Management@SoundFactoryHollywood.com)  
**Web:** [soundfactoryhollywood.com](http://soundfactoryhollywood.com)  
**Contact:** Craig Hubler

**Format:** digital and analog, 48 tracks  
**Basic Rate:** call for rates

**SOUND IMAGE**  
 15462 Cabrito Rd.  
 Van Nuys, CA 91406  
 805-231-5728  
**Email:** [sound\\_image@msn.com](mailto:sound_image@msn.com)  
**Web:** [soundimage.us](http://soundimage.us)  
**Contact:** Melody Carpenter  
**Format:** digital and analog  
**Basic Rate:** please call for info

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

**S.R.S. / HIT RECORDS NETWORK**  
 P.O. Box 6653  
 Santa Barbara, CA 93160  
 805-964-3035  
**Web:** [tc.67.tripod.com](http://tc.67.tripod.com)  
**Format:** digital and analog, 35 tracks  
**Contact:** Ernie Orosco, Greg Lewolt or Cory Orosco  
**Basic Rate:** please call for info

**Additional location:**  
 6633 Yucca St., Suite 311  
 Hollywood, CA 90028  
 323-467-4082

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

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

**SPHERE STUDIOS**  
 10335 Magnolia Blvd.  
 North Hollywood, CA 91601  
 818-769-1176  
**Email:** [Mackenzie@spherestudios.com](mailto:Mackenzie@spherestudios.com)  
**Contact:** Francesco Carnelli, Chief Engineer/Producer  
**Web:** [spherestudios.com](http://spherestudios.com)  
**Basic Rate:** Call for info

**STEELMAN STUDIOS**  
 Los Angeles, CA  
 818-465-3357  
**Email:** [devonsteelman@hotmail.com](mailto:devonsteelman@hotmail.com)  
**Web:** [steelmanstudios.net](http://steelmanstudios.net)

**STUDIO 47**  
 817 N. Vine St.  
 Los Angeles, CA 90038  
 323-993-3172  
**Email:** [booking@afm47.org](mailto:booking@afm47.org)  
**Web:** [afm47.org/studio.html](http://afm47.org/studio.html)  
**Format:** Pro Tools HD9  
**Basic Rate:** \$50/hr

**STUDIO 770**  
 770 S. Brea Blvd., #218  
 Brea, CA 92821  
 714-672-1234  
**Email:** [info@studio770.com](mailto:info@studio770.com)  
**Web:** [studio770.com](http://studio770.com)  
**Contact:** Shantih Haast  
**Format:** Pro Tools HD  
**Basic Rate:** call for current rates

**STUDIO CITY SOUND**  
 4412 Whitsett Ave.  
 Studio City, CA 91604  
 818-505-9368 Fax 818-761-4744  
**Email:** [booking@studiocitysound.com](mailto:booking@studiocitysound.com)  
**Web:** [studiocitysound.com](http://studiocitysound.com)  
**Contact:** Estelle Harrison, Manager  
**Format:** digital (256 tracks) and analog (24 track 2-inch)  
**Basic Rate:** \$100-150/hr.  
**Gear:** Custom Classic Neve 8068 MKII, SSL 4048 E/G+ w/ Tangerine Automation, Augspurger Duo 15V with Dual 18 inch Subs, PULTEC EQP-1A (2), UAD-2 OCTO Card with UAD Ultimate 6 Bundle, ATC SCM45A,

EMT 140 plate reverb, Pro Tools HDX, Avid HD I/O's, Otari MX-80 2-inch 24-track, Neumann: U47 - M149s - U87s, Sony C800g, AKG C12As, Inward Connections, UREI, ADL, Quedsted, Royer, Coles, Yamaha C5 Grand Piano, Hammond B3 w/ Leslie, Fender Rhodes etc.

**Clients:** Rod Stewart, Halsey, Famous Dex, MØ, Louis The Child, Joe Bonamassa, Souja Boy, Kelly Clarkson, Aloe Blacc, Ruxton, Jason Derulo, Natasha Bedingfield, T.I., A-Trak, Martin Solveig, No Doubt, Eric Benet, Chuck Negron, Keith Richards, Eric Clapton, Willie Nelson, Ryan Adams, Shaggy, The Roots, Bonnie Raitt, Toots and The Metals, Brian Setzer, Josh Freese, Weezer, Limp Bizkit, Vertical Horizon, A Perfect Circle, Quadron, Haley Kiyoko, D.R.A.M., Atlantic Records, Warner Music, Interscope Records, Capitol Records, Universal Music, CBS, NBC, ABC, NPR, Disney, ESPN, Comedy Central, VH1, FX.

**Services:** Full Record Production: tracking, Grammy award-winning mixing, mastering, producing, arranging, programming, studio musicians. Vocal Production: tuning and editing. Post Production: ADR, ISDN, Source Connect, voice overs, video editing. Mobile Recording: HD multi-camera video package capturing & live streaming in the studio or on location.  
**Comments:** Studio City Sound is a full-service recording studio, owned and operated by Grammy award-winning mixer Tom Weir. SCS has three fully equipped studios, with a spacious tracking room, iso rooms, and a world-class blend of state of the art and vintage gear.

**STUDIO DEE**  
 3306 Glendale Blvd., Ste. 4  
 Los Angeles, CA 90039  
 323-662-0512  
**Email:** [hueydee1234@gmail.com](mailto:hueydee1234@gmail.com)  
**Contact:** Huey Dee  
**Format:** digital and analog  
**Basic Rate:** please call for info

**STUDIO MALIBU**  
 22509 Carbon Mesa Rd.

Malibu, CA 90265  
 310-571-5389, Intl. Calls: +1-310-497-8011  
**Email:** [info@studiomalibu.com](mailto:info@studiomalibu.com)  
**Web:** [studiomalibu.com](http://studiomalibu.com)  
**Format:** Pro Tools HD10  
**Basic Rate:** call for rates

**STUDIO WEST OF SAN DIEGO**  
 11021 Via Frontera, Ste. A  
 San Diego, CA 92127  
 858-592-9497  
**Email:** [chris@studiowest.com](mailto:chris@studiowest.com)  
**Web:** [studiowest.com](http://studiowest.com)  
**Format:** SSL, Neve, ICON, Pro Tools HD6, Surround Sound, ISDN, Phone-Patch, ADR  
**Basic Rate:** call for rates

**SUBURBAN SOUL STUDIOS, LLC**  
 Torrance, CA 90505  
 310-891-0006  
**Email:** [info@suburbansoulstudios.com](mailto:info@suburbansoulstudios.com)  
**Web:** [suburbansoulstudios.com](http://suburbansoulstudios.com)  
**Basic Rate:** call for rate information

**SUNSET SOUND**  
 6650 Sunset Blvd.  
 Hollywood, CA 90028  
 323-469-1186 Fax 323-465-5579  
**Email:** [traffic@sunsetstudio.com](mailto:traffic@sunsetstudio.com)  
**Web:** [sunsetstudio.com](http://sunsetstudio.com)  
**Contact:** Craig Hubler  
**Format:** digital and analog, 48 tracks  
**Basic Rate:** call for rates

**SUNSPOT PRODUCTIONS**  
 912 Glendon Way  
 Alhambra, CA 91803  
 323-544-1110  
**Email:** [ricklawndale@live.com](mailto:ricklawndale@live.com)  
**Web:** [sunspotprod.com](http://sunspotprod.com)  
**Contact:** Rick Lawndale  
**Format:** Pro Tools, 46 tracks  
**Basic Rate:** call for rate information  
**Comments:** 15 years experience

**SWANSOUND MUSIC**  
 Los Angeles, CA  
 818-430-1275  
**Email:** [swansoundmusic@gmail.com](mailto:swansoundmusic@gmail.com)  
**Web:** [swansoundmusic.com](http://swansoundmusic.com)

# YOUR DREAMS HAVE A SOUND



**Large Format Console • Vintage Mics & Instruments**  
**Yamaha Grand Piano & Drum Room**  
**All Kinds of Analogue Goodness • Comfortable Vibe**  
**Great Roster of Studio Musicians Ready to Collaborate**

**Looking for the Right Projects • Flexible Rates**



## PLASTIC DOG RECORDING

**WEST LOS ANGELES • 310-795-1526**



## TK PRODUCTION & REHEARSAL STUDIOS

1956 Cotner Ave.  
West Los Angeles, CA 90025  
310-445-1151  
Email: tkprod1@aol.com  
Web: tkprod.net  
Contact: Jimi

### Additional locations:

North Hollywood  
818-856-5301

Las Vegas, NV  
702-303-4094

## THETA SOUND STUDIO

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

**Gear:** Yamaha C5 Grand Piano; Mid 60s Slingerland Maple Drum Kit; Diverse Mic Collection, Analog, Digital and Computer-based Recording/Mixing; Samplitude and Cubase DAWs; JBL, Yamaha, Auratone Monitors (see website for full gear list)  
**Services:** Audio and Video Recording/Editing/Mixing/Mastering, Live In-studio Multi-track Audio/Multi-camera Video Recording and Post Production; Music Arranging/Production/Collaboration; Website Design  
**Clients:** Art Podell, Mel Carter, Harriet Schock, Dave Tourjé, Linda Lee, Charlie Fleischer, Constance Hauman, Steve Sharp, Debbie Montgomery, Randy Crenshaw, Susan Kohler, Bob Corff, Ray Manzarek, Harvey Kubernik, William Vendice, Jerry Sternbach, Lamont Dozier, Placido Domingo, Amanda McBroom, Amy Buccellato, Randall Michael Tobin

## THRESHOLD SOUND + VISION

2114 Pico Blvd.  
Santa Monica, CA 90405  
310-566-6677 Fax 310-314-3826  
Email: michieleb@thresholdsound.com  
Web: thresholdsound.com  
Contact: Michele Blankenship, Operations Mgr.  
Format: digital and analog, 64 tracks  
Basic Rate: call for info

## THUD STUDIOS II RECORDING STUDIO

11320 Burbank Blvd  
North Hollywood, CA 91601  
818-378-8162  
Web: thudstudios.com  
Contact: Jeff Abercrombie  
Services: Budget recording studio  
Basic Rate: Call for info

## THUNDER UNDERGROUND RECORDING STUDIO

Palm Springs, CA  
760-835-7847  
Email: kat@thunder-underground.com  
Web: thunder-underground.com  
Contact: Kat  
Format: see website for equipment list  
Basic Rate: call or email for info

## TIMEART STUDIO

Studio City, CA  
818-980-2840  
Email: info@timeart.us  
Website: TimeArt.us  
Format: Digital, ProTools 10.5, DP7, Vocal  
Basic Rate: \$50 Hr, Call for Block Rates

## TITAN MUSIC, INC.

13547 Ventura Blvd.  
Sherman Oaks, CA 91423  
818-990-6992  
Email: Titanrecording@yahoo.com  
Web: titanrecording.com  
Format: digital and analog, 64+ tracks  
Basic Rate: please call for info

## TOMCAT ON THE PROWL PRODUCTIONS

Productions, Mixing, Recording, Restoration  
Studio City, CA  
818-533-8669  
Email: studio@tomcatontheprowl.com  
Web: tomcatontheprowl.com  
Contact: Thomas Hornig  
Format: Pro Tools HDX 32 Channel Avid i/o, Lots of pristine Preamps, EQ's and Compressors ranging from A-Designs Through Neve  
Basic Rate: Please email for info

## TOTAL ACCESS RECORDING STUDIOS

612 Meyer Ln., Ste. 18

Redondo Beach, CA 90278-5261

310-376-0404  
Web: tarecording.com  
Contact: Wyn Davis - Adam Arnold  
Format: digital and analog, unlimited tracks  
Basic Rate: all kinds of custom project rates - call for info.

## TRACK ENTERTAINMENT STUDIOS

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

## TRACK RECORD STUDIOS

5102 Vineland Ave.  
North Hollywood, CA 91601  
818-761-0511  
Email: info@paramountrecording.com  
Web: paramountrecording.com/studios  
Format: digital and analog, 120 tracks  
Basic Rate: call for info

## TRACK STAR STUDIOS

7242 University Ave.  
La Mesa, CA 91942  
619-697-7827  
Email: info@trackstarstudios.com  
Web: trackstarstudios.com  
Contact: Josquin des Pres  
Basic Rate: Call for rates

## TRAIN TRACKS STUDIOS

213 Agostino Rd.  
San Gabriel, CA 91776  
562-240-3395  
Email: info@traintrackstudios.com  
Web: traintrackstudios.com  
Contact: Alex Truberg  
Format: digital  
Basic Rate: please call for info

## TREBEL GIRL STUDIOS

3200 N. San Fernando Blvd.  
Ste. 28  
Burbank, CA 91504  
818-806-9337  
Email: trebelgirlstudios@gmail.com  
Web: trebelgirlstudios.weebly.com

## TREE HAUS RECORDING

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

## TRINITY SOUND COMPANY

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

## TRU-ONE RECORDS AND REHEARSALS

Buena Park, CA  
562-773-5877  
Email: truonerecords@aol.com  
Web: truonerecords.com  
Contact: Robert Trujillo  
Format: Live rehearsal recordings for only \$25  
Basic Rate: Record "Live" for \$25

## UNCLE STUDIOS

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

## UNION RECORDING STUDIO

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

## UNITED RECORDING STUDIOS

6050 Sunset Blvd.  
Los Angeles, CA 90028  
Contact: Rob Goodchild, Studio Manager  
Email: booking@unitedrecordingstudios.com  
Web: unitedrecordingstudios.com  
VALLEY RECORDING COMPANY

Burbank, CA

Email: wakeinthepm@gmail.com  
Web: valleyrecordingcompany.com

## VENETO WEST

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

## VILLAGE (RECORDER), THE

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

## VIRLOUISE RECORDING

1631 N. Placentia Ave., Ste. K  
Anaheim, CA 92806  
714-322-3600  
Email: info@virlooise.com  
Web: virlooise.com  
Contact: Bill Davidow  
Format: digital recording / Pro Tools  
Basic Rate: see website for rates

## WALL OF SOUND STUDIOS

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

### Additional location:

Las Vegas, NV  
702-371-0811

## WARRIOR GIRL MUSIC

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

## WESTLAKE RECORDING STUDIOS

Studios A & B  
8447 Beverly Blvd.  
Los Angeles, CA 90048  
323-851-9800  
Email: bookings@westlakestudios.com  
Web: westlakestudios.com  
Contact: Alexandra Burdick, Sara Clark or Steve Burdick

## WESTLAKE RECORDING STUDIOS

Studios C, D, E and "The Barn"  
Production Rooms 1 & 2  
7265 Santa Monica Blvd.  
Los Angeles, CA 90046  
323-851-9800  
Email: bookings@westlakestudios.com  
Web: westlakestudios.com  
Contact: Alexandra Burdick, Sara Clark or Steve Burdick  
Format: Pro Tools HDX, Logic and Analog Recording  
Basic Rate: please call for rates.

## WINDMARK RECORDING

Santa Monica, CA  
424-289-5200  
Email: Samantha@windmarkrecording.com  
Web: windmarkrecording.com  
Contact: Samantha Marquart  
Format: Digital and analog  
Basic Rate: Call or email for info

## WOMB RECORDING STUDIO, THE

Lake Balboa, CA 91406  
818-414-6369  
Email: haddaddrum@yahoo.com  
Web: davehaddad.com  
Contact: Dave  
Format: digital and Analog, more than 64 tracks  
Basic Rate: please call for info

## WOODSHED RECORDING

Email: welcometowoodshed@gmail.com  
Web: woodshedrecording.com  
Contact: Richard Gibbs  
Clients: U2, Barbra Streisand, Coldplay, Kanye West, Sting  
Format: Hybrid ocean view resort/residential recording  
Basic Rate: contact us by email

## WOODSOUND STUDIOS

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

## WYMAN RECORDS

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

## COLORADO

### ASPEN LEAF RECORDING

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

### THE BLASTING ROOM

1760 Laporte Ave., Ste. 2  
Fort Collins, CO 80521  
970-416-9292  
Email: info@blastingroomstudios.com  
Web: blastingroomstudios.com  
Contact: Bill Stevenson, Andrew Berlin, Chris Beeble  
Format: Pro Tools 10.3 HD-X  
Basic Rate: \$25-75/hr, \$200-650/day

### CCM RECORDING STUDIOS

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

### CHERRY SOUND RECORDING STUDIO

700 S Vallejo st  
Denver, CO 80223  
303-910-5359  
Email: guillot3000@gmail.com  
Contact: Christopher Guillot

### COLORADO SOUND STUDIOS

3100 W. 71st Ave  
Westminster, CO 80030  
303-430-8811  
Email: colosnd@coloradosound.com  
Web: coloradosound.com  
Contact: Kevin Clock  
Format: Pro Tools 12 HDX  
Also Remote Recording and Mastering Services

### DERRYBERRY RECORDING STUDIO

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

### MAD DOG RANCH STUDIOS

Old Snowmass, Co.  
970-927-7686



**Email:** mdrs@maddoggranchstudios.com  
**Contact:** Ralph Pitt  
**Rates:** Please Call for Quote  
**Web:** maddoggranchstudios.com  
**Services:** Full Recording, Mixing and Mastering, A-for-V, Remote Recording, Absentee Mixing (send in your raw tracks), Rehearsal Space by appointment

**ROCKY MOUNTAIN RECORDERS**

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

**STEALTHTRAXX.ONLINE**

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

**CONNECTICUT**

**CARRIAGE HOUSE STUDIOS**

119 Westhill Rd.  
 Stamford, CT 06902  
 203-358-0065  
**Email:** johnny@carriagehousemusic.com  
**Web:** carriagehousemusic.com  
**Contact:** John Montagnese  
**Format:** digital and analog  
**Basic Rate:** please call for info

**FIREHOUSE 12**

45 Crown St.  
 New Haven, CT 06510  
 203-785-0468  
**Email:** info@firehouse12.com  
**Web:** firehouse12.com

**Format:** see website for studio equipment  
**Basic Rate:** call for information

**FRESH TRACKS STUDIO**

65 Deer Hill Ave  
 Danbury, CT  
 971-344-1115  
**Email:** jon@freshtracksstudio.com  
**Web:** freshtracksstudio.com  
**Contact:** Jon Lindahl  
**Format:** HD  
**Basic Rate:** call for rates

**ONYX SOUND LAB**

56 Cooper St.  
 Manchester, CT 06040  
 860-436-4581  
**Email:** contact@onyxsoundlab.com  
**Web:** onyxsoundlab.com  
**Format:** digital  
**Basic Rate:** please call for info

**POWER STATION NEW ENGLAND**

215 Parkway North  
 Waterford, CT 06385  
 860-326-3878  
**Email:** powerstation@sonalysts.com  
**Web:** powerstationne.com

**SAGESOUND STUDIOS**

549 Howe Ave. Unit 404

Shelton, CT 06484  
 203-922-0491  
**Email:** info@sagesoundstudios.com  
**Web:** sagesoundstudios.com  
**Basic Rate:** call for rates

**STUDIO UNICORN**

36 Sanford Town Rd.  
 Redding, CT 06896-2411  
 203-938-0069  
**Email:** paul@studiunicorn.net  
**Web:** studiunicorn.net  
**Contact:** Paul Avgerinos, Grammy-nominated producer  
**Format:** Pro Tools HD 128 Tracks  
**Basic Rate:** call for information

**STUDIO WARMWOOD**

Mansfield, CT  
 860-230-1176  
**Contact:** Dave Kaminsky  
**Web:** studiowormwood.com

**TARQUIN STUDIOS**

Bridgeport, CT  
**Contact:** Sandy Robertson  
**Email:** studio@tarquinrecords.com  
**Web:** tarquinrecords.com/studio

**TROD NOSSEL**

10 George St.  
 Wallingford, CT 06492  
 203-269-4465  
**Web:** trodnosssel.com  
**Format:** Pro Tools HD2/HD3  
**Basic Rate:** call for information

**DELAWARE**

**JAMLAND STUDIO**

2326 Empire Dr.  
 Wilmington, DE 19810  
 302-475-0204  
**Email:** music@jamlandstudio.com  
**Web:** jamlandstudio.com  
**Format:** see website for equipment  
**Basic Rate:** call for information

**SIDE DOOR STUDIO**

69 Albe Dr.  
 Newark, DE 19702  
 302-738-8777  
**Email:** sdseng@sidedoorstudioinc.net  
**Web:** sidedoorstudioinc.net  
**Basic Rate:** \$75/hr, \$350/8hr block

**DISTRICT OF COLUMBIA**

**CLEANCUTS MUSIC**

4100 Wisconsin Ave. N.W., 1st Fl.  
 Washington, D.C. 20008  
 202-237-8884  
**Web:** cleancuts.com  
**Format:** digital  
**Basic Rate:** please call for info

**Additional locations:**

8403 Colesville Rd., Ste. 250  
 Silver Springs, MD 20910  
 301-495-7772c

2901 Chestnut Ave.  
 Baltimore, MD 21211  
 410-467-4231

**LION AND FOX RECORDING STUDIOS**

9517 Baltimore Ave

College Park, MD 20740  
 301-982-4431  
**Email:** mail@lionfox.com  
**Web:** lionfox.com  
**Contact:** Jim Fox  
**Format:** 32 track I/O, 96k, 24bit  
**Basic Rate:** \$75/hour

**LISTEN VISION RECORDING STUDIOS**

2622 Georgia Ave. N.W.  
 Washington, D.C. 20001  
 202-332-8494  
**Email:** info@listenvision.com  
**Web:** listenvision.com  
**Contact:** Jeremy Beaver  
**Format:** Pro Tools, digital, 124 tracks  
**Basic Rate:** call for rates

**FLORIDA**

**AUDIO-VISION**

13885 W. Dixie Hwy.  
 North Miami, FL 33161  
 305-893-9191, 305-321-4565  
**Email:** sales@audiovisionstudios.com  
**Web:** audiovisionstudios.com  
**Format:** Digital and Analog  
**Basic Rate:** Please Call in

**BRICKKS HOUSE OF BEATZ**

1331 West Cass St.  
 Tampa, FL 33605  
 813-808-1492  
**Contact:** Corey Jackson  
**Email:** info@dirtybeatz.com  
**Web:** dirtybeatz.com  
**Basic Rate:** call for rates

**CLEAR TRACK STUDIOS**

814 Franklin St.  
 Clearwater, FL 33756  
 727-449-8888, 866-963-3108  
**Email:** info@cleartrackstudios.com  
**Web:** cleartrackstudios.com  
**Contact:** Marina  
**Format:** see website for equipment list  
**Basic Rate:** call for info

**CRESCENT MOON**

6205 Bird Rd.  
 Miami, FL 33155  
 305-663-8924  
**Email:** josem@crescentmoon.com  
**Web:** crescentmoon.com  
**Format:** Audio/Video Suites, ISDN, Digital/Analog  
**Basic Rate:** Call for rates

**CRITERIA RECORDING STUDIOS**

**(The Hit Factory Criteria)**  
 1755 N.E. 149 St.  
 Miami, FL 33181  
 305-947-5611  
**Contact:** Trevor Fletcher  
**Format:** 16 and 24 tk analog, 48k digital, DAW's  
**Basic Rate:** Six full-service world-class studios from vintage Neve 8078 to SSL9096J to SSL Duality.  
 Founded in 1958 this landmark facility has produced hundreds of gold & platinum albums in every genre.  
 Rates tailored on a per project basis.

**EMERALD CITY PRODUCTIONS**

Walt Disney World's Backyard  
 Winter Garden, FL 34787  
 407-279-1956

**Email:** danny@emeraldcitypro.com  
**Web:** emeraldcitypro.com  
**Contact:** Danny Ozment  
**Format:** see website for equipment list  
**Basic Rate:** call for rates

**EVERMORE SOUND RECORDING STUDIOS**

1633 Acme St.  
 Orlando, FL 32805  
 407-218-5953  
**Email:** info@evermoresound.com  
**Web:** evermoresound.com  
**Contact:** Luke Beaulac  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

**GASOLINE ALLEY RECORDING STUDIOS**

2202 Lake Bradford Rd.  
 Tallahassee FL 32310  
 850-575-4277  
**Email:** info@gasolinealleystudios.com  
**Web:** gasolinealleystudios.com  
**Contact:** Jerry Gaskins  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

**HEIGA STUDIOS**

168 SE 1st St. #500  
 Miami, FL 33131  
 786-212-1591  
**Email:** info@heigastudios.com  
**Web:** heigaudiovisual.com

**PHAT PLANET RECORDING STUDIOS**

3473 Pkwy. Center Ct.  
 Orlando, FL 32808  
 407-295-7270  
**Email:** info@phatplanetstudios.com  
**Web:** phatplanetstudios.com  
**Contact:** Ed Kroat  
**Format:** Pro Tools HD, analog 2-inch etc.  
**Basic Rate:** \$75/hr. Studio A, \$65/hr. Studio B

**LALA MANSION**

Tampa, FL  
 813-658-5747, 631-905-7466  
**Contact:** Andrew Boullianne, Head Eng./Studio Mgr.  
**Email:** info@lalamansion.com  
**Web:** lalamansion.com

**LOG CABIN STUDIO**

Tallahassee, FL  
 850-567-5554  
**Email:** kris@logcabinmusic.com  
**Web:** logcabinmusic.com  
**Contact:** Kris Kolp  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

**MIAMI BEACH RECORDING STUDIOS**

14880 NE 20th Ave.  
 North Miami, FL 33181  
 305-956-3939  
**Email:** Pablo@mbrs.us  
**Web:** studio.mbrs.us

**MyPLATINUM SOUND**

2727 Phyllis St.  
 Jacksonville, FL 32205  
 904-612-1492  
**Web:** myplatinumsound.com  
**Contact:** Paul Lapinski  
**Basic Rate:** call or see website for info

**NOISEMATCH STUDIOS**

169 NW 23rd St.

**TELEFUNKEN**  
 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  
 DRAWMER  
 YAMAHA  
 ROLAND, KORG  
 HAMMOND  
 WURLITZER  
 SOUNDELUX  
 TUBETECH  
 LEXICON  
 SUMMIT  
 TC ELECTRONICS

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 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  
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Miami, FL 33127  
786-334-5382  
**Email:** info@noisematch.com  
**Web:** noisematchstudios.com  
**Basic Rate:** \$135/hr/\$1500(12 hrs), 1/2 day/\$780

**THE SHACK NORTH**  
#9-0  
9809 NW 80th Ave.  
Hialeah, FL 33016  
305-610-4299, 786-253-9917  
**Web:** shacknorth.com  
**Basic Rate:** Call for info

**SONIC RECORDING**  
Cape Coral  
Fort Meyers, FL  
239-898-1339  
**Email:** bo@sonicrecording.net  
**Web:** sonicrecording.net  
**Contact:** Bo Davis  
**Basic Rate:** \$65/hr

**STUDIO CENTER**  
6157 N.W. 167 St. F-4  
Miami, FL 33015  
305-828-7231  
**Email:** studiocentermiami@gmail.com  
**Web:** studiocentermiami.com  
**Format:** Digital and Analog  
**Basic Rate:** please call for info

**STYLE-CITY MUSIC**  
P.O. Box 40403  
St. Petersburg, FL 33743  
727-520-2336  
**Email:** stylecitymusic@yahoo.com  
**Web:** stylecitymusic.wixsite.com/home  
**Contact:** Steven Berry  
**Format:** "Style-City Music Presents" is a 29-minute music video program showcasing music videos from all over the world from both signed and unsigned artists, on over 74 local stations.  
**Basic Rate:** call for rates

**TWENTY-FIRST CENTURY STUDIOS**  
1736-2 Landon Ave.  
Jacksonville, FL 32207  
904-346-3452  
**Email:** 21centurystudios@bellsouth.net  
**Web:** twentyfirstcenturystudios.com  
**Basic Rate:** call for rates

**UNITY GAIN RECORDING STUDIO**  
1953 Ricardo Ave.  
Fort Myers, FL 33901  
239-332-4246  
**Email:** info@unitygain.com  
**Web:** unitygain.com  
**Contact:** Bart Iannucci  
**Format:** Direct to Disk, Digital & Analog Tape, & MIDI  
**Basic Rate:** call for rates

**VELVET BASEMENT RECORDING STUDIO**  
1954 N.E. 147th Terrace  
Miami, FL 33181  
786-252-2924  
**Email:** info@velvetbasement.com  
**Web:** velvetbasement.com  
**Format:** see website for equipment list  
**Basic Rate:** call for info

**THE WADE STUDIO**  
Ocala, FL  
**Contact:** Andrew Wade  
**Web:** thewadestudio.com

**GEORGIA**

**ARCADIA PRODUCTION AND RECORDING STUDIO**  
Atlanta, GA 30071  
770-448-9992  
**Email:** streetkid@arcadiarocks.com  
**Web:** arcadiarocks.com  
**Contact:** Knox  
**Format:** Pro Tools HD2 Accel 2-in tape  
**Basic Rate:** please call for info

**THE BLUE ROOM RECORDING**  
500 Bishop St., Ste. 7  
Atlanta, GA 30318  
424-259-3519  
**Email:** info@theblueroomrecording.com  
**Web:** theblueroomrecording.com

**ELEVATED BASEMENT STUDIO, INC.**  
911 65th St.  
Savannah, GA 31405  
912-356-9445  
**Web:** elevatedbasement.com  
**Contact:** Kevin Rose  
**Format:** digital and analog  
**Basic Rate:** \$65/hr.

**GROOVE TUNES STUDIOS**  
340 Rossiter Ridge  
Alpharetta, GA 30022  
770-842-5511  
**Email:** eatunison@bellsouth.net  
**Web:** groovetunes.com  
**Contact:** Eric Tunison  
**Format:** Pro Tools HD/3 v. 8.0  
**Basic Rate:** \$75/hr.

**HARTWELL STUDIOS**  
Atlanta, GA  
404-543-8825  
**Email:** John@hartwellstudioworks.com  
**Web:** https://hartwellstudioworks.com/

**LEDBELLY SOUND STUDIO**  
243 Hwy 52 E.  
Dawsonville, GA 30534  
678-977-6045  
**Email:** ledbellysound@gmail.com  
**Web:** ledbellysound.com

**MAW SOUND RECORDING STUDIOS**  
P.O. Box 45  
Hiawassee, GA 30546  
706-896-4560, 800-535-4560  
**Email:** mawsound@juno.com  
**Web:** mawsound.com  
**Format:** digital and analog, Sonar recording  
**Basic Rate:** call for info

**PARHELION RECORDING STUDIOS**  
684 Antone St. S.E., Ste. 110  
Atlanta, GA 30318  
678-949-9119  
**Email:** mail@parhelionrecordingstudios.com  
**Web:** parhelionrecordingstudios.com  
**Format:** see website for equipment list  
**Basic Rate:** \$100/\$75/hr

**PATCHWERK**  
1094 Hemphill Ave., N.  
Atlanta, GA 30318-5431  
404-874-9880  
**Email:** pwr@patchwerk.com  
**Web:** patchwerk.com  
**Contact:** Curtis Daniel III  
**Format:** SSL48-Channel Duality console, SSL J-9000 Console.  
**Basic Rate:** call for rates

**SILENT SOUND STUDIOS**  
588 Trabert Ave., N.W.  
Atlanta, GA 30309  
404-350-9199  
**Email:** tk@silentsoundstudios.com  
**Web:** silentsoundstudios.com  
**Contact:** Thom "TK" Kidd, Studio Owner  
**Format:** (Pro Tools, digital/analog for example)  
**Basic Rate:** call for rates

**SONICA**  
500 Bishop St., Bldg. C-2  
Atlanta, GA 30318  
404-350-9540  
**Email:** john.brigrlevich@gmail.com  
**Web:** sonicarecording.com  
**Contact:** John Brigrlevich  
**Format:** Pro Tools HD, Studer 2"  
**Basic Rate:** call for rates

**TREE SOUND STUDIOS**  
4610 Peach Tree Industrial Blvd.  
Norcross, GA 30071  
770-242-8944  
**Email:** info@treesoundstudios.com  
**Web:** treesoundstudios.com  
**Basic Rate:** please call for info

**TWEED RECORDING**  
130 East Washington St.  
Athens, GA 30601  
706-204-9144  
**Email:** info@tweedrecording.com  
**Web:** https://tweedrecording.com/  
**Contact:** Andrew Ratcliffe  
**Format:** digital Pro Tools  
**Basic Rate:** please call for info

**HAWAII**

**HIGHWAY RECORDING**  
P.O. Box 25993  
Honolulu, HI 96825  
808-396-9771  
**Email:** pakala@aol.com  
**Web:** highwayrecording.com  
**Contact:** P. Keat  
**Format:** digital, 24 tracks  
**Basic Rate:** \$25/hr.

**ISLAND SOUND STUDIOS**  
377 Keahole St., Ste. D-03  
Honolulu, HI 96825  
808-393-2021, 808-352-5648  
**Email:** gholomalina@mac.com

**Web:** islandsoundstudios.com  
**Contact:** Gaylor Kalani Holomalina  
**Format:** digital and analog, unlimited tracks  
**Basic Rate:** please call for info

**IDAHO**

**TONIC ROOM, THE**  
1509 Roberts St., Ste. 103  
Boise, ID 83705  
208-338-8433  
**Email:** info@tonicroomstudios.com  
**Web:** tonicroomstudios.com  
**Contact:** Jason or Chris  
**Format:** Pro Tools HD/Neve  
**Basic Rate:** \$50/hr(8-12hrs) \$265/half day, \$65/hr(1hr)

**ILLINOIS**

**CHICAGO RECORDING COMPANY**  
232 E. Ohio St.  
Chicago, IL 60611  
312-822-9333  
**Email:** chrisshepard@chicagorecording.com  
**Web:** chicagorecording.com  
**Contact:** Chris Shepard  
**Format:** Monster Pro Tools HD systems + every format since 1975  
**Basic Rate:** Special "lockout" day rates, call for info

**Additional location:**

55 W. Wacker  
Chicago IL 60601

**CLASSICK STUDIOS**  
2950 W. Chicago Ave.  
Chicago, IL 60622  
773-212-0092  
**Email:** classick@classickstudios.com  
**Web:** classickstudios.com  
**Basic Rate:** \$40/\$60 Hr \$220/\$300/\$550 4hr/6hr/12hr block

**DEAF DOG MUSIC**  
2239 S. Michigan Ave.  
Chicago, IL 60616  
312-927-4870  
**Email:** jfo@deafdogmusic.com  
**Web:** deafdogmusic.com  
**Basic Rate:** call or email for info

**ELECTRICAL AUDIO**  
2621 W. Belmont Ave.  
Chicago, IL 60618  
773-539-2555  
**Contact:** Steve Albini, Owner and Recording Engineer  
**Email:** info@electricalaudio.com  
**Web:** electricalaudio.com  
**Basic Rate:** \$400/\$600 per day

**GRAVITY STUDIO**  
2250 W. N. Ave.  
Chicago, IL 60647  
773-862-1880  
**Email:** info@gravitystudios.com  
**Web:** gravitystudios.com  
**Format:** Digital/Analog  
**Basic Rate:** please call

**GROOVEMASTER STUDIOS**  
Studio 11  
345 N. Loomis St.  
Chicago, IL 60607  
312-372-4460  
**Email:** studio11@chicago@gmail.com  
**Web:** producerjohnnyk.com  
**Contact:** Johnny K, Studio Owner  
**Format:** 24 tracks analog 2 inch, 2 track analog 1/2 inch and Pro Tools HD3 Accel  
**Basic Rate:** \$65/hr

**HANDWRITTEN RECORDING**  
1346 W. Belmont  
Chicago, IL 60657  
773-472-7132  
**Web:** handwrittenrecording.com  
**Format:** digital and analog  
**Basic Rate:** \$395 day (10hr) / \$45/hr

**IPPOLITO RECORDING COMPANY**  
523 Penrose Rd.  
Dixon, IL 61021  
815-440-0987  
**Email:** vipppol@aol.com  
**Web:** vipppolito.com  
**Contact:** Vince Ippolito  
**Format:** audio and midi digital  
**Basic Rate:** call for info

**MYSTERY STREET RECORDING COMPANY**  
2827 N. Lincoln Ave.  
Chicago, IL 60657  
773-512-2630

**Email:** record@mysterystreetrecording.com  
**Web:** mysterystreetrecording.com  
**Basic Rate:** \$50-\$75/hr

**PILLAR PRODUCTIONS, INC.**  
P.O. Box 35  
301 Oak St.  
Quincy, IL 62306  
217-228-7200, 888-616-1179  
**Email:** record@pillarproductions.com  
**Web:** pillarproductions.com  
**Contact:** Jack Inghram  
**Format:** DA88 and DAW  
**Basic Rate:** call for rates

**PRESSURE POINT RECORDING STUDIOS**  
2239 S. Michigan Ave.  
Chicago, IL 60616  
312-842-8099  
**Email:** contact@pprecs.com  
**Web:** pprec.com  
**Format:** Digital/Analog  
**Basic Rate:** please call

**RAXTRAX**  
3126 N. Greenview  
Chicago, IL 60657  
773-871-6566  
**Email:** info@raxtrax.com  
**Web:** raxtrax.com  
**Format:** 2 SSL control rooms, digital/analog  
**Basic Rate:** please call for info

**SHIRK MUSIC**  
1551 W Chestnut St.  
Chicago, IL  
312-563-1870  
**Web:** shirkmusic.com

**STONECUTTER RECORDING STUDIO**  
1719 S. Clinton, Floor Zero  
Chicago, IL 60616  
312-698-9977  
**Email:** info@stonecutterstudios.com  
**Web:** www.stonecutterstudios.com

**STUDIO 11**  
345 N. Loomis St.  
Chicago, IL 60607  
312-372-4460  
**Email:** studio11chicago@gmail.com  
**Web:** studio11chicago.com  
**Basic Rate:** \$65/hr

**STUDIO VMR**  
1100 West Cernak  
Chicago, IL 60608  
708-267-2198, 312-286-5018  
**Email:** don@studiovmr.com  
**Web:** studiovmr.com  
**Format:** Pro Tools HD3 Accel, also Hard Disk Recorders/72 Tracks  
**Basic Rate:** Call for prices

**TREE HOUSE RECORDS**  
4808 W. Wrightwood Ave.  
Chicago, IL 60639  
847-302-6105  
**Contact:** Matt Geiser  
**Email:** mg@treehouserecordschicago.com  
**Web:** treehouserecordschicago.com  
**Basic Rate:** \$40/hr

**UPTOWN RECORDING**  
4656 N. Clifton Ave.  
Chicago, IL 60640  
773-271-5119  
**Email:** info@uptownrecording.com  
**Web:** uptownrecording.com  
**Contact:** Matt Denny  
**Format:** see website for equipment list  
**Basic Rate:** \$75/hr

**INDIANA**

**AIRE BORN STUDIOS**  
4700 Northwest Plaza W. Dr.  
Zionsville, IN 46077  
317-876-1556  
**Web:** aireborn.com  
**Contact:** Mike Wilson  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

**AZMYTH RECORDING**  
5210 E. 65th St.  
Indianapolis, IN  
317-849-2009  
**Email:** Ryan@azmythrecording.com  
**Web:** azmythrecording.com  
**Contact:** Ryan Adkins  
**Format:** Pro Tools HD2/HD3  
**Basic Rate:** \$70/hr

**LODGE STUDIOS, THE**  
3550 Roosevelt Ave.  
Indianapolis, IN 46218  
317-568-0000 Fax 317-568-0021

# Who reads Music Connection?



## THE INDIE ARTIST

"Music Connection has been a reliable home to get absolute honest and reliable feed back. I felt like they really gave my songs a chance and gave helpful feedback to assist in elevating my game as a recording artist and entertainer." .... This has given me a mental push and now I'm more motivated than ever."

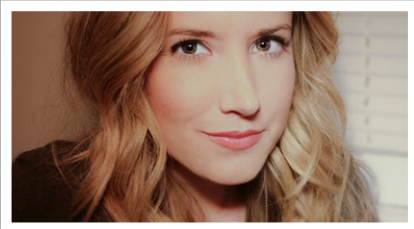
- **Chevy Chase**



## THE EDUCATOR

"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"

- **Chris Sampson**, Vice Dean for Contemporary Music,



## THE RECORD LABEL EXEC

"I was honored to share my story with the Music Connection family in Music Connection's A&R Roundtable. Music Connection magazine has been a major music source for me since day one of my career, 10+ years ago!"

- **Kate Craig**, VP A&R Warner Bros. Records



## THE MUSIC PROMOTER

"Advertising with Music Connection has been a great experience that not only gave us great exposure, but allowed us the opportunity to get involved in contests and other fun events. Highly recommended."

- **David Avery**, Powderfinger Promotions



## THE PRODUCER-SONGWRITER-LABEL OWNER

"Music Connection, the only magazine I still read religiously."

- **Alex the Kid**, Imagine Dragons, Nicki Minaj, Dr. Dre



## THE GRAMMY WINNER

"Music Connection is consistently the best source for how to make records and sustain a career in music."

- **Greg Wells**, Katy Perry, Panic!, Adele

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CONNECTION**

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**Email:** info@thelodgestudios.com  
**Web:** thelodgestudios.com  
**Contact:** Michael Graham  
**Basic Rate:** please call for info

**SWEETWATER PRODUCTIONS**  
5501 U.S. Hwy. 30 W.  
Fort Wayne, IN 46818  
800-222-4700 ext. 1801  
**Email:** studio@sweetwater.com  
**Web:** sweetwaterstudios.com  
**Format:** Pro Tools HD3 (3 rooms), ADAT - 2-inch Tape  
**Basic Rate:** \$85/hr. includes engineer

**IOWA**

**CATAMOUNT RECORDING, INC.**  
5737 Westminster Dr.  
Cedar Falls, IA 50613  
319-268-1011  
**Email:** catamount@cfu.net  
**Web:** catamountrecording.com  
**Format:** Pro Tools HD3, Otari 2-inch analog, SSL 4048E/G+  
**Basic Rate:** call for rates

**TRIAD PRODUCTIONS, INC.**  
1910 Ingersoll Ave.  
Des Moines, IA 50309  
515-243-2125 Fax 515-243-2055  
**Email:** sales-studio@triadav.com  
**Web:** triadav.com  
**Basic Rate:** please call for info

**KANSAS**

**CHAPMAN RECORDING AND MASTERING**  
8805 Monrovia St.  
Lenexa, KS 66215  
913-894-6854  
**Email:** chuck@chapmanrecording.com  
**Web:** chapmanrecording.com  
**Contact:** Chuck Chapman  
**Format:** Pro Tools & analog 2" 24 trk tape  
**Basic Rate:** see website for rates

**GREENJEANS STUDIOS**  
110 W. Harvey Ave., Ste. 2  
Wellington, KS 67152  
620-326-5326  
**Email:** carter@greenjeansstudios.com  
**Web:** greenjeansstudios.com  
**Format:** Pro Tools HD3  
**Basic Rate:** please call for info

**KENTUCKY**

**DOWNTOWN RECORDING**  
515 S. 4th St.  
Louisville, KY 40202  
502-583-9966  
**Email:** nick@downtownrecording.com  
**Web:** downtownrecording.com  
**Contact:** Nick Stevens  
**Format:** Pro Tools HD, 24 Track 2-inch analog  
**Basic Rate:** please call for info

**DSL STUDIOS**  
10352 Bluegrass Pkwy.  
Louisville, KY 40299  
502-499-2102  
**Email:** info@dslstudios.com  
**Web:** dslstudios.com  
**Format:** digital Pro Tools  
**Basic Rate:** please call for info

**REELDEMO**  
P.O. Box 19421  
Louisville, KY 40259-0421  
**Email:** reeldemo@reeldemo.com  
**Web:** reeldemo.com  
**Basic Rate:** please call for info

**THE LODGE**  
231 6th Ave.  
Dayton, KY 41074  
513-476-0115  
**Web:** thelodgeky.com

**TNT PRODUCTIONS**  
6303 Fern Valley Pass  
Louisville, KY 40228  
502-964-9616  
**Email:** barry@tntrecording.com  
**Web:** tntrecording.com  
**Format:** digital Pro Tools HD  
**Basic Rate:** please call for info

**WHITE HORSE CHRISTIAN RECORDING**  
P.O. Box 997  
Nortonville, KY 42442  
270-985-5548  
**Email:** studio@wh-recording.com  
**Web:** wh-recording.com

**Format:** digital  
**Basic Rate:** please call for info

**LOUISIANA**

**DOCKSIDE STUDIO**  
4755 Woodlawn Rd.  
Maurice, LA 70555  
337-893-7880  
**Email:** docksidestudio@gmail.com  
**Web:** docksidestudio.com  
**Contact:** Steve and Cezanne (Wish) Nails  
**Format:** Tracking, Mixing, Lodging  
**Basic Rate:** please call for info

**ESPLANADE STUDIOS**  
2540 Esplanade Ave.  
New Orleans, LA 70119  
504-655-0423  
**Email:** mishak@esplanadestudios.com  
**Web:** esplanadestudios.com

**LIVING ROOM, THE**  
Near Downtown  
New Orleans, LA  
504-276-2772  
**Email:** thelivingroom@hotmail.com  
**Web:** thelivingroomstudio.com  
**Contact:** Chris George  
**Format:** digital and analog  
**Basic Rate:** please call for info

**MARIGNY RECORDING STUDIOS**  
535 Marigny St.  
New Orleans, LA 70117  
504-475-4535  
**Email:** marignyreording@gmail.com  
**Web:** marignyreordingstudio.com  
**Contact:** Rick Nelson  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

**MUSIC SHED, THE**  
929 Euterpe St.  
New Orleans, LA 70130  
504-812-1928  
**Email:** info@musicshedstudios.com  
**Web:** musicshedstudios.com  
**Format:** digital Pro Tools HD 3  
**Basic Rate:** please call for info

**THE PARLOR RECORDING STUDIO**  
New Orleans, LA  
**Email:** info@theparlorstudio.com  
**Web:** theparlorstudio.com  
**Format:** Pro Tools HDX  
**Basic Rate:** email for rates

**PIETY STREET RECORDING**  
728 Piety St.  
New Orleans, LA 70117  
504-948-4968 Fax 504-948-4364  
**Email:** studio@pietystreet.com  
**Web:** pietystreet.com  
**Contact:** Shawn  
**Format:** Pro Tools HD  
**Basic Rate:** please call for info

**STUDIO IN THE COUNTRY**  
21443 Hwy. 436  
P.O. Box 490  
Bogalusa, LA 70429  
985-735-8224  
**Email:** studiointhecountry@gmail.com  
**Web:** studiointhecountry.com  
**Contact:** Ben  
**Format:** Studer 2-inch 24-track, Pro Tools HD3 32 i/o and Neve 8068 analog mixing board (32 ch.).  
**Basic Rate:** \$100/hr. including engineer

**MAINE**

**BAKED BEANS RECORDING**  
75 Weston Farm Rd.  
Harrison, ME 04040  
207-615-1717  
**Email:** beans@megalink.net  
**Web:** bakedbeansrecording.com  
**Contact:** Alan Bean  
**Format:** Pro Tools HD3  
**Basic Rate:** \$45/hour

**MAIN STREET MUSIC STUDIOS**  
379 Main St.  
Brewer, ME 04412  
207-992-6169  
**Email:** info@mainstreetmusicstudios.com  
**Web:** mainstreetmusicstudios.com  
**Basic Rate:** call for rates

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

**STUDIO, THE**  
45 Casco St.  
Portland, ME 04101  
207-772-1222  
**Email:** info@thestudioportland.com  
**Web:** thestudioportland.com  
**Contact:** Tim Tierney  
**Format:** Pro Tools  
**Basic Rate:** call for rates

**MARYLAND**

**CLEANCUTS MUSIC**  
2901 Chestnut Ave.  
Baltimore, MD 21211  
410-467-4231  
**Email:** daveb@cleancuts.com  
**Web:** cleancuts.com  
**Basic Rate:** please call for info

**Additional locations:**

8403 Colesville Rd., Ste. 250  
Silver Spring, MD 20910  
301-495-7772  
**Email:** olya@cleancuts.com

4100 Wisconsin Ave., N.W., 1st Fl.  
Washington, D.C. 20016  
202-237-8884  
**Email:** tetiana@cleancuts.com

**HIT AND RUN RECORDING**  
18704 Muncaster Rd.  
Rockville, MD 20855  
301-948-6715  
**Web:** hitandruncording.com  
**Format:** Main DAW Cubase, 2nd DAWs Digital Performer, Pro Tools Le  
**Basic Rate:** call for rates

**NIGHTSKY STUDIOS**  
3432 Rockefeller Ct.,  
Waldorf, MD 20602  
301-910-6163, 301-374-9450  
**Email:** aurora4dth@aol.com  
**Web:** nightskystudio.org  
**Contact:** Ron  
**Format:** Pro Tools HD  
**Basic Rate:** call for current rates

**SANCTUARY RECORDING STUDIO**  
11400 Glenn Dale Blvd.  
Glenn Dale, MD 20769  
301-352-0320 ext 353  
**Email:** ewooden@reidtemple.org  
**Web:** sanctuaryrecordingstudio.com/  
**Basic Rates:** \$60/hr, \$100/hr

**OMEGA STUDIOS**  
12712 Rock Creek Mill Rd., Ste. 14 A  
Rockville, MD 20852  
301-230-9100  
**Email:** Shannon@omegastudios.com  
**Web:** omegastudios.com  
**Format:** Pro Tools HD and analog 24 track in all three tracking rooms.  
**Basic Rate:** Call for rates  
**Services:** Four State of the Art Rooms

**ZAMPI PRODUCTIONS**  
404 Ben Oaks Dr. W.  
Severna Park, MD 21146  
410-553-1293  
**Web:** zampi-productions.com  
**Contact:** Mike Zampi  
**Format:** Pro Tools Digital, Acoustic, Jazz, Rock, Christian, Folk, Blues, Classical  
**Basic Rate:** \$50/hr. - \$80/hr

**MASSACHUSETTS**

**BLINK MUSIC, INC**  
129 Franklin St.  
Cambridge, MA 02139  
617-225-0044  
**Email:** info@blinkmusic.com  
**Web:** blinkmusic.com  
**Basic Rate:** call for info

**CYBER SOUND RECORDING STUDIOS**  
349 Newbury St., Ste. 201  
Boston, MA  
617-424-1062  
**Email:** cyber.sound@verizon.net  
**Web:** cybersoundmusic.com  
**Format:** Pro Tools HD, Digital/Analog  
**Basic Rate:** \$125 per hour with Engineer

**DIGITAL BEAR ENTERTAINMENT**  
1035 Cambridge St., Ste. 17B  
Cambridge, MA 02141  
888-844-2327, 617-522-4550  
**Email:** info@digitalbear.com  
**Web:** digitalbear.com  
**Contact:** Jordan Tishler  
**Format:** see website for equipment list  
**Basic Rate:** \$65/hr

**INFINITE MUSIC**  
50 Terminal St.  
Charlestown, MA 02129  
617-391-0115  
**Email:** infinitedeboston@gmail.com  
**Web:** infinite-music.com  
**Format:** Pro Tools, Logic, Reason, Ableton  
**Basic Rate:** variable

**MADDEN MUSIC STUDIO**  
520 Canton St.  
Westwood, MA 02090  
781-461-6799  
**Email:** tom@maddenmusicstudio.com  
**Web:** maddenmusicstudio.com  
**Contact:** Tom Madden  
**Format:** digital, 48 tracks  
**Basic Rate:** \$50.00 an hour

**MIXED EMOTIONS MUSIC**  
11 Pine Ave  
Middleton, MA 01949  
978-774-7413  
**Contact:** Kenny Lewis, Engineer/Producer  
**Email:** mixedem@aol.com  
**Web:** mixedemotionsmusic.com

**MUSICMEZ STUDIO**  
Greater Boston Area  
617-529-1922  
**Email:** mez@musicmez.com  
**Web:** musicmez.com  
**Contact:** Steven Mesropian (aka mez)  
**Format:** DAW, specializing in broadcast quality productions for songwriters, lyricists and artists  
**Basic Rate:** See website for rate

**NORTHFIRE RECORDING**  
15a Grove St.  
Amherst, MA 01002  
413-256-0404  
**Web:** northfirerecording.com  
**Format:** see website for equipment list  
**Basic Rate:** \$60/70/hr, \$550/10hr.

**PILOT RECORDING**  
1073 Main St.  
Housatonic, MA 01236  
413-274-1073  
**Email:** info@pilotrecording.com  
**Web:** pilotrecording.com  
**Contact:** Will Schillinger  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

**Q DIVISION STUDIOS**  
363 Highland Ave.  
Somerville, MA 02144  
617-623-3500  
**Web:** qdivisionstudios.com  
**Basic Rate:** call for rate

**SUREFIRE CREATIVE STUDIOS**  
100 Phoenix Ave., Ste. 2B  
Lowell, MA 01852  
978-441-0975  
**Email:** SurefireCreativeStudios@gmail.com  
**Web:** surefirecreativestudios.com  
**Comments:** Surefire Creative Studios is an award winning audio and visual production company based outside of Boston, Massachusetts. Surefire provides its family of clients with a number of services such as music composition, video production, soundstage rental, recording studio rental, audio engineering, and brand consultation.  
**Basic Rate:** call for rates

**MICHIGAN**

**THE 45 FACTORY**  
120 S. Telegraph Rd.  
Waterford, MI  
248-505-4278  
**Email:** info@the45factory.com  
**Web:** the45factory.com  
**Contact:** Ryan McGuire  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

**METRO 37 RECORDING STUDIO**  
1948 Star Batt Dr.  
Rochester, MI 48309  
586-549-2879  
**Email:** metro37studio@gmail.com  
**Web:** metro37.com  
**Contact:** Kevin Sharpe  
**Format:** see website for equipment list  
**Basic Rate:** please call for info

**ROYALHOUSE RECORDING**  
Detroit, MI  
**Email:** RoyalHouseBooking@gmail.com  
**Web:** royalhouserecording.com  
**Contact:** Roger Goodman



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Death Cab for Cutie**



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**Format:** see website for equipment list  
**Basic Rate:** see web for info

## RUSTBELT STUDIOS

118 E. 7th St.  
 Royal Oak, MI 48067  
 248-541-7296  
**Email:** info@rustbeltstudios.com  
**Web:** rustbeltstudios.com

## THE SOUNDSCAPE RECORDING STUDIO

3323 Rochester Rd.  
 Royal Oak, MI 48073  
 248-439-0499  
**Web:** soundscapestudio.com  
**Format:** see website for equipment list  
**Basic Rate:** \$65/hr

## WATERFALL STUDIOS

11389 S. Forrest Sideroad  
 Dafer, MI 49724  
 313-570-6780  
**Email:** waterfall@waterfallrecordings.com  
**Web:** waterfallrecordings.com  
**Contact:** Michael Stevenson or Kenneth Sutton  
**Format:** digital  
**Basic Rate:** please call for info

## MINNESOTA

### A440 STUDIOS

Minneapolis, MN  
 855-851-2440  
**Contact:** Steve Kahn Studio Manager  
**Email:** a440steve@gmail.com  
**Web:** http://www.a440studios.com/  
**Studio:** Full Audio Recording with ProTools, API Neve. Full Equipment list on website. Promotional Videos (EPK) and concept for bands with up to 8 cameras and a switcher. Live Webcasts for YouTube, Facebook, Vimeo, etc.  
 4,000 sq. Ft. REHEARSAL SPACE for Touring Bands!

### BABBLE-ON RECORDING STUDIOS

5120 27th Ave. S.  
 Minneapolis, MN 55417  
 612-375-0533  
**Email:** andre@babble-on-recording.com  
**Web:** babble-on-recording.com  
**Contact:** Andre Bergeron  
**Format:** digital and analog, Pro Tools HD2  
**Basic Rate:** \$100/200 hr.

### THE HIDEAWAY

77 13th Ave., N.E.  
 Minneapolis, MN 55413  
**Email:** joe@thehideawaympls.com  
**Web:** thehideawaympls.com  
**Format:** see website for equipment list  
**Basic Rate:** email for rates

### CUSTOM RECORDING STUDIOS

4800 Drake Rd.  
 Minneapolis, MN 55422  
 763-521-2950  
**Email:** jpreynolds1946@yahoo.com  
**Web:** customrecordingstudios.com  
**Contact:** Jim Reynolds  
**Format:** Pro Tools HD3  
**Basic Rate:** \$50/hr, call for additional rates

### PACHYDERM STUDIOS

Cannon Falls, MN 55009  
 507-263-4438  
**Email:** info@pachyderm-studios.com  
**Web:** pachyderm-studios.com

### THE TERRARIUM

607 Central Ave., S.E.  
 Minneapolis, MN 55414  
 612-338-5702  
**Email:** jasonorris@mac.com  
**Web:** the-terrarium.com  
**Contact:** Jason Orris  
**Format:** Pro Tools HD3  
**Basic Rate:** call for rates

## MISSISSIPPI

### MALACO STUDIOS

3023 W. Northside Drive  
 Jackson, MS 39213  
 601-982-4522, 800-272-7936  
**Email:** malaco@malaco.com  
**Web:** malaco.com/studios

## MISSOURI

### JUPITER STUDIOS

7420 Manchester Rd.  
 St. Louis, MO 63143  
 314-535-5556  
**Email:** jupiter.booking@yahoo.com  
**Web:** jupiterstudios.net  
**Basic Rate:** please call for info

## PHAT BUDDHA PRODUCTIONS

1901 Locust St.  
 St. Louis, MO 63103  
 314-231-3930  
**Email:** booking@phatbuddhaproductions.com  
**Web:** phatbuddhaproductions.com  
**Format:** digital Pro Tools HD2  
**Basic Rate:** please call for info

## MONTANA

### BOONE PRODUCTIONS

579 Belt Creek Rd.  
 Belt, MT 59412  
 406-788-0255  
**Email:** aviator@3rivers.net  
**Web:** booneproductions.com  
**Contact:** Daniel Gliko  
**Format:** digital  
**Basic Rate:** please call for info

### JERECO STUDIOS, INC.

627 E. Peach St., Ste. E  
 Bozeman, MT 59715  
 406-586-5262, 888-776-5582  
**Email:** jeremiah@jerecostudios.com  
**Web:** jerecostudios.com  
**Contact:** Jeremiah Slovapr  
**Format:** digital  
**Basic Rate:** call for rates

## NEBRASKA

### ANOTHER RECORDING COMPANY

6720 Dodge St.  
 Omaha, NE  
 402-613-1369  
**Web:** http://anotherrecordingcompany.com/

### JOE AUDIO PRODUCTIONS

10850 John Galt Blvd.  
 Omaha, NE 68137  
 866-JOE-AUDIO, 402-341-9153  
**Email:** joe@joeaudioproductions.com  
**Web:** joeaudioproductions.com  
**Contact:** Joe  
**Format:** digital Pro Tools

### MAKE BELIEVE STUDIOS

825 S. 20th St.  
 Omaha, NE 68108  
 402-972-6387  
**Email:** booking@makebelievestudio.com  
**Web:** makebelievestudio.com

### RAINBOW RECORDING STUDIO

2322 S. 64th Ave.  
 Omaha, NE 68106  
 402-554-0123  
**Email:** audioguru@rainbowmusicma.com  
**Web:** rainbowmusicma.com  
**Basic Rate:** please call for info

### STUDIO 24

8601 N. 30th St.  
 Omaha, NE 68112  
 402-342-9090  
**Email:** rcb@studio24omaha.com  
**Web:** studio24omaha.com  
**Contact:** Chuck Beckler  
**Format:** digital  
**Basic Rate:** \$60/HR

### WARE HOUSE PRODUCTIONS, INC.

206 S. 44th St., #1  
 Omaha, NE 68131  
 402-553-8523  
**Email:** whp@qwestoffice.net  
**Web:** warehouseproductions.net  
**Contact:** Tom or Terri Ware  
**Format:** digital  
**Basic Rate:** call for rates

## NEVADA

### DIGITAL INSIGHT RECORDING STUDIOS

2810 S. Maryland Pkwy., Ste. C  
 Las Vegas, NV 89109  
 702-792-3302  
**Email:** digitalinsightrecording@gmail.com  
**Web:** digitalinsightrecording.com  
**Contact:** Rob Devlin  
**Format:** Pro Tools HD, 175 tracks  
**Basic Rate:** \$85/hr. includes engineer

### THE HIDEOUT RECORDING STUDIO

14 Sunset Way  
 Henderson, NV 89014  
 702-445-7705, 702-318-6001  
**Web:** hideoutlv.com  
**Format:** Analog and Digital  
**Basic Rate:** Hourly and Block, call for quotes

### HIT TRACK STUDIOS

Las Vegas, NV  
**Phone:** 702-481-1663

### Email:

mix@hittrack.com  
**Web:** hittrackstudios.com  
**Contact:** Tom Parham  
**Format:** Analog and Digital  
**Services:** Recording, Mixing and Mastering Duplication.

### INSPIRED AMATEUR PRODUCTIONS

15558 Linda Way  
 Sparks, NV 89431  
 775-358-7484  
**Email:** g283589503@gmail.com  
**Web:** inspired-amateur.com

### JAGUAR RECORDING STUDIO

Las Vegas, NV  
 702-808-4400  
**Email:** thad@jaguarstudio.com  
**Web:** jaguarstudio.com  
**Contact:** Thaddeus Corea  
**Format:** Logic Pro  
**Basic Rate:** Call for rates.

### STUDIO AT THE PALMS

4321 W. Flamingo Rd.  
 Las Vegas, NV 89103  
 702-944-3400  
**Email:** zoe.thrall@palms.com  
**Web:** studioatthepalms.com  
**Contact:** Zoe Thrall  
**Format:** digital and analog

### STUDIO DMI

6839 Ponderosa Way  
 Las Vegas, NV 89128  
 702-508-0085  
**Contact:** Ronnie Lee, Founder, CEO  
**Email:** music@studiodmi.com  
**Web:** studiodmi.com

### TONE FACTORY, THE

5329 S. Cameron  
 Las Vegas, NV 89120  
 702-301-6964  
**Email:** info@thetonefactory.com  
**Web:** thetonefactory.com, vinniecaldalo.com  
**Contact:** Vinnie Castaldo

### TRIMORDIAL STUDIO LAS VEGAS

Audio Video Graphics Web  
 Las Vegas, NV 89101-1819  
 702-340-6748  
**Email:** trimordial@thefaro.com  
**Web:** trimordial.com  
**Contact:** Roy Rendahl  
**Format:** Digital Pro Tools, Ozone Mastering  
**Gear:** MacBook Pro, JBL, Shure, Yamaha  
**Services:** Location and studio recording, song mastering and music creation and production.

### UNIVERSITY OF NEVADA, LAS VEGAS

4505 S. Maryland Pkwy.  
 Las Vegas, NV 89154  
 702-895-3332  
**Web:** unlv.edu/music/beam/studio  
**Contact:** Music Department, Recording Studio

## NEW HAMPSHIRE

### CEDARHOUSE SOUND & MASTERING

P.O. Box 333  
 North Sutton, NH 03260-0333  
 603-927-6363  
**Email:** gerry@cedarhousesound.com  
**Web:** cedarhousesound.com  
**Contact:** Gerry Putnam  
**Format:** Pro Tools HD, DA-78HR, SADIe, analog 2", 1", 1/2", 1/4"  
**Basic Rate:** please call or email for info

### MOJO MUSIC STUDIO

P.O. Box 536  
 Franconia, NH  
 603-348-5249  
**Email:** mojomusicstudio@gmail.com  
**Web:** facebook.com/mojoproaudio  
**Contact:** Tony or Joe  
**Format:** Pro Tools 10  
**Basic Rate:** call for rates

## NEW JERSEY

### BULLETPROOF STUDIOS

3253 Highway 35 North Chelsea Place  
 Suite 21  
 Hazlet, NJ 07730  
 732-34-6935  
**Email:** Steve@BulletproofStudios.com  
**Web:** https://bulletproofsounddesign.com/  
**Contact:** Steven Lance  
**Studio:** ProTools. Source Connect Pro. Foley.  
 ADR. Equipment available on website.  
**Basic Rate:** Please contact for more information.

### GRAPHIC NATURE AUDIO

Belleville, NJ  
**Contact:** Will Putney  
**Email:** info@graphicnature.com  
**Web:** graphicnatureaudio.com, https://www.facebook.com/GraphicNatureAudio/

### KALEIDOSCOPE SOUND

514 Monastery Pl  
 Union City, NJ 07087  
 201-223-2868  
**Email:** info@kaleidoscopesound.com  
**Web:** kaleidoscopesound.com

### PONDERROSA STUDIOS

144 Warbasse Junction Rd.  
 Lafayette, NJ 07848  
 973-715-8124  
**Email:** tom@askinmusic.com  
**Web:** ponderrosastudios.com  
**Contact:** Tom Askin  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

### SOUND WARS STUDIOS

47A Harrison St.  
 Hoboken, NJ 07030  
 201-683-8552  
**Web:** https://www.facebook.com/Soundwars/

### STUDIO TO STAGE

170 U.S. 9  
 Englishtown, NJ 07726  
 732-617-6530  
**Web:** https://www.studiotostageproductions.com/recording-studio  
**Email:** info@stosop.net

### WATER MUSIC RECORDERS

2000 West Street  
 Union City, NJ 07087  
 201-420-7848  
**Email:** rob@watermusic.net  
**Web:** watermusic.net

### XANTHI MUSIC PRODUCTIONS

321 Newark St., 4th Fl.  
 Hoboken, NJ 07030  
 201-647-9051  
**Email:** shep0222@optonline.net  
**Web:** xanthimusic.com  
**Contact:** Rod Shepard  
**Format:** 24 track analog, 24 trk digital, Pro Tools  
**Basic Rate:** call for rates

## NEW MEXICO

### JOHN WAGNER RECORDING STUDIOS, INC.

8601 Lomas N.E.  
 Albuquerque, NM 87112  
 505-296-2766, 505-296-2919  
**Email:** info@johnwagnerstudios.com  
**Web:** johnwagnerstudios.com

### JOHNNY MULHAIR RECORDING STUDIO

3101 N. Prince  
 Clovis, NM 88101-3829  
 575-763-1441  
**Email:** johnny@johnnymulhair.com  
**Web:** https://www.facebook.com/Johnny-Mulhair/

### SANTA FE STUDIOS

1 Santa Fe Studios Rd  
 Santa Fe, NM 87508  
 505-954-2400  
**Email:** contact@santafestudios.com  
**Web:** santafestudios.com/

### STEPBRIDGE STUDIOS

528 Jose St.  
 Santa Fe, NM 87501  
 505-988-7051  
**Email:** info@stepbridge.com  
**Web:** stepbridge.com  
**Contact:** Edgard Rivera  
**Format:** Pro Tools HD, Music production, audio services for film and authors.  
**Basic Rate:** please call for info

### TONE PALACE RECORDING STUDIO

Taos, NM  
 575-779-1087  
**Email:** omar@taosrecording.com  
**Web:** tonepalace.com  
**Basic Rate:** Please call for rates

## NEW YORK

### 825 RECORDS, INC. (STUDIO & PRODUCTIONS)

825 48th St.  
 Brooklyn, NY 11220  
 347-240-5417

**Email:** mattyamendola@825records.com  
**Web:** 825records.com  
**Contact:** Matty Amendola  
**Format:** Large Format (Custom Hybrid Console) SSL  
**Basic Rate:** Studio available per project only. Tracks via FTP available. Call for rates and more information.

**ARTISAN'S LABEL RECORDING STUDIO**  
 40 W 38th Street - 5th Floor  
 New York, NY 10018  
 888-883-3831  
**Web:** main.artisanslabel.com  
**Format:** digital, 128 tracks

**THE BREWERY RECORDING STUDIO**  
 910 Grand St.  
 Brooklyn, NY  
 844-717-2739  
**Email:** booking@breweryrecording.com  
**Web:** breweryrecording.com  
**Contact:** Nick DAlessandro  
**Basic Rate:** \$95/hr

**THE BUNKER STUDIO**  
 Brooklyn, NY  
 929-234-8534  
**Email:** booking@thebunkerstudio.com  
**Web:** thebunkerstudio.com

**BEHIND THE CURTAINS MEDIA**  
 234 6th St. Ste. #5  
 Brooklyn, NY 11215  
 347-699-4429  
**Contact:** Michael Abiuso  
**Email:** mike@behindthecurtainsmedia.com  
**Web:** switchbitrecords.com  
**Basic Rate:** Call or email for rates

**CUTTING ROOM RECORDING STUDIOS, THE**  
 14 E. 4th St., Ste. 602  
 New York, NY 10012  
 212-260-0905  
**Email:** scott.kubrin@thecuttingroom.com  
**Web:** thecuttingroom.com  
**Contact:** Scott Kubrin  
**Format:** Pro Tools HD3 Accel, SSL9000J  
**Basic Rate:** negotiable

**DOWNTOWN MUSIC STUDIOS**  
 Soho neighborhood  
 212-461-1889  
**Email:** contact@downtownmusicstudios.com  
**Web:** downtownmusicstudios.com

**DUBWAY STUDIOS**  
 42 Broadway, 22nd Fl.  
 New York, NY 10004  
 212-352-3070  
**Email:** info@dubway.com  
**Web:** dubway.com  
**Contact:** Al Houghton  
**Format:** Pro Tools, full-service, Film, TV, post production  
**Basic Rate:** please call for info

**ELECTRIC LADY**  
 52 W. 8th St.  
 New York, NY 10011  
 212-677-4700  
**Email:** lee.foster@electricladystudios.com  
**Web:** electricladystudios.com  
**Format:** digital and analog  
**Basic Rate:** please call

**ENGINE ROOM AUDIO**  
 42 Broadway, 22nd Fl.  
 New York, NY 10004  
 212-625-3467  
**Email:** info@engineroomaudio.com  
**Web:** engineroomaudio.com  
**Format:** Tracking, Mixing, Mastering and Manufacturing  
**Basic Rate:** Contact us for details

**EUSONIA STUDIOS**  
 1133 Broadway, Suite 919  
 New York, NY 10010  
 212-260-7295  
**Web:** eusoniasudios.com  
**Contact:** Steve Dalmer  
**Format:** see website for equipment list  
**Basic Rate:** call for info

**FLUX STUDIOS**  
 154 E. 2nd St., Ste. #4A  
 New York, NY 10009  
 917-512-3489  
**Email:** info@fluxstudios.net  
**Web:** fluxstudios.net  
**Format:** Vintage Heart, Modern Mind  
**Basic Rate:** Call for rates

**GERMANO STUDIOS**  
 676 Broadway, 3rd Fl.  
 New York, NY 10012  
 212-260-6001 Ext. 1  
**Email:** tgermano@germanostudios.com  
**Web:** germanostudios.com  
**Contact:** Troy Germano  
**Format:** SSL Duality SE 48 input analog with Total Recall  
**Basic Rate:** please call for info

**GRAND STREET RECORDING**  
 455 Grand St.  
 Brooklyn, NY 11211  
 718-360-9355  
**Contact:** Ken Rich, Jake Lummus, Luke Young  
**Email:** info@grandstreetrecording.com  
**Web:** grandstreetrecording.com

**HYPERSTUDIO RECORDING**  
 419 Maple St.  
 West Hempstead, NY 11552  
 516-486-5198  
**Email:** hyperstudiorecording@gmail.com  
**Contact:** Eitan Kantor  
**Format:** Pro Tools  
**Basic Rate:** \$75-125/hr.  
**Services:** Comfortable large rooms with cathedral ceilings, creative atmosphere with windows overlooking grass & trees, musical & efficient engineers, C7 grand piano, Yamaha recording drum set and more.

**THE ICE PLANT**  
 Long Island City, NY  
**Email:** bookings@theiceplant.com  
**Web:** theiceplant.com  
**Contact:** Wayne Silver  
**Basic Rate:** email for rates  
**Services:** API Console, lots of analog outboard, Studer, Pro Tools HDX, live room, iso room, lounge with full kitchen and daylight, and a lot of musical instruments.

**INVITE ONLY STUDIO**  
 48 West 25th Street  
 10th Floor  
 New York, NY  
 646-998-4524  
**Email:** info@inviteonly.studio

**Web:** inviteonly.studio/  
**Services:** Slate Media technology Raven 23C, SSL Duality 48 channel, Delta, ProTools, Logic Pro, FL Studio 12, Ableton 10, Ableton 9

**JUNGLE CITY STUDIOS**  
 520 W. 27th St., Ste. 1002  
 New York, NY 10001  
 646-476-2684  
**Email:** phil@junglecitystudios.com  
**Web:** junglecitystudios.com  
**Format:** SSL Duality, Euphonix S5Fusion, Digidesign's Icon D-Command  
**Basic Rate:** please call for info

**JUNGLE ROOM STUDIOS**  
 Saugerties, NY  
**Contact:** Brian Tarquin, info@jtrtrax.com  
**Web:** jungleroomstudios.com/equipment.html  
**Format:** Trident 24 Series 28 channel 24 bus w/TT patch bay, Custom made GMPS 18 Power Supply, Otari MTR 90 - 24 track 2" Analog Tape Machine, Ampex 440c 1/4" 2 Track Tape Machine, and much more. See site for complete list.

**LOUNGE STUDIOS**  
 315 W 39th St.  
 New York, NY  
 212-268-8522  
**Contact:** Walter Randall  
**Email:** frontdesk@LoungeStudiosNYC.com  
**Web:** loungestudiosnyc.com

**MARS MAGIC SHOP, THE**  
 68 Jay St.  
 Brooklyn, NY 11201  
 212-226-7035

**Email:** mars@magicshopny.com  
**Web:** magicshopny.com  
**Format:** Analog and Digital  
**Basic Rate:** Call for information

**MAVERICKS STUDIOS**  
 New York, NY  
**Email:** blurry55@gmail.com  
**Web:** mavericksrecording.com  
**Format:** see website for equipment list  
**Basic Rate:** email for info

**METROSONIC RECORDING**  
 143 Roebing St., 3rd Fl.  
 Brooklyn, NY 11211  
 718-782-1872  
**Email:** manager@metrosonic.net  
**Web:** metrosonic.net  
**Contact:** Peter Mignola  
**Format:** all analog and digital formats  
**Basic Rate:** Call for information

**MISSION SOUND**  
 16 Powers St.  
 Brooklyn, NY 11211  
 917-566-9701  
**Email:** missionsound@mac.com  
**Web:** missionsoundrecording.com

**MONO LISA STUDIOS**  
 43-01 21st St., Ste. 212B  
 Long Island City, NY 11101  
 212-920-0192  
**Email:** MONOLISA NYC@gmail.com  
**Web:** monolisanyc.com  
**Format:** ProTools HD10  
**Basic Rate:** Available upon request

**SABELLA STUDIOS**  
 49 Oakdale Road

Roslyn Heights, NY 11557  
 516-484-0862  
**Email:** sabellastudios@gmail.com  
**Web:** sabellastudios.com  
**Basic Rate:** \$75 per hr/min 2 hrs, \$350 Full Day, \$650 Full Day

**SKILLMAN MUSIC**  
 65 Skillman Ave  
 Williamsburg, NYC 11211  
 917-546-0961  
**Email:** booking@skillmanmusic.com  
**Web:** skillmanmusic.com  
**Basic Rate:** please call for info

**SKYHIGH SOUND RECORDING**  
 15 West 28th Street  
 New York, NY  
 212-226-6365  
**Contact:** Lou Holtzman  
**Email:** info@cathcartmusicworks.com  
**Web:** http://cathcartmusicworks.com/sky-high-sound

**SPACEMAN SOUND**  
 Greenpoint, Brooklyn  
**Contact:** Alex Mead-Fox, Tom Tierney  
**Email:** info@spaceman-sound.com  
**Web:** spaceman-sound.com, facebook.com/SpacemanSound

**STRANGE WEATHER RECORDING STUDIO**  
 Brooklyn, NY  
 347-422-6419  
**Email:** booking@strangeweatherbrooklyn.com  
**Web:** strangeweatherbrooklyn.com

**STUDIO G BROOKLYN**  
 44 Dobbin St.  
 New York, NY 11222  
 347-281-1226  
**Contact:** Tony Maimone  
**Email:** booking@studiogbrooklyn.com  
**Web:** studiogbrooklyn.com/studio

**PYRAMID RECORDING**  
 12 E. 32nd St., 3rd Fl  
 New York, NY 10016  
 212-686-8687  
**Contact:** Todd Hemleb, Founder  
**Email:** pyramidrec@gmail.com  
**Web:** facebook.com/pyramidrecordingnyc

**QUAD STUDIOS**  
 723 7th Ave., 10th Fl.  
 New York, NY 10019  
 212-730-1035  
**Email:** bookings@quadnyc.com  
**Web:** Quadnyc.com  
**Format:** Analog/digital  
**Basic Rate:** Call for info

**ROUND HILL MUSIC**  
 650 Fifth Ave., Suite 1420  
 New York, NY 10019  
 212-380-0080  
**Email:** info@roundhillmusic.com  
**Web:** roundhillmusic.com  
**Format:** Digital and analog  
**Basic Rate:** please call

**SEAR SOUND**  
 353 W. 48th St., 6th Fl.  
 New York, NY 10036  
 212-582-5380  
**Email:** waltersear@aol.com  
**Web:** searsound.com

**Recording Drums?**

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 Daniel Moore, Al Blazek and Chuck Plotkin

Greg Kramer 626-914-2245 • Glendora, Ca. 91741  
[www.sofasongs.com](http://www.sofasongs.com) • [greg@sofasongs.com](mailto:greg@sofasongs.com)

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

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**Contact:** Roberta Findlay, Studio Manager  
**Format:** Analog and Digital, Studio 'A' Recording/mix Neve 8038, Studio 'C', Large Recording/mix, Studio 'D', pre/post room/vacuum tube console & Moog  
**Basic Rate:** call for rates

**THRESHOLD RECORDING STUDIOS**

440 W. 41st St.  
New York, NY 10036  
212-244-1871  
**Email:** thresholdstudiosnyc@gmail.com  
**Web:** thresholdstudios.com  
**Contact:** James Walsh  
**Format:** Analog/Digital  
**Services:** Music Producers, Artist Development, Recording Studios  
**Basic Rate:** call for rates

**STRANGE WEATHER**

New York, NY  
347-422-6419  
**Email:** booking@strangeweatherbrooklyn.com  
**Web:** strangeweatherbrooklyn.com  
**Format:** see website for equipment list  
**Basic Rate:** call for info

**NEW WARSAW STUDIO**

Brooklyn, NY  
718-662-8928  
**Email:** riley@rileymcmahon.com  
**Web:** newwarsawstudio.com

**VALHALLA STUDIOS**

Auburn, NY  
315-255-0370  
**Email:** contact@valhallastudiosny.com  
**Web:** http://valhallastudiosny.com/

**WATCHMEN STUDIOS**

5996 Snyder Dr.  
Lockport, NY 14094  
716-439-6146  
**Email:** watchmens@aol.com  
**Web:** watchmenstudios.com, facebook.com/watchmenstudios  
**Format:** Pro Tools L.E.  
**Basic Rate:** \$35/hr, \$280/8hr

**NORTH CAROLINA**

**SON SET BEACH PRODUCTIONS**

Concord, NC 28027  
505-228-8131  
**Email:** sonsetbeach@comcast.net  
**Web:** sonsetbeach.com  
**Contact:** Bob Reynolds  
**Format:** analog and digital  
**Basic Rate:** Call for rates

**DAXWOOD PRODUCTIONCOMPANY**

Fayetteville, NC  
910-323-2550  
**Email:** daxwood@aol.com  
**Web:** daxwood.com  
**Format:** Pro Tools  
**Basic Rate:** call for rates

**DEEP RIVER SOUND STUDIO**

6173 Deep River Rd.  
Sanford, NC 27330  
919-718-0075  
**Email:** deepriverstudios@gmail.com  
**Web:** deepriverstudios.com

**EARTHTONE RECORDING**

8-d Wendy Ct.  
Greensboro, NC 27409  
336-210-7107  
**Email:** earthtonesrecording@gmail.com  
**Web:** earthtonesrecording.com  
**Contact:** Benji Johnson  
**Basic Rate:** \$50/hr, two-hour minimum, \$325 per day

**ECHO MOUNTAIN RECORDING**

175 Patton Ave.  
Asheville, NC  
828-232-4314  
**Email:** info@echomountain.net  
**Web:** echomountain.net  
**Format:** Digital/Analog  
**Basic Rate:** please call for more info

**GAT3 PRODUCTIONS**

655 Pressley Rd., Ste. E  
Charlotte, NC 28217  
704-525-5552  
**Email:** info@gat3.com  
**Web:** gat3.com  
**Contact:** Susan Tabor  
**Studio A:** ProTools 10HDX, SSL 9000J 72 Input Console.  
**Studio B:** Recording and Mastering Suite: ProTools 10HDX.  
Equipment list available on our website.  
**Studio Rate:** Studio A \$115.00 per hour, Block Rate (8 hours or more) \$95.00 per

hour Studio B \$95.00 per hour, Block Rate (8 hours or more) \$85.00 per hour

**CATALYST RECORDING**

Charlotte, NC  
704-526-8400  
**Email:** rob@catalystrecording.com  
**Web:** catalystrecording.com  
**Contact:** Rob Tavaglione  
**Format:** digital and 16 track analog  
**Basic Rate:** Tracking, Mac'ing & mixing at \$40/hr, mastering at \$25/song (6 or more)

**MANIFOLD RECORDING**

P.O. Box 1239  
Pittsboro, NC 27312  
919-444-2290  
**Email:** bookings@manifoldrecording.com  
**Web:** manifoldrecording.com  
**Format:** Analog and digital Synthesizers

**RUBBER ROOM STUDIO**

508 Estes Dr Ext  
Chapel Hill, NC 27516  
919-929-7209  
**Email:** jerrybrownchapelhill@gmail.com  
**Web:** rubberroomstudio.com

**SOUND TEMPLE RECORDING**

Asheville, NC  
828-633-2149  
**Email:** Robert@soundtemplestudios.com  
**Web:** soundtemplestudios.com  
**Format:** Pro Tools 12.5

**TEQUILA SUNRISE MUSIC**

112 Ann St.  
Gaston, NC 27832  
800-537-1417, 252-537-0317  
**Email:** tequilasunrisemusic@yahoo.com  
**Web:** tequilasunrisemusic.com  
**Contact:** Kenny Barker  
**Format:** digital  
**Basic Rate:** \$45/hr. 2 hr. min.

**NORTH CAROLINA**

**WHISKYSAM RECORDING STUDIO**

3314 Royal Cir.  
Grand Forks, ND  
701-741-4667  
**Email:** whiskysam@hotmail.com  
**Web:** whiskysam.com  
**Format:** Pro Tools HD 10  
**Basic Rate:** call for rates

**OHIO**

**COMMERCIAL SOUND + IMAGE**

6001 W. Creek Rd.  
Independence, OH 44131  
216-642-1000  
**Web:** commercialrecording.com  
**Contact:** George Gates  
**Format:** digital  
**Basic Rate:** please call for info

**REFRAZE RECORDING STUDIOS**

2727 Gaylord Ave.  
Dayton, OH 45419  
937-298-2727  
**Email:** ron@refraze.com  
**Web:** refraze.com  
**Contact:** Ron Pease  
**Format:** Digidesign Pro ToolsHD 2 Accel  
**Basic Rate:** \$600/day incl. engineer

**OKLAHOMA**

**BENSON SOUND, INC.**

5717 S.E. 74th St., Ste. F  
Oklahoma City, OK 73135  
405-610-7455  
**Email:** info@bensonsound.com  
**Web:** bensonsound.com  
**Format:** digital  
**Basic Rate:** please call for info

**CASTLE ROW STUDIOS**

2908 Epperly Dr.  
Del City, OK 73115  
405-429-4055  
**Email:** info@castlerowstudios.com  
**Web:** castlerowstudios.com  
**Basic Rate:** Call or email for rates

**CORNERSTONE RECORDING CO.**

1315 Locust Ln.  
Edmond, OK 73013  
405-848-8400  
**Email:** info@cornerstonerecording.com  
**Web:** cornerstonerecording.com  
**Contact:** Ken Sarkey  
**Format:** Digital and Analog  
**Basic Rate:** please call for info

**STUDIO SEVEN / LUNACY RECORDS**

417 N. Virginia Ave.

Oklahoma City, OK 73106

405-236-0643  
**Email:** cope@okla.net  
**Web:** lunacyrecords.com  
**Contact:** Dave Copenhaver  
**Format:** 2-inch 24-Track, Pro Tools & other digital formats, I  
arge playing room, tracking, mixing & mastering  
**Basic Rate:** call for rates

**OREGON**

**BIG RED STUDIO**

P.O. Box 66  
Corbett, OR 97019  
503-695-3420  
**Email:** billyo@bigredstudio.com  
**Web:** bigredstudio.com  
**Contact:** Billy Oskay  
**Format:** 2-inch analog, vintage Trident Console, Pro Tools HD2  
**Basic Rate:** Please call for rates

**FALCON RECORDING STUDIOS**

15A S.E. 15th Ave.  
Portland, OR 97214  
503-236-3856  
**Email:** falconstudios@comcast.net  
**Web:** falconrecordingstudios.com  
**Contact:** Dennis Carter  
**Format:** digital Pro Tools  
**Basic Rate:** please call for info

**JACKPOT RECORDING STUDIO**

2420 S.E. 50th  
Portland, OR 97206  
503-239-5389  
**Email:** info@jackpotrecording.com  
**Web:** jackpotrecording.com  
**Contact:** Larry Crane  
**Format:** see website for equipment list  
**Basic Rate:** \$50/hr

**OPAL STUDIO**

6219 S.E. Powell Blvd.  
Portland, OR 97206  
503-774-4310  
**Email:** info@opal-studio.com  
**Web:** opal-studio.com  
**Contact:** Kevin Hahn  
**Format:** digital and analog  
**Basic Rate:** \$50/hr.

**SPROUT CITY STUDIOS**

Eugene, OR  
541-687-0947  
**Email:** giddy@sproutcity.com  
**Web:** sproutcity.com  
**Format:** digital  
**Basic Rate:** please call for info

**PENNSYLVANIA**

**APOCALYPSE THE APOCALYPSE**

303 W. Market St.  
Clearfield, PA 16830  
225-266-1973  
**Email:** fred@fredweaver.com  
**Web:** apocalypseaepocalypse.com  
**Contact:** Fred Weaver  
**Basic Rate:** \$40 hr/\$400 Day

**CAMBRIDGE SOUND STUDIOS**

2003 West Moyamensing Ave.  
Philadelphia, PA 19145  
215-465-7500  
**Email:** jscambridge@verizon.net  
**Web:** cambridgesoundstudios.com

**FORGE RECORDING**

100 Mill Rd.  
Oreland, PA 19075  
215-326-9401  
**Email:** info@forgerecording.com  
**Web:** forgerecording.com  
**Format:** ProTools HD3 Accell, MacPro 2.8 quadcore, API 1608  
**Basic Rate:** \$95/hr, \$400/1/2 day, \$800/day

**GREEN VALLEY RECORDING**

590 S. Frymire  
Hughesville, PA 17737  
570-584-2653  
**Email:** greenvallerecording@windstream.net  
**Web:** greenvallerecording.com  
**Contact:** Richard or Alison Rupert  
**Format:** Analog, Digital  
**Basic Rate:** call for rate

**LIFELINE STUDIOS & MUSIC SERVICES**

Coatesville, PA 19320  
610-380-9729  
**Email:** davekurtz@comcast.net  
**Web:** lifeline-studios.com  
**Contact:** Dave Kurtz

**Format:** 16 track analog  
**Basic Rate:** call or email for rates

**MINER STREET BOOKING**

128 Krams Ave.  
Philadelphia PA  
**Contact:** Brian McTear  
**Email:** minerstreetbooking@gmail.com  
**Web:** minerstreet.com

**REPERCUSSION STUDIOS**

2424 Coral St.  
Philadelphia, PA 19125  
257-307-6648  
**Contact:** Andrew Ha, Founder  
**Email:** repercuessionstudios@gmail.com  
**Web:** repercuessionstudios.com  
**Basic Rate:** \$50/Hr (2 Hr min)

**RIGHT COAST RECORDING**

Columbia, PA  
717-681-9801  
**Email:** studio@rightcoastrecording.com  
**Web:** rightcoastrecording.com  
**Format:** 2-inch 16 + 24 track analog, 48 track 192k digital performer, automated Neotek elite console  
**Basic Rate:** call for rates

**SINE STUDIOS**

127 S. 22nd St., 2nd Fl.  
Philadelphia, PA 19102  
484-883-4343  
**Email:** matt@sinstudios.com  
**Web:** sinstudios.com  
**Basic Rate:** \$100 min. (2 hr blocks)

**SURREAL SOUND STUDIOS**

2046 Caster Ave., 2nd Fl.  
Philadelphia, PA 19134  
215-288-8863  
**Web:** surrealsoundstudios.com  
**Format:** Digital and Analog

**THINK LOUD STUDIOS**

210 York St., Suite #400  
York, PA 17403  
855-548-4330  
**Email:** info@thinkloudstudios.com  
**Web:** thinkloudstudios.com

**THIRD STORY**

5120 Walnut St.  
Philadelphia, PA 19139  
215-747-1200  
**Email:** tsr2@verizon.net  
**Web:** thirdstoryrecording.com  
**Format:** Pro Tools, Digital/Analog  
**Basic Rate:** please call for rate

**THE VAULT RECORDING**

6500 Grand Ave.  
Pittsburg, PA 15225  
412-420-9239  
**Contact:** Bob McCutcheon, Owner  
**Email:** bob@thevaultrecording.com  
**Format:** SSL AWS 948, ProTools II HD Native

**RHODE ISLAND**

**MACHINES WITH MAGNETS**

400 Main St.  
Pawtucket, RI 02860  
401-475-2655  
**Email:** recording@machineswithmagnets.com

**Web:** machineswithmagnets.com  
**Format:** see website for equipment list  
**Basic Rate:** call for rates

**STATIC PRODUCTIONS**

North Kingstown, RI  
401-267-8236  
**Email:** record@staticproductions.com  
**Web:** staticproductions.com  
**Contact:** Peter LaGrasse  
**Basic Rate:** see website

**SOUTH CAROLINA**

**CHARLESTON SOUND**

2612 Larch Land, Ste. 107  
Mt. Pleasant, SC 29466  
843-216-5556  
**Email:** info@charlestonsound.com  
**Web:** charlestonsound.com

**THE JAM ROOM**

201 S. Prospect St.  
Columbia, SC 29205  
803-787-6908  
**Email:** jamroomstudio@gmail.com  
**Web:** jamroomstudio.com  
**Contact:** Jay Matheson  
**Format:** Pro Tools HDX  
**Basic Rate:** please call for rates

**MISSION CONTROL STUDIOS**

14363 Ocean Drive, Unit 13  
Pawleys Island, SC 29585  
509-220-1216  
**Email:** karl@mission-control-studios.com  
**Web:** mission-control-studios.com  
**Contact:** Karl Bingle  
**Format:** Analog, digital and hybrid recording, mixing, mastering and music production.  
**Basic Rate:** \$95/hr, block and corp to corp rates available. All major credit cards accepted.

**STRAWBERRY SKYS RECORDING STUDIOS**

1706 Platt Springs Rd.  
West Columbia, SC 29169  
803-794-9300  
**Email:** info@strawberryskys.com  
**Web:** strawberryskys.com  
**Contact:** Gary Bolton  
**Format:** Radar24 and Pro Tools  
**Basic Rate:** call for pricing

**TRUPHONIC RECORDING**

816 St. Andrews Blvd.  
Charleston, SC 29407  
843-619-7700  
**Contact:** Elliott Eley  
**Email:** Elliott@truphonic.com  
**Web:** truphonic.com

**TENNESSEE**

**ADDICTION SOUND STUDIOS**

506 E. Iris Drive  
Nashville, TN 37204  
615-953-6243  
**Email:** addictionstudios@me.com  
**Contact:** Jonathan Cain or David Kalmusky  
**Format:** Pro Tools HDX2 System  
**Web:** addictionstudios.com/  
**Basic Rate:** please call for info

**ARDENT STUDIOS**

2000 Madison Ave.  
Memphis, TN 38104  
901-725-0855  
**Email:** info@ardentstudios.com  
**Web:** ardentstudios.com  
**Format:** Pro Tools 9.0.1 and analog 24, 16, 8

and 2 trk 1/2-inch and 1/4-inch  
**Basic Rate:** please call for info

**ART HOUSE STUDIOS**

Nashville, TN  
**Email:** ahsnashville@gmail.com  
**Web:** http://www.ahsnashville.com/

**BOB BULLOCK**

Cool Springs Mix  
Franklin, TN  
615-972-8280  
**Email:** bob@bobbullock.net  
**Web:** https://bobbullock.net/  
**Format:** Mixing services, specializing in country, Pop and Rock, Nuendo and pro Tools. See website for details  
**Basic Rate:** "Contact for Rates"

**BLACKBIRD STUDIO**

2806 Azalea Pl.  
Nashville, TN 37204  
615-467-4487, 615-487-2509  
**Email:** info@blackbirdstudio.com  
**Web:** blackbirdstudio.com  
**Contact:** John McBride, Studio Owner; Rolf Zwiep, Studio Mgr.  
**Format:** Digital/analog  
**Basic Rate:** please call

**CASTLE RECORDING STUDIO**

1393 Old Hillsboro Rd.  
Franklin, TN 37069  
615-791-0810  
**Email:** booking@castlerecordingstudios.com  
**Web:** castlerecordingstudios.com  
**Format:** digital and analog  
**Basic Rate:** please call

**CAVE STUDIOS, THE**

5853 Davis Hollow Rd.  
Franklin, TN 37064  
615-790-7578  
**Email:** thecaverecordingstudios@gmail.com  
**Web:** thecavestudios.net  
**Contact:** Andrew Hooker  
**Format:** Pro Tools HD3  
**Basic Rate:** call for rates

**DARK HORSE RECORDING**

2465 Old Charlotte Pike

Franklin, TN 37064

615-791-5030  
**Email:** info@darkhorserecording.com  
**Web:** darkhorserecording.com  
**Clients:** Taylor Swift, Halestorm, Keith Urban, Hunter Hayes

**EMERALD CITY PRODUCTIONS**

Nashville, TN  
703-489-8482  
**Email:** danny@emeraldcitypro.com  
**Web:** emeraldcitypro.com  
**Contact:** Danny Ozment  
**Format:** see website for equipment list  
**Basic Rate:** call for rates

**HOUSE OF DAVID STUDIO**

1205 16th Ave. S  
Nashville, TN  
615-320-7323  
**Email:** houseofdavidstudio@gmail.com  
**Web:** houseofdavidnashville.com

**JAY'S PLACE RECORDING STUDIO**

1508 17th Ave. S  
Nashville, TN 37212  
615-479-7986  
**Email:** jaysplacerecording@comcast.net  
**Web:** facebook.com/jaysplacerecording-studio

**HILLTOP STUDIO**

902 Due West Ave.  
Nashville, TN 37115  
615-865-5272, FAX 865-5553  
**Email:** studio@hilltopstudio.com  
**Web:** hilltopstudio.com

**HOUSE OF BLUES NASHVILLE**

518 E. Iris Dr.  
Nashville, TN 37204  
615-777-9080, 818-455-2030  
**Email:** gbeltz@msn.com  
**Web:** houseofbluesstudios.com  
**Format:** Digital and analog  
**Basic Rate:** Please call

**LAYMAN DRUG COMPANY**

1128 3rd Ave., S  
Nashville, TN  
615-750-2228

**Email:** studio@laymandrugcompany.com  
**Web:** www.laymandrugcompany.com

**JAMES LUGO'S VOCAL ASYLUM**

Nashville, TN  
615-540-9108  
**Email:** james@jameslugo.com  
**Web:** jameslugomusic.com/about  
**Contact:** James Lugo  
**Format:** digital and analog  
**Basic Rate:** call for rates

**LOVE SHACK RECORDING STUDIOS**

909 18th Ave., South  
Nashville, TN 37212  
615-843-0019  
**Email:** book@loveshackstudios.com  
**Web:** loveshackstudio.com

**MADE IN MEMPHIS**

400 Union Ave.  
Memphis, TN 38103  
901-779-2031  
**Email:** info@mimcorp.com  
**Web:** mimcorp.com/studio

**ManAlive Studios**

1121 Harpeth Industrial Ct. Suite 100  
Franklin, TN 37064  
615-538-7623  
**Email:** studio@manalivestudios.me  
**Web:** manalivestudios.com  
**Contact:** Alex Wolaver - Manager  
**Main Format:** Pyramix DSD/DXD and ProTools  
**Description:** ManAlive Studios is a full service video and audio production.

**MADE IN MEMPHIS**

400 Union Avenue  
Memphis, TN 3103  
901-779-2031  
**Email:** info@mimcorp.com, booking@mimcorp.com  
**Web:** www.mimcorp.com/studio

**NASHVILLE TRAX RECORDING STUDIOS**

2817 W. End Ave., Ste's 126-259  
Nashville, TN 37203  
615-319-8616  
**Email:** nashtrax@bellsouth.net

**DRUG PROBLEM?**



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**MUSIC CONNECTION**

"Since I've been mixing, which has been a few years, the best and only connection for me has been *Music Connection*. Cover to cover they always bring value to my music and my mind."

**-Chris Lord-Alge**



**Web:** nashvilletraxrecordingstudio.com  
**Basic Rate:** call for rates

## OCEAN WAY NASHVILLE

1200 17th Ave., S.  
 Nashville, TN 37212  
 615-320-3900  
**Email:** pmcmakin@oceanwaynashville.com  
**Web:** oceanwaynashville.com  
**Format:** digital and analog  
**Basic Rate:** please call

## OMNISOUND STUDIOS

1806 Division St.  
 Nashville, TN 37203  
 615-482-1511  
**Web:** omnisoundstudios.com  
**Format:** Pro Tools HD/24 TK analog  
**Basic Rate:** call for rates

## PALETTE MUSIC

2491 N. Mt. Juliet Rd., #1934  
 Mount Juliet, TN 37121  
 615-681-4061  
**Contact:** Jeff Silverman  
**Web:** palettemusic.net  
**Basic Rate:** Call for info

## PARAGON STUDIOS

320 Billingsly Ct.  
 Nashville, TN 37067  
 615-778-9083  
**Email:** fred@paragon-studios.com  
**Web:** paragon-studios.com  
**Format:** digital and analog  
**Basic Rate:** please call

## PARLOR PRODUCTIONS

1317 16th Ave., South  
 Nashville, TN 37212  
 615-385-4466  
**Email:** larry@parlorproductions.com  
**Web:** parlorproductions.com

## PRIME CUT STUDIO

Nashville, TN  
 615-582-7307  
**Web:** primecutstudio.com  
**Basic Rate:** call for rates

## QUAD STUDIOS

1802 Grand Ave.  
 Nashville, TN 37212  
 615-292-5100  
**Web:** facebook.com/quadnashville/  
**Contact:** Mark Greenwood  
**Format:** Digital and analog  
**Basic Rate:** please call

## THE RECORD SHOP RECORDING STUDIO

2480 Moore Way  
 La Vergne, TN 37086  
 248-207-4975  
**Email:** info@therecordshopnashville.com  
**Web:** therecordshopnashville.com  
**Contact:** Sean Giovanni

## ROUND HILL MUSIC

1802 Grand Ave  
 Nashville, TN 37212  
 615-292-5100  
**Email:** info@roundhillmusic.com  
**Web:** roundhillmusic.com  
**Format:** Digital and analog  
**Basic Rate:** please call

## ROYAL STUDIOS

1320 Willie Mitchell Blvd.  
 Memphis, TN 38106  
 901-775-3790  
**Web:** royalstudios.com  
**Format:** see website for equipment list  
**Basic Rate:** call for info

## THE RUKKUS ROOM RECORDING

2741 Larmon Dr.  
 Nashville, TN 37204  
 615-385-4007  
**Email:** booking@rukkusroom.com  
**Web:** rukkusroom.com  
**Basic Rate:** Call or email for rates

## SAM PHILLIPS RECORDING

639 Madison Ave.  
 Memphis, TN 38103  
 901-523-2251  
**Email:** samphillipsrecording@gmail.com  
**Web:** samphillipsrecording.com, https://www.facebook.com/samphillipsrecording/

## SKYWAY STUDIO

3201 Dickerson Pike  
 Nashville, TN 37207  
 615-650-6000  
**Web:** skywaystudios.tv

## SOUND EMPORIUM STUDIOS

3100 Belmont Blvd.

Nashville, TN 37212

615-383-1982  
**Email:** info@soundemporiumstudios.com  
**Web:** soundemporiumstudios.com  
**Basic Rate:** call or email for rates

## SOUND KITCHEN STUDIOS

112 Seaboard Ln.  
 Franklin, TN 37067  
 615-370-5773  
**Email:** iblonder@soundkitchen.com  
**Web:** soundkitchen.com  
**Format:** Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy  
**Basic Rate:** Please call Ira Blonder, Managing Partner

## SOUND STAGE STUDIOS LIVE

10 Music Circles  
 Nashville, TN 37203  
 615-873-1501  
**Contact:** Nick Autry  
**Web:** soundstagesstudioslive.com  
**Basic Rate:** call for rates

## SOUTH BY SEA

1313 Jewel St.  
 Nashville, TN 37207  
**Web:** southxseastudios.com

## STATION WEST

616 W Iris Drive  
 Nashville, TN 37204  
 615-463-9118  
**Contact:** Luke Wooten, Owner/Producer/Eng  
**Email:** stationwest@gmail.com  
**Web:** stationwest.com

## STARSTRUCK STUDIOS

40 Music Square W.  
 Nashville, TN 37203  
 615-259-5400  
**Web:** starstruckstudios.com  
**Contact:** Janet Leese  
**Format:** digital/analog  
**Basic Rate:** call

## STONEBRIDGE MASTERING STUDIO

140 Jefferson Ave.  
 Memphis, TN 38103  
 901-654-6491  
**Web:** stonebridgemastering.com  
**Contact:** Gebre Waddell  
**Format:** see website for equipment list  
**Basic Rate:** \$75/single, \$50/song for 2 or more songs

## SUN STUDIO

706 Union Ave.  
 Memphis, TN  
 800-441-6249, 901-521-0664  
**Email:** nina@sunstudio.com  
**Web:** sunstudio.com

## SPUTNIK SOUND

408 E. Iris Drive  
 Nashville, TN 37204  
**Contact:** Mitch Dane, Engineer, Vance Powell, Engineer  
**Email:** mitch@sputniksound.com, vance@sputniksound.com  
**Web:** http://www.sputniksound.com/

## TOP HAT RECORDING

2302 Rebel Rd.  
 Austin, TX 78704  
 512-779-8188  
 Knoxville, TN  
**Email:** mary@tophatrecording.com  
**Web:** tophatrecording.com

## TRACE HORSE RECORDING STUDIO

502 E. Iris Drive  
 Nashville, TN 37204  
 615-258-5540  
**Email:** booking@tracehorse.com  
**Web:** tracehorse.com

## THE TRACKING ROOM

2 Music Circle E.  
 Nashville, TN 37203  
 615-242-8181  
**Email:** mzahn@experiencemorris.com  
**Web:** thetrackingroomstudio.com  
**Basic Rate:** email or call

## UNOMASS STUDIO

Brentwood, TN  
**Web:** unomasstudio.com  
**Contact:** Doug Sarrett

## WELCOME TO 1979

1110 48th Ave. N  
 Nashville, TN 37209  
 844-679-197  
**Contact:** Yoli Mara  
**Email:** yoli@welcometo1979.com  
**Web:** welcometo1979.com

## WILDWOOD RECORDING

2201 N. Berry's Chapel Rd.  
 Franklin, TN 37069  
 615-708-6944  
**Email:** brendan@wildwoodrecording.com  
**Web:** wildwoodrecording.com  
**Contact:** Brendan Harkan  
**Format:** Digidesign Pro Tools HD3 wit Pro Control, Otari 2-inch 24 Track  
**Basic Rate:** Call for Information

## TEXAS

### ARLYN STUDIOS

200 Academy Dr., Ste. 140  
 Austin, TX 78704  
 512-447-2337  
**Email:** booking@arlynstudios.com  
**Web:** arlynstudios.com  
**Basic Rate:** call or email

### ASSEMBLY LINE STUDIOS

512-203-2446, 703-609-9047  
**Email:** kevin@assemblylinestudios.com  
**Web:** http://www.assemblylinestudios.com/

### AUSTIN SIGNAL

10208 Birdlip Circle  
 Austin, TX 78733  
 512-656-4039  
**Email:** Jon@austinsignal.com  
**Web:** austinsignal.com  
**Format:** Pro Tools 10, Analog

### BLUE ROCK ARTIST RANCH AND STUDIO

P.O. Box 619  
 Wimberley, TX 78676  
 512-847-7440  
**Email:** info@bluerocktexas.com, billy@bluerocktexas.com  
**Web:** bluerocktexas.com  
**Contact:** Billy Crockett  
**Format:** Pro Tools HD3  
**Basic Rate:** call for rates

### CACOPHONY RECORDERS

4707 Red Bluff Rd.  
 Austin, TX  
 512-771-9863  
**Email:** cacophonyrecorders@gmail.com  
**Web:** cacophonyrecorders.com

### CEDAR CREEK RECORDING

5012 Brighton Rd.  
 Austin, TX 78745  
 512-444-0226  
**Web:** https://www.facebook.com/cedar-creekrecording/  
**Format:** Pro Tools 10 HD Native, Yamaha NS-10, 1973 Custom 32 Input Neve

### CRYSTAL CLEAR SOUND

4902 Don Dr.  
 Dallas, TX 75247  
 214-630-2957  
**Email:** michael@crystalclearsound.net  
**Web:** crystalclearsound.net  
**Contact:** Michael Walter, studio mgr/Owner  
**Format:** analog, digital, mastering  
**Basic Rate:** \$80/hr

### THE ECHO LAB

Denton, TX  
**Contact:** Matt Pence  
**Web:** theecholab.com  
**Email:** mattpencerecording@gmail.com

### ESTUARY RECORDING

Austin, TX  
 972-672-7176  
**Contact:** J.Michael Landon, Engineer  
**Email:** michael@estuaryrecording.com  
**Web:** estuaryrecording.com  
**Format:** Mix of Analog, Digital and Vintage Modern Recording

### IMIX RECORDING STUDIOS

6347 Ashcroft Drive, Ste. 6b  
 Houston, TX 77081  
 832-649-4653  
**Email:** imixhouston@gmail.com  
**Web:** imixhouston.com

### FIREFLY SOUND STUDIO

3711 Farm to Market Rd., 484  
 Fischer, TX 78133  
 830-935-2069  
**Web:** sffirefly.com  
**Contact:** Steve Hennig  
**Format:** see website for equipment list  
**Basic Rate:** call or email for info

### JOMUSIK

Sunnyvale, TX 75182  
 972-226-1265  
**Email:** info@jomusik.com  
**Web:** jomusik.com

**Contact:** Joe Milton

**Format:** digital and analog, lots of tracks  
**Basic Rate:** \$60/hr

## THE KITCHEN STUDIOS

9024 Garland Rd.  
 Dallas, TX 75218  
 214-321-6401  
**Email:** thekitchenstudios@sbcglobal.net  
**Web:** thekitchenstudios.net  
**Basic Rate:** \$65 per hour

## LUMINOUS SOUND

17120 Dallas Pkwy., Ste. 100  
 Dallas, TX 75248  
 972-331-7040  
**Email:** info@luminoussound.com  
**Web:** luminoussound.com  
**Basic Rate:** please call for info

## MAGIK STUDIOS

16745 North Freeway, Ste. D  
 Houston, TX 77090  
 281-880-8992, 832-305-6429  
**Email:** karim@magikrecordingstudio.com  
**Contact:** Karim Khorsheed, Owner-Operator/Eng.  
**Web:** magikrecordingstudio.com  
**Basic Rate:** \$50/hr/2hr min.

## NEXUS RECORDING STUDIOS

8535 Fair Haven  
 San Antonio, TX 78229  
 210-639-5266  
**Email:** Jason@nexusrecordingstudios.com  
**Web:** nexusrecordingstudios.com/  
**Contact:** Jason Hatch

## ORB RECORDING STUDIOS

9306 Ledgestone Terrace  
 Austin, TX 78737  
 512-433-6301  
**Email:** bookingorb@gmail.com  
**Web:** orbrecordingstudios.com  
**Basic Rate:** call or email for rates

## PLANET DALLAS

P.O. Box 110995  
 Carrollton, TX 75011  
 214-893-1130  
**Email:** planetd@ix.netcom.com  
**Web:** planetdallas.com  
**Contact:** Rick Rooney  
**Format:** please see website  
**Basic Rate:** call for pricing

## RAMBLECREEK STUDIO

Austin, TX  
 512-797-7131  
**Contact:** Britton Beisenherz  
**Email:** info@ramblecreek.com  
**Web:** ramblecreek.com  
**Basic Rate:** Call for info

## RECORD WITH BARRON

1701 Detering St.  
 Houston, TX  
 713-225-1846  
**Email:** barron@recordwithbarron.com  
**Web:** recordwithbarron.com/#musicians  
**Basic Rate:** 1 hr/\$80, 4 hr/\$280

## SONIC RANCH

20200 Alameda  
 Tomillo, TX 79853  
 915-449-3717  
**Contact:** Tony Rancich  
**Email:** tony@sonicranch.com  
**Web:** sonicranch.com

## SOUND ARTS RECORDING

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 936-642-2142  
**Email:** stonewall@valornet.com  
**Web:** stonewallstudio.com  
**Format:** 48 tracks of Pro Tools LE7 (16 live inputs)  
**Basic Rate:** \$60/hr.

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**Web:** studio601recording.com

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**Web:** windyhillstudioaustin.com  
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**Basic Rate:** call or email for info

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713-636-9772  
**Email:** contact@wireroadstudios.com  
**Web:** wireroadstudios.com  
**Contact:** Bill Wade  
**Format:** Digital / Pro Tools  
**Basic Rate:** Studio A \$125/Hour; Studio B \$90/Hour; Studio D \$60/Hour

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**Web:** zigproductions.com  
**Contact:** Billy HerZIG  
**Format:** Pro Tools  
**Basic Rate:** Please call

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**Web:** firsttakestudio.com  
**Contact:** Daniel Thompson  
**Basic Rate:** please call

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**Email:** dave@noiseboxstudios.com  
**Web:** noiseboxstudios.com  
**Contact:** Dave Zimmerman  
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**Email:** studio@OutlawMusic.Studio  
**Web:** OutlawMusic.Studio  
**Contact:** Fred Stone

**Format:** Pro Tools HD/HDX, analog 1/2" and 2"-24 track  
**Basic Rate:** Please contact us

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801-685-0874  
**Email:** inquiries@woodshar.com  
**Web:** woodshar.com  
**Contact:** Shar or Doug Wood  
**Basic Rate:** Please call

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802-254-4511  
**Email:** info@guilfordsound.com  
**Web:** guilfordsound.com  
**Contact:** Cynthia Larsen  
**Format:** Pro Tools + Analog  
**Basic Rate:** Please call Cindy.

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**Web:** northerntrackstudio.com  
**Basic Rate:** \$60/hr

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**Web:** oldmillroadrecording.com

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**Contact:** Billy Shaw  
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**Basic Rate:** please call for info

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**Format:** Vintage Neve 8048 / Studer A-800  
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HD3  
**Basic Rate:** please call for rates

**MIRROR SOUND STUDIO**  
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206-440-5889  
**Email:** info@mirrorsound.com  
**Web:** mirrorsound.com  
**Contact:** Ken Fordyce  
**Format:** 24 track digital-analog  
**Basic Rate:** Please call for rates

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**Email:** orbitaudio@gmail.com  
**Web:** orbitaudiorecords.com  
**Format:** Digital/Analog  
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206-542-1041  
**Email:** info@robertlangstudios.com  
**Web:** robertlangstudios.com

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866-396-9174, 425-745-2642  
**Email:** studionorth@interlinc.com  
**Web:** interlinc.com  
**Contact:** Ken Latimer  
**Format:** Pro Tools HD, 2" 24 track analog  
tape  
**Basic Rate:** Please call for rates

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**Contact:** Jamie Peck  
**Format:** digital Pro Tools HD  
**Basic Rate:** please call for info

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**Basic Rate:** please call for info

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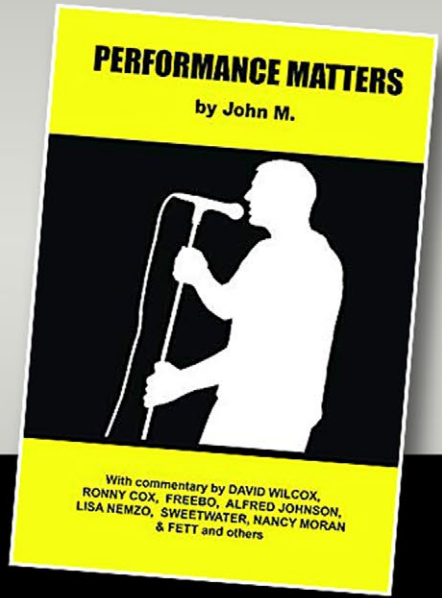
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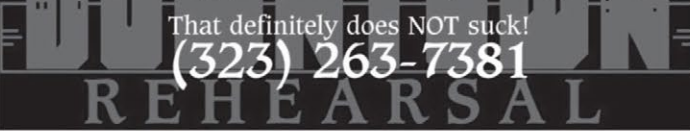
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# 7 Tips for Improving Your Studio's Acoustics on Your Own

**A**lthough there are full-service companies that you can hire to build an immaculate new control room for you, most of us have to make do with imperfect rooms and limited budgets. The following tips will help you turn a frustrating listening environment into a viable space for producing quality mixes.

## 1. Choose your listening position carefully:

"Listening position" refers to where your ears are. If space allows, your head should be centered between the left and right walls. This ensures that your left and right ears hear similar things.

Then, from front to back, the ideal listening position is the spot in the room where the frequency response is flattest, i.e. where the room least exaggerates certain parts of the audio spectrum. You can experiment to find this spot or you can use the "38% rule." Industry wisdom says that frequency response is usually flat at 38% of the distance between the front and back walls. So in a 120" long studio, we want our listening position to be about 46" from the front wall.

## 2. Give your speakers some space:

The most common mistake I see in home studio setups is positioning the speakers too close to the wall behind them. Speakers should be at least a few feet away or bass frequencies will be exaggerated (and also sound "smeary"). If you're skeptical, you can experiment with it yourself. If your room

does not allow you enough space, then treating the reflection points behind the speakers (more on this in a moment) can help.

The speakers' tweeters should be at the same height as your ears in listening position. The speakers should be about as far apart from each other as you are from each of them, forming an equilateral triangle with your head. Isolation pads under the speakers are great and can help you adjust height as well.

## 3. Acoustically treat your first-reflection points:

This is the first priority of acoustical treatment. Think of it this way: You hear the sound coming from your speaker directly to your ear, but when there is a solid surface off to the side, then you also hear the sound coming from the speaker, bouncing off the surface, then coming to your ear. You are therefore hearing the signal twice, slightly out of sync—and we haven't considered the other walls (or floor or ceiling).

Imagine now that there is a mirror on the surface in question. If you can see either speaker in this imaginary mirror from your listening position, you are probably getting reflected sound off of that spot on the wall. Run this thought experiment with all walls, floors, and ceiling. Those spots should be acoustically treated to prevent reflections.

The same principles apply when recording—you want the microphone only to pick up the sound directly from the source, not the sound bouncing off the wall.

## 4. Minimize overall room ambience:

We've all walked into an empty room and heard how reverberant it is. While reverberation can be pleasant, it's usually trouble in spaces that

weren't specifically designed to reverberate. A good rule of thumb is to say that 15-30% of the total surfaces in a room should be covered in something absorptive (rugs and furniture, while not always ideal, can be counted in the calculation). This should cut down on boominess and give you a more accurate sound.

## 5. Bass trap liberally:

Bass trapping is last in terms of treatment, not because it is least important, but because it is the most challenging and expensive. You need thick and/or dense material to absorb bass frequencies (I use 6 lb/sq ft. fiberglass panels >4" thick) and it's rare that a room is over-bass trapped: within reason, the more bass treatment, the better. You can build bass traps on your own, or they can be found used. Corners are the standard

placement position for bass traps because it maximizes air space behind the panels (which extends effective frequency range) without taking up too much usable space.

## 6. Select high-quality materials:

My main pet peeve in self-treated studios is overuse of acoustical foam. Although it can be helpful, foam is not very dense and therefore is only capable of absorbing relatively high frequencies. If you extensively treat a room with foam, when you clap your hands, you will not hear an echo. Room fixed, right? Wrong. The foam hardly affects mid and low frequencies, meaning that you've

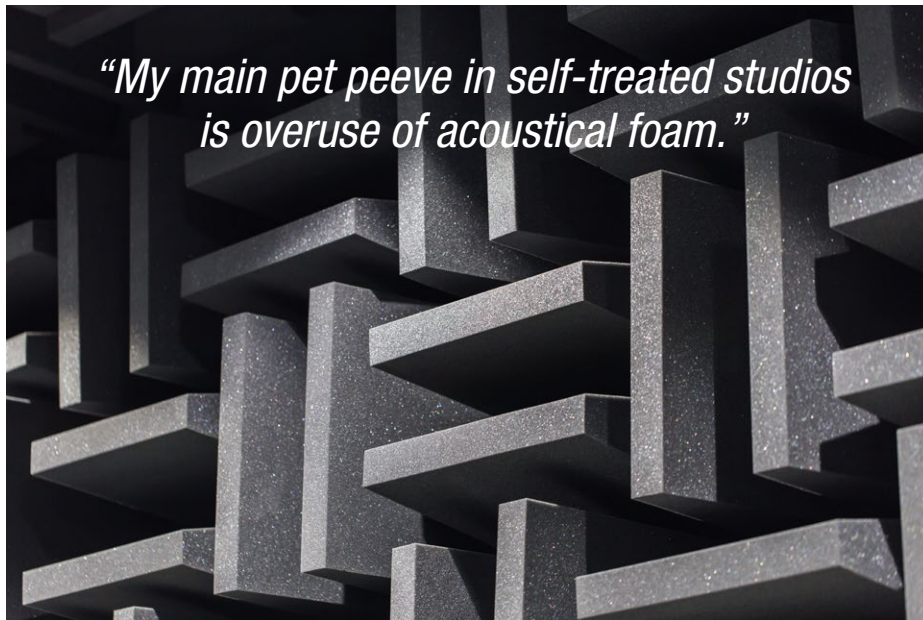
just dampened the highs in your room without handling anything else. More than likely, the room is now boomy and unnatural-sounding. It may be worse than before.

Fiberglass insulation (the denser the better) or compressed cotton can both be sourced for a reasonable price and won't have to be abandoned when you upgrade. There are lots of online guides to making panels and traps with these materials.

You can find special acoustically transparent fabric to cover it with, but on a budget a good rule of thumb is that if you can easily breathe through the fabric, then it will let through sound and not be too reflective.

## 7. Don't let the perfect be the enemy of the good:

There is no such thing as an acoustically perfect environment. If you can only afford a little bit of acoustical treatment, then start with your first reflection points and upgrade little by little as you can afford more material. If you buy good-quality material and treat it kindly, it can move with you from studio to studio for the rest of your life; this can be treated as an ongoing project that you're always tweaking. There are great resources online and in books to help fill out the knowledge that this article doesn't have room to cover. Perfecting your working environment is a lifelong project and I encourage your experimentation and creativity.



**MATT BONES** is a professional acoustic consultant, media composer and half of genre-bending pop duo Bonelang. Bonelang can be found on all streaming platforms or at [Bonelang.com](http://Bonelang.com). Alexa Gallo, publicist: 631.682.6043 • [alexa@ngage.com](mailto:alexa@ngage.com) • Follow @wearengagency



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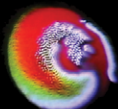
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