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Tech 21 QStrip



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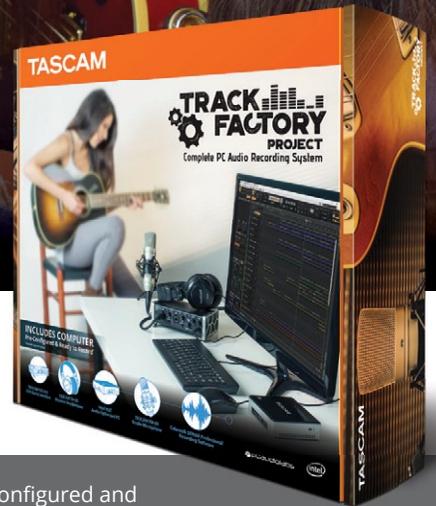


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Timbaland

The heralded producer speaks with Music Connection about working with top-tier people (Dr. Dre, Missy Elliot, Justin Timberlake, Sam Smith, Chris Cornell), overcoming career obstacles and his ongoing search for the Next Big Thing.

By Daniel Siwek

Cover Photo: Eric Ray Davidson

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Upgrade Your Banter!

For this article we gathered a group of experienced performers and industry reps to get their sterling advice about what artists should say—and especially NOT say—during a performance.

By Bernard Baur



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Compiled By Denise Coso



44 Re-invention!

Here's a ton of golden advice from a musician who knows how and why to refresh your act for max effect.

By Dale Peterson

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PORTRAITS IN TONE

GEDDY LEE SIGNATURE SANSAMP™ GED-2112

Geddy Lee has been performing without onstage amps and speakers since the Test for Echo Tour in 1996, favoring major household appliances instead. Wanting to streamline and simplify his gear for new projects, Geddy partnered with Tech 21 to design a signature SansAmp, the GED-2112. This challenging collaboration involved distilling a rackload of equipment into a single rackspace. It resulted in a new format for *Parallel Pre-Amping* --having two separate internal pre-amps that run in parallel.

The Drive pre-amp section is based upon the versatile SansAmp RPM, for a wide range of sonic possibilities. The Deep pre-amp section offers low end boost for thick, meaty tones. Saturation goes from clean in lower settings to increased harmonics and tube-like compression in higher settings. To keep things lean and efficient, the EQ curve is pre-set to Geddy's personal specs. You can use either section independently or blend them externally direct to a mixing board as well as to two amplifiers.

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LOLLAR PICKUPS lollarguitars.com

Professional Luthier's Book on Pickups Sparks a Movement: Jason Lollar, Founder of Tacoma, WA-based Lollar Pickups, started building electric guitars as a teenager in the '70s and became a professional luthier after graduating from Roberto-Venn School of Luthiery in Phoenix, AZ. Published in Jan. 1994, Lollar's book *Basic Pickup Winding and Complete Guide to Making Your Own Pickup Winder* is credited as the spark that created a new movement in aftermarket and boutique pickup manufacturers. The volume has also been an invaluable resource for amateur and professional luthiers and guitar electronic tinkerers. After years of creating custom one of a kind pickups for specific applications, high demand led Lollar to create a standard line of pickups for Stratocaster, Telecaster, P-90 and Humbucker. He officially launched Lollar Guitars in 2000.

A Personalized Approach: Lollar Pickups personally builds more than 50 different models of pickups for a variety of instruments. Lollar says, "We make a lot of products that no one else makes. Instead of an assembly line where parts are pulled out of a bin, each pickup is built from start to finish by one builder



who specializes in Strats, Telecasters, Humbuckers or other makes. This personalized approach allows us to control the quality of every single item. We offer the best quality anywhere, with a sound of unparalleled clarity."

Lollar's Latest Pickups: The company's biggest sellers are their Strat pickups, which complement and balance tonal profiles to match the sonic signature of each era of Fender amps; Telecaster pickups, which are built based on their experience using, repairing and rewinding vintage Telecaster pickups; and P-90 pickups, which are one of the most versatile single coil pickups ever made. Lollar's most recent rollouts are the Lollartron® Traditional Mount Vintage, which uses a "particularly magical" '63 Gretsch Country Gentleman as the tonal reference and was included in the Gibson Chris Cornell ES-335; the Gold Foil, a single coil pickup with a gold insert that boasts unusual clarity and power; and their Staple P-90, which is based on an original 1950s staple pickup and features hand-beveled rectangular Alnico bar magnets as non-adjustable pole pieces.

Contact Lollar Guitars, 206-463-9838

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Marisa Bianco

Vice President, Media
Republic Records



Republic Records has promoted **Marisa Bianco** to Vice President, Media. In this role, she will continue to spearhead publicity initiatives for the label's acts and many others. Bianco previously held the title of Senior Director of Media and has been instrumental in breaking new acts such as DNCE, Hailee Steinfeld, and Julia Michaels as well as overseeing campaigns for artists like Nicki Minaj, Phantogram, Zendaya and newcomer Stanaj. Prior to joining Republic Records, Marisa graduated from New York University's Music Business program and began a nine-year tenure at Atlantic Records where she worked alongside artists such as Janelle Monáe, Jason Mraz, Panic! At The Disco and Rob Thomas. Contact Joseph.Carozza@umusic.com.

John D'Amico

Regional Promotions Director—Midwest
Big Loud Records



Big Loud Records has appointed **John D'Amico** as the label's new Regional Promotions Director – Midwest. D'Amico will report directly to the label President, Clay Hunnicutt. Before signing on with Big Loud Records, D'Amico spent 10 years working in the Northeast Region with the CBS Radio Pittsburgh cluster. D'Amico began his career as an Intern and rose through the ranks of Board Operator, Producer and Assistant to the Web Master and Events Coordinator before taking the reins as Promotions Manager for WBZZ-FM (Hot AC). D'Amico has received five Pennsylvania Association of Broadcasters awards for community service programs by a station. For more information, contact jensen@sweettalkpr.com.

Tonya Butler

Assistant Chair of Music Business/Management
Berklee College of Music



Berklee College of Music has appointed **Tonya Butler** as Assistant Chair of Music Business/Management. She will be the first woman to have a leadership role in the department. Butler succeeds John Kellogg who is retiring after more than a decade in the position. Butler is an accomplished educator, attorney, administrator and motivational speaker. She comes to Berklee from Minnesota State University, Mankato, where she directed the Music Industry Studies program. She previously served as the coordinator of music business at the University of Memphis and course director of entertainment marketing and media distribution at The Los Angeles Film School. For more, contact abush@berklee.edu.

Jake Wisely

Board of Directors
The National Music Publishers' Association



Jake Wisely has joined the **National Music Publishers' Association Board of Directors**. Wisely is the CEO of The Bicycle Music Company, the music publishing division of Concord Bicycle Music. Wisely oversees all aspects of the company, including the creative operations, business affairs, licensing and administration. Wisely is also a member of the California Copyright Conference and he sits on the Board of Directors of the Association of Independent Music Publishers and the Independent Music Publisher Forum. He was Director of Membership at ASCAP and has worked in the creative departments of both EMI Music Publishing and Universal Music Publishing. Contact joel.amsterdam@concordmusicgroup.com

Jay Wilson

VP of Publicity
Razor & Tie / Washington Square Music



Razor & Tie / Washington Square Music

has appointed **Jay Wilson** as Vice President of Publicity. Wilson has worked with Grammy award-winning artists such as Florence + the Machine, Lorde, and many others. Wilson began his career at Warner Bros. Records, where he started as an assistant and worked his way up to Director of Publicity. Wilson then moved over to Universal Records as the label's Director of Publicity before joining Universal Motown as Vice President of Publicity. Several years later, Wilson was named to head the Publicity Department at Republic Records as Senior Vice President, where he executed Grammy award-winning media campaigns with high-profile artists. Contact jwilson@razorandtie.com.

Brendan Bourke

Director of Publicity
The Syndicate



Brendan Bourke has been named Director of Publicity for **The Syndicate**. Bourke will report to VP, PR & Artist Development Jeff Kilgour. Bourke comes from his own Canvas Media, where he worked with a wide variety of established and up-and-coming artists including Japandroids, the Rentals, the Dodos and more. Prior to Canvas he was co-owner of Tag Team Media representing Clinic, Death Cab For Cutie, Broken Social Scene, Tegan and Sara, Feist, Tokyo Police Club, Stars, and Ra Ra Riot, among others. Bourke will be bringing with him to The Syndicate: Japandroids (for Canada), Clinic, the Rentals, BOYTOY, Little Junior, Bossie, Mare Island, Dead Leaf Echo and the Van Pelt. For more, contact jeff@thesyn.com.

Bev Moser

VP of Publicity
117 Entertainment Group



Bev Moser has been named VP of Publicity for the public relations division of **117 Entertainment Group**. Moser most recently worked at Digital Rodeo and has been a well-respected industry vet for years, photographing and covering many of Nashville events. In addition to running her photography company, Moments by Moser Photography, Moser also worked the last nine years as a journalist and production manager for online country music social media outlet, Digital Rodeo. Moser has worked with country artists, television actors and celebrities, as well as book authors creating articles and reviews, conducting interviews and covering an endless stream of festivals. For more information, contact zach@117group.com.

Joe Maggini

VP/Head of Global Synch
Big Deal Music Publishing



Big Deal Music Publishing

has appointed **Joe Maggini** as Vice President/Head of Global Synch. Maggini was previously head of Format Music Solutions where he secured placements in such major motion pictures and TV series as *The Lego Batman Movie*, *Pitch Perfect 2* and *Shameless*. Before that, he was Director of Creative at Universal Music Publishing, working with a diverse roster of writer/artists like Daniel Lanois, Youngblood Hawke and Atticus Ross. Prior to UMPG, Maggini was Director of Writer-Publisher Relations for BMI, where his affiliated artists included Foster the People's Mark Foster and Allen Stone. Maggini began his career in BMG Music Publishing's A&R department. Contact jsivick@missingpiecegroup.com.



◀ ISOACOUSTICS ISO-PUCK

Iso-Pucks are round acoustic isolator pads made from a flexible but sturdy, hard rubber material. A little smaller than a hockey puck, they measure 1.18 inches (28mm) tall by 2.4 inches (60mm) in diameter. They are useful anywhere isolation is required to decouple vibrational sources from shelves, floors or furniture. You can use them under: speakers, turntables, subwoofers, instrument amplifiers or DJ rigs.

Decoupling vibrating loudspeaker cabinets from the floor will prevent sympathetic vibrations, buzzes and creaks when certain frequencies (notes) are played.

Their round shape makes them flexible enough to be positioned easily in the narrow spaces atop a recording studio's console meter bridge or on a home studio monitor speaker shelf. A single Iso-Puck is rated at a maximum load of 20lbs (9kg) and three or more can be combined to support the heaviest of monitors or equipment racks.

Like IsoAcoustics' Aperta 200 Speaker Stands, the Iso-Pucks use a flange suction cup on their top surface that adheres to the bottom of the monitor's cabinet to resist lateral side-to-side movement.

I've deployed four Iso-Pucks under my subwoofer that's placed on a hardwood floor.

The sub weighs 27.3 pounds and, before isolation, certain low frequency bass notes caused a couple of the planks in the floor to vibrate and buzz. Now with the sub resting on only the four Iso-Pucks, the buzzing is totally gone plus the subwoofer seems to stick to the floor and doesn't easily slide around anymore.

IsoAcoustics' Iso-Pucks come in 2-Packs that sell for \$59 MSRP.
isoacoustics.com/iso-puck

▶ SOUNDELUX BOCK U195 CONDENSER MICROPHONE

The Soundelux USA U195 FET microphone has a new improved 1-inch dual back plate K67 capsule with a fixed cardioid polar pattern. For protecting the capsule, the U195 uses a large mesh screening similar to the original Neumann U67 mic along with an internal fine mesh screen.

Handmade in California, the U195 features a gigantic, customized Cinemag CM-96322A output transformer and retains the popular and unique FAT switch. The U195 has a frequency response of 20Hz to 16kHz +/- 2dB, 111dB of dynamic range and a sensitivity of 8mV/PA.

I was pretty excited to give this new mic a shot on lead vocals. We had been using a Neumann U87 but sometimes the U87 sounded slightly compressed when my singer sung loud in his upper range. In Normal mode, the U195 sounds something like the U87 but better; it's more open and full sounding. The Fat mode worked perfectly for thickening up high notes that had "thinned out" on the U87; there was an immediate "chesty" quality and thickness we all loved.

For a mono drum overhead mic about three feet above the toms, I had great results with or without using the mic's -10dB attenuator pad. Using the pad or not really depends on your mic pre-amp. I found using combinations of the Fat switch on/off and the low frequency roll-off, I have four different options when recording any source.

An awesome utilitarian microphone and compared to the U87, the Soundelux U195 has a flatter frequency response, more low frequency headroom and two distinctly different sounds via the Fat switch.

With the included SDX metal threaded stand mount, the Soundelux USA U195 sells for \$1,249 MSRP.

bockaudio.com



◀ TECH 21 Q\STRIP PEDAL

The QStrip is a channel strip in the style of a 1960's or '70's studio console. It even has metal control knobs like the British-made Trident or Helios consoles—classic rock & roll boards. Inside the 100% analog MOSFET circuitry is capable of all the warmth, girth and huge tone those vintage consoles are still coveted for today. There are four bands of pro-level EQ sections: two parametric mid bands and high and low shelving filters.

Other features include: a high pass filter for cutting out annoying low frequency rumble when going direct and the low pass filter rolls off undesirable high frequency noise.

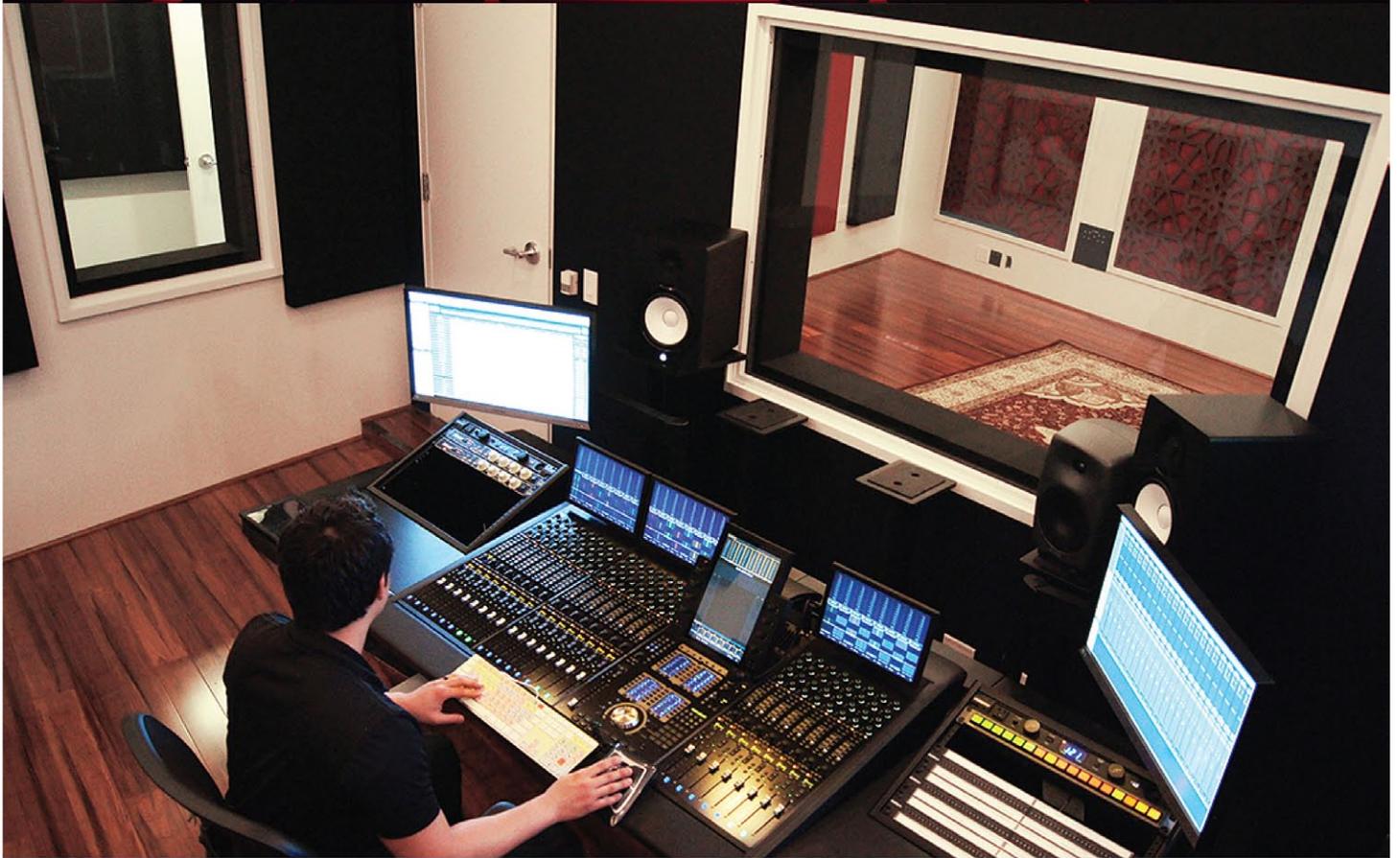
With this extensive equalization, Tech 21 says you can recreate different speaker cabinet curves when going direct. The QStrip has a super high input impedance that easily handles piezoelectric pickups yet works fine with low impedance sources equally well. There is an XLR output connector with a -20dB pad plus a 1/4-inch output jack with switchable +10dB boost.

Tech 21's QStrip comes in an all-metal cabinet and will operate with either phantom power or standard 9V battery, or optional Tech 21 Model #DC4 power supply. The QStrip sells for \$249 MAP.

tech21nyc.com/products/effects/qstrip.html

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► YAMAHA HPH-MT8 STUDIO MONITOR HEADPHONES

The Yamaha HPH-MT8 Studio Monitor Headphones feature a pair of custom 45-mm drivers and powerful neodymium magnets. The MT8's are a closed-back, circumaural design and have a 15Hz to 28kHz frequency response. The MT8 has a Sensitivity SPL rating of 102dB/mW—a measure of loudness versus power required making them fine for portable players.

I liked the MT8's large ear pads made from smooth synthetic leather; the comfortable cushions absorb excess vibrations and reduce sound leakage—important for long hours of studio use. I found them to fit my head perfectly without a lot of fiddly adjustments. I could just slap them on my head and get instant isolation from both outside noises as well as headphone mix spill going into microphones.

I compared the MT8's with three other sets of headphones in my studio's collection. The MT8's are super-accurate sonically and I liked that they are neither overly "hyped up" or boring sounding.

The MT8 includes both a detachable straight 3-m cord and coiled 1.5-m cable and both cables are equipped with a corrosion-resistant gold-plated stereo mini plug and ¼-inch stereo adapter. For DJs, the MT8's have ear cups that rotate 180-degrees and stop in place as well.

The MT8's are now one of my four best sets of headphones that are used every day in my studio. You'll be happy with the MT8's for studio work and/or just pleasurable listening all day and night!

The Yamaha HPH-MT8 sell for \$329 MSRP.

4word.it/HPH2017



▼ PRESONUS STUDIO LIVE AR8 USB MIXER

The smallest of the three new PreSonus StudioLive USB Mixers that includes the AR12 and AR16, the StudioLive® AR8 is a portable, lightweight 8-channel analog/hybrid stereo mixer you could easily slip into your backpack and be ready for mixing and recording live sound at any location. It measures 3.5H X 11W X 12.3D-inches and uses large control knobs instead of fiddly, miniature faders. Anybody who has ever operated an analog mixer will immediately understand the AR8 with its three-band EQ, Low Cut filter, and Line/Mic XLR/TRS input jacks.

All the new AR mixers have a Capture™ SD memory card recorder that records the stereo bus at (16/24-bit/44.1kHz .wav/MP3) as well as playing back stereo files into the mix bus.

The eight input channels have separate pan pots, mute buttons and PFL (pre-fader listen) buttons. There are two mono inputs, two stereo/mono inputs plus a stereo input 7/8 called the Super Channel. The Super Channel will sum up to four, connected stereo sources simultaneously from the L/R RCA jacks, a 3.5mm TRS jack, the SD player, or choose either the included Bluetooth receiver audio or any compatible ASIO or Core Audio DAW connected via the USB jack.

Input 1 and 2 use Class-A microphone pre-amps with XLR/TRS connectors that also switch to unbalanced instrument inputs. I found the microphone pre-amps quiet and great sounding. The first four input channels have FX send knobs for a built-in stereo digital effects system with a useful collection of 16 preset mixing effects. With a computer connected to the USB jack, you may also record and playback using the included Capture 2™ or Studio One 3 Artist software.

I have to say that the AR8 with its "bullet proof" analog design is a solid winner! You can go into a venue and capture a performance on either your connected laptop or a SD card and provide a FOH sound at the same time.

The AR8 sells for \$399 MSRP.

presonus.com/products/StudioLive-AR8-USB



► KEELER SOUND REWAVE NATURAL PREAMPS

ReWave™ is an acoustic amplifier and feedback reducer for acoustic guitars. ReWave is made of maple and brass and fits exactly into the sound hole of an acoustic guitar. Called a natural acoustic pre-amp, ReWave is handmade, uses no batteries and requires no special tools for its installation. We did have to loosen the strings completely on a Taylor 655C 12-string acoustic guitar to pop it in.

Its clever design features four silicon mounts located around ReWave's circumference. By adjusting these, you can custom-fit the device into your guitar's sound hole tightly but without damage to the finish.

Once installed, ReWave enhances the guitar's sound projection with a tighter bass and mid-range clarity. There is an internal reflector plate that is adjustable. The reflector plate slides back and forth on two brass rods and offers a way to tune the guitar's body—its resonant chamber. Not only to reduce possible feedback but also to achieve a more compressed overall sound with tighter low frequencies. This will produce a louder amplified sound with a mic out front.

In our testing, my guitar player found the guitar's sound to have a crisper sound with less lows with the reflector all the way forward toward the sound hole. Moving the reflector plate farther back—there is about 1 ½-inches of travel possible—returns more of the instrument's original tone but at the expense of less stage volume before feedback.

There are Keeler Sound ReWave Natural Preamps for bass, ukulele and of course most acoustic guitars. The Keeler Sound ReWave sells for \$279 MSRP.

keelersound.com/products/rewave



BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

Music Connection **ROCKS!**



The Indie Artist

"Music Connection is the spot to stay connected to what's relevant in the music business. Music Connection is a MUST READ."

- **Brandon Wildish**



The Producer-Songwriter

"I never, ever miss an issue of Music Connection!"

- **Ricky Reed**, (Jason Derulo, Twenty One Pilots)



The Mastering Engineer

"In the music business its all about making connections and what you bring to the table. Keeping an eye on what's going on and being visible-Music Connection does that for me."

- **Maor Appelbaum**, (Meatloaf, Yes, Faith No More, Eric Gales)



The Producer-Engineer

"Music Connection has the unique ability to connect creatives, manufacturers, studios, labels, schools and distributors. We all know where to turn when we need information! From all of us, thank you for your years of service to our community."

- **Doug Fenske**, Crē-8 Music Academy



The Master Musician

"Music Connection has been my go-to resource for industry news from the time I moved to Los Angeles until now. It's helped me build my career in many ways, from the endless resources to the very cool features and reviews. Thanks for an inspiring and always informative magazine!"

- **Mindi Abair**, saxophonist-vocalist, Los Angeles Chapter Pres. of NARAS



The Producer/Indie Label Owner

"The perfect blend of art and business, education and invaluable resources. The most refreshing birds eye view of the industry for those waiting in line for the party and those who are already inside."

- **Matty Amendola**, 825 Records, Inc.

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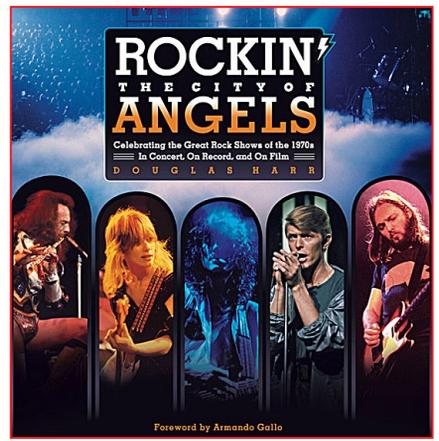
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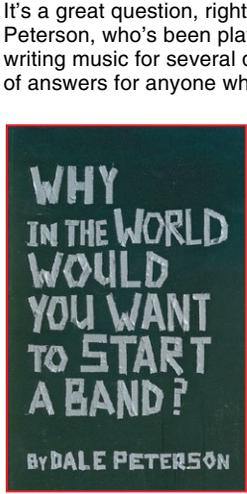
By Douglas Harr
(hardcover) \$79.95

This is one heavy coffeetable book that not only celebrates the great rockers of the '70s, but their memorable performances in Los Angeles arenas, theaters and nightclubs. This 350-page, copiously illustrated and passionately annotated compendium covers gigs by not only Led Zeppelin, Elton John, the Eagles, the Who, the Stones and Pink Floyd, but also Yes, Frank Zappa, Jethro Tull, Ambrosia, Gentle Giant, Supertramp, King Crimson, Dixie Dregs, ELO, Rush, Genesis and many more. The author's eye-witness connection to each show makes all the difference.



Why In The World Would You Want to Start a Band?

By Dale Pederson
(paperback) \$21.95



It's a great question, right? And author Dale Peterson, who's been playing in bands and writing music for several decades, has plenty of answers for anyone who wants to raise their game to a new level. Whatever the topic—passion, self-doubt, equipment, auditions, promotion, merch, touring, video, insurance, unions, guilt, jealousy, ego and pride—Peterson has been there/done that and his book gives you the benefit of his hard-won knowledge.

Once Upon A Time In Shaolin

By Cyrus Bozorgmehr
(hardcover) \$26.99

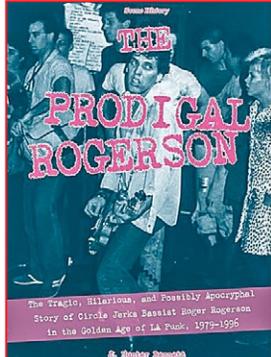
Subtitled his book "The Untold Story of Wu-Tang Clan's Million-Dollar Secret Album, the Devaluation of Music, and America's New Public Enemy No. 1," author Bozorgmehr delivers insight and detail to the story of infamous rap group Wu-Tang Clan, giving readers a behind-the-scenes look at six years of success, failure and risk-taking that went into making this exclusive album. "Once Upon A Time In Shaolin" brings to life the rollercoaster ride of events that unfolded over the album's production period and explores the importance of understanding music as contemporary art.



The Prodigal Rogerson

By J. Hunter Bennett
(softcover) \$7.95

The Prodigal Rogerson delves into the sporadic life of bassist Roger Rogerson of legendary Los Angeles punk band, Circle Jerks. As a founding member of the band, Rogerson's life is shown to be full of ups and downs, with him stealing the band's van and vanishing thereafter, only to come back demanding his band mates reunite

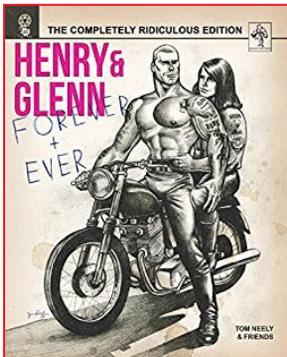


to tour. Compelling narratives woven out of interviews with those who knew Rogerson give anecdotal insight into the aloof bassist and his life, as well as an explanation of the forces that shaped him and led to his untimely death.

Henry & Glenn Forever & Ever: Completely Ridiculous Edition

By Tom Neely
(hardcover) \$25.95

Featuring 20 short stories about the domestic life of "Henry" and "Glenn," the saga of Henry and Glenn is a true testament to the power of love to overcome even the biggest, manliest egos of our time. The book collects four serialized comics, the trade paperback, the original 6" x 6" book, and adds 16 never-before published pages, including new stories, pin-up art, and full color covers from the original cult series.



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After two years as a Top 40 engineer at Henson Recording Studios, veteran engineer Eric Milos was eager to work with more indie artists. When he bought Clear Lake Studios, in North Hollywood, CA, from its original owner Brian Levi in 2012, it had a rep as the “practical alternative to big budget Hollywood studios.” One of its calling cards was its Studio A, aka “the big room,” which was designed and tuned by famed acoustician George Augspurger. Milos gave the facility a major facelift, renovating all of the vintage equipment and the existing spaces by installing new flooring, upgrading the air conditioning, transforming the lounge with new furniture, cabinets and appliances, new bathrooms and a private outdoor lounge. Milos also added Studio D, a post-production studio available for longer term projects.



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Grand Opening of Fever Studios: An overflow of clientele led Milos, in 2016, to seek out a nearby facility to expand to. Previously owned by R&B/gospel producer Warrryn Campbell, the NoHo based Fever Studios opened earlier this summer. Milos remodeled its common spaces, Studio 1 and built a new production studio. He describes it as a more “upscale facility with private lounges, a fully gated parking lot, a private studio environment, kitchen, private bathroom and shower. It’s an ideal place for writing sessions, vocal sessions and anything requiring complete privacy.” In addition to a wide array of gear, Fever Studios has an SSL console and big Augspurger mains. While he still tracks bands at Clear Lake, he has transferred much of his mixing to Fever.

What Sets Fever Studios Apart: “The most exciting thing about Fever is having the opportunity to welcome a different type of clientele than we have traditionally had at Clear Lake,” Milos says. “We have four production rooms for long-term lease and Studio 1 caters to labels, artists and publishing clients who want to create tracks in a more lush, private environment that allows them to work at a more relaxed pace. It’s like the studio equivalent of a boutique hotel. My goal is to help artists, bands and songwriters realize their visions, and it’s great to have two unique facilities that provide spaces for them to do that.”

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► Kraftwerk Invests In New PMC Monitors

Electro pioneers Kraftwerk recently upgraded their PMC monitoring system to a 9.1 Dolby Atmos set-up to compile *3-D Kraftwerk Concert*, an audio/video documentary collection that was released at the end of May. As long-term PMC users, Kraftwerk already had a 5-channel PMC IB2S monitoring system in their Kling Klang Studio in Dusseldorf. With this new set-up, Kraftwerk could re-work a huge collection of audio material and present it to the highest technological and audio standards.



▲ Wilson in Studio

English musician and record producer Steven Wilson will release *To the Bone* on Aug. 18 through Caroline International. The album was recorded at Strange-ways studios in London. For more information, visit stevenwilsonhq.com/sw



▲ Vintage King Outfits New Haxton Road Studios

Music producer Neil Greenhaw has opened Haxton Road Studios in Bentonville, AR. Greenhaw worked with Darrin Fendle, of Vintage King Nashville, to outfit the studio with gear. Greenhaw's goal was to create a space that fosters creativity and caters to artists and their songs. Haxton Road Studios is now equipped with vintage analog pieces like a Neve 1073, Neve 32264A and Neuman U 67, alongside modern classics like a Retro 176 and Sta-Level. For more, visit haxtonroadstudios.com

▲ Queens Track at United in Hollywood

Queens of the Stone Age will release their seventh studio album *Villains* on Aug. 25 through Matador Records. The band returned to their stripped-down roots and camped out at United Recording in Hollywood for nearly two months. The Queens worked in both Studio B with its classic Neve console and in Studio A with its renowned and rare Focusrite console. For more, visit qotsa.com. Pictured (l-r): Dean Fertita, guitar; Joshua Homme, vocals, guitar; Mark Ronson, producer; Mark Rankin, recording engineer; Troy van Leeuwen, guitar; Michael Shuman, bass.

Producer Playback

"There are moments, though, when creating tension leads to cool music because everyone's trying to one-up each other."

— Sean Beavan (Black Veil Brides, Marilyn Manson, Guns N' Roses)





◀ **Williams' Nashville debut**

Alex Williams will release his debut album *Better than Myself* on Aug. 11 via Big Machine Records. The album was recorded at Blackbird Studios and Love Shack Studio in Nashville. The album was produced by Grammy-winning songwriter and producer Julian Raymond (Glen Campbell, Cheap Trick). For more visit alexwilliamsofficial.com.

▶ **Picture This Debut**

Irish pop rock duo Picture This, composed of Ryan Hennessey (guitar/vocals) and Jimmy Rainsford (drums), will release their debut self-titled album on Aug. 25 through Republic Records. The album was recorded at Blackbird Studios in Nashville, TN with producer Jacquire King (Buddy Guy, Kings of Leon, Tom Waits). For more, visit picturethismusic.com.



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Musician, producer and self-taught engineer Jono Manson formed his first band in New York City at the precocious age of seven. In later years he graduated to N.Y.'s explosive club scene, where he hit legendary venues including CBGB and Max's Kansas City. His first recording space was established in his Brooklyn apartment, but ultimately he relocated to Santa Fe, NM in 1992. There he launched his studio, The Kitchen Sink and has since worked with artists including John Popper, Tao Seeger and *American Idol* season nine runner-up Crystal Bowersox. Manson was a founding member of '80s band, the Worms, and has twice been named Producer of the Year by the New Mexico Music Awards.

The population of Santa Fe trails New York's by a staggering 8.4 million souls. Despite the massive difference, Manson's managed to carve out a successful career. "My work as a producer reaches far beyond the local and regional community," he says. "I work with people [from] all over the world: I produce a lot of records for Italian rock bands and singer-songwriters. Fifty percent of my business is drawn from regional clients and the other half is people from the rest of the world. So it's kind of limiting—I don't have a large [musician] pool to draw from—but I'm also something of a big fish in a small pond. It takes more doing [to establish a studio] in a community like this. But once it exists, there are advantages to being one of the only real ones for hundreds of miles."

Manson has operated his own space for years. Accordingly, he's learned some of the keys to making it successful. One is the willingness to work across genres. Another, of course, is to remain affordable. "You have to find a [cost] formula that works not just for larger acts with budgets but also for the local heroes," the producer observes. "If someone calls me and says they have three grand to make an album, my answer is invariably that it can be done. But it's often followed by a series of conditions. I had a blues band that wanted to do an album of 12 songs but they only had a day to do it. I explained that it was possible but they'd have to be rehearsed and be prepared not to be too picky. We did their dozen songs in 11 hours and it cost them six hundred dollars, our daily lockout rate."

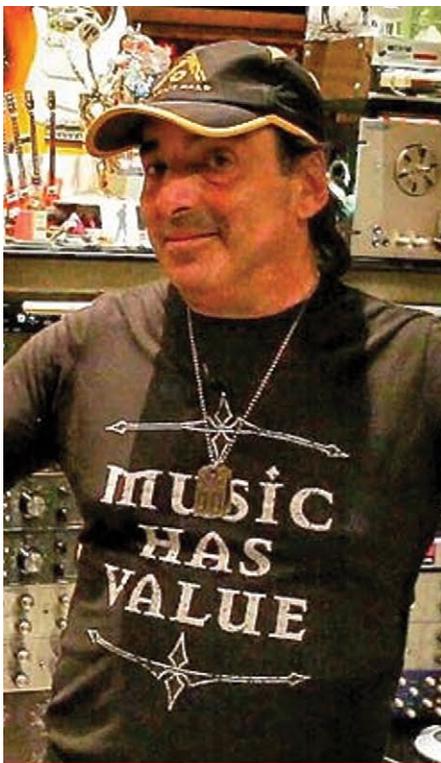
Wiring The Kitchen Sink, Manson's latest studio, proved to be a substantial challenge. However, one that he finds markedly more vexing is balancing his personal and professional life. "You have to remember to keep your health together," he asserts. "Sometimes you're sitting at the desk for 15 hours. You have to maintain your stamina and enthusiasm. When a band hires you to do their album, you have to bring your A game."

In 2016 Manson released his roots rock record *The Slight Variations* and he looks forward to the June release of Crystal Bowersox's *Alive*, which was recorded live at The Kitchen Sink. He regularly hosts concerts in his tracking room and sometimes artists record the shows for release, as Bowersox did.

The three most important lessons he's learned as an engineer and producer are:

- Know when to stop mixing. That's a hard lesson to learn. When do you step away from the canvas?
- Regardless of fidelity, you need to create an environment in which you can elicit the best possible performance from whoever's in the room. Without that, you have nothing.
- Learning how to use all the gizmos in the studio no more makes you a great engineer than learning how to mix blue and yellow makes you van Gogh. Approach engineering with an artist's mind.

Contact jono@jonomanson.com; Jeff Kilgour - The Syndicate, jeff@thesyn.com; see jonomanson.com, thekitchensinkstudio.com



“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,
mix engineer



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BACKGROUND

John Acosta came to L.A. as a guitarist, then began producing, engineering and running a studio, eventually landing a job with AFM. As president of Los Angeles' district 47, he holds a key position within the labor rights organization.

Becoming Immortal

I got a record deal at 17. I had a manager by the name of Amanda Scheer [Demme] who was managing Cypress Hill and House of Pain. The stuff I was doing was more rock than hip-hop, so I ended up clashing with the label. From that deal with RCA, she and I started Immortal Records.

In House

I became friends with Carl Stephenson, who was producing Beck. We were doing demos and Beck's stuff took off. Because Beck blew up, there was a bidding war for Carl's stuff. I was part of Carl's band, Forest for the Trees. Since my label deal blew up, I said I'll just work with Carl. That [project] was on Geffen and DreamWorks. Those were signatory labels to AFM's contracts, so I started getting bills from the union. I was like, what the hell is this?

I started doing more production and ended up engineering and recording here at the union. They offered me a job in the early 2000's to engineer and produce for them. From there, I got into representing union members in recordings and symphonies.

Presidential Responsibilities

I was a staff member for five or six years when someone said I should run for office. I got elected to my first position in 2008. I ran for president in 2014 and I've been president since 2015. As president, I run all our membership and board meetings. I'm also the lead negotiator on all our contracts. I sit at the bargaining table with the employers, negotiate and ultimately sign the agreements. I kind of lead the union and create a vision, work with members to see where they're at and bring everybody together.

Relating, Guiding and Uniting

Being a musician is key, because you want to relate to the people you're representing. Because we're a union, we're a democratic organization, so members vote on policy. Every week, our board meets and if the board says we're going in this direction then that's the direction we need to go. And sometimes you need to steer them in a direction that isn't off a cliff. Most of our presidents are musicians who are retiring. They come into a leadership role because their career is over. I got in at the beginning of my career. Because I'm younger, I'm very sympathetic to the unemployed indie player who's not working in a union situation.



"Musicians should start banding together. We should all agree that we're better off if we can stand up for the profession of making music."

Ultimate Tool Box

Anyone who's serious about a career in the industry should become a member. Being in the union makes sense, because we're another tool. There are a lot of things I could've negotiated better if I had come from a position of having the knowledge of what union scale is. There are union contracts that provide protection, so if you use our demo agreement and [your work] goes into a major label, movie or TV show, you don't have to hire a lawyer to get paid. The union will enforce those agreements for you.

We have high-end rehearsal facilities, which are super low-cost. We have a credit union where you can get loans for instruments or studio equipment.

Not Just Instrumentalists

Nowadays, we allow vocalists to join the union. For purposes of recording, they're usually represented by SAG-AFTRA, but for live performances we represent and cover singers. Engineers join, because when engineers are editing and assembling music they're manipulating tracks to create an arrangement. A lot of producers join the union, because if you're producing a track and you're also playing on it you want to make sure you get residuals and other revenue streams from that. So it's not just the clarinetist or guitar player.

Union Gigs

We have a referral service, GigJunction.com. It's an extra thing we offer at no cost. We often get calls looking for bands for corporate events. We get calls looking for musicians because some tour is happening. Sometimes, we'll get requests from production companies looking for sideline musicians—a musician who's going to be on camera miming their instrument.

Life of Learning

We started running computer software classes free to members. There's a program called Finale, which is used for notation. We did a Finale 101; it was an eight-week course. Members would pay over \$1,000 for these classes if they went to UCLA or USC. We're starting an Orchestration program with a professor out of UCLA, also free to members. In the future, we'd like to offer a whole suite of educational programs.

Added Value

A lot of members join and don't work union gigs so they're thinking, why should I stay? But if you have these other added-value services they'll stay. We're looking at initiating a showcase for members and music contractors. We're in the process of moving to Burbank; we have a new facility we're building out. We'll have about seven rehearsal rooms, all state-of-the-art. We're looking at having events for members to do mixers. Those are the kinds of things we're looking at.

Artists Should Get Paid

Musicians should be paid to play. How do we find a way for clubs to understand the value of music and come up with a rate that will be reasonable so musicians aren't out of pocket when they perform? We understand musicians need exposure, but it's gotten to the point where it's exploitation. We want to

elevate the live performance scene. That's a long-term goal for us.

Fair Play Fair Pay Act

The U.S. is one of the few countries that doesn't provide performance rights to musicians. If [Fair Play Fair Pay] were to pass, every musician on the radio, not only songwriters, will get royalties on those performances.

Despite some of the challenges we're having with the Trump administration, he has a lot of content so he has a personal interest in seeing intellectual property owners benefit from the way things are broadcast. We think he may be a sympathetic ear on this issue.

Changing the Narrative

The word "union" has negative connotations, so we're working around that and saying: we're a worker's association. A lot has to do with messaging. We recently rebranded our logo. Our old logo was this seal from the 1920's; now, we have a cool, hip logo. Our staff is coming out of college and has new ideas. We're letting them help lead the union. Let's let them tell us what we need to be doing, because if we're not bringing in new members then we're going to die.

Strength In Numbers

There's no sense of unity among musicians; we undermine each other. If my band can undercut yours by 10% to get the gig, we'll do that. Musicians should start banding together. We should all agree that we're better off if we can stand up for the profession of making music. We are our own worst enemy, because we love it and will do it for free. But we've also got to keep in mind that we have to maintain some level of compensation.

OPPS

Registration is now open for the 14th Annual IAMA (International Acoustic Music Awards). This is great opportunity for music artists everywhere. IAMA promotes excellence in acoustic music performance and artistry. Acoustic artists in various genres can gain exciting radio and web exposure through this competition. Participating sponsors include **Acoustic Cafe** and **Sirius XM Satellite Radio**. Music artists stand a chance to win awards in eight different categories: Best Male Artist, Best Female Artist, Best Group/Duo Folk, Americana/Roots/AAA, Instrumental, Open (any musical style or genre), Bluegrass/Country, etc. There will also be an Overall Grand Prize awarded to the top winner worth over \$11,000, which includes radio promotion to over 250 radio stations in U.S. and Canada. The deadline to enter is Nov. 10. For more information, go to inacoustic.com.

A new service called Warm allows you to track and monitor your songs on radio stations around the world, in real-time. Whether you are a manager, artist, band, DJ, producer, record label or publisher, Warm could be highly valuable to you. Right now,

the company monitors more than 21,000 channels in more than 100 countries. In fact, they claim to provide the biggest coverage of radio stations in the world. You can get started by signing up for a “free trial” at warmmusic.net.

The 2017 Hopper Songwriter Fest is hosting a singer-songwriter competition. Those interested must submit an original song no longer than five minutes long. The Grand Prize winner will receive 12 hours of recording time at **Six Fingers Studio** inside the **Sidney & Berne Davis Art Center** in Fort Myers, FL. The Grand Prize winner will also receive a performance spot at the **Island Hopper Singer-Songwriter Festival**. There is no fee to enter the competition at sbdac.com/event/singer-songwriter-competition. The deadline is Aug. 12.

For over 17 years the folks at The Indie Bible have helped thousands of independent artists to make a living doing what they love. Now, they’re offering a package that can start, maintain and sustain a career. Called “**The Ultimate Indie Bundle**,” it is a powerful resource that can help you to get radio airplay, music reviews, spotlight features, video airplay, physical & digital distribution, record label contacts and hundreds of music bloggers who want to hear your music. If interested, you can check it out at indiebible.com/bundle.

For more fresh Opportunities, be sure to check out musicconnection.com every day. And be sure to sign up for MC’s free Weekly Bulletin newsletter.

LABELS • RELEASES SIGNINGS

The Giving Groove is a new record label founded by Philadelphia-based music industry veterans with a mission to help artists realize their musical vision while giving back to the community. This independent label is a full-service independent operation that offers artist support at every step of the album release process, from development, recording and distribution, to package design, to international promotion.

The label features a diverse roster of local and national artists including **the Dead Milkmen, OOLALA, Hoots & Hellmouth** and **DECONTROL**, with additional bands being announced this summer. Philanthropy is at the core of The Giving Groove’s mission: Under the label’s “artist friendly,



▲ CELEBS & POLITICOS DIG DOWN WITH MUSE

Muse have revealed a first in music video creation. Using the latest in Artificial Intelligence and Machine Learning, a new lyric video will be created every day for a month featuring high profile personalities voicing the lyrics to their current single, “Dig Down.” Created in consultation with tech development agency, **Branger Briz**, the specially created software searches the Internet to find footage of celebrities, politicians and artists saying the lyrics to “Dig Down.” These clips are then “sewn” together using timing information from the original song to create the video. This August will see Muse headline **Reading and Leeds** for the third time in their career; the last time they topped the bill was in 2011. For more information, see muse.mu/dig-down.

socially conscious” model, half of album proceeds after taxes go to the artist, and half are donated to a music-related 501(C)3 nonprofit of that artist’s choice. For more, see facebook.com/givingrecords.

NPG Records and Warner Bros. Records have released Prince’s Oscar- and Grammy-winning, RIAA diamond-certified masterpiece Purple Rain in new Deluxe and Deluxe - Expanded Edition formats. Upon going live, *Purple Rain Deluxe and Deluxe - Expanded Edition* immediately soared to the Top 10 of iTunes Overall Top Albums, Top Soundtrack Albums, and Top Pop Albums charts worldwide. It’s currently holding strong in the Top 10 of iTunes charts. The two-CD *Purple Rain Deluxe* set includes the official **2015 Paisley Park Remaster** of the original tapes from the soundtrack, presenting an unheard vision of the album overseen and sanctioned by Prince himself. Minted Diamond by the RIAA for sales exceeding 13 million, the record stands out as the sixth best-selling soundtrack album in history, moving more than 22 million copies. The **From The Vault & Unreleased** disc boasts eleven gems unearthed from the heart of Prince’s storied vault. You can go to officialprincemusic.com for further information.

Liam Gallagher (Oasis) continues to build anticipation for the

Oct. 6 release of his debut solo album As You Were by sharing a brand-new track “Chinatown” and revealing the album’s track listing. The return of Gallagher has gathered pace with a show at **Glastonbury**. **NME** described it as “a swaggering, emotional moment,” and “worth the hype,” before concluding, “never underestimate the man, he was made for moments like this.” For additional details, go to liamgallagher.com.

Dallas, TX rock trio Junk have inked a worldwide deal with Zombie Shark Records, the new record label from Noah “Shark” Robertson (Motograter, EX-The Browning). The band is fronted by guitarist and vocalist, **Billy Blair**, who is also a prolific actor and has appeared in such films as *Machete*, *Machete Kills*, *The Last Stand*, *Jonah Hex* and *Sin City*. The three-piece is rounded out by bassist and vocalist, **Benjamin K. Bachman**, who has also produced various solo albums and material for film, and drummer **Brian Klein**. The band takes influence from a wide range of artists such as **Billy Idol, Soundgarden, Dooby Brothers, and Alice In Chains**— plus they’ve shared the stage with bands such as **Skid Row, Dokken, and Steel Panther**. Purchase their tunes at zombieshark.net, and get further info at facebook.com/Junktx and billyblair.com.



▲ GET PERSONAL WITH FUTUREMOJIS

Multiplatinum chart-topper Future is expanding his business portfolio with the release of a brand-new emoji pack rightfully titled, FutureMoji. The new emoji pack, designed in partnership with AppMoji, is the first of its kind and is noted as a “universal emoji language” available on mobile keyboards with the ability to work everywhere just as a regular Unicode emoji. Future leads the charge in AppMoji’s effort to expand the universal language style emojis worldwide among other entertainers, celebrities and brands. The FutureMoji pack includes both emoji and .GIF caricatures of Future in scenarios that reflect his real life. You can download them at the **Apple App Store**.

PROPS

The Grammy Museum has announced its plans to expand the exhibit celebrating the 40th anniversary of seminal L.A. punk rock band X. Previously set to open on June 30, **X: 40 Years of Punk in Los Angeles** will now be displayed on the second floor in the Museum's **Special Exhibits Gallery**, opening Friday, Oct. 13. With more artifacts and space than previously planned, the exhibit will give visitors a glimpse into how X's four original members—**Exene Cervenka, John Doe, Billy Zoom and DJ Bonebrake**—quickly established the band as one of the best in the first wave of L.A.'s flourishing punk scene. "We are so excited to be moving this exhibit to our main exhibits gallery, giving X the recognition they deserve," says Grammy Museum Executive Director **Scott Goldman**. "X played such an integral role in developing the West Coast punk movement, and we are excited to tell that story, now with even more artifacts and ephemera than previously planned." For further details, visit grammymuseum.org.

Renowned musician and philanthropist, **Jon Bon Jovi**, received the 2017 **Service to America Leadership Award from the NAB Education Foundation (NABEF)** for his ongoing efforts to combat hunger and homelessness. Chairman of the **Jon Bon Jovi Soul Foundation**, a non-profit organization dedicated to fostering positive change and helping the lives of those in need "one soul at a

time," he received the honor at **NA-BEF's Celebration of Service to America Awards** in Washington, D.C. Previous honorees include: **Sir Elton John, Bill Clinton, Muhammad Ali, Stevie Wonder** and more. President **Barack Obama** recorded a special congratulatory message applauding Bon Jovi's commitment to helping improve the lives of others. In his acceptance speech, Bon Jovi noted, "There is a misconception that homelessness is a choice. I have yet to meet a homeless person who strived to achieve that. We must all work together to remove the labels 'Us and Them.' Inspiration and hope mixed with a little perspiration can change a life forever." For more, visit bonjovi.com.

In what is easily the biggest country song of 2017, **Sam Hunt's "Body Like a Back Road" was released to country radio Feb. 1 and raced to the top of the charts in only 12 weeks.** The three-week No. 1 still remains in the Top 5 titles for country radio airplay and is currently climbing pop radio's Top 15. The song is also on a 20-week streak at No. 1 on the **Billboard Hot Country Songs Chart**, the longest command for a song by a solo male ever on the nearly 59-year-old chart. Sales and streams of this song juggernaut quickly surpassed the gold and platinum sales standards and "Body Like a Back Road" is now RIAA-certified double platinum. Written by **Hunt, Zach Crowell, Shane McAnally and Josh Osborne**, it is the No. 1 most-downloaded country song of



▲ SEETHER SIGN WITH UTA

Chart-topping, multi-platinum-selling, South African rock band Seether has signed with premier talent and literary agency **United Talent Agency (UTA)** for worldwide representation. At UTA, Seether will be represented by a team of agents representing the group's music interests. UTA's Steve Kaul says "We are excited to be part of the Seether family again and look forward to continuing to help the band develop and grow their touring business across the globe." Formed in 1999 in Pretoria, South Africa, Seether has released seven studio albums since moving to the U.S. in 2002. They are managed by **Danny Nozell, Steve Ross and Kyle McClain** at **CTK Management**. For further info, go to seether.com.

DIY Spotlight Julia Othmer

Julia Othmer is the epitome of a DIY artist. The Kansas City native, who now makes her home in Los Angeles, has been working tirelessly, putting everything she has into her art. Growing significantly since her debut album, *Oasis Motel*, this determined artist has meticulously worked and reworked songs for her upcoming album, *Sound*, and is ready to take the next step—without a label, management or an agent.

So, what makes her different from any other artist in the same situation? She has combined her musical and creative ability with her equally driven partner and collaborator, producer **James T. Lundie**, to create a production team that oversees all aspects of her art completely in-house.

This dynamic duo recorded, mixed and mastered the new album at their home studio with only one guest appearing on it, their pitbull **Mary**. They then took it a step further by creating all the album's artwork and promotional materials, editing the music video for the first single "Hungry Days (Make Me Feel)" and are working on videos for the next few singles.

Julia Othmer has performed alongside **Sarah McLachlan, Emmylou Harris** and **Heart** without the assistance of an industry rep. Indeed, she is a prime example of what an artist can accomplish with a small, yet talented team who throw their life into a project.

For more information, check out juliaothmer.com



JAMES T. LUNDIE

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2017 so far and is the No. 3 most-downloaded song across all genres year-to-date. This summer, fans can find Hunt selling out venues across the country on his **15 In A 30 Tour** with special guests **Maren Morris, Chris Janson** and **Ryan Follese**. See samhunt.com for more.

THE BIZ

SoundCloud has laid off approximately 40 percent of its workforce and consolidated its operations into offices in Berlin (where the service is headquartered) and New York. In a statement on SoundCloud's blog announcing the move, co-founder and CEO **Alex Ljung** wrote that the layoffs were due to a long-term desire to achieve profitability through cost reduction and revenue growth, in order to be "in control of SoundCloud's independent future." The company, despite its insistence on its own independence, has repeatedly been linked with acquisition rumors. A rep for the company declined to comment on recent reports saying it does not comment on rumors or speculation as a matter of policy.

Online royalty rates are expected to drop for labels artists. Last year, **Spotify** tried to negotiate the royalty rate it paid record labels down from a 55% share of revenue closer towards 50%. After two years of negotiations, the streaming

platform reached a new long-term licensing deal with **Universal Music Group**. UMG agreed to a smaller revenue share—believed to be around 52%—but Spotify in turn agreed to be pegged to subscriber growth targets, as well as offering other benefits. Now **Apple** is believed to be on a similar mission. According to a report from **Bloomberg**, the Cupertino giant's long-term licensing deals with the labels for both **Apple Music** and **iTunes** are going to expire soon. As part of the re-negotiations, Apple is apparently asking to bring its label revenue share rate down from 58% closer toward Spotify's equivalent.

Uber and AEG are launching a partnership across more than 20 AEG assets in the U.S. and Europe. Fans visiting AEG venues/festivals/events like **Staples Center, The O2, MO POP Festival** etc., will have access to new Uber perks, easy pick-up and drop-off Uber Zones, and exclusive promotions through Uber's mobile app. The partnership is designed to expand transportation options while adding additional perks across concerts, festivals, sporting events and venues.

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



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Date Signed: April 25, 2017

Label: Dangerbird Records

Band Members: Jared Corder, lead vocals; Andy Herrin, drums; Krysten, vocals.

Type of Music: Alt-Pop/Indie Rock/Surf Pop

Management: maxx.cua@redlightmanagement.com

Booking: Justin.Bridgewater@unitedtalent.com

Legal: Elizabeth Gregory - Mark Music & Media Law, evgregory@markmml.com

Publicity: Sarah Facciolo, sarah@rightanglepr.com

Web: repeatrepeatmusic.com

A&R: Jenni Sperandeo, Pres. of Dangerbird Records

After self-releasing an LP in 2014, in addition to singles, Nashville-based *repeat repeat realized that their surf/punk/pop sound would benefit from more exposure. “We had some radio play in Nashville,” says leadman Jared Corder, “And we realized that we needed to partner with someone who could have that excitement about radio. Jenni’s [Jenni Sperandeo, president of Silverlake, L.A.-based Dangerbird Records] background is in radio.” While based in Los Angeles, Dangerbird’s Sperandeo frequents music hotspots such as Nashville to seek out artists for her label.

“You meet so many dudes in the music business. We met a strong woman who is at the top of her game,” states Corder. “We really needed to partner with someone who would be able to build on the excitement from the airplay we were already receiving. We liked her as a person—that was important. Strong women are prevalent in our band. My wife sings and does all the graphic design for the band.”

“We needed to go to the next level with radio, promotion and distribution.”

After a few years of DIY, *repeat repeat knew that they could benefit from the assistance of a label. Providing a ready-to-go product was an asset in that effort. “We did all of the artwork, the recording, the graphic design, all out of pocket,” says Corder. “What we needed was the promo, the radio connections, and Jenni and Dangerbird offered that.” The band had received airplay not only in their adopted hometown of Nashville, but also in markets in the Midwest.

“Recording is what lasts when you’re dead,” says drummer Andy Herrin. “That’s what our producer said! I come from a punk rock background and recording was never a priority.” He adds that his attitude changed when joining *repeat repeat. “Jenni goes to all of the radio pitch meetings,” says Corder. “She can walk us into stations like [Los Angeles alt-rock station] KROQ. We needed to go to the next level with radio, promotion and distribution, and she can do that for us. She has a certain mindfulness, a nice touch.”

The band will tour the east coast this summer, including appearances at several festivals. — **Brett Bush**



Date Signed: Fall 2016

Label: S-Curve Records

Type of Music: Soul, Jazz

Management: Matt Maltese, OK Rad

Booking: N/A

Legal: N/A

Publicity: Shore Fire Media

Web: eliselegrow.com

A&R: Steve Greenburg, Michael Mangini

Toronto R&B chanteuse Elise LeGrow has been raising a few eyebrows lately thanks to her non-traditional version of Chuck Berry’s classic, “You Never Can Tell,” a song that is actually LeGrow’s debut single for S-Curve Records, the label founded by former Mercury exec Steve Greenberg.

After the film *Pulp Fiction* and the Travolta/Thurman dance, even the most casual of Berry fans was suddenly very familiar with one of his more obscure songs. It’s a melody that has passed into popular culture folklore, so it takes a brave artist to mess with it.

“Steve Greenberg, who produced the record, also wrote the melody that you hear on our recording in the 1970s,” LeGrow says. “He never recorded it, but had it floating around in his head for many years, and when he was embarking on this project, he floated the idea of me recording it. It was beautiful so we decided to do it.”

“Everything they said they were going to do, they’ve done.”

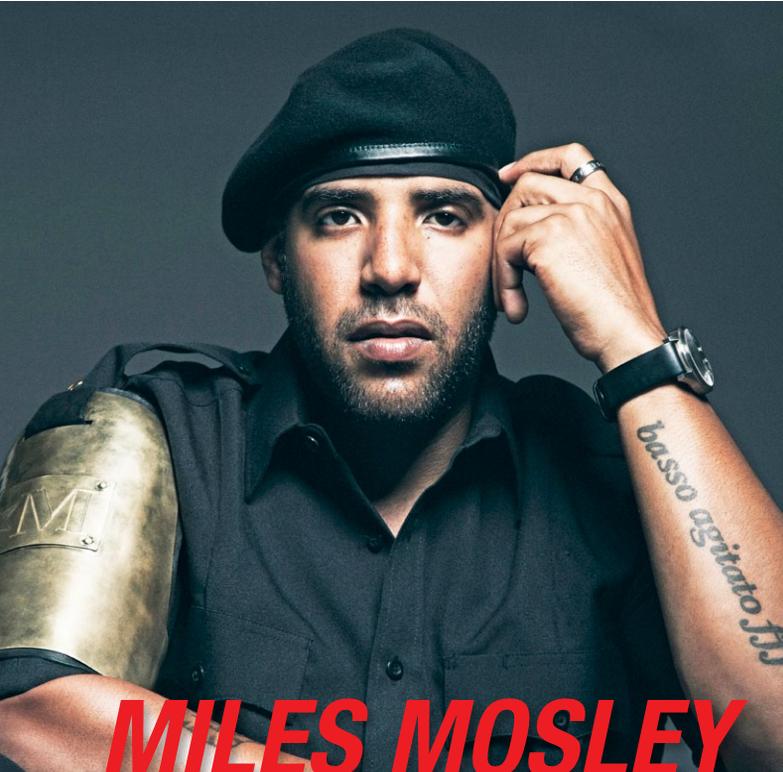
LeGrow is rooted in R&B but has rock & roll and jazz edges. She worked at her craft so that, when the opportunity with S-Curve came along, she was ready.

“It fell into my lap in a really amazing way,” LeGrow says. “I’d been working with some people in Toronto who had been working with Steve Greenberg for many years, and so I was very fortunate to have that introduction. I flew down with a guitar player in February of 2016, and did a little showcase at S-Curve’s office.”

“Everything they said they were going to do, they’ve done,” she continues. “Any artist signing to any label is really fearful that they’re gonna get signed in name, and then not supported afterwards. That happens quite a lot—people get sidelined. Labels focus on a bigger artist at the label, or the person who signed you gets fired and then nobody else at the label cares. I’m really fortunate to be working with such a small team who have been passionate from the very beginning.”

Elise LeGrow’s debut single for S-Curve, “You Never Can Tell,” is out now. Her debut album, *Playing Chess*, is out in the fall.

— **Brett Callwood**



Date Signed: Feb. 1, 2017
Label: UMG/Verve Label Group
Type of Music: Soul/Jazz/Funk
Management: Barbara Sealy - SB Music Mgmt.
Booking: Jesse Rosoff, James Wright, Mary Petro - United Talent Agency (UTA)
Legal: KHPS, Peter Paterno, Brent Canter
Publicity: Carleen Donovan - Donovan Public Relations
Web: milesmosley.com
A&R: Mike Viola, Jamie Krents

In 2012, when bassist and vocalist Miles Mosley headed into the studio with the powerhouse Los Angeles jazz fusion collective the West Coast Get Down, he and his bandmates—including drummer Tony Austin and saxophonist Kamasi Washington—had no idea he was taking part in what would become an epic global phenomenon.

Those sessions, which came in the wake of their longstanding residency at The Piano Bar in Hollywood drawing SRO crowds, resulted in *The Epic*, which was billed as the debut studio album by Washington, earned huge critical accolades and led to extensive touring in North America, Australia, Japan and Europe.

“They talked about... why my diverse, heavy hard-hitting soul sound would be a good fit.”

Mosley’s performances in Central Park and at the Monterey Jazz Festival caught the attention of three execs with the Verve Label Group: Danny Bennett (President and CEO), Mike Viola (VP of A&R) and Jamie Krents (SVP, International Marketing and Label Development).

Krents was familiar with Mosley via the bassist’s work with the late Chris Cornell, and Viola knew him from his sessions with pop songwriters, including Dan Wilson. When Mosley’s longtime manager Barbara Sealy sensed interest from the label, she had the foresight to release the popular “Abraham” as a digital single to spark buzz and get a reading on the kind of audience Mosley’s vibe would reach. Sealy’s longtime working relationship with Krents helped pave the way to carve out the deal.

The bassist says, “They talked about the direction of the new label and why my diverse, heavy, hard-hitting soul sound would be a good fit. They’re on a mission to re-invent Verve, furthering its legacy with artists capable of hard-hitting festival performances and younger skewing music that expands beyond their jazz roots.”

Mosley’s eclectic full-length debut is *Uprising*. “The through-line,” he says, “is songs that address common human emotions that encourage them to express their feelings while realizing they’re being experienced by someone else in the world.” — **Jonathan Widran**



Date Signed: Jan. 17, 2017
Label: InsideOutMusic/Sony
Band Members: Ben Levin, guitar; Chris Baum, violin; Courtney Swain, vocals, keys; Gavin Wallace-Ailsworth, drums; Jessica Kion, bass; Vince Welch, production, sound design.
Type of Music: Rock/Experimental
Management: bentkneemusic@gmail.com
Booking: Andy Leff - aleff@apa-agency.com
Legal: Ronald S. Bienstock - Sarinci Hollenbeck
Publicity: Stephanie Williams, Stephanie@presssherepublicity.com
Web: bentknee.com
A&R: Thomas Waber

Previously signed to Cuneiform Records, eclectic indie outfit Bent Knee gained the Maryland label’s attention through brute force touring. “It opened up doors,” divulges lead singer Courtney Swain, citing Progfest and ProgDay as two festivals they likely wouldn’t have played otherwise.

InsideOut chatted to the band during this time but passed, arguing the group’s sound wasn’t within their wheelhouse. Once they toured with the Dillinger Escape Plan, the German vessel’s perception shifted—Bent Knee’s artistic vision stretches well beyond prog.

Label head Thomas Waber offered the group constructive criticism, impressing Swain. “I found it refreshing that this person was down to give

“Kindness doesn’t cost anything. And it goes a long way.”

it to us straight.” She also appreciated InsideOut’s alignment with out-of-the-box performers. “We definitely fit that profile.”

The two-option deal, which took months to complete, granted them their top priority: a licensing deal. “Our music is really important and we wanted it to belong to us. That was something we negotiated for and had to have.” Regarding the group’s multiple side projects, the contract limits the number of Bent Knee members that can appear on outside recordings.

Beyond artistic freedom, Swain welcomes the muscle of InsideOut’s parent company, Sony. “When the single came out, I saw it was already available not just on iTunes and Spotify but on a streaming service back home in Japan. That was something I hadn’t seen before.”

Swain suggests artists take stock of karma, a perspective she received from her booking agent. “There are a lot of people in the industry who don’t get enough thanks or credit,” notes the vocalist. “Kindness doesn’t cost anything. And it goes a long way.” — **Andy Kaufmann**



CODY GANNON

▲ Chase Rice Signs with Broken Bow

Chase Rice has inked a new deal with BBR Music Group/BMG. Assigned to the Broken Bow Records imprint, he joins label mates Jason Aldean and Dustin Lynch. Rice co-wrote Florida Georgia Line's megahit "Cruise" and his 2014 major label debut album, *Ignite the Night*, yielded two hit singles with "Ready Set Roll" and "Gonna Wanna Tonight," in addition to over 900,000 in album sales.

► Renzer Raises Spirit

Spirit Music Group has promoted David Renzer to the position of Chairman and CEO. The former head of Universal Music Publishing Group was previously Chairman of Spirit, where he led the company's expansion via acquisitions, and the establishment new offices in Nashville and London. Among Spirit's 75,000-song catalog are compositions co-written by Johnny McDaid, who has eight credits on Ed Sheeran's latest album, *Divide*. Spirit also has a publishing interest in songs by Rag N Bone Man and Chris Stapleton.



▲ Luciano Luna Shines Bright for SESAC

The SESAC Latina Music Awards 2017 celebrated another successful year at its annual gala at the Beverly Hills Hotel. Songwriter of the Year, for the fourth year in a row, is the renowned producer and songwriter Luciano Luna (pictured) who created the year's biggest hits for Gerardo Ortiz, Banda el Recodo de Don Cruz Lizárraga, La Séptima Banda, Noel Torres, Pesado, El Dasa and many others. Sony /ATV Sounds LLC was named Publisher of the Year.

Hawaii Calls to Songwriters

Make plans now to visit the Big Island of Hawaii Sept. 7-9 for the Hawaii Songwriting Festival. The event (formerly the Kauai Music Festival) has just confirmed that special guest Jason Mraz will join the event.

The Festival attracts a broad cross-section of songwriters in a variety of styles, who interact in a positive and supportive environment with industry guests from Los Angeles, New York, Nashville and of course the islands.

The event will be held at the Hapuna Beach Prince Hotel. Registration info is at kauaimusicfestival.com.

Zebralutions and Loudr Partnership

Zebralution, a leading digital media distributor for independent labels and audiobook publishers and Loudr, a music rights technology company, have announced a strategic licensing partnership. The deal provides Zebralution with comprehensive DPD licensing for its labels and royalty administration services, as well as access to Loudr client features such as real-time publishing metadata for licensed works via Loudr's API and catalog matching against U.S. Copyright Office database.

U.S. copyright laws call for mechanical licenses when music downloads are distributed in the United States through consumer music services. Each digital download sale requires the payment of a mechanical royalty in the amount of \$0.091 for songs of five minutes or less, or \$0.0175

per minute for songs over five minutes. The Loudr platform uses big data processes and machine learning to help music distributors and other businesses link sound recordings to songwriters and publishing rights holders, and pay out royalties to publisher's based on ownership share. Visit loudr.fm for more details.

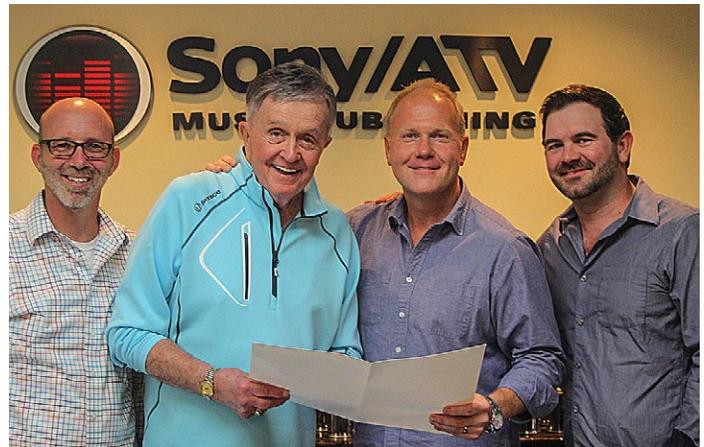
"Heal The Music Day" in Music City

Music City Music Council Executive Director Justine Avila and Grammy-winning artist Rodney Crowell joined Music Health Alliance Founder Tatum Allsep and board members Jay Williams (WME) and Kris Wiatr (Wiatr & Associates) at The Steps at WME to officially proclaim Oct. 20 "Heal The Music Day" in Music City.

The initiative, which will take place throughout the Nashville community, is an effort to raise awareness and support for the more than 56,000 people who make a living in the music industry, 76% of whom are self-employed or part of small business without access to group health benefits—including songwriters, producers, audio engineers, musicians, recording artists, publishers and more.

Thanks to the direct efforts of Music Health Alliance, members of the music community across the country have gained access to life-saving heart and liver transplants, medications to treat Parkinson's, end of life care and many other necessary services.

Since 2013, Music Health Alliance has saved over \$16 million dollars in medical bills and reduced premiums and served over 5,600 people in the music community. Its services are free to any person



▲ Bill Anderson "Still" with Sony/ATV

Country music icon and songwriting legend, Whisperin' Bill Anderson, has renewed his contract with Sony/ATV Music Publishing for the 12th consecutive year, continuing their decades-long partnership. Pictured (l-r): Terry Wakefield, Sr. VP Creative, Sony/ATV; Bill Anderson; Troy Tomlinson, President/CEO, Sony/ATV; Lee Willard, Straight 8 Entertainment.

who has worked in the music industry for two or more years, or who has credited contributions to four commercially released recordings or videos. Spouses, partners and children of qualifying individuals may also receive access to the non-profit's services from birth to end of life. Two of Music Health Alliance's clients, Andrea Davidson and Rory Feek, joined Crowell onstage today to personally share their stories and the care they received during their own health crises. See HealTheMusic.com.

37th Annual WCS Music Conference

The 2017 WCS Music Conference will take place Sat. and Sun. Sept. 9 and 10 at the Holiday Inn and the Wharf, San Francisco, CA. The event emphasizes the "Up Close and Personal" approach—that is, that industry leaders are available to chat throughout the weekend to musicians, media and anyone interested in a career in the music industry.

In addition to one-on-one consultations, there are numerous networking opportunities, seminars, workshops, song screenings and performance showcases.

Visit westcoastsongwriters.org for all of the details.

Segue 61: New Education Platform

A new Nashville post-secondary program called Segue 61 may only last eight months, but it boasts untold intensity; an immersive approach that teaches students all aspects of the music industry in eight months. Whether one is interested in a career as a vocalist,

studio musician or booking agent, all students attend workshops on recording, tour management strategies and music publishing.

The program is headed by former BMI executive Clay Bradley and studio players Guthrie Trapp and Pete Abbot. A roster of industry heavy weights are slated to teach crash courses in the program.

The program was launched by the North Carolina private school Catawba College. The program is open to anyone with a high school degree.

Visit segue61.com for more information.

Notting Hill Music Publishing Opens Management Office

Andy McQueen's Notting Hill Music Publishing and veteran executive Ken Komisar, who has worked with Michael Jackson and Justin Timberlake, have partnered for a new music venture, Notting Hill Music Management (NHMM). In addition, the two are launching a label that will leverage their rosters and "re-release singles aimed squarely at the Spotify streaming universe," says Komisar in announcing the partnership. NHMP has some 120 writers on its publishing roster. NHMM will represent songwriters, producers and artists. McQueen will take the title of company Chairman while Komisar will be President of Notting Hill Management, based in Los Angeles. Further details at nottinghillmusic.com.

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



▲ Angry Mob Music Links With Body Language

New York-based Body Language has signed an Exclusive Worldwide Co-Publishing Agreement with Angry Mob Music. The deal encompasses past and future releases, including the latest release *Mythos*. Additionally, the new signing welcomes music from band members Young and Wheeler's Hypercolor project, co-production and writing with Vacationer, and member Angelica Bess' features with artists such as RAC, Machinedrum and Chromesparks. This new signing was led by Angry Mob A&R Director Ralph Torre Franca and CEO Marc Caruso.

▶ Jerome Spence: Songwriter Advocate

MC notes the passing of music licensing and publishing executive Jerome Spence whose past affiliations included peermusic, Secret Road, Firstcom Music and Arista Records. He was most recently Sr. VP of Music Publishing for Chaka Khan Enterprises. Spence's encouragement inspired a community of songwriters.



▲ BMI Christian Music Awards

Broadcast Music, Inc. honored the top 25 songs played on Christian radio during the past year at the 2017 BMI Christian Awards, held at BMI's Nashville offices on Music Row. The Songwriter of the Year award went to Bernie Herms, who wrote "Christ In Me," "Just Be Held," "Tell Your Heart to Beat Again" and "Thy Will." Pictured (l-r): Mike O'Neill and Leslie Roberts, BMI; Christian Songwriter of the Year Bernie Herms, and BMI's Phil Graham and Jody Williams, BMI.



▲ Jam and Lewis Feted by ASCAP

Super-producers Jimmy Jam & Terry Lewis, fresh from their induction into the Songwriters Hall of Fame, accepted the ASCAP Voice of Music Award from the "Godfather of Black Music" Clarence Avant and Warner/Chappell Chairman & CEO and ASCAP Board member, Jon Platt, at the 30th Annual ASCAP Rhythm and Soul Awards. Pictured (l-r): Paul Williams, ASCAP; Terry Lewis, Jimmy Jam, Clarence Avant, Jon Platt and John Tita, ASCAP.

Alan Zachary and Michael Weiner

Tunes Times Two

Broadway musicals, television episodes, theme parks, films, commercials and online media: while the songs of Alan Zachary and Michael Weiner span a vast spectrum of mediums, their approach to their craft is unswerving. "It starts with the characters and the story first," says Weiner. "We focus on the dramatic point and what kind of music is appropriate for the character in that moment."

The pair first began co-writing when they met as high school students in Los Angeles. "We were drama jocks," explains Alan Zachary. "We like to call ourselves that as a way of reclaiming our musical theater nerdiness."

Profoundly influenced by the music of Disney classics, and having worked with the company for the stage production *Twice Charmed: An Original Twist on the Cinderella Story*, for Disney Cruise Lines, the duo was also raised on the catalogs of singer-songwriters like Billy Joel and Elton John. On a Broadway musical adaptation of the film *Secondhand Lions* they collaborated with pop artist-turned-theatrical-songwriter and producer Rupert Holmes. "He's a brilliant book writer and dramatist who knows how to structure a story and create indelible characters," notes Weiner.

The exact rhyme is a Broadway lyrical tradition that Zachary and Weiner honor, albeit with qualifications. "Traditionally, in jazz and standard songs, the perfect rhyme is the benchmark," says Zachary. "As contemporary pop has filtered its way back into musical theater, when we're

writing more in a pop-rock idiom, we're tending to be more lenient in terms of what feels right. In pop music if you have too many perfect rhymes it almost sounds jarring and sing-songy." Adds Weiner, "We've always noted, however, that a comedy song is sharper and funnier with a perfect rhyme."

The team had opportunities to interject pop culture into *Celestina Warbeck & the Banshees*, currently playing at Universal Studios Orlando, based on a character created by J.K. Rowling of the Harry Potter literary franchise. "J.K. said that *Warbeck* is like Shirley Bassey meets Ella Fitzgerald, so we researched jazz from the '40s through the '60s," says Weiner.

This spring Zachary and Weiner penned eight songs for a musical episode of the hit ABC series, *Once Upon a Time*. "We were thinking what TV show could have a musical episode," says Weiner. "And we thought about this show. It's fairy tales and on ABC, it would be a natural fit. We researched, and fans had been asking for it for years, but no one knew how to do it. We called our agent and said, 'Get us a meeting: We know how to do it.'"

From their first meeting in January, the duo wrote the songs, did pre-records with the actors, went through the shooting of the episode, recorded the orchestra, hit the May air date and released a soundtrack. "In order to write and produce eight songs for an original musical, all you have to do is to not sleep a lot," says Weiner.

Next up for the duo is writing songs for *Intermission*, an original musical in collaboration with Jerry Zucker, co-writer and co-director of the films *Airplane* and *Naked Gun*. It will premiere at the noted springboard to Broadway, the 5th Avenue Theater, in Seattle, WA in January 2018, the venue that was the launching pad for their Broadway musical *First Date* in 2012.

Unlike other theatrical partnerships where the work is divided between lyricist and composer, Zachary and Weiner share both duties. "Pop songwriters work that way," says Zachary. "As did the Sherman Brothers, who wrote the songs for *Mary Poppins* and many other great musical films. To this day, we take turns at the piano, singing melodies, coming up with lyrics and trading off."

Weiner notes that the visibility of musicals in films and television has created tremendous opportunities. "I think we're in a new golden age of live action musicals in both film and TV, and that people are excited about the power that songs can have. 'Let It Go' from *Frozen* stays around forever; that movie is ingrained in peoples' minds because of that song—it's like what Walt Disney did from the beginning—classic songs in entertainment that never leave your memory."



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The Recording Academy
President/CEO

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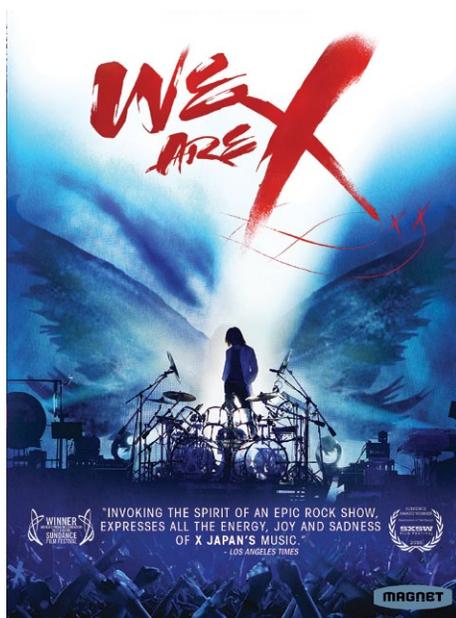
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DROPS

We Are X, the critically acclaimed documentary film about the rock group **X Japan**, recently made its streaming debut on **Hulu**. From the production team behind Oscar-winning **Searching for Sugar Man** and documentarian **Stephen Kijak**, the documentary profiles one of the most successful Japanese rock bands in history and its enigmatic frontman, composer, classically trained pianist and drummer **Yoshiki**. **Gene Simmons, Marilyn Manson, Stan Lee** and others were interviewed for the film, which also includes concert footage, band interviews and fan photos of the band that sold more than 30 million albums and singles. For details, contact Libby Coffey at LCoffey@MSOPR.com.



Sharon Van Etten scored her first feature film, **Strange Weather**, which opened in theaters in late July, following the illustrious singer-songwriter's acting debut on Netflix's **The OA** and her **Twin Peaks: The Return** performance. **Katherine Dieckmann's Strange Weather**, starring **Holly Hunter, Carrie Coon, Kim Coates** and **Glenne Headly**, tells the story of a woman's quest for recititude in the wake of her son's death. For details, contact Jessica Linker at Jessica @Pitch PerfectPR.com.

Muse revealed a first in music video creation starting in July, using the latest in **Artificial Intelligence** and **Machine Learning** to create a new video every day for a month featuring high-profile personalities voicing the lyrics to the band's current single, "Dig Down." Created with tech development agency, **Branger Briz**, the software searches the Internet to find footage of celebrities, politicians and artists saying the lyrics of "Dig Down," and the clips are then spliced together to create the video. Find videos at ai.muse.mu and more information by emailing Sam Citron at Sam@BBGunPR.com.

Atlantic Records, along with **Lin-Manuel Miranda, Ahmir "Questlove" Thompson** and **Tariq "Black Thought" Trotter**,

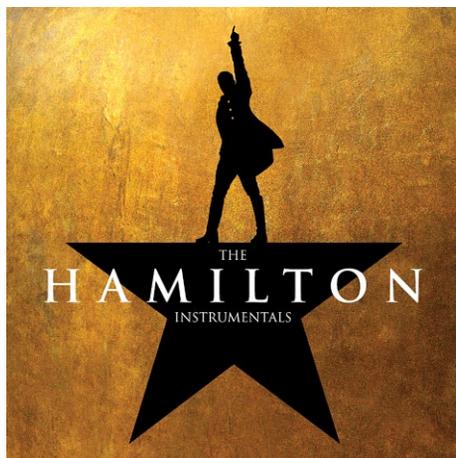


have released **The Hamilton Instrumentals**, a companion to the Grammy-winning **The Hamilton: Original Broadway Cast Recording**. **Miranda, Thompson** and **Trotter** first announced the news during a special digital #Ham4Ham, where they also shared news of an authorized sing-along program that can be organized royalty-free by fans around the globe. Fans can come together and celebrate the musical through the sing-along program by contacting Hamiltunes@AdventureLand.com using the subject line "Subject: Hamiltunes (include your city in the subject line)." Contact **Sheila Richman** at AtlanticRecords.com for more information.

mare in Los Angeles. The film uses music, special effects and animation for a unique approach to conveying a piece of America's history. Flying Lotus, aka **Steve Ellison**, has released five studio albums as well as several audio-visual projects, earning two Grammy nominations. Produced by **Eddie Alcazar**, and featuring **Hannibal Buress (Neighbors, Broad City), Anders Holm (Workaholics, The Mindy Project), Tim**

Heidecker (Tim and Eric Awesome Show, Eastbound and Down) and iconic funk musician **George Clinton**, the film also includes an original score and musical collaborations with **Aphex Twin** and **Akira Yamaoka**. For details, contact **Nathaniel Baruch** at Nathaniel@BrigadeMarketing.com.

Jane's Addiction's state-of-the-art DVD, Blu-ray, audio CD and vinyl collection, **Ritual De Lo Habitual Alive at 25**, has dropped via **Rock Fuel Media**. Directed by **Mark Ritchie (Madonna, Kanye West)** and produced by **Barry Summers (Rock Fuel Media)**, the release features a complete 90-minute concert filmed at the historic **Irvine Meadows Amphitheatre** on Sept. 23, 2016, the last stop on the band's 20-city worldwide **Sterling Spoon Anniversary Tour**. The show included a performance of the band's landmark album, **Ritual De Lo Habitual**, in its entirety, as well as some of the band's hit favorites. Contact **Clint Weiler** at Clint@MusicVideoDistributors.com for further details.



The debut film from acclaimed producer, DJ and rapper **Flying Lotus, Kuso**, recently premiered, depicting the aftermath of an earthquake night-

OPPS

Alexa Meade Art is in search of a full-time assistant video editor for the summer. The chosen applicant will comb through never-before-seen raw footage of installation artist Alexa Meade painting on live models. Hours are flexible and applicants need not live in Los Angeles. Requirements include experience editing and exporting video, Adobe expertise and a reliable work ethic. Applicants should include links to work samples and personal websites, a summary of relevant experience and a personal fun fact. Apply through AlexaMeade.com/#Contact.

A film sound supervisor is looking for a sound assistant with extensive knowledge of Native Instruments products including Kontakt, Reaktor, Massive, Absynth and Ableton as Pro Tools X plug-ins. Send a resume, contact information and references to 9t6zn-6204760300@job.craigslist.org.

Mastering Voiceover, a voiceover training and video production company, needs a part-time personal assistant every other Tuesday for data entry, uploading footage and other administrative tasks. An interest in learning more about the voiceover industry is a must. Submit a resume and short cover letter through MasteringVoiceover.com/Contact.php.



PROPS

Multiplatinum recording artist, **Celebrity Apprentice** star and philanthropist **Bret Michaels** is set to appear in the newest edition of pop culture phenomenon, **Sharknado 5: Global Swarming**, debuting his custom-made **Sharkslayer Guitar**. The latest installment in the made-for-television franchise premiered Aug. 6 at 8/7 CT. A huge **Sharknado** fan, Michaels didn't pass up the chance to appear in the series, and will also give fans a chance to enter to win one of 100 of Michaels' Sharkslayer guitars as seen in the latest film. Each will be hand-signed. Contact Samantha.Agnoff@nbcuni.com for more information.

ASCAP has selected 12 composer participants for the 29th annual **ASCAP Film Scoring Workshop**, led by Emmy-winning composer **Richard Bellis**. The workshop is a four-week

program based in Los Angeles in which each composer has the chance to record an original score for a major motion picture scene using a 64-piece orchestra at the historic **Newman Scoring Stage at FOX Studios**. The workshop offers invaluable opportunities to groom composing skills and connect with A-list industry professionals. Acclaimed alumni include **Jim Dooley** (*Pushing Daisies*), **Rob Duncan** (*Castle*, *Starz's Missing*) and **Mateo Messina** (*Juno*). Contact Bobbi Marcus at bobbimarcuspr.com for further details.

Vitamin String Quartet is widely regarded as the source for transforming contemporary popular songs into innovative instrumental pieces. On July 14, the Los Angeles-based collective, which has released more than 300 records, released **VSQ Performs the Hits of 2017**, featuring **Ed Sheeran's** "Shape of You," **Imagine Dragons' "Believer"** and **Lorde's "Green Light."** While amassing more than four million downloads,

more than one million physical albums sold, more than 250 million streams and Billboard chartings, VSQ have adapted rock, pop, metal, punk, techno, country and hip-hop songs

to string quartet instrumentals with remarkable finesse and innovation. Most recently, they could be heard on the finale of HBO's **Westworld** with renditions of **Radiohead's "Motion Picture Soundtrack"** and **Nine Inch Nails' "Something I Can Never Have."** For details, contact Andrea Everson at aevenson@shorefire.com.

The 30-song, genre- and decade-spanning soundtrack from **Edgar Wright's** acclaimed motion picture **Baby Driver** has hit No. 1 on iTunes shortly after the film's music was released on producer and artist **Danger Mouse's Columbia Records** imprint, **30th Century Records**. At press time **Baby Driver** had collected \$39 million over the first seven days of its opening and received rave reviews, marking

possibly Wright's biggest career hit to-date. Contact SarahMary.Cunningham@SonyMusic.com for more information.

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

Out Take



Doreen Ringer-Ross

Vice-President of Film, TV and Visual Media Relations at BMI

Web: BMI.com/About/Entry/Doreen_Ringer_Ross
Contact: Marlene Meraz, MMeraz@BMI.com

As the VP of Film, Television and Visual Media Relations at BMI, Doreen Ringer-Ross works to provide the company's composers with opportunities for career advancement. But perhaps most notable about her career are her efforts to help female composers, in particular, find work, develop skill sets and grow as composers.

"I think there is a vast inequity in the [composing] community if you look at how many people score music for film and television and other forms of media, and how many are men and how many are women," Ringer-Ross says. "It was apparent when I started doing this decades ago. It's not that women have been discriminated against in the composing industry. Rather, I think women have seen it as a career they shouldn't even go for, in the way that, years ago, it was always men that were doctors and women were nurses just because that was what was modeled by society—but I think that's changing."

Ringer-Ross' contributions to the women composer movement spurred the formation of the Alliance for Women Film Composers, whose goal is to provide support and mentorship in the industry. In 2013, she organized a women composers' luncheon to discuss role of women within the composing world.

"I was surprised by how many women ended up gathering and how many were actually actively working in the industry," Ringer-Ross says. "It's important to facilitate a strong female presence in the composing industry, she says, to encourage the next generation of aspiring women composers to pursue that career."

"I had a working mother who raised me, and she didn't have a choice; she had to go work, and it never occurred to me that I wouldn't do that," she says. "Most of the years I've been at BMI, we had a CEO named Frances Preston, who was an incredible woman and always modeled to me that a woman could rise through the ranks. She could run a company brilliantly and still do it with heart."

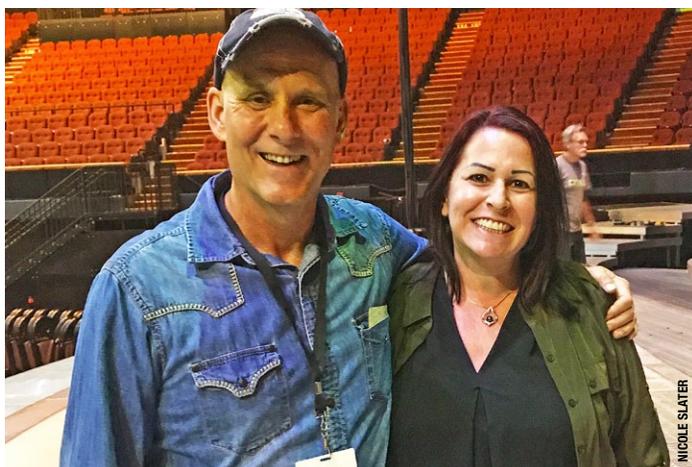
► **An Electric Celebration**

The 7th annual Electric Forest festival held in Rothbury, MI welcomed fans to another year of camping, live music, incredible art installations and the magic of the enchanted Sherwood Forest. Artists featured this year include the Revivalists (pictured), Odeza, Dillon Francis and more.



▲ **Def Jam Recordings Pre-BET AWARDS celebration**

Def Jam Recordings hosted a pre-BET AWARDS celebration in honor of 2 Chainz's album *Pretty Girls Like Trap Music* and Vince Staples' critically acclaimed album *Big Fish Theory* at a private party in the Hollywood Hills. Artists in attendance included 2Chainz, Vince Staples, Pusha T, Jadakiss, Mack Wilds, Earl St. Clair, Kitty Kash as well as Def Jam Recordings CEO Steve Bartels. Pictured (l-r): Jadakiss and 2Chainz.



▲ **A Worldwide Beatle Birthday Event for Peace & Love**

In what has become an annual event, former Beatles drummer Ringo Starr (pictured with wife Barbara Bach) and a host of friends and well-wishers gathered at Capitol Records in Hollywood to celebrate Starr's birthday and promote world peace. At exactly noon PST, Starr and company—and similar gatherings worldwide—chanted for peace. More pix at musicconnection.com/ringo-starr-celebrates-77th-birthday-capitol-records-tower-los-angeles.

▲ **Bouton on Tour with Garth Brooks**

Garth Brooks' steel guitarist Bruce Bouton took a moment to show AFM & SAG AFTRA Fund COO Shari Hoffman the stage at the Forum in Los Angeles after the July show. Bouton is not only a top country music touring and session musician, he's also on the Board of Trustees for the AFM & SAG-AFTRA Fund.

Tidbits From Our Tattered Past



▲ Sheeran Takes N.Y. Stage

British singer-songwriter Ed Sheeran gave a live performance at Rockefeller Plaza in New York City as part of the *TODAY* show's Citi Concert series.

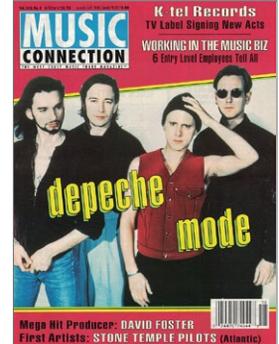


◀ Emord Advocates for Music Education

Musician Justin Emord (seated left) joined nearly 100 music industry leaders, notable artists and arts education activists to advocate for all school-aged children to have access to quality, comprehensive school music education programs. As part of the National Association of Music Merchants (NAMM) Advocacy Fly-In, the delegation met with Members of Congress and other policy stakeholders to reinforce the importance of music as part of a well-rounded education.

▶ AIMP Nashville Hosts Pandora Panel

AIMP's Nashville Chapter hosted the "Tips for Best Practices with Pandora" panel on June 20 at ASCAP's Nashville offices. Beville Dunkerly and Rachel Whitney of Pandora were on hand to give updates on Pandora's platform and explain how artists can maximize their impact on the service. Pictured (l-r): Chris Van Belkom (AIMP Nashville board member - Combustion Music), John Ozier (AIMP Nashville Executive Director - ole), Ree Guyer (AIMP Nashville Treasurer - Wrensong Music), Beville Dunkerley (Pandora), Rachel Whitney (Pandora), Michael McAnally Baum (AIMP Nashville Secretary - SMACKSongs), Dale Bobo (AIMP Nashville board member - Big Deal Music), and Brad Peterson (Regions Bank, event sponsor).



1993-Depeche Mode-#8

In our cover story, the British synth pop stars discussed the new sounds they came up with for their *Songs of Faith and Devotion* album. The band's Alan Wilder stated, "We sort of forced [vocalist] Dave [Gahan] to sing in many different ways—like singing in higher registers. We wanted to see if more could be drawn from the band."



2006-Busta Rhymes-#16

After a few mainstream label misfires Busta Rhymes had recently formed a business relationship with Dr. Dre and Aftermath Entertainment when we spoke to him for our cover story. Said Rhymes, "Aftermath's success is based upon hip-hop; they don't deal with singing groups, so that's enough right there. That's one of the most important things for me right now."

TIMBALAND

Some producers have a sound so recognizable, so prominent, that the artist who hires him doesn't just get a producer, but another collaborative artist. And sometimes it's not simply in the way the producer lends the artist his trademark sounds, but someone such as Timbaland often contributes songwriting and music performances, like beats (especially in hip-hop and pop when the producer is often responsible for the beats) and vocals, even appearing in the videos.

Born Timothy Zachary Mosley, Timbaland is easily one of the most influential producers of the last 20 years, across genres like R&B, pop and electronic/EDM, lending his artistry and iconic sounds to career-defining albums by Aaliyah, Missy Elliot, Nelly Furtado and Justin Timberlake, just to name a few. And he's been a sound doctor of sorts, on call for the musical facelift requested by other big-name artists like Madonna, Chris Cornell, Britney Spears and Cher, again just to name a few, all the while putting out solo albums of his own. Timbaland has always had his fingers not only on those drum machines, but on the pulse of pop culture, branching out with his own label (Mosley Music Group), music supervision for the Fox drama series *Empire*, and more recently as a judge for ABC's talent show *Boy Band*.

And yet there's even more happening with the 45-year-old who doesn't seem to need sleep. We caught up with Tim right after it was announced that he's inked a deal with Amazon to produce his long-awaited multimedia project, *Opera Noir*.

Music Connection: You've gone from producing music, to producing music for television, to producing TV and now actually appearing on TV as a talent judge. When did you get that TV bug?

Timbaland: I always wanted it, but I had to get ready as a person, to prepare myself for challenges. A lot of people get in comfort zones, but I'm one of those people that flexes outside of my comfort zone and do things that I like. I always loved TV and movies, so why not try to be a part of it?

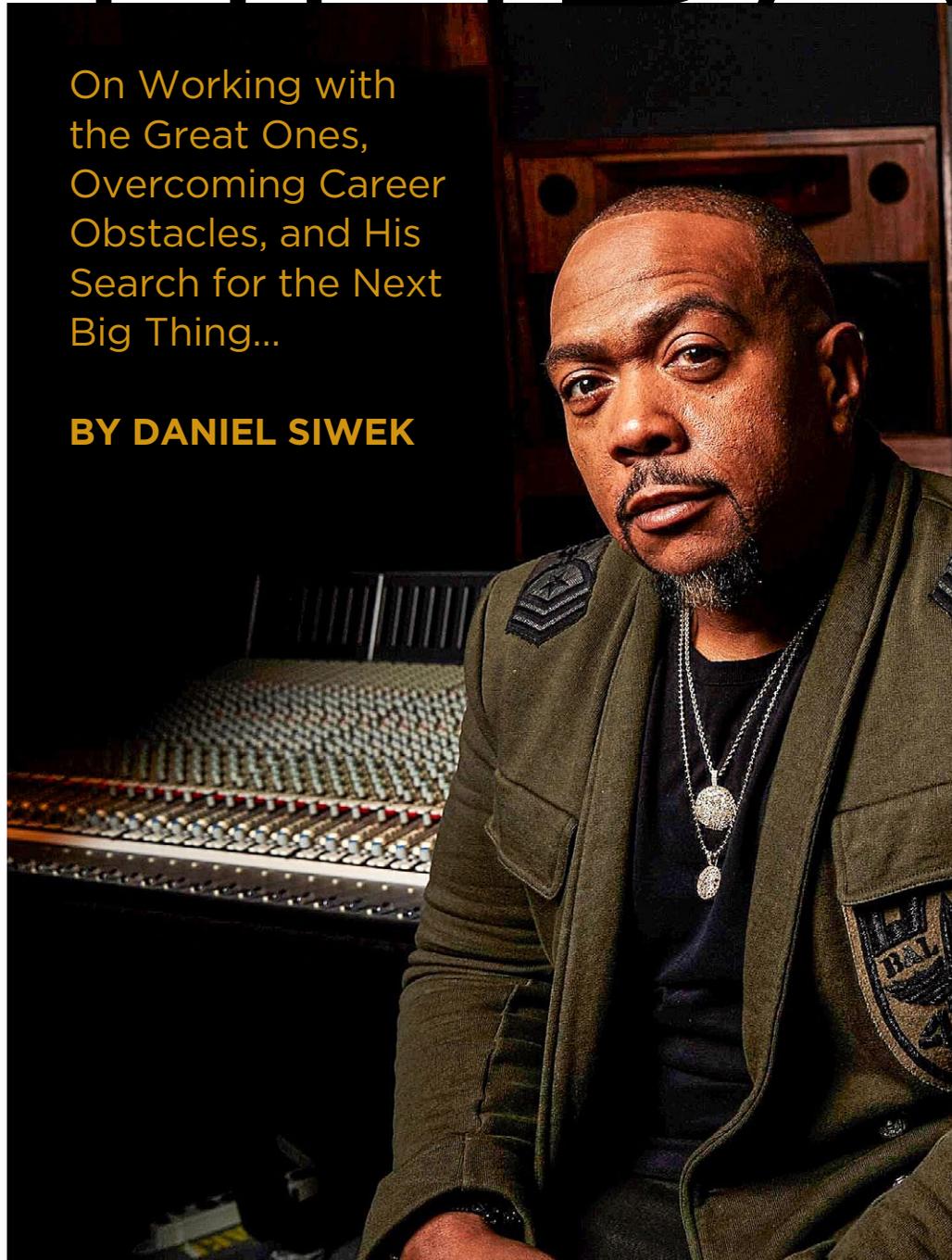
I'm still producing music, but it's not just music anymore; it's producing films, producing music for films and being part of TV is a whole other section of entertainment. For me it's about evolving as a producer.

MC: We just got word about you developing another album and TV series for Amazon. Can you tell us about your *Opera Noir* that's in the works?

Timbaland: First of all, the album is my best work, and it kinda identifies who I was born to be. And that's why I've taken this journey through TV and film. The music of *Opera Noir* is so incredible, and I don't like to talk about my own music, but for me, it's like I found myself and what I've been meaning to do all my life. And that's why I sat on it for like three or four years, until the right thing came around. I didn't budge, I didn't sell out. I really think that god had me sit on this project for a while until the

On Working with the Great Ones, Overcoming Career Obstacles, and His Search for the Next Big Thing...

BY DANIEL SIWEK



right opportunity and now I have the right opportunity to showcase it. I think that this is going to be about a whole other side of Tim.

MC: With so many projects how do you manage your time? Do you rely on your team?

Timbaland: You gotta go through trial and error to get to perfection, and I went through a lot of trial and error. But you're no good without your team, and I have a great team. It allows

me to stay in my space and they understand me as a person. You should have somebody just as hungry as you. You can't have a LeBron James without a Kyrie Irving. You need to have somebody as hungry as you are. Someone who can create the best business model, because what we create will create the next 20 years, and I wanna go down as, "see that company that Timbaland and blah-blah built?" We need to have some monuments representing what

LAND



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we have done, you know what I'm saying? You build trust as you go along, but you must have the same ambition and the same work ethic. It's very important, because as a creator you are always creating, but you're hungry at the same time, and you want somebody always challenging your creative mind, but you want them to also always be on point with everything in the same way you are when trying to make that beat or create that song.

MC: There's a lot of buzz around some of your recent collaborations with Zayn Malik and Sam Smith, for starters. Presumably for your new solo album, *Textbook Timbo*, and/or for a Sam Smith album?

Timbaland: You know, I don't like to talk too much about it; but yeah, I'm with Zayn, and I also worked Wiz Khalifa. As I go along I'm always changing my mind, you know? I'm trying to put together a great body of work. Nothing

is that solid because I'm changing, but I only want like five or six artists on it. I want it to be like when I did "Apologize" with One Republic. It felt like a monumental moment, and I'm trying to create those monumental moments again for 2018 and 2019. I'm trying to change up the rhythm of music a little bit, but I need to work with certain people that I feel like they are changing themselves. You know, like an Ed Sheeran and Sam Smith, people that are landmark with their own identities; and when you add what they do with my sound we can make a beautiful thing.

MC: How do you decide whom to collaborate with?

Timbaland: I think it's just about people getting together and collaborating and having an open conversation. Talking about their beliefs and what their likes are and things about music. To make stuff great you have to communicate with a person on a great level, you know what I'm saying? Go out to eat and talk about things that you maybe haven't said before. Family. We talk about it. Before I approach any project, I like to have a one-on-one meeting with the artist to see where their head is at. Where they at.

MC: You are also working again with Justin Timberlake. Do you feel pressure to top the groundbreaking success of the last album you produced for him?

Timbaland: I mean, there is a lot of pressure because, you know, JT is JT. There's just a lot of pressure when you [make an album that] opens the door for everyone else to come in. So, people look at us like the gatekeeper, and we're like "Okay, what's the next gate we gotta go through?" And it's a little hard, but we just go by what we feel.

MC: Do you see how with your production work you often wind up being a co-artist, by adding vocals/music performances and appearing in the videos?

Timbaland: I'm not really an "artist" like they are. I'm the sound behind the artist. I realize what my art is, and my canvas is my beats. And then I have to find the right artist to portray what I'm trying to paint. What makes me step out into the forefront is because I see a vision, like a painting. So, I step out here and there, but I'm not a Justin and I'm not a Jay-Z. That's what those guys were born to do. My voice is like another instrument that is added on. And that's why people love me so much, because I'm just another part of the layer that makes it all complete. Like when you see Steph Curry hit that three-pointer. It's like "Ah, man!" That's how it is with my beats. The beats are dope, but it's like when you hear that part in "Get Your Freak On," when you hear the guy comes in with "doe, dabba doe, dabba doe," and then Missy comes on, and you're like "Oh!" It's like I do the [vocal] sound effects along with the computer sound effects.

MC: Is there ever a concern that your iconic sound could drown them out as an artist, or that

even though they want your hit-making skills, they might not be the right fit for your sound? **Timbaland:** My music talks to the artist. And I can't compromise with the artist if my beats don't speak to that artist. Now, I could do beats for everybody but my soul won't let me do it if it's not compelling for that artist. My beats speak to me, like "no, no, no, no, no. That's not for that person." "This person is not going to know how to attack it."

Music is like a relationship between a girl and a guy, it's like pheromones. When I saw Amy Winehouse I was like, "That girl's special." Because I know music, I know what special is. Certain things you can be like, "That's dope," but then you know what's special, and what complements you.

MC: Speaking of your beats matching the artist. I imagine a lot of people are going to go back and reexamine the *Scream* album you produced for Chris Cornell. Any thoughts on Chris and your work together?

Timbaland: Chris had the most amazing rock voice. Rest in peace. That album was so beyond its time. He let me be creative. And that's what I'm saying; he matched [my sound] and whether the world was ready for it at that moment or not, we both lived out our dreams with that album. We just didn't stop. He tried things, I tried things, and it was monumental.

Sometimes those monumental works are more like those Basquiat paintings, which weren't popular until after he was dead. Think about the people who say those paintings are amazing now, but do you really get all the props you deserve when you put it out?

Sometimes it could be about having a good time, but with me and Chris Cornell, and Bjork [2007's *Volta*], and when I did the *Deliverance*

album with Bubba Sparxxx, I feel everybody will go back and discover those albums, and I'll be like 55 or something when everybody will be going back to those albums on the Internet,

**"You're no good
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I have a great team. You
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just as hungry as you."**

when it will become like something new. And the reason why it's new is that it was never really born yet. It was premature. My collaboration with Chris was great, and now people appreciate it, but back then it was like 50/50 or 60/40, up in the air. But look at it now.

MC: What are some of the obstacles you've overcome or pitfalls to avoid?

Timbaland: Being lied to. You know, it's all

the same stuff that happens in relationships. You get caught up with loyalties and stuff like that. But other than some ups and downs, I really fought me. I just think that my obstacles weren't so much obstacles it was just me being ego driven and not wanting to learn, and taking things for granted.

Obstacles will happen, but at the same time there shouldn't be obstacles because people need to be true and honest to what they are and who they are, so you gotta blame yourself instead of blaming others.

MC: Is there any producer who was a hero to you or that you modeled your career after?

Timbaland: Dr. Dre. I just feel like I'm his little brother. Even though we don't speak every day, he speaks to me through music. "Nah, don't do that Tim." He's like a brother in music, like a brother I never had. I watched how he hears music and knew how what he did would shape music for the next 20 years, and be still shaking the world.

And he's a good person to model your career after, [not only in a branding and business sense], but he's not out there in the media. He's just Dr. Dre. That's all you know. How many interviews are there with that guy? It's like mad scientists sometimes just stay in the lab, we don't come out.

So, like that's what I try to do, I try to keep it to the craft, because once you go outside the craft you start messing with imperfections and your formula.

I look at Dr. Dre as kind of a model of perfection.

MC: As a label head and A&R person, what are you looking for when you are signing an artist? Is their social media presence as important as their demo nowadays?

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Timbaland: You gotta think for nowadays, we can't go back to [the old ways of doing things]. All I can say is what was real for our era verses this era, but everybody's still looking for that feeling. Now that feeling is going to drive up social media and all that, and I'm not mad at what social media is doing, because it does matter, but you got a lot of people that have a record deal that can't sing. But the process is fun for me because I love music.

For me, it's like when you were out and about as a kid and looking for that four-leaf clover. It's gonna take a minute to find that four-leaf clover. It's perfection. But once you find it! I try to look for all the perfections in the world, and I don't mind if it takes me seven or 10 years, I just love music that way to try to find the next big thing.

MC: Is there still a need for labels or can artists just do it themselves if they can get distribution?

Timbaland: I think that now it comes down to levels of business. You don't have to have a label to make music and that's the beauty of it, but the label is beneficial to some artists. There's things outside of record labels that could be a way of getting in and showcasing your art and your form of music.

I think everything is important, but it depends on what level you're at. I think there's more opportunities now, which makes it look like labels are obsolete; with social media, and with other outlets that are provided for us now, things look like you don't need 'em, but you still need 'em. But [on the other hand] it's not like if I don't get a deal then I can't get my music out. No, you can still do your thing.

MC: With so many hip-hop artists dominating the pop charts today, do the terms like "hip-hop" or "pop" even matter anymore?

TIMBO QUICK FACTS

- As DJ Timmy Tim, his first foray into music was with high school friend Melvin "Magoo" Barcliff, who he would put out three albums as Timbaland & Magoo, starting with 1997's *Welcome to Our World*.
- Before attaining fame, Timbaland was part of a production team called S.B.I. (Surrounded

By Idiots) with another soon-to-be production wiz, Pharrell.

- Timbaland revealed on *The Meredith Vieira Show* that he battled severe depression after the plane crash death of singer, Aaliyah.
- Timbo was accidentally shot by a co-worker while working at Red Lobster.

Timbaland: It's all one now, but that also depends on the level of hip-hop. Someone like Kendrick Lamar is beyond hip-hop, Kendrick speaks to the world. Pop music speaks to the world, so it's the same thing. He's just a little bit more edgy than the other pop.

I feel like when you make music that feels good it's gonna feel good. I don't think it's a name or the category you put it in. I think it's great music. I don't know if it's hip-hop or pop, I think it's music.

MC: Do you feel in pop music it comes down to the competitive, zero sum game of the charts, or is there room for everybody?

Timbaland: Everybody is trying to compete. I think now it's more about making that feeling that rocked the world. Like now people have

number one songs but Justin Bieber is rocking the world. People look because he's bringing that feeling. Everybody wants to make *Thriller*. Look at the Weeknd: everybody is looking for that feeling that shook the world.

MC: You helped shape the landscape of pop music, but do you ever feel like Elvis when the Beatles came out, like "I'm not going to get pushed out. I'm gonna be part of this game forever"?

Timbaland: You're right, I do. But I just study people. I just sit back and watch it all. I don't have a formula, but I might look out the window for hours and just watch the mood of the world.

Contact Greg Cortez, 42West,
greg.cortez@42West.Net

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SAY WHAT?!... *UPGRADING YOUR STAGE BANTER* BY BERNARD BAUR

STAGE BANTER—what you say to the audience between your songs—can make or break a live performance, and it's something that's especially important for artists who are just getting started. But every performer is different; some acts are just way cool or really good at being awkward and telling jokes. While others, well..., not so much. It's not something that comes naturally to every performer, but as you'll soon learn from the artists, experts and authors we consulted with for the following interviews, banter is something that can be learned over time if you practice enough. It's too important an aspect of your live performance to be overlooked or ignored. Indeed, often the small moments are what audiences remember best.

ARI HERSTAND

ariherstand.com / aristake.com

Ari Herstand is a Los Angeles-based artist who has played over 600 shows around the country. He is also the author of *How to Make It in the New Music Business* and the creator of the widely popular music biz blog called "Ari's Take." He's contributed a great article to *Music Connection* called "10 Things You Should Never Say Onstage." It's highly recommended.

Banter is Performance

You need to think about your entire performance as a whole. It's not just about the music, it's about every single second on stage. It starts when you're setting up—people are watching you and forming an opinion. And they absolutely form an opinion when you talk.

Timing

It takes a little bit of experience to know when you should talk. Everyone has a different theory. You need to know the vibe of the room and what makes the most sense for that show. That usually takes some stage experience, but eventually you'll figure it out.



It starts when you're setting up—people are watching you and forming an opinion. And they absolutely form an opinion when you talk.

Enough is Enough

Bantering for too long can kill the vibe. However, an incredible story can last forever. It all depends on what you're saying at that particular time. If it's more than a minute, it must be captivating.

Get Opinions

You should record your rehearsals—including your stage banter. Then, get people you respect to give you their honest opinions, about everything, including your banter.

Reading the Room

This takes some time. Most new artists are not good at reading the room. They're focused on playing their songs. But, it's not just about the music, it's about everything that happens on stage and how it relates to the audience.

It's About Entertainment

People come to a show to be entertained. They come to have a good time, or have a significant experience. It's not always about the music, especially if you're a new or little-known artist. They're looking for something more—a connection with you.

It's Not About You

This one's tough for most artists to accept. The audience is the primary target. Your goal is to excite, inspire and move them so that they become fans. When you're a new artist, with unknown material, that could be a challenge. Stage banter could make up the difference. Great stage banter could make fans of them.

Banter vs Songs

I've done a lot of performances. And even though I think my songs are great, I've had fans tell me that my stories made more of an impression. One fan told me, "I don't remember the songs you played, but I remember your stories." And I realized that sometimes banter can attract fans better than your songs. •

LARRY BUTLER

diditmusic.com

Larry Butler specializes in live performance, touring and artist management. At Warner Bros. Records, he was the in-house tour manager for new and established artists, bringing professionalism to their staging and performances. Those efforts led to a full-time position, as National College Manager, then West Coast Artist Development Director and finally VP of Artist Relations. His recently released book is *The Singer-Songwriter Boot Camp Rule Book*.

The Essence of Banter

Audiences want a connection with the artist. Relating on a human level is vital. Your songs may not reveal who you are—but banter can. Banter not only adds to the performance, it can also make it much more entertaining, which should be the goal of every live show.

"But My Songs Speak for Me"

If that's true, that's great—but there's a high standard for the material. The Beatles were

horrible at banter, but their songs strongly connected with their audience. If you are as good as the Beatles, you can let your songs speak for themselves.

Banter Template

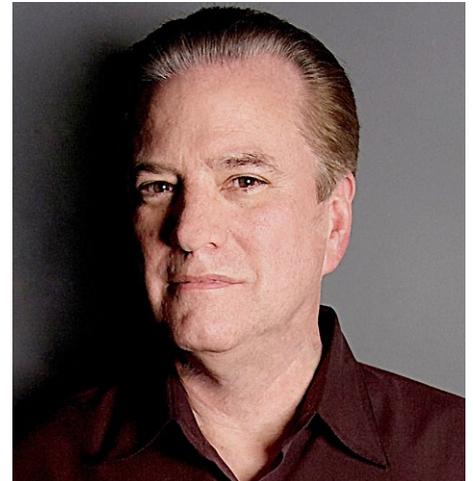
Most banter should be more than three words and less than 300. It should take 20 seconds to a minute. More than that, it better be a very compelling story.

Practice Makes Perfect

Artists sometimes have a hard time understanding that banter should be rehearsed. You rehearse your songs, don't you? Why would you do anything on stage that isn't rehearsed? That's what separates pro's from amateurs. Pro's rehearse everything they do on stage—and leave room for spontaneity.

The Banter Shuffle

You should have at least four to five stories for



Artists sometimes have a hard time understanding that banter should be rehearsed.

each song that you're going to talk about. Fans may come to more than one show (hopefully) and if they hear a different story, it seems more spontaneous and real.

Banter vs Songs

Bruce Springsteen is a master at banter. Fans know the songs but not the background behind them. I have a friend who is a big Springsteen fan. After a concert, he told me he didn't remember the songs "The Boss" played, but he remembered every word Springsteen said about the songs.

Epic Fails

Epic fails usually occur when you go off script

and try to be smart, funny or meaningful. Fails are much more common when clichés are involved. Like asking questions that can go wrong, such as “How you all doing?” might get an answer you may not like.

Personality Rules

Banter is about revealing your personality. Who you are as an artist and a person. When you are an unknown, banter can help you connect with the audience. In fact, even if you have a less than positive personality it can still make a difference in your favor. •



Some singer-songwriters will talk so much it takes way too long to get to the songs. That hurts their performance.

GILLI MOON

songsalive.org / gillimoon.com

Gilli Moon is a Los Angeles-based singer-songwriter, and co-founder and president of Songsalive! She is also one of the co-producers of the Los Angeles Women's Music Festival. Moon is an award-winning recording artist in her own right, and an author of two books.

Timing

There are times to play and times to share. Usually you should let your music speak first. Do a song or two before you start talking.

Personality Rules

Banter is about connecting with the audience, so you need to try to show your personality. Tell them something about yourself...give them some insight into who you are.

Knowing the Audience

Although it's crucial, you need to do more than simply read the room while you're playing. I do a lot of research beforehand to find out what kind of crowd the venue attracts. I also like to visit the venue beforehand (if I haven't played there) and check out the room configuration and try to capture the vibe.

Scripting the Show

I know some artists feel funny about this, but scripting your show—including the banter—is not a bad thing. You want to create a “happening” on stage that moves the audience and gives them a memorable experience.

Fails

With songwriter showcases, you only have a short time to make an impact—sometimes just 20 minutes. Some singer-songwriters will talk so much it takes way too long to get to the songs. That hurts their performance.

Personal Fail

I'll tell one on me... I had been doing a lot of things and wanted everyone to know about them. I was simply going to perform to a track, so I felt I could talk more. But once I started it was hard to stop. After a couple minutes, I knew I was losing the crowd. It was obvious because the room shrunk from about 100 people to maybe 40. I lost over half of them because I wouldn't stop talking.



People love good stories. Artists who can bring an audience into their world with a great story will attract fans. People remember those stories, sometimes more than the songs.

Saving a Fail

The best way to save a fail, or any mistake on stage, is with humor. A little self-deprecation goes a long way and can endear you to an audience. Often, they'll remember that part more than the songs.

Selling Your Wares

You need to be a self-promoter if you want to be successful. Tell an audience how they can find you, and that you'd love to see them again. In fact, give them a “call to action”—ask them to do something easy, check out your merchandise, your website, your social media. And give them an incentive to do so—for example, you'll give them something (a song, signed merch, a personal call, some face time and so forth), especially if they join your social networks and contact you.

Knowing the Bill

If you know something about the other acts on the bill, you can adjust your show and banter accordingly. If every other act is loud, bring it down and try to make it personal and intimate. That way you'll stand out from the others.

It's About Engagement

No matter where we're heading in the digital age, we artists need to bring authentic engagement back into the music scene. And, you can do that best when you are onstage, right in front of your audience. Speak to them, get to know them and let them know you. •

BRENT HARVEY

kbhentertainment.com / hmmawards.com

Brent Harvey is the founder of KBH Entertainment, as well as the executive producer of the Hollywood Music in Media Awards. For three decades, he has produced and promoted showcases, concerts, film festivals, fundraisers and awards shows.

Prepping vs Winging

Some artists can banter spontaneously, but they usually have a lot of stage experience. As long as they're engaging, focused and stay on point, winging it could work. With that said, nothing beats preparation and, in the beginning, artists need to practice banter.

Monologue vs Dialogue

There are different types of banter: monologue and dialogue. Having a dialogue and engaging the audience works best. Pontificating about something no one cares about will lose the crowd.

The Story

People love good stories. Artists who can bring an audience into their world with a great story will attract fans. People remember those stories, sometimes more than the songs.

Hey, Sound Guy

Very few acts acknowledge the sound engineer. Saying, “Hey, give it up for the sound guy!” can go a long way—and ensure that your show sounds great.

Be Real

Artists must be authentic and real—and that applies to stage banter too. Banter should match

the relevance and intensity of the music, and reveal the artist's personality. Bottom line, be true to yourself and let the audience into your world. •

SEAN HEALY

webookbands.com

Sean Healy founded "Sean Healy Presents" (we book bands) almost 20 years ago. Since then his operations have expanded to venues across the country, from California to New York. Today, he books both headliners and supporting acts.

Timing is Everything

Talking too soon can be a turnoff. Some acts will shout out everyone they know after the first song. That's way too soon and can alienate the other audience members.

Introducing the Band

The band members should not be introduced until the music has set the mood and people care who they are.

Surefire Hits

Noting audience members' birthdays and proposals works well. Buying shots for everyone in the house is always a hit. And inviting your biggest fans, or just random people, on stage to dance or play with you is a big crowd pleaser.

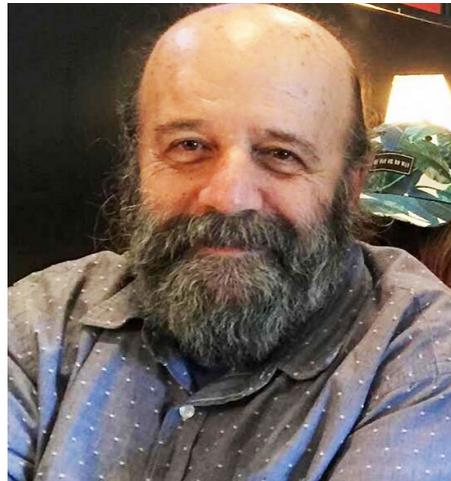
Pro vs Poser

If an artist wants a career they must be profes-



Professional artists rehearse not just to learn the songs, but to perfect their performance... and banter is part of that process.

sional. That means practicing everything, including stage banter. Professional artists rehearse not just to learn the songs, but to perfect their performance...and banter is part of that process. •



A lot of musicians don't realize what the job is. The job is to entertain the audience. And unless you're a well-known artist with hit songs, the music alone isn't enough.

MIKE GIANGRECO

[facebook.com/mike.giangreco.98](https://www.facebook.com/mike.giangreco.98)

Mike Giangreco has been promoting shows for over 30 years. In fact, he's legendary on the Sunset Strip where he was the in-house booker at the Whisky A GoGo. He also founded Meroke Sky Records to focus on singer-songwriters.

Banter vs Non-Banter

If part of the act is not talking and just playing, it's okay. But an artist needs to connect with the audience in some way. It makes them more human.

Entertain Us

A lot of musicians don't realize what the job is. The job is to entertain the audience. And unless you're a well-known artist with hit songs, the music alone isn't enough.

Bad Examples

Being annoying, silly or stupid is always bad. But, the worst is calling out audience members for leaving during the show and demanding to know why. That behavior won't make many friends.

Good Examples

Bruce Springsteen has some of the best banter in the business and he invites audience members on stage to engage them further. Willie Nelson not only tells great stories, he goes into the audience and meets everybody after the show. Artists of that caliber don't need to do that, but they do to connect with their fans. • 



BANTER FAILS

NEVER DO THESE!

- DO NOT** try to wing stage banter—that rarely works unless you're very experienced
 - DO NOT** insult the venue—or any of its personnel, especially the manager and booker
 - DO NOT** piss off sound engineers—they can ruin your show
 - DO NOT** address or engage the audience too soon
 - DO NOT** indulge in personal, never-ending rants...no one cares
 - DO NOT** abuse the audience by insulting them or being rude
 - DO NOT** demand that the audience do something—until you have connected with them
 - DO NOT** tell bad jokes
 - DO NOT** make excuses...for anything
 - DO NOT** succumb to clichés
 - DO NOT** name the wrong city, a la Spinal Tap
 - DO NOT** damage the stage or the equipment in an attempt to look cool
- For more, see musicconnection.com/industry-tips-things-never-say-stage*



RE-INVENTION: *Time to Refresh Your Act...?*

Re-inventing one's self from time to time can be refreshing and exciting, not only for you as an artist, but for your audience as well. It'll keep you relevant and interesting while moving forward and evolving as a musician. There are some fans that want their heroes to stay put style-wise and don't want them to change, but for me that seems very boring. I have the highest respect for any band that finds its sound and image and sticks with it (AC/DC comes to mind). As long as it's working why fix it, right? But if you're bored and looking for a change, then by all means work up some new material and overhaul the stage image a little.

Introducing new material from time to time will keep your fans interested. You don't have to write a new song for every gig, but maybe you can try a fresh arrangement on an old song now and then or work up a cool cover tune to surprise your audience at the next show. Keep your fans guessing and they'll come back again and again to see what your band will do next.

Tighten up arrangements of your old songs too. Many times a band will get into habits. It's okay to be well rehearsed, tight and consistent, but boring?... No! So let's put a little spice into that old recipe. Hold rehearsals that are intended to raise the dead! Listen for those little trouble spots and address them. Practice that tricky turnaround that seems to stump the band every now and then. Tighten up those little riffs that sometimes squeak by and sometimes not. Maybe a new rhythm or a new beat will do the trick. Get everyone on the same page so that when you're playing at your next gig you won't sound just like you did the last time. Give your fans a bonus for coming to all the shows.

Sometimes just wearing something new or creating some stage effect or lighting can liven up a tired show. Just a slight change in appearance can excite your fans and keep them coming back. Remember, you're an

entertainer and your image should reflect your style. It may not be something you can spend a lot of money on right now, but if you use your imagination you just might find a whole new image waiting for you at the local thrift store.

A new instrument, amp or effect can awaken the creative spirit as well. Just by changing things up a little, you open up the possibilities of entering into musical territories never explored by you before. When you're having fun and staying engaged and in the moment, that's where the magic is! There have been times when I've had a whole new

"Keep your fans guessing and they'll come back again and again to see what your band will do next."

world open up to me just by using a new effect, gadget or by playing a different guitar or trying a new tuning. Find ways to liven up the show and give yourself permission to play like a little kid. When you excite the artist within, you become more exciting to your audience.

Create interesting turn-a-rounds that will surprise your loyal fans. Twist songs into one another and create medleys that keep the energy flowing. Transitioning or running songs into each other can be a powerful effect. San Diego, CA roots-rockers, the Paladins sometimes play an entire set without a break between songs, keeping the dance floor full. Their shows have momentum like a steamroller and they power through their sets with relentless energy that's infectious and draws large crowds to their shows.

Do something unexpected and exciting. If you're bored with your personal performance, then maybe you should take a lesson from someone or buy a new instructional video to

get you thinking again. Step out and cause an earthquake at the next rehearsal or gig. Do something to take your performance to another level and have fun.

Don't be surprised if you turn off a fan or two along the way as you try a new look or musical style. Fans can be very finicky and possessive and hate change. However, if you can see that a new look or sound is working for you, you can decide if it's worth staying faithful to a core audience or if it would be a better career move to go with a fresh new approach. Just remember that you have full control of your musical direction and the way you present it. Go with what feels right to you and have fun. I guarantee that you will have more fun than the band that floats along not paying attention to the details.

Bottom line is the "Fun Factor." If you aren't having fun then your audience is probably not having much fun either. By doing new and exciting things within your performance, you create a magical moment for all. If you are in the moment and the band is having a blast, then it will flow out into the audience as well. People don't normally go to shows to be bored, they want to have a fun experience that takes them out of their daily lives for a while.

I guess what I'm getting at here is—if you're bored then chances are everybody else is too. Re-invention can be the answer for anyone who has lost some passion for his or her own performance. Experimentation is the spice of life. Now get out there and shake em' up!

DALE PETERSON is author of the new book, *Why in the World Would You Want to Start a Band?*, published by Elad Press. As a guitarist, singer and songwriter, he has recorded nine releases with bands, Rhythm Lords and Trouble No More, as well as several solo projects with songs placed in major motion pictures and television programs. He has over 45 years of recording and touring experience. Contact him at dale@root66recordingco.com.

STOPPA

From Houston, TX to the Entertainment Capital Of The World

After years of building his name in the local, underground Houston, TX market, Stoppa decided to expand his brand into other regions, specifically to Los Angeles, CA, home of the world's entertainment epicenter. A place where you either make it or you break it; you either pop or you flop, and currently there is no stopping Stoppa.

Endorsed by some of hip-hop's rising talent, such as Dom Kennedy, King Los, and Curren\$y, Stoppa also reaches audiences associated with the likes of Major Lazer, Diplo and GTA; artists that he's worked with. From touring the nation to making plans for global dominance, Stoppa intends to put the world on notice with his highly anticipated project entitled *Weed, Water, WiFi*, out this summer 2017.

Music Connection: What motivated you to make the move from Houston to Los Angeles? And what was the end result of your experience?

Stoppa: I came to L.A. to expand my music; to really see the world. I came here to risk it all. Plus I used to fly back and forth from Houston to L.A. because I was working with an EDM producer-duo named GTA. We had some things going on. But really L.A.'s the place to be. It's the entertainment capital of the world.

MC: How does the scene from Houston differ from the scene in Los Angeles?

Stoppa: It's night and day. There's also a cultural difference. In Houston, I learned a lot about the independent grind when marketing my music. L.A. is more of a bigger market. There's more opportunity out here to really break through.

MC: What's working for you in hip-hop?

Stoppa: Me being unique. I have a message to tell. I'm giving people my own, one-of-a-kind story.

MC: What's not working for you?

Stoppa: So far things are going well for me. I can't really say.

MC: What unique proposition do you bring to the rap game?

Stoppa: I just feel that I got something special to give. Listen to my music and you'll see.

MC: Who are some of the artists/talent who have contributed to help shape your sound?

Stoppa: Everybody from Pharrell to Stevie Wonder, Daft Punk, Kanye West, to Kendrick Lamar. Man, there's so many.

MC: Tell us more about your partnership with Danceon?

Stoppa: Yeah, so I linked up with them, played some records for them and they liked it. They saw how my music fits well into their dancing agenda. Dancing is very complex, but I'm glad to be involved with the dance community.

MC: How did you get the name Stoppa?

Stoppa: I got the name Stoppa when I was in High School; it really began during a freestyle battle. I was very quiet back then and not that many people knew that I was a rapper. During lunch time I got called out by a fellow rapper to

Chamillonaire is a Grammy Award winning artist with a number of albums and mixtape releases in his catalog. Besides investing in his own music and record label, Chamillonaire has different business ventures in auto, a modeling agency and a tour bus company. He's been someone I looked up to, being that we're both from the same place. I eventually started using his flow pattern to help shape the way I wrote my lyrics.

MC: What/who inspires you to write music?

Stoppa: I'm inspired by life. I take situations and turn them into stories. Artists like Pharrell Williams, Stevie Wonder, Michael Jackson, Kendrick Lamar, Anderson .Paak; the list goes on...

MC: Where do you see yourself going in the next five years?

Stoppa: In five years I see myself doing world tours and creating music with visuals that will shift the hip-hop culture; ultimately to impact the world. I also see myself giving back to my community. I see myself building a youth center and creating opportunities for the next generation.

MC: Name three to five albums you have in your car right now.

Stoppa: Kendrick Lamar - *Damn*. Drake - *Discography*. Pharrell Williams - *Girl*. Stevie Wonder - *Hotter Than July*. Stoppa - *Weed, Water, Wifi*.

MC: Who are your top five MCs of all time?

Stoppa: Kendrick Lamar, Nas, Jay-Z, Kanye West, Cassidy.

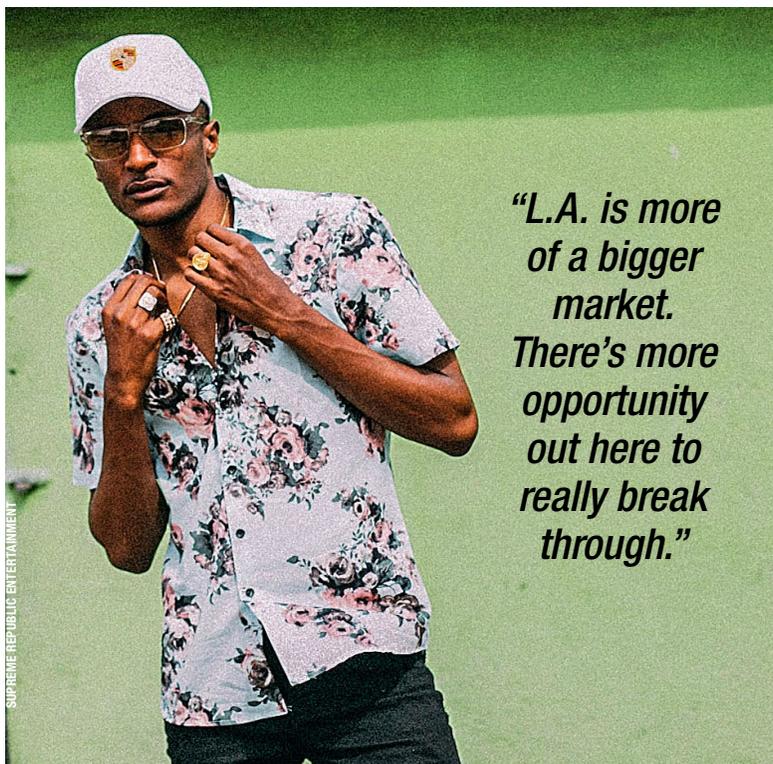
MC: How do you prepare when writing lyrics?

Stoppa: I submerge myself in whatever beat I'm working on, then I just start fishing out the words and the feeling. I know it sounds stupid, but it works for me. (laughs)

MC: What influence do pineapples have on your lifestyle and in your music?

Stoppa: My mom had stage 4 cancer a while back, so I decided to go on a journey with her to stay healthy and, hopefully, cancer free. She changed her diet, but she also went through chemotherapy. We ate pineapples. I'm her only child, so we juiced a lot and got fit together. We became vegan and also read some of Dr. Sebi's material on staying fit because it's really a lifestyle. Now she's cancer-free. That's a huge blessing.

Contact Brittney Boston, Brittney@supremerepublicent.com



“L.A. is more of a bigger market. There's more opportunity out here to really break through.”

participate in a freestyle battle; plus this was my first one, so I was extremely nervous. But I knew I had to do it to prove my skills in front of others.

He went first and spit a couple of bars; that got the crowd pretty hyped. I spit a couple bars after that, then the crowd went even crazier. As a matter of fact, I got suspended for three days due to all of the commotion and distraction that we were creating. Then three days later when I came back to school everybody was calling me Shostoppa. It felt good to gain that level of respect, from that day forward, people knew who I was. Over time, I ended up dropping the “Sho” and ran with the “Stoppa.”

MC: What made you get into hip-hop?

Stoppa: I've always really had a love for hip-hop music, but there was a local, now worldwide Houston rapper at the time named Chamillonaire, who I looked up to.

Mondo Cozmo

Plastic Soul

Republic Records/Universal Music Group

Producer: Mondo Cozmo

After releasing singles and videos for more than a year, artist Mondo Cozmo finally put 10 songs together. His alternative/college radio/online hits are here: the soaring "Shine," the haunting "Hold On To Me" and "Higher." Most exciting might be the title track, a new version of a song that was never legally released due to clearance issues. While a truly original artist, Cozmo's influences (Bob Dylan, Eddie Vedder) are evident. Song structures are reminiscent of Beck. Because Cozmo's style ranges from spiritual to raucous, the songs sometimes don't really flow like a traditional album. But Mondo Cozmo is anything but traditional! – **Brett Bush**



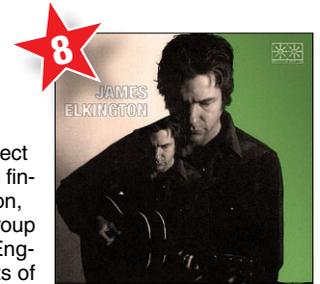
James Elkington

Wintres Woman

Paradise of Bachelors

Producer: James Elkington

Having toured with, and earned the respect of, progressive, neo-folk, Americana and finger style virtuosos like Richard Thompson, Jeff Tweedy, Nathan Salsburg and the group Tortoise, Elkington is a Chicago-based Englishman who seamlessly blends elements of a Nick Drake/Kevin Ayers-like whimsy with Leo Kottke's mercurial highwire guitar approach. "Wintres Woma" is olde English for "the sound of winter," and it suits Elkington's intimate style. His resonant vocals suggest a warm fire set against a stark and wintry chamber-pop aesthetic. After many years playing on other artists' projects, he's stepping out and coming into his own. – **Eric A. Harabadian**



2Chainz

Pretty Girls Like Trap Music

Label: Def Jam Records

Producers: Various

Pretty Girls Like Trap Music may be 2Chainz's most colorful and ambitious project to date as he showcases his bravado and rapping skills in a variety of tasteful ways. Effortlessly switching tones throughout the album, the veteran artist proves that he is more focused than ever and has yet to throw in the towel. Highlights of the project are the smooth "Big Amount" with Drake, club banger "4 AM" with Travis Scott and "Burglar Bars" with Monica. *Pretty Girls Like Trap Music* is a proclamation that 2Chainz may be reaching his prime because there's more to come and look forward to. – **Don Q. Dao**



George Thorogood

Party of One

Rounder Records

Producer: Jim Gaines and Scott Billington

There's a phrase "you can't go home again." Well, don't tell that to boogie guitar king George Thorogood. This is his first-ever solo album and it is a welcome one. In his own words: "This record is what I was, what I am and what I always will be." It is chock full of classics from John Lee Hooker and Hank Williams to the Rolling Stones. Thorogood's acumen on electric slide is certainly legendary. He raises the bar here, with his unaccompanied work on acoustic guitar and Dobro. Highlights include the sweet sentiment of "Soft Spot," the raunchy "Tallahassee Women" and, of course, "One Bourbon, One Scotch, One Beer." – **Eric A. Harabadian**



Manchester Orchestra

A Black Mile to the Surface

Loma Vista Recordings

Producer: Catherine Marks + others

Manchester Orchestra have hit that fork in the road most bands, fortunate enough to, approach by their fifth album: Release something familiar, or re-invent their sound at the risk of losing a faithful following. On *A Black Mile to the Surface*, they've found that path unlikely traveled somewhere in between. Teaming with producer Catherine Marks (Fools, Interpol, the Killers) Andy Hull and company bring together 11 tracks with varying production to offer an incredible journey for the listener with extremely dynamic vocal tracking throughout. – **Andy Mesecher**



Calvin Harris

Funk Wav Bounces Vol. 1

Columbia Records

Producer: Calvin Harris

Calvin Harris returns with *Funk Wav Bounces Vol. 1*, a collection of cool, breezy vibes for the summer. Once again, Harris effortlessly showcases his expertise as he blends various genres including dancehall, Motown and G-Funk to create a soundtrack that embodies summertime vacation. The tropical keys of "Slide" are perfect for a laid-back drive down the coast while the funky "Cash Out" is a throwback to late night '80s boogie that sets the tone for sunset barbecues and pool parties. Harris wears relaxation well in *Funk Wav Bounces Vol. 1*, and he's asking you to join him. – **Don Q. Dao**



Foster The People

Sacred Hearts Club

Columbia Records

Producer: Josh Abraham, Oligee, Isom Innis, and Mark Foster

After succumbing to the dreaded sophomore slump, Foster the People redeem themselves with *Sacred Hearts Club*. The album has the essence of the debut *Torches*, with the band's signature synth sound and mellow vocals, but now throws in some '60s psychedelics. Standout tracks "Doing It For the Money" and "Sit Next To Me" have whimsical lyrics and catchy melodies. The band does occasionally mix things up; take for instance, "Loyal Like Sid & Nancy," an absurdly loud electronic mix. Yet as a whole, *Sacred Hearts Club* is a welcomed step in the right direction. – **Jacqueline Naranjo**



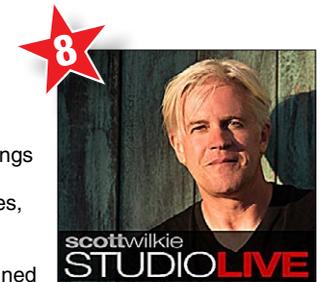
Scott Wilkie

StudioLIVE

Beachmusic Studios

Producer: Scott Wilkie

Realizing that the radio hits and best songs from his studio works have evolved dynamically over hundreds of performances, veteran contemporary jazz keyboardist/composer Scott Wilkie and his SoCal based ensemble present fresh, re-imagined arrangements and single take performances (tracked in two single day sessions at an Indiana studio) of his best works from the past two decades. The melodic magic Wilkie creates on his favorite piano, the Yamaha C7 concert grand, and electric piano and clavinet, drives seamless performances that perfectly capture the unit's explosive concert energy. – **Jonathan Widran**



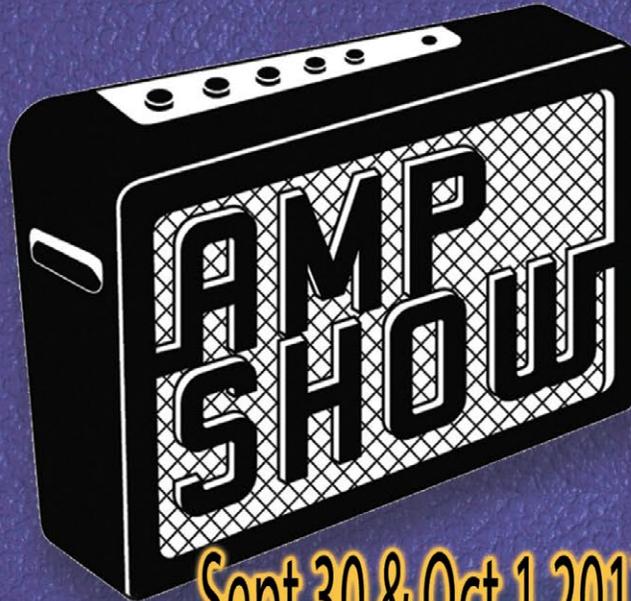
To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

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Corey Pro

Contact: cmo115@yahoo.com
Web: Coreypr0.com
Seeking: Distribution Deal
Style: Hip-Hop/Rap

Houston-based artist Corey Pro, from his tracks to his flow, is working at a high level, delivering recordings that (a la Kendrick Lamar) are as dazzling as they are challenging. "I Am Who I Am" leads in with a slow, trippy intro that morphs into exotic, Eastern-flavors, all of which gets a sudden counter-punch from his rapid-fire flow as he declares his unique identity. His passionate "Southern Hospitality" brims with layers of media that compel you to listen more closely. Best of all is the catchy "Low Life/High Life" where he croons a chorus amid the angry raps, clever wordplay and interesting synth tones. We really like this artist. His ability to command the mic and to take risks in his tracks is a pleasure to behold.

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

SCORE: 8.2



Megan Davies

Contact: KMcMahon@modmgmt.com
Web: megandaviesmusic.com
Seeking: Label, Publishing, Film/TV
Style: Alt-Pop, Singer-Songwriter

Urgent, impassioned and whip-smart, singer-songwriter Megan Davies quickly impresses us as a relatable artist with a powerful point of view and a willingness to ask profound, demanding questions of herself and others. In "Only Us" her tremulous vocals scale up and down confidently as she examines what true love means. She sings about searching for a life's path and standing up with conviction with "no apologies" on the hooky "Black and White." Her rebellious side emerges on the catchy "Blind Fools" where she refuses to accept the world's commonly accepted lies. The song has a brief, effective veer into hip-hop, a vocal style that dovetails with the overall arrangement. Smart, substantial artist.

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

SCORE: 8.2



Caitlin Eadie

Contact: fardigitalpr@gmail.com
Web: Soundcloud.com/caitlineadie
Seeking: Booking, Film/TV
Style: Alternative/Pop

Blessed with a warm sexy tonality, artist Caitlin Eadie's voice emits echoes of Bishop Briggs and the soul n' slink of Amy Winehouse. Add to that her effective backup vocalists and top-notch production and what you have is a credible candidate for radio stardom. "Lesson Learned," where she admonishes a lover's selfish behavior, is bolstered by dark, brazen synth tones and jazz/blues guitar accents amid an overall spacious arrangement. She gives her insights and reflections about relationships on "Warpath." Deep, bottom-of-a-well reverb enhances "Wolf Cry." All that's holding this singer back is the so-so quality of her material. These are solid, decent songs but are not killer-catchy enough to put her over.

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

SCORE: 8.0



Matt Allen

Contact: mattallenmusic@gmail.com
Web: mattallenmusic.com.au
Seeking: Label, Film/TV, Booking
Style: R&B/Pop

Australia's Matt Allen has a likeable voice that connects straightaway, packed with blue-eyed soul and playful melisma. His material, a mixture of old-school and new, is familiar in a good way and falls somewhere squarely in the middle. We appreciate how his tracks are airy and uncluttered, allowing plenty of space for his engaging voice to connect with the listener. "Get To Know Me" and "Ride The Moment" showcase his brand of funky-pop good-vibes beach-party music. The romantic slowie "Last Time" has an affecting melancholy and is lyrically its strongest. Typical of this artist, it is a "sad" song with an underlying sweetness. Rom-com music supes might wanna check these songs out.

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

SCORE: 8.0



Lil TaRus

Contact: liltarusmusic@gmail.com
Web: soundcloud.com/liltarus
Seeking: Promotion
Style: Rap, Hip-Hop

Artist Lil TaRus has a natural vocal tone and a gift for catchy hooks that helps him stand out from the pack. He doesn't dazzle or overpower—you've heard all this elsewhere—he simply stays in the pocket and delivers one solid punch after another. "Right Nah" features a sci-fi-sounding synth intro that leads to a party-time message ("Let's hit the party right now!") that's spiced with vocal doubling and skillful echo fx. The track's ultimate monotony is overcome in "Turn It Up" thanks to an R&B crooner section, staccato percussion and a glaze of simmering Autotune. Spearheaded by a raunchy, memorable chorus voiced by a group, "I Just" dishes up a hefty helping of playful swagger. Solid work.

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

SCORE: 7.8



Stormhaven

Contact: stormhavencontact@gmail.com
Web: stormhavenband.bandcamp.com
Seeking: N/A
Style: Progressive Death Metal

There's plenty going on in "Exodus 1," "2" and "3" to stoke the heartfires of prog-metal fans: a three-dimensional vocal attack with dynamo screaming, seismic drums, dynamic guitars and how about prominent bass lines and awesome keyboards mixed with strings? And, the all too uncommon tactic of songs that form one conceptual saga is an inspired move. Our favorite is "Exodus 3" whose patient buildup is effective at delivering a story of one man's face-to-face with the Cosmos. Fans of Between The Buried and Me will want to check this out. In the meantime, France's Stormhaven could address the absence of low-end in "Exodus 1," the distracting EQ levels. Must be a dazzling live act.

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

SCORE: 7.6

Music Connection's listening committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Midnight Door

Contact: lukejanela@gmail.com
Web: midnightdoor.com
Seeking: Exposure, Press, Booking, Labels
Style: Alternative

You don't hear many singer-songwriter-cel- lists, so we were intrigued by Luke Janela. On the upside, we like his moody and mys- terious vision. His breathy vocals and artful use of handclaps and tribal percussion are artful and compelling. The downside is the artist's overuse of his instrument—the insistent presence of the cello's murmur- ing, monotonous tone ultimately hampers these lengthy tunes. "Mooooooooooon" stands out due to bold percussion and a compel- ling momentum at the end. Perhaps a female backup choir could add color and dimension to it? "Seriously" approaches standard pop-rock but needs tightening and polishing. This artist might want to consider a theatrical presentation for his music.

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

SCORE: 7.4



Airplane Mode

Contact: dave@airplanemode.com
Web: airplanemode.com
Seeking: Label, Film/TV
Style: Indie Rock

Led by photogenic frontman Dave Wiskus, New York City-based Airplane Mode have a bright, amiable, radio-friendly sound that is hampered by lackluster production & mix- ing that causes crafty songs like "Holding My Breath" and "In The City" to flatline. On both songs the lead vocal needs more vigor, but is instead overshadowed by the rest of the band, especially the keyboards, which contribute some nice, tasty tones. The band's radio potential suddenly breaks through on the hooky "Between the Stars and You" where everything works far, far better. There's real potential in Airplane Mode; they just need a savvy knob-tweaker who can provide these performances and recordings with more lift.

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

SCORE: 7.2



Maivish

Contact: maivishfolk@gmail.com
Web: maivish.com
Seeking: Booking, Film/TV
Style: Trad/Folk

Anyone looking to escape the modern world should spend some time with this group, whose brand of traditional Brit/Irish songcraft is solid, calming and transport- ing. The instrumental "Lamento" has vivid, cinematic potential. "Lonesome Woods" and the love song "Sunlight into Blue" fairly reek with rural splendor, thanks to a delicate touch of rustic fiddle, flute and percussion, with maybe a hint of jaw harp. Vocalist Adam Broome, however, despite his plain- tive sincerity and solid integrity, has a range and tone that limits the band's impact. He's also, at times, overmixed as well. For now, female backup voicings add an appealing glow, but Maivish might consider enlisting a singer who can take them to the next level.

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

SCORE: 7.2



Elephant Pill

Contact: elephantpill818@gmail.com
Web: elephantpill.bandcamp.com
Seeking: Film/TV, Distribution
Style: Experimental Trip-Hop

A trio of curious tracks from this Erie, PA composer are resolutely dark, dank, solitary and require patience from the listener. A beat slowly emerges from the murk, mys- tery and heavy hiss of "Street Wolf" whose creepy cadence leads nowhere in particular, despite some distant howls at the end. Better is "Leftover Tandem Bicycles" whose three-chord piano progression is gradually embellish with sonic weight and drama. Best (and shortest) by far is "Be My Daddy" where the artist really leans out to include everything from chants, a child's soundbites ("Look, Daddy!"), jazz saxophone and a funky drumkit. The composition is playfully intriguing and presents Elephant Pill at his most imaginative.

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

SCORE: 7.0



Necole Barz

Contact: necolebarz@gmail.com
Web: soundcloud.com/necole-barz
Seeking: Label
Style: R&B/Hip-Hop

Atlanta's Necole Barz shows no shortage of sass and sex appeal, which she dishes out in bonus helpings on songs such as "Boss Night" where she and her brigade of backup singers lash out at a member of the opposite sex ("Whatcha doin' with your life, boy!"). Barz gets all street hustler on "The Way It Goes," a light, humorous but still anger-packed song that allows her to again tell it like it is—or else. "Body" rails out at those who'd dare to limit her to her curvy looks, demanding to know "Is that all I am, a body!" Right now, though she's got a decent singing voice, we feel this artist's reach exceeds her grasp. There's much more enthusiasm here than artful execution. Keep working.

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

SCORE: 7.0



Noordzo

Contact: mikenoordzy@gmail.com
Web: reverbnation.com/mikenoordzy
Seeking: Booking, Film/TV
Style: Psychedelic Witch Jazz

Three tracks from NJ-based Mike Noordzy's *Shark Funeral Songbook* are a clear indication that he's a darkly absurdist artist who's intention is to transport the listener to a sepulchral place, a coven of horrors packed with a myriad of creep-inducing ingredients. "Upper Centralia" is a case in point—a thick, heavy amalgam that could complement the vibe of a dark video game. "Strange Highway" is spooky, trance- inducing and makes good use of a sax solo. "Holy Laughter" has a combo of upright bass (Noordzy's primary axe), sax and drums in a sort of free-form composition that somehow remains coherent. Ultimately, this artist might consider a live multi-media presentation as the best venue for his art.

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

SCORE: 7.0

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

The Mint Los Angeles, CA

Contact: tarabeier@icloud.com

Web: tarabeiermusic.com

The Players: Tara Beier, vocalist; Tripp Beam, drums; Ricky Bakken, bass; Adam Zimmon, guitar; Sasha Smith, keyboard.

Material: The set list is a balance of slow ballads and uptempo rock tunes. The sounds are reminiscent of Gram Parsons and The Byrds on originals like "Prize Winner." In spite of the predominately Americana sound, the group mixes things up with a surprising shift towards, music with a darker alternative pop edge similar to the Pixies or even the Cure on songs like "Hollywood Angel" and "Fools Paradise." Lyrically the songs gravitate towards the sentiments of revisiting lost loves. There is a lot of imagery especially on the very catchy "This Innocence," where frozen ponds and baptismal rivers seem to be metaphors for spiritual awakening.

Musicianship: The group does their best to bring down tempos and slowly build the musical compositions. Smith gets the chance to channel his inner Ray Manzarek on "Wild China Tree" but unfortunately his levels are pretty low throughout the set. Zimmon makes frequent but good use of his whammy bar on "Fools Paradise" while getting something of a lap steel sound from his guitar on "Prize Winner." This song also features solid breaks and tight melodic bass lines from Bakken. Beam strips down his sound accordingly for lighter tempo songs like "Forever Mine" and "This Innocence" where he incorporates both brushes and egg shakers.



TARA BEIER

KEVIN BROWN

Performance: Given that this music is lyric heavy, Beier does take the appropriate time to introduce songs. Unfortunately, she seems to struggle to be heard in the mix once they start. She takes her guitar off frequently throughout the performance and works the stage well, as she takes to only focusing on vocals. Beier also takes the time to introduce her band and promotes her current album. Surprisingly, the choice was made to exclude from the set some stronger songs from that album including "Freedom Island" and "Mayan Sun" which would have strengthened the overall performance.

Summary: While Zimmon is arguably the showcase of the band, providing loads of great lead solos, the group can stand to work on tempering to give even time to highlight each musician. The group overall excel at their finales, especially on songs like "Hollywood Angel." Beier herself is definitely riding the wave of the current Americana trend but shows a more serious promise for rock and alternative on songs like "She's Gone" as her vocals are more conducive to that genre. — **Brooke Trout**

Molly Malone's Los Angeles, CA

Contact: contact@sidneyb.com

Web: sidneyb.com

The Players: Sidney B!, vocalist; Hillary Faith, back up vocalist; Jasmine Kutoa, back up vocalist; Art Chatkoo, drums; Zach Andrews, bass; J.V. Vidopio, guitar; Phil Bradarich, keyboard.

Material: As his music video plays on a screen behind him Sidney B! quips, "I'm so fresh." His music is indeed a fresh blend of rap and funk that is both inventive and fun. What you are getting is something like Jamiroquai meets early Red Hot Chili Peppers. Sidney was born in France and his song "Human Again" is reminiscent of another French performer, Patrick Hernandez, made famous by his classic hit "Born To Be Alive." What is further intriguing is that Hernandez's song was considered disco, whereas Sidney self-categorizes as electro. This inspires a look into the music history not only behind those genres but funk and boogie too. Sidney gives you a taste of it all in a medley of Michael Jackson, Earth, Wind & Fire, and James Brown.

Musicianship: The band is tight, for the most part, but experience some challenges in part due to low guitar and monitor levels. Arguably, the guitar or keyboard should have come up in the mix, but Andrews is essential and rightly takes the spotlight. Fortunately, Chatkoo does not overplay, which allows Vidopio and Bradarich the space they need to overcome technical challenges which appear to include a



SIDNEY B!

MARCO VICTOR SALDARES

bad guitar cable. Vidopio does not let that stop the boogie beat. He troubleshoots on the spot and recovers quickly.

Performance: This band knows how to put on a good show, immediately evidenced by both physical attire and backdrop. In most professional shows we expect the band to play at certain points of the performance on their own without the presence of the main performer. Sidney works going off stage into the act with his original song "Nowhere To Be Found" where he theatrically claims to be looking for his missing girlfriend. Similarly, Sidney incorporates the

standard band introduction section with all the expected solos.

Summary: It is clear from certain numbers in the set that this group does know how to work with their dynamics to highlight the sounds of all instruments involved. Continuing to play with individual sound level outputs will make the overall performance tighter. While the set does not include a Red Hot Chili Peppers cover, their original "Blame The High" is similar to that group's hit "Knock Me Down," which Sidney could also easily pull off as he has Faith and Kutoa to do so. — **Brooke Trout**



BRETT CALLWOOD

Hotel Cafe Hollywood, CA

Contact: vinnie.kaikane@gmail.com

Web: jujublooms.com

The Players: Tucker Trainer, vocals, guitar; Vinni Stevens, vocals, bass; Nick Crnko, drums.

Material: The roots of Juju Blooms are embedded in jazz and funk along with melodic garage rock, and that should lead to some gloriously exciting sounds. Instead, the fact

that the three men in the group are skilled musicians only makes it more infuriating that their songs come across as seriously lightweight, and that cross-pollination of styles only gets in their way. At best, their own material, such as “Distance,” sounds like a Weezer outtake. At worst, they sound like later-era Red Hot Chili Peppers demos. It’s not that the band is bad—not by any means. But the songs are just “there,” and that’s not good enough. The writing needs work.

Mind you, the cover of the Divinyls’ “I Touch Myself” was magical, not least because, up until that point, there was nothing about the band that suggested a raunchy, naughty side. Another cover, of the Temptations’ “Just My Imagination,” was also well played. So, with the right tunes, this band sounds great.

Musicianship: Nothing to complain about here. The band is a tight unit—clearly well-rehearsed. Crnko is a solid drummer, and he and Stevens combine to form an effective rhythm section. That allows Trainer the freedom to widdle with his guitar. Trainer is also the stronger vocalist (Stevens takes the lead on a few occasions), but the two harmonize beautifully too.

Performance: There’s really no performance to speak of. The trio stand fairly still and play the songs, dressed in perfectly ordinary clothes. Between songs, they only speak to introduce the next one or to murmur “thanks.” One assumes the aim is to allow the songs to speak for themselves. This is a mistake.

Summary: Juju Blooms aren’t without charm, they can play their instruments, and their choice of covers is inspiring. What they need to do now is go away and write a handful of songs that do them justice. The foundations are in place for an enjoyable band—they attract a decent crowd to the Hotel Cafe for a midweek show, and a lot of the girls in attendance let loose with a few wild screams to show their appreciation. But each original song that the band plays is forgotten as soon as they kick into the next one. A few hooks and effective melodies, and the Jujus will truly bloom.

– **Brett Callwood**

Coffee Gallery Backstage

Altadena, CA

Contact: John@JohnM.com

Web: JohnM.com

The Players: John M.

Material: John M. is a modern Stephen Stills-meets-Gordon Lightfoot-meets-Sweetwater singer-songwriter doing mostly original tunes (with the exception of one or two covers and a buccaneer/bandit look that makes him appear like he just got off an island with Johnny Depp). Although his appearance gives off a ‘60s vibe his music has a very contemporary feel and sound.

Musicianship: John M. is a solo (at least this night he was) singer-songwriter with his roots firmly planted in the ‘60s and ‘70s. He’s taken that and stepped it up a notch to include more modern musical techniques, mixing well placed licks and chords in between delicious melodies that scream Stephen Stills at Woodstock playing modern pirate music in 2017.

Although John does nothing spectacular, vocally speaking, he gets his point across through the stories the music expresses. His songs are well-crafted stories that enable everyday people to get through to the demons that keep them from living life to the fullest; inspirational songs of love, hope and childhood.

Performance: The Coffee Gallery is a nice little venue with great acoustics and even better lighting. Not your typical singer-songwriter venue.



JANET JAMES

The lighting guy was on it as every color in the rainbow shined on John while he wailed away on a 10-song set list. Experienced and confident, the artist did what he had to do as a singer-songwriter, keeping the crowd in it as much as he could, all the while switching up guitars and tuning them up.

Summary: John M. grew up listening to the big boys of rock & roll, like Led Zeppelin, the Who, Cream and Jefferson Airplane. His

more notable tunes, like “The Dream” and “The Mother In Me,” take you way back to a simpler time when it was about the music, when songs told meaningful stories in a very contemporary, fashionable way. His vocals are straight-forward, nothing to write home about, but his stories are compelling. John M. is an acoustic staple right out of the Sweetwater stable. Well crafted music with well crafted stories make for excellent storytelling. – **Pierce Brochetti**

The Viper Room West Hollywood, CA

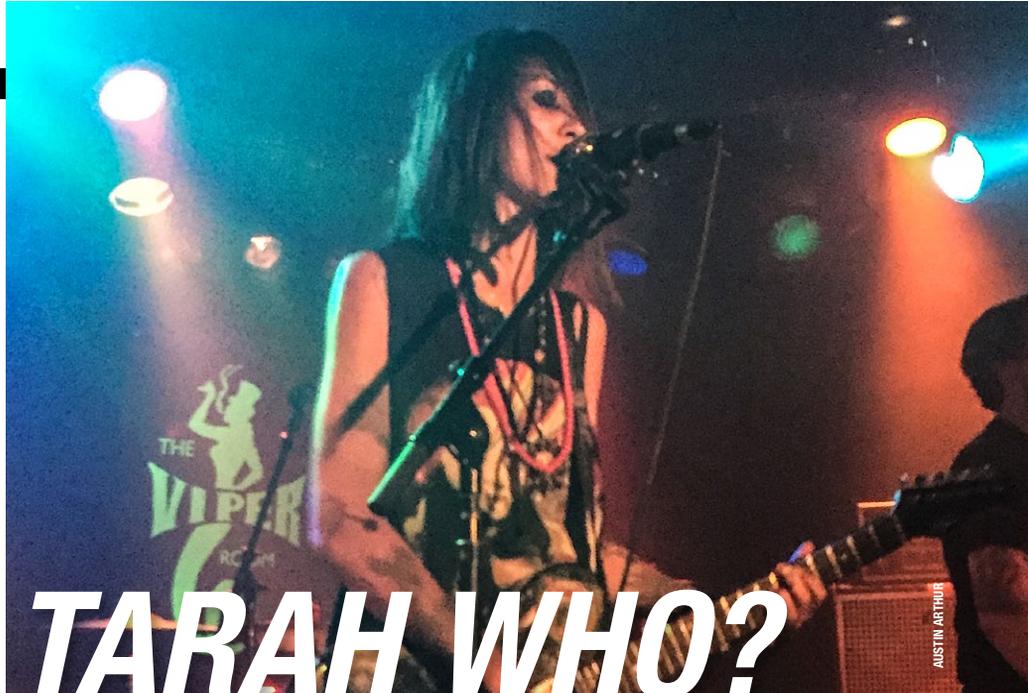
Contact: Tarah, tarahwhomgmt@gmail.com

Web: tarahwho.com

The Players: Tarah G. Carpenter, vocals, guitar; Shaina Mikee Keiths, drums; Matt Peltcher, bass, vocals.

Material: Hailing from Paris, singer-songwriter, multi-instrumentalist and all-around fireball Tarah G. Carpenter relocated to Los Angeles with the desire to explore the diverse music scene it harbors. With prior experience in several bands, her first taste of flying solo arrived after she answered a Craigslist ad calling for an artist to perform at a downtown warehouse party. Although Carpenter is the “mind, soul, rock & roll heartbeat, and operator” of the project, she enlisted the help of fellow musicians to complete this snarling fusion of punk, grunge and straight-up rock.

Musicianship: Right out of the gate, it’s clear Carpenter is a vocal powerhouse. Her compelling, bassy register is nuanced with a timbre reminiscent of grunge god Eddie Vedder. She effortlessly plummets into guttural bellows, exhibited on sharply titled single “Bitchcraft.” In support of her biting growls, straightforward power chords on the guitar embody the no-frills characteristics of the punk music the band presents. Fat basslines provided by Peltcher interlock snugly with Keiths’ frantic yet steady percussion, creating a solid foundation on which Carpenter can wail. Carpenter’s lyrics feel acutely personal, dealing with emotions and ideas she “needs to let out.”



Performance: Celebrating the release of their new EP entitled *Half Middle Child Syndrome*, the band drew a substantial audience. Setting off the show, the trio wasted no time seizing control of the stage with ferocity. Carpenter’s personality immediately shone through when she began with a humorously deadpan remark about how she forgot to urinate and may have to finish the set early. During a guitar swap between songs, Keiths encouraged the audience to participate in a rousing chant of “Fuck Trump!,” in which the audience participated with gusto. Overall, Tarah Who?

delivered a lively performance that elicited vigorous head-banging from the audience.

Summary: Though their music is technically uncomplicated, Tarah Who? delivers a scathing rawness that doesn’t require much else. Frenzied punk rhythms coincide with Carpenter’s seething howls, forging a wall of sound that is powerful and gripping. Even if their music isn’t your bag, Tarah Who? delivers an exciting show that may induce sudden and unexpected moshing. — **Austin Arthur**

Webster Hall New York, NY

Contact: binx@binxofficial.com

Web: binxofficial.com

The Players: Binx Buys, vocals, guitar; Matteo Scher, keyboards, Christina Opoku, dancer; Tess Liantonio, dancer.

Material: There’s no doubt that Lady Gaga’s reach must have had something to do with Binx Buys’ unique self-creation. This South African artist’s elaborately designed costumes are part of a show that is, not simply about the music, but about an artist who has a specific vision. While her material is pretty straight-ahead pop, she employs repetitive words and phrases to yield punchy choruses. “Radiohead” (No. 1 on a South African radio chart), with its mantra-like hook and message that music reigns above all, is one of the catchier numbers. Most songs in the set follow suit, but could benefit from exploring more melodic diversity. All the material is performed within an entertaining framework.

Musicianship: Though Binx dons a B-52’s beehive, her voice is more of a cross between Katy Perry and Gwen Stefani. She exudes energy and enthusiasm, keeping the delivery genuine throughout the show. Support from Scher on keyboards covers a lot of ground, and with Binx occasionally on guitar, they successfully fill the space for what might have been a bigger band. Her backup dancers are crucial to the costume changes, stripping away various layers to reveal the next wardrobe extravaganza, which often happens mid-song.



Performance: The artist’s stage name, Binx, known as the African Bee, was actually the nickname her brother gave her while growing up. She fully embraced this nomenclature, wearing a black and yellow striped leotard, black tights and high stiletto heels as one of her several incarnations. Her real name is Bianca (after Bianca Jagger), a nod to her family’s favorite band, the Rolling Stones. On that note, Binx performed her ode to the band with her own rendition of “Satisfaction.”

One might expect that with all the staging and wardrobe maneuvers, her persona would be more distant and aloof; but paradoxically, Binx exudes surprising warmth, establishing a connection with the crowd, endearing her

to them. A touching moment in the set came when she remembered her dad, whom she recently lost. “Headlights,” a tribute to him, is possibly her best song and has meaning on several levels, metaphorically serving as this artist’s guiding light and instrumental in keeping her eye on the prize.

Summary: Blessed with a strong visual sense and a flair for the dramatic, Binx Buys’ courageous choices in wardrobe and staging have established her “brand.” If she keeps raising the bar with her material—more diverse subject matter and sonic variety—this entertaining artist could break through.

— **Ellen Woloshin**



Silverlake Lounge Los Angeles, CA

Contact: Zane Ruttenberg, contact@thankslight.com

Web: thankslight.com

The Players: Zane Ruttenberg, guitar, vocals; Foster Farmer, bass, vocals; Paul Wataha, drums, vocals; Glenn-Michael Frels, keyboard.

Material: Rooted in Moonside, TX, quartet Thanks Light refuses to be pigeonholed into one definitive genre. Psychedelic surfer-indie one moment, and country-infused punk the next, this

band pushes the boundaries of how music is expected to sound. Although their music draws from a variety of influences, the songs somehow coalesce into a uniform sonic profile that works. The unique blend of dreamy consonance punctuated by passages of jamband grit undoubtedly differentiates this band's sound from the pack. Fresh and original, this trippy bunch have solidified their position in the music scene.

Musicianship: "Melted flowers" might seem like a curious self-description of the band's sound; however, one listen to frontman Zane Ruttenberg's

shimmering vocals floating atop abrasive guitar riffs on single "V.I.P." and this description suddenly makes perfect sense. Ruttenberg adeptly exemplifies the volatile shifts in tone with his dynamic vocal prowess. With abruptness, he swaps soft croons for shrill howls. Farmer's relentless bass lines amid splashy, frantic percussion by Wataha provides a groovy framework that propels the band forward. Frels' swirling keys highlight melodic themes as well as contribute moody embellishments to the overall instrumentation.

Performance: Fans began to file inside the initially barren venue as Thanks Light began their dynamic performance. Though the stage was small, the group commanded the space with tenacity for the duration of their set. Kaleidoscopic stage lights bathed the band in an otherworldly glow, providing visuals that enhanced the sonic atmosphere. The band's movements varied appropriately upon each shift in mood, from apathetic swaying to all-out headbanging, leaving the audience completely entranced. Passionate and earnest, the group's stage presence effectively conveyed the fervor they possess for their craft.

Summary: Thanks Light characterize their sound as "A pinch of punk, outlaw country and surf, all rolled into a fine, psychedelic blend." On paper, this hodgepodge of styles may seem conflicting; however, the quartet masterfully weaves together these elements into a psychotropic textile of mystical acoustics. Their latest album, appropriately titled *Psychonauts*, instantly transports the listener into another dimension not of this world. — **Austin Arthur**

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— **Mary Lyon, manager, ACIDIC**



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Phoenix, AZ 85014
623-206-5097
Web: perfecttimingentertainment.com
Basic Rate: please call for info

SCOTTSDALE STUDIOS

1425 W. 14th St.
Tempe, AZ
480-540-4648
Web: scottsdalestudios.net

SER SOUNDWORKS

190 E. Corporate Pl., Ste. 3
Chandler, AZ
480-649-9074
Email: rockstar@sersoundworks.com
Web: sersoundworks.com
Basic Rate: please call for info

CALIFORNIA / NORTHERN

ANNEX REHEARSAL STUDIOS

2554 Grant Ave.
San Lorenzo, CA 94580
510-908-5126
Email: info@annexrehearsalstudios.com
Web: facebook.com/AnnexRSLive/
Basic Rate: please call for info

CANDYAPPLE STUDIOS

3055 N. Sunnyside Ave., Suite 106
Fresno, CA 93727
559-840-1207
Email: CandyAppleFresno@gmail.com
Web: candyapplestudios.com
Basic Rates: \$10/\$18/Hr

JACK LONDON REHEARSAL STUDIOS

632 2nd St.
Oakland, CA 94607
510-759-8557
Web: jacklondonrehearsal.com

LENNON REHEARSAL STUDIOS & MUSIC SERVICES

468 9th St.
San Francisco, CA 94103
415-575-3636
Email: info@lennonstudios.com
Web: lennonstudios.com
Contact: studio manager

Basic Rate: please call for rates
Special Services: Rooms for rent by the hour and by the month, centrally located

RDM2 STUDIOS

6651 Brisa St.
Livermore, CA 94550
925-443-7362
Email: info@rdm2studios.com
Web: rdm2studios.com

REHEARSE AMERICA

8923 San Leandro St.
Oakland, CA 94621
510-569-7075
Email: oak@rehearse.com
Web: rehearse.com

Additional locations:

2751 Academy Way
Sacramento, CA 95628
916-923-2525
Email: hoh@rehearse.com

5749 88th St.
Sacramento, CA 95628
916-381-4500
Email: srs@rehearse.com

SHARK BITE STUDIOS

634 2nd St.
Oakland, CA 94607
510-663-8346
Email: mail@sharkbitestudios.com
Web: sharkbitestudios.com
Basic Rate: please call for info

STUDIO INSTRUMENT RENTALS (S.I.R.)

1215 Fairfax Avenue
San Francisco, CA 94124
323-957-5460 Fax 323-957-5472
Email: lainfo@sir-usa.com
Web: sir-usa.com
Contact: Fred Rose or Joey Yarmoluk
Rooms: All rooms come complete with 8 mixes of EAW monitor systems and stereo sidefills, Soundcraft SM-12 consoles, live consoles all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27'x36' to an 80'x50' show stage. All rooms come with stage and air conditioning.
Services: Showcases for major labels, event services, etc.
Equipment: Backline, audio, lighting / drum rentals.

Additional locations: Chicago, Las Vegas, Miami, Nashville, New York, Palm Springs, Phoenix, Portland, San Diego, San Francisco, Seattle

CALIFORNIA / SOUTHERN

7EVEN STUDIOS

1793 E. 28th St.
Signal Hill, CA 90755 562-988-7771
Email: info@7evenstudios.com
Web: 7evenstudios.com
Basic Rate: please call for info

ABC REHEARSAL STUDIOS

2575 San Fernando Rd.
Los Angeles, CA 90065
323-874-2408
Email: abcrehearsals@gmail.com
Web: abcrehearsals.com
Basic Rate: please call for information and specials
Rooms: Over 50 studios, onsite parking, monthly rentals only. High-quality durable walls.
Services: onsite manager
Clients: signed and unsigned bands

Additional location:

7413-7415 Varna Ave.
North Hollywood, CA 91605
323-874-2408
Email: abcrehearsals@gmail.com
Web: abcrehearsals.com

AMP REHEARSAL

5259 Lankershim Blvd.
North Hollywood, CA 91601
818-761-2670
Email: reservations@amprehearsal.com
Web: amprehearsal.com
Services: First all-inclusive rehearsal and recording studio
Basic Rate: \$15-30/hour

ANNEX STUDIOS / THIRD ENCORE

7 Valley Locations, 1 Anaheim
818-753-0148, 310-924-4516
Email: thirdencorereharsals@yahoo.com

Web: trdencore.com

Contact: Wynnsan Moore, Colin Mulholland
Services: Third Encore's Annex Studios are 205 Premium 24-hr Monthly Lockout studios located in eight buildings in North Hollywood, Sherman Oaks, Van Nuys and Anaheim. All studios are fully air conditioned (with private a/c control) and include complimentary Wi-Fi. All buildings are one story for easy access and studios are constructed specifically for music production and rehearsal with multiple layers of drywall and soundboard. Band, drum and production rooms available.

ATWATER DELUXE REHEARSAL

2471 Fletcher Dr.
Los Angeles, CA 90039
323-665-5800
Email: rehearse@atwaterdeluxe.com
Web: atwaterdeluxe.com
Basic Rate: starting at \$18/hr

BOMB SHELTER REHEARSAL STUDIOS

7580 Garden Grove Blvd.
Westminster, CA 92683
714-240-7345
Email: britt@bombshelterrehearsal.com
Web: bombshelterrehearsal.com

Contact: Britt Trace

Basic Rate: call or see website
Rooms: 6, including a large Showcase Room with stage, sound and lights. All rooms have a P.A. system. Rooms are set up to your preference, let us know what you need.
Equipment: Mackie, QSC, Sonor, Audix, Ampeg, Marshall, B-52, Yorkville, Traynor, Pro Tools, Trident, Universal Audio, Rode, etc.
Services: Rehearsal rooms, recording and audio production, voiceover, editing, overdubs, jingles, radio, sequencing and midi, location recording, record your rehearsal, guitar repair and maintenance, CD duplication and graphic design, CD mastering, free wifi, music lessons

BEDROCKLA

(Rehearse, Rent, Record, Relax)
1623 Allesandro St.
Los Angeles, CA 90026
213-673-1473, 877-6BEDROCK
Web: bedrockla.com
Basic Rate: call for rates
Services: Fully backlined/air conditioned hourly rehearsal studios, monthly lock out rehearsal studios, retail store, backline/event rentals/cartage, full recording studios, 5.1 surround mix studio, guitar, bass and drum repair, amp/electronics repair, event/film location

BLACK DIAMOND STUDIOS

401 N. San Fernando Rd.
Los Angeles, CA 90031
424-835-1087
Email: info@blackdstudios.com
Web: blackdstudios.com
Basic Rate: please call for info
Services: Fully secured professional 12 large lockout studios.

CASCADE STUDIOS

6611 Santa Monica Blvd.
Hollywood, CA 90038
323-461-7723
Email: info@cascaDestudios.com
Web: cascaDestudios.com
Basic Rate: please call for info
Services: A professional rehearsal studio complex located in the heart of Hollywood. Cascade Studios offers 12 premium hourly rehearsal studios with sizes ranging from 10' x 15' to 35' x 45'. All hourly rehearsal studios are air-conditioned, fully-equipped with a complete backline. We have studios ranging in size and hourly rates to meet various needs of small local bands and touring musicians alike. Advance reservations are not required, however, it is highly recommended up to 2 days in advance for evening hours after 5 p.m. daily. Cascade Studios offers full range of backline equipment rentals from top manufacturers. A full (printable) equipment & price list will be available online very soon.

CENTERSTAGING

3407 Winona Ave.
Burbank, CA 91504
818-559-4333 Fax 818-848-4016
Email: info@centerstaging.com, adam@centerstaging.com

Web: centerstaging.com
Contact: adam@centerstaging.com
Basic Rate: call for rates

CIDE SHOW REHEARSAL STUDIOS

18205 S. Broadway
Gardena, CA 90248
310-324-4056
Email: info@cideshow.com
Web: cideshowstudios.com
Contact: Sherman
Basic Rate: \$12/hr
Services: Lockout Bldg and Rehearsal

CREATIVE MUSIC ROOMS

4935 McConnell Ave.
Los Angeles, CA 90066
424-835-0501
Email: info@creativemusicrooms.com
Web: creativemusicrooms.com/Index.aspx
Basic Rate: call for rates
Services: 24-hour access, 365 days/year.

D.O.B. SOUND

8531 Wellsford Pl., Ste. 1
Santa Fe Springs, CA 90670
562-464-9456
Email: dobsound20@yahoo.com
Web: dobsound.net, facebook.com/DOB.
Sound Studios
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for rates
Services: Full recording, mixing and mastering studio, video production, 5 fully equipped rehearsal rooms and guitar repair shop.

DOWNTOWN REHEARSAL

1000 S. Santa Fe Ave.
Los Angeles, CA 90021
213-627-8863 Fax 213-614-8633
Contact: Mike
Basic Rate: please call for info
Rooms: Sizes ranging from 12'x19' to 22'x24' 12' ceiling. All studios have ceiling fans, carpeting and phone jacks. Studios are secure, private and clean.
Clients: Numerous label and unsigned bands.
Services: We have 62 studios at Santa Fe location and 212 at 7th Street location.

Additional location:

2155 E. 7th St.
Los Angeles, CA 90021
323-263-2561
Contact: Chris

EASTSIDE REHEARSAL

2619 E. Cesar Chavez Ave.
Los Angeles, CA
Email: eastsiderehearsal@gmail.com
Web: eastsiderehearsal.com
Basic Rate: \$13/18 hr

ELECTRIC JUNGLE PRODUCTIONS

Fullerton, CA
714-738-6271
Basic Rate: \$195 to \$1000 30-day lockout
Rooms: Call for more information

ELEVATED AUDIO

14677 & 14651 & 14661 Aetna St.
Van Nuys, 91411
818-909-9029
Email: elevatedaudio@gmail.com
Web: elevatedaudio.com
Contact: Fran
Basic Rate: \$19/22 per hr.

EXPOSITION REHEARSAL & RECORDING STUDIOS

9214 Exposition Blvd.
Los Angeles, CA 90034
310-287-1236
Email: contact@expositionstudios.com
Web: expositionstudios.com
Studio Specs: 6 rooms ranging from 14x16 to 28x15.
Rates: Ranging from \$22/hr to \$25/hr.

FRANCISCO STUDIOS

4440 District Blvd.
Vernon, CA 90058
323-589-7028
Web: franciscostudios.com
Contact: Zach
Basic Rate: call for monthly or hourly rates
Rooms: Over 100 Monthly Lockouts, private parking, Free Wi-Fi, Freight elevator, 24-hour Video Surveillance, 5 miles from downtown L.A., A/C
Services: monthly lockout hourly, recording, guitar and drum lessons; free wifi.

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Dwight Yoakam * Black Eyed Peas * Interscope * Capitol * Sony * WEA * RCA * KLOS * USC
Fender Musical Instruments * Live Nation * Beats By Dre * Guggenheim

Additional locations:

Phoenix, AZ
602-229-1250
Contact: Zach

125 E Pennington St.
Tucson, AZ 85701
520-300-1116
Contact: Frank

6100 E. 39th Ave.
Denver, CO 80207
303-320-8440
Email: franciscostudiosdenver@gmail.com
Contact: Kreston

8420 Westglen Dr
Houston, TX 77063
713-460-4537
Contact: Ricardo

GEMINI STUDIOS
Irvine, CA
714-545-2289 Fax 714-545-2276
Web: geministudios.com
Basic Rate: \$625 for 200 sq. ft.; \$555 for 150 sq. ft.; \$475 for 100 sq. ft.
Services: Gemini Studios has been serving Orange County musicians, performers and bands since 2001. We offer clean and affordable 24-lockout rehearsal studios located in central OC. We have two locations all close together and we are dedicated to providing the best private monthly music studios available. Check out our website, which allows you to reserve your studio online or get on the waiting list. Whether you're a solo musician looking for a spot to jam or a band needing a practice/rehearsal studio of your own or to share, Gemini has the studio solution to fit your needs. Practice Well.
Clients: Young the Giant (Sameer Gadhia), Thrive (Dustin), Saosin (Chris), Atreyu (Brandon Saller), The Color Turning (Steve), Alpha Hotel (Greg Martz), Seven Year Itch

GROOVE WORKS STUDIOS
1446 W. 178th St.
Gardena, CA 90248
310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Basic Rate: \$35/hr.
Services: small, medium and large specially designed for live sound

GUITAR CENTER STUDIOS
6400 Owensmouth Ave.
Woodland Hills, CA 91367
818-883-4427
Email: info@gcstudios.com
Web: guitarcenter.com/Services/Lessons/Rehearsals.gc

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

HOLLOWAY PRODUCTIONS
9541 Santa Fe Springs Rd.
Santa Fe Springs, CA 90670 562-941-5949
Email: hollowayproductions@gmail.com
Web: Facebook
Contact: Edward Holloway
Basic Rate: \$16/ \$20 an hour
Services: Seven rehearsal studios: Drums, 2 half-stack guitar amps, Bass amps, PA system and 4 mics in every room.
Clients: Walt Disney, Poncho Sanchez, Jose Rizo Jazz on the Latin Side Allstars

HOTHOUSE REHEARSAL STUDIOS
11823 Slauson Ave., Unit 41
Santa Fe Springs, CA 90670
562-945-1300
Email: richard@hthousestudios.com
Web: hthousestudios.com
Contact: Richard Morales
Basic Rate: \$12-\$20/hr.
Room Specs: Studio A 20' x 28' Studio B 16' x 16' Studio C 16' x 16' Studio M 17' x 21' Auditorium 20' x 31'. All acoustically designed.
Special Services: Video prod. and recording capabilities, live video streaming, website promotions, ground level parking in front and back, cater to special events.
Equipment: Each Studio: 2 Marshall half stacks, Ampeg bass rig, Pacific DW maple drum kit with cymbals, concert grade PA system with microphones and stands, power amps, mixing boards, keyboard amps.

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

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

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

JC SOUND STAGES
6670 Lexington Ave.
Hollywood, CA 90038
323-467-7870
Email: jcinhollywood@hotmail.com
Web: jcsoundstages.com
Contact: JC
Basic Rate: \$200/300/480/day.
*See website for local unsigned band rates

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

LOCKOUT MUSIC STUDIOS
1300 S. Beacon St., Ste. 101
San Pedro, CA 90731
714-997-1380
Email: info@lockoutmusicianstudios.com
Web: lockoutmusicstudios.com
Basic Rate: \$50 - \$75 per day

Additional location:

320 French St.
Santa Ana, CA

3280 Vine St.
Riverside, CA

MATES REHEARSAL & CARTAGE
5412 Cleon Ave.
North Hollywood, CA 91601
818-792-2361
Email: robertbrunner@matesinc.com
Web: matesinc.com
Contact: Bob Brunner

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

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

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

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

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

Additional locations:

West L.A., Hollywood, LAX/Westchester

MUSICIANS PERFORMANCE STUDIOS, INC.
9650 9th St., Ste. C
Rancho Cucamonga, CA 91730
909-944-0100
Email: info@musiciansps.com
Web: musiciansps.com
Contact: Keith Jones
Basic Rate: \$8-22/hr. two hr/min.
Services: Full Line Store, Equipment Storage/Rentals, Recording, Video Recording, Guitar, Bass and Drum Repair and Custom Building, We Offer Repairs on all Electronics

NIGHTINGALE LOCKOUT STUDIOS
NIGHTINGALE STUDIOS - BURBANK
156 W. Providencia Ave.
Burbank, CA 91502
818-562-6660
Email: nightingalesound@sbcglobal.net
Web: nightingalestudios.com
Contact: Mike or Jay
Basic Rate: \$18/\$45/hr.
Rooms: 33 studio rooms. Video screening studio with 12' x 7' HD projector and screen. Most studios linked into central recording control room allowing convenient rehearsal and recording capabilities from your studio. Acoustically designed fully equipped studios from 100 sq. ft. up to 800 sq. ft. We have monthly lockouts, drum rooms, affordable showcase stage, weekly, and daily arrangements. We provide top security, and a clean "vibe" atmosphere. You will get your money's worth! Hourly and Monthly Lockouts.
Services: Full Pro Tools rig with very qualified

engineer for live and session recordings, Community Showcases, we rent guitar and bass rigs, P.A. systems, and storage. Just tell us what you need!
Equipment: PA systems have all been recently updated with new state of the art QSC, Spectr Audio, Yamaha, and Electrovoice equipment. What sounded great before, is now off the charts
Clients: too many to list

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

Additional location:

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

ROCKSTAR STUDIOS
1460 Naud St.
Los Angeles, CA 90012
310-428-1482
Email: wannarockrks@yahoo.com
Web: rockstarstudios.com

ROCK AND ROLL FANTASY CAMP
5259 Lankershim
North Hollywood, CA
888-762-2263
Email: info@rockcamp.com
Web: rockcamp.com

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

ROYAL REHEARSAL
2609 S. Hill St.
Los Angeles, CA 90007
213-342-1178
Email: contactus@royalrehearsal.com
Web: royalrehearsal.com
Basic Rate: please call for rates

Additional locations:

2510 S. Grand Ave.
Los Angeles, CA 90007
1946 E. 1st St.
Los Angeles, CA 90033

3200 N. San Fernando Rd.
Burbank, CA

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

971 Goodrich Blvd.
Commerce, CA 90022

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

SOUNDBITES STUDIOS
3333 Hill St.
Los Angeles, CA 90007
213-205-8585, 323-666-1609
Web: soundbitela.com
Basic Rate: \$18/30/hr

SOUNDCHECK STUDIOS
11736 Vose St.

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www.soundcheckstudios.net

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

SOUND MATRIX STUDIOS
18060 Newhope St.
Fountain Valley, CA 92708
714-437-9585
Email: info@soundmatrix.com
Web: soundmatrix.com
Contact: Chris Whiting
Basic Rate: see website for rates

SOUND STREET STUDIOS
7025 Canby Ave.
Reseda, CA 91335
818-609-9972
Email: info@soundstreetstudios.com
Web: soundstreetstudios.com
Basic Rate: \$15 - \$30/hr.

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

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

SWING HOUSE REHEARSAL, RECORDING, RENTALS & CARTAGE
Los Angeles, CA
323-850-4990
Email: info@swinghouse.com
Web: swinghouse.com
Basic Rate: see website

TEAM SOUND STUDIOS
7065 Hayvenhurst Ave. Suite 6
Van Nuys, CA 91406

323-377-3346
Email: info@teamsoundstudios.com
Web: Teamsoundstudios.com, Facebook.com/teamsoundstudios
Contact: Michael Brasic
Basic Rate: \$25 per hour (3 hr minimum). 30 minutes free set up time.
Single private hourly rehearsal room.

THIRD ENCORE
10917 Vanowen St.
North Hollywood, CA 91605
818-753-0148 Fax 818-753-0151
Email: thirdencorerentals@yahoo.com
Web: 3rdencore.com

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

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

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

THUD STUDIOS
5430 Vineland
North Hollywood, CA 91601
818-378-8162
Web: thudstudios.com
Contact: Jeff Abercrombie
Services: 24 lockout facilities

T.K. PRODUCTIONS
1939 Pontius Ave.
Los Angeles, CA 90025
310-876-9666
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Rick "Boom" Steel
Basic Rate: \$325-\$1500/month

Additional locations:
North Hollywood
Sherman Way & Laurel Canyon

818-856-5301
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Charles Rodriguez
Basic Rate: \$290-\$750/month

Las Vegas
3311 Meade Ave.
Las Vegas, NV 89102
702-903-4094
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Jimi Russell
Basic Rate: \$325-\$700/month

TRU-ONE RECORDS & REHEARSALS
2100 E. Howell Ave., Ste. 208
Anaheim, CA 92806
714-634-4678
Email: truonerecords@aol.com
Web: truonerecords.com
Contact: staff
Basic Rate: \$16-\$20/hr. Fully equipped rehearsal rooms Friday/Saturday & Sunday book 2 hours get 3rd hour free (any room) Live Rehearsal Demo for only \$25.

UNCLE REHEARSAL STUDIOS
6028 Kester Ave.
Van Nuys, CA 91411
818-989-5614
Email: unclesca@sbcglobal.net
Web: unclesstudios.com
Contact: Scott Walton
Basic Rate: please call for info

UNFRIENDLY STUDIOS
1995 E 20th St.
Vernon, CA 90058
818-633-4555
Email: unfriendlystudios@gmail.com
Web: unfriendlystudios.com
Basic Rate: \$50 per hour — \$350 per day (8 hours)

URBAN AUDIO STUDIOS
Duarte, CA
626-301-0221
Email: urbanaudio@earthlink.net
Web: urbanaudio.biz
Services: concert backline, event production,

concerts, fashion shows, awards, sporting events, sound, stage, lighting

WEST L.A. STUDIOS
2033 Pontius Ave.
Los Angeles, CA 90025
310-478-7917
Email: westlastudios@me.com
Web: westlastudios.com
Contact: Any of our staff.
Basic Rate: Fully Equipped: From \$14/hour - \$28/hour

Rooms: 7 fully equipped, air conditioned rooms. All rooms include the highest quality drum sets, cymbals, guitar amps, bass amps and P.A. systems, with mics.
Services: Rehearsal, rentals, sales, repair.
Equipment: Mackie, JBL, Crown, EV, Bagend, Fender, Behringer, Yamaha, GK, Mesa Boogie, etc.
Clients: If you happen to see a really happy musician, that is probably one of our thousands of very satisfied customers.

WOODSOUND STUDIOS
120 Front St.
Covina, CA 91723
626-956-7455
Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com
Services: live recordings, track recording, on line advertising, video spots, radio spots, voice-overs, corporate phone menus, green screen shoots, band rehearsals
Equipment: rentals available in house; microphones; stands-microphone and sheet music; cords-XLR, 1/4, stereo; Roland keyboard in Studio-A; guitar amp combo; guitar amp 1/2 stack; electric guitar & bass guitar (\$5 each)

COLORADO

DOG HOUSE MUSIC
525 Courtney Way
Lafayette, CO 80026
303-664-1600
Email: gary@doghousemusic.com
Web: doghousemusic.com
Basic Rate: From \$25/45/hour for equipped studios; \$400-450/month for empty studio lease



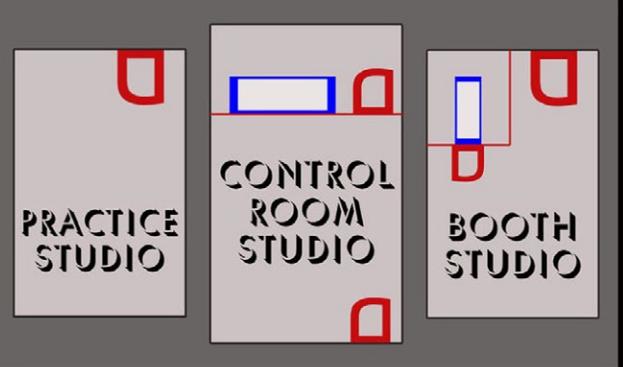
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TKPROD.NET

EREBUS MUSIC

Denver, CO
303-984-4460
Email: brent@erebusmusic.com
Web: erebusmusic.com

SOUNDSTRUCTURE STUDIOS

3131 Walnut St.
Denver, CO 80205
303-291-0602
Email: space@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

CONNECTICUT

CARRIAGE HOUSE STUDIOS

119 W. Hill Rd. Stamford, CT 06902
203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Basic Rate: please call for info

RVP STUDIOS

221 Bull Hill Ln.
West Haven, CT
203-693-1171
Email: info@performanceplusmusic.com
Web: rvpstudios.com
Contact: Gabrielle Raucci, Studio Mgr.

THE STUDIOS AT 55

55 Colony St.
Meriden, CT 06203
203-631-6369
Email: pete@vervecity.org
Web: thestudiosat55.com
Basic Rate: monthly rentals \$280/550

FLORIDA

7TH CIRCUIT PRODUCTIONS P.O. Box 370924
Miami, FL 33137 305-757-7277
Email: info@7thcircuit.tv
Web: 7thcircuit.tv
Basic Rate: please call for info

BLACK STAR STUDIOS

12187 S.W. 132 Ct.
Miami, FL 33186
305-235-5043
Email: sing@blackstarstudiomiami.com
Web: blackstarstudiomiami.com
Basic Rate: please call for info

ATOMIC AUDIO

3212 N. 40th St., #302
Tampa, FL 33605
813-245-7195
Email: info@atomicaudiorecording.com
Web: atomicaudiorecording.com
Basic Rate: \$12/hr., \$275/mthly

MARKEE MUSIC

1700 S. Powerline Rd.
Deerfield Beach, FL 3442
954-794-0033
Email: mark@markeemusic.com
Web: markeemusic.com
Basic Rate: \$48 1st 2 hrs/\$22 per hr/\$360 per day

SOUNDMAZE

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

SOUTH FLORIDA REHEARSAL STUDIOS

1885 N.E. 149th St., #100
North Miami, FL 333181

305-949-5303, 786-238-1890

Email: sfrsmusic@gmail.com
Web: sfrs.net
Contact: Glenn Wexo

STARKE LAKE STUDIOS

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

STAY TUNED STUDIOS

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

STUDIO 26

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

UNIT 4 ROCKS

Sanford, FL 32773
407-614-6160
Contact: Michael Dixon
Web: unit4rocks.com

GEORGIA

ATLANTA ROCKSTAR REHEARSALS

1170 Sylvan Road, SW Atlanta, GA 30310 770-296-5530
Email: atlirehearsals@gmail.com
Web: atlrockstar.com, facebook.com/ATLRockstar
Basic Rate: please call for info

THE BASS MINT

1376 Chattahoochee Ave. N.W.
Atlanta, GA 30318
404-671-4253
Web: thebassmint-atl.com
Contact: Ronnie Garrett
Basic Rate: please call for info

CROSSOVER ENTERTAINMENT GROUP

1310 Ellsworth Industrial Dr.
Atlanta, GA 30318
404-352-3716
Web: crossover-entertainment.com
Basic Rate: please call for info

SOUND LAB MUSIC STUDIOS

2190 Brandon Trail
Alpharetta, GA 30004
470-233-0449
Web: soundlabatlanta.com
Basic Rate: please call for info

VISION STUDIOS

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

HAWAII

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

BLUE PLANET SOUND

420 Waiakamilo Rd.
Honolulu, HI 96817
808-843-3688

Contact: Jules Washington
Email: info@blueplanetsound.com
Web: blueplanetsound.com

ILLINOIS

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

SUPERIOR ST.

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

INDIANA

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

MAXWELL'S HOUSE OF MUSIC

1710 E. 10th St.
Jeffersonville, IN
812-283-3304
Web: maxwellshouseofmusic.com/rehearsal-space.html

LOUISIANA

THE MUSIC SHED
929 Euterpe St.
New Orleans, LA
504-812-1928
Email: info@musicshedstudios.com
Web: musicshedstudios.com
Basic Rate: hourly rates

SOCKIT STUDIO

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

STUDIO 101

3928 Euphrosine St.
New Orleans, LA 70125
504-237-5404
Web: studio101nola.com
Basic Rate: hourly rates

TIPITINA'S FOUNTAINBLEAU REHEARSAL

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

MAINE

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

MY THRILL STUDIO

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

MARYLAND

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

Additional locations:

239 N. Franklinton Rd.
Baltimore, MD 21223
1310 Franklin Ave.
Essex, MD 21221

INNER SOUND REHEARSAL

4132 E. Joppa Rd., Ste. 100
Nottingham, MD 21236
410-256-2699
Email: john@innersoundstudio.com
Web: innersoundstudio.com
Basic Rate: call for rates

ORION SOUND STUDIOS

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

MASSACHUSETTS

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

CHARLESTOWN REHEARSAL STUDIOS

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

JAMSPOT INC.

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

Additional location:

14 Teal Rd.
Wakefield, MA 01880
339-219-027
Email: wakefield@jamspot.com

MUSIC STUDIOS OF ARLINGTON CENTER

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

MICHIGAN

DETROIT SCH. OF ROCK & POP MUSIC

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

HIVE COLONY

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

MUSIC FACTORY

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

MINNESOTA

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

TAYLOR SOUND

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

MISSOURI

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

UTOPIA STUDIOS

3957 Park Ave.
St. Louis, MO 63110
314-773-3660
Email: info@utopiastl.com
Web: utopiastl.com
Basic rate: \$25/hr

NEVADA

DK PRODUCTIONS
1980 Festival Plaza Dr., Suite 300
Las Vegas, NV 89135
702-227-1777
Email: info@dkproductions.com
Web: dkproductions.com
Basic Rate: please call for info

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Las Vegas, NV 89118

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

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

NEW JERSEY

EIGHTSIXTEEN
 9 Butler Blvd.
 Bayville, NJ 08721
 732-606-1590
Email: EightSixteenMusicStudio@gmail.com
Web: eightsixteen.com
Basic Rate: \$24/hr

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

NEW YORK

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

Additional location:

188 N. 14th St.
 Williamsburg, NY

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

261 Douglas St.
 Brooklyn, NY

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

Additional location:

1275 Valley Brook Avenue
 Lyndhurst, NJ 07071
 201-262-7740
Email: anthony@blvdpro.com

EMPIRE REHEARSAL STUDIOS
 47-32 32nd Place
 Long Island City, New York 11101
 718-706-6669
Email: eric@empire-rehearsal-studios.com
Web: empire-rehearsal-studios.com/

Additional location:

2 Prince St.
 Brooklyn, New York 11201

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

MICHIKO REHEARSAL STUDIOS
 Roberto's Winds
 149 W. 46th St., 3rd Fl.
 New York, NY 10036
 212 391-1315
Email: info@rmichkostudios.com
Web: robertoswinds.com
Basic Rate: please call for info

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

MUSIC GARAGE, THE
 177 S. 4th St.
 Brooklyn, NY 11211
 718-218-9127

Email: themusicgarage@gmail.com
Web: musicgarage.com
Basic Rate: please call for info

MUSIC MAKERS NY
 307 West 36th St. 18th Fl
 New York, NY 10018
 212-967-6124
Email: musicmakersnewyork@gmail.com
Web: musicmakersny.com
Basic Rate: please call for info

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

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

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

SWITCHBITCH RECORDS
 234 6th St. Suite #5 Brooklyn, NY 11215
 631-553-4168
Contact: Michael Abiuso
Email: mike@switchbitchrecords.com
Web: switchbitchrecords.com
Basic Rate: Call or email for rates

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

NORTH CAROLINA

BANDTASTIC STUDIOS
 Southend District
 Charlotte, NC
 704-491-1213
Email: studios@bandtastic.com
Web: bandtasticstudios.com
Basic Rate: please call for info

HAGGARD STUDIOS
 8320 Litchford Rd., Ste. 200
 Raleigh, NC 27615
 919-819-5629
Email: haggardstudiosouth@gmail.com
Web: haggardstudios.com
Contact: Jimmy
Basic Rate: \$20 hr

OHIO

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

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

OKLAHOMA

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

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

OREGON

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

TOADHOUSE REHEARSAL STUDIOS #1
 1810 N. Columbia
 Portland, OR 97217

Email: adam@toadhouserehearsal.com
Web: toadhouserehearsal.com
Basic Rate: please call for rate
Additional location:

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

PENNSYLVANIA

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

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

TENNESSEE

DIAMOND SOUND STUDIOS
 241 Venture Circle
 Nashville, TN
 615-244-BAND (2263)
Email: josh@dsstudionashville.com
Web: diamondsoundstudios.com
Contact: Josh Diamond
Basic Rate: please call for info

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

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

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

TEXAS

AUSTIN MUSIC ROOMS
 Austin, TX
 512-450-8188
Email: kirk@austinmusicrooms.com
Web: austinmusicrooms.com
Basic Rate: Hourly and Monthly Rates

FRANCISCO'S STUDIOS
 2300 McKinney St.
 Houston, TX
 713-225-3112
Email: franciscostudiosentertainment@gmail.com
Web: facebook.com/FranciscoPracticeStudios
Basic Rate: please call for info

MUSIC LAB STUDIO 57
 500 E. St. Elmo Rd.
 Austin, TX 78745
 512-707-0560 Ext. 2
Email: info@musiclab.net
Web: musiclab.net
Basic Rate: please call for info

Additional location:

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

PRO REHEARSAL & RECORDING
 3150 Iron Ridge St.
 Dallas, TX 75247
 214-634-3433
Email: justin@prorerehearsal.com
Web: prorerehearsal.com
Basic Rate: please call for info

RHYTHM ROOM REHEARSAL STUDIOS
 1410 Brittmoore Rd., Ste. A
 Houston, TX 77043
 713-465-6122
Email: Rhythmroom@att.net
Web: rrehearsalstudio.com
Basic Rate: please call for info

SOUNDCHECK
 1901 E. 51st St.
 Austin, TX 78723
 512-444-0023
Email: info@sounndcheckAustin.com

Web: soundcheckAustin.com
Basic Rate: please call for info

Additional locations:

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

750 Cowan St.
 Nashville, TN 37207
 615-726-1165
Email: information@soundcheckNashville.com
Web: SoundCheckNashville.com

UTAH

POSITIVELY 4TH STREET
 375 W. 400 S.
 Salt Lake City, UT
 801-359-6108
Email: positive4thst@gmail.com
Web: practicespaceslc.com
Basic Rate: call for rates

WASHINGTON

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

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

ROY'S PLACE REHEARSAL STUDIOS & RECITAL HALL
 4926 196th St. S.W.
 Lynnwood, WA 98036
 425-771-7020
Email: info@roysplacestudios.com
Web: roysplacestudios.com
Basic Rate: please call for info

SEATTLE DRUM SCHOOL
 12729 Lake City Way NE
 Seattle, WA 98125
 206-364-8815
Email: info@seattledrumschool.com
Web: seattledrumschool.com
Basic Rate: \$35 per half hour and \$65 per one hour lesson

Additional location:

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

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

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

WISCONSIN

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

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

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

If you're looking to rent some gear, be it audio, video, lighting and more, this exclusive MC list is for you. And if you need to have gear repaired, or need stuff transported, we've got that covered here as well. This directory has been updated for 2017.

ALABAMA

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

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

ALASKA

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

ARIZONA

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

Additional location:

3925 N. Business Center Drive
Tucson, AZ 86024
928-526-1350

FAV
Ford Audio Video
2266 S. Dobson Rd., Ste. 200
Mesa, AZ 85202
800-654-6744
Web: fordav.com

MEE
Music Equipment Rentals
5221 W. Surrey Ave.
Glendale, AZ
602-955-3750
Email: meerental@gmail.com
Web: meerentals.com
Contact: Sam DelMarco

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

SMARTSOURCE RENTALS
4630 E. Elwood St., Ste. 14
Phoenix, AZ 85040
480-829-6336, 844-428-6475
Web: smartsourcerentals.com

VER
Video Equipment Rentals
4625 S. 32nd St.
Phoenix, AZ 85040
602-268-8000, 800-794-1407
Fax 602-268-8014
Email: info@verrents.com
Web: verrents.com

ARKANSAS

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

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

CALIFORNIA / NORTHERN

BLACK CAT SOUND SERVICE
Grass Valley, CA 95949
530-268-1620, 530-277-3020

Fax 530-268-3267
Email: chrisc@nccn.net
Web: blackcatsoundservice.com
Contact: Chris Christensen

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

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

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

Additional locations:

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

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

PRO AUDIO REPAIRS
3150 18th St. 101
San Francisco, CA 94110
415-401-7828
Email: office@proavresource.com
Web: proaudiorepairs.com

STUDIO INSTRUMENT RENTALS
1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400 Fax 415-957-9470
Email: sfinfo@sir-usa.com
Web: sir-usa.com

VER
Video Equipment Rentals
410 E. Grand Ave.
San Francisco, CA 94080
866-680-0250, 650-837-9480
Fax 650-837-9488
Email: info@verrents.com
Web: verrents.com

CALIFORNIA / SOUTHERN

4WALL ENTERTAINMENT
5435 W. San Fernando Rd.
Los Angeles, CA 90039
818-252-7481
Web: 4wall.com

Additional Location:

400 N. Berry St.
Brea, CA 92821
714-674-0148

ABSOLUTE RENTALS
2633 N. San Fernando Blvd.
Burbank, CA 91504
818-842-2828, 310-560-2373
Email: dave@absoluteliveproductions.com
Web: absoluterentals.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes

ADVANCED MUSICAL ELECTRONICS
8665 Venice Blvd.
Los Angeles, CA 90034
310-559-3157
Email: advancedmusical@ca.ru.com
Web: advancedmusical.com

AMETRON PRO-AUDIO/VIDEO SALES & RENTALS
1546 N. Argyle Ave.
Hollywood, CA 90028
323-466-4321
Email: info@ametron.com
Web: ametron.com

AMP CRAZY AMP REPAIR
Hollywood, CA
323-654-4908
Email: amp crazy@aol.com
Web: amp crazy.com

AMP SHOP/BASSEXCHANGE
4870 Lankershim Blvd.
North Hollywood, CA 91601
818-386-5500
Web: bassexchange.com

ASTRO AUDIO VIDEO LIGHTING
6615 San Fernando Rd.
Glendale, CA 91201
818-549-9915
Web: astroavl.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

AUDIO DESIGN AND SERVICE, INC.
10764 Vanowen St.
North Hollywood, CA 91605
818-754-0467 Fax 818-754-0495
Email: info@audiodesign-service.com
Web: audiodesign-service.com

AUDIO PERCEPTION INC.
Los Angeles, CA
818-693-0134
Email: Info@audioperception.com
Web: audioperception.com
Technical Services: Yes
Studio Equip: Yes
Musical Equip: No
Lighting: No
FX Equip: No
Stages Equip: No
Cartage Equip: No
Special Services: Studio design, install, acoustics and wiring. Custom cables patch bays and panels. Audio and DAW tech support, upgrades, and instruction.

AUDIO RENTS INC.
4209 Vanowen Place
Burbank, CA 91505
323-874-1000
Email: info@audiorents.com
Web: audiorents.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: no

AUDIO REPAIR SPECIALISTS
22520 Ventura Blvd.
Woodland Hills, CA 91364
818-346-3762
Web: arsrepair.com

BERTRAND'S MUSIC
9906 Carmel Mountain Rd.
San Diego, CA 92129
888-780-1812
Web: bertrandmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:
12439 Poway Rd., Ste. C
Poway, CA 92064
858-668-3244

910 E. Highland Ave.
San Bernardino, CA 92404
1-800-696-5338

23851 Via Fabricante 202
Mission Viejo, CA 92691
949-455-4163

145 Vista Ave.
Pasadena, CA 91107
626-793-4730

2618 W. Burbank Blvd.
Burbank, CA 848-9665

BRETT ALLEN STUDIO RENTAL
North Hollywood, CA
818-506-5568, 323-253-2277
Fax 818-506-5581
Email: brettallen@earthlink.net
Web: brettallenstudio.com
Studio Equip: no
Musical Equip: yes
Lighting: No
FX: no
Stages: no
Cartage: yes
Special Services: The most extensive collection of guitars, amps, effects and tuners in L.A. Los Angeles' finest in studio guitar tech service, intonation and setup specialist.

BROADCAST STORE, INC.
9420 Lurline Ave., Unit C
Chatsworth, CA 91311
818-998-9100 Fax 818-998-9106
Email: sales@broadcaststore.com
Web: broadcaststore.com
Note: pickups by appt. only

CALIFORNIA STAGE & LIGHTING INC.
3601 W. Garry Ave.
Santa Ana, CA 92704
714-966-1852
Email: sales@calstage.com
Web: calstage.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

CANOGA SCHOOL OF MUSIC
7361 Canoga Ave.
Canoga Park, CA 91304
818-340-4021
Email: tedkraut@aol.com
Web: canogaschoolofmusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

CAPITAL AUDIO RENTAL
Burbank, CA
818-953-9099
Web: capitalaudiorental.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

CASCADE STUDIOS
6611 Santa Monica Blvd.
Hollywood, CA 90038
323-461-7723
Email: info@cascadestudios.com
Web: cascadestudios.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

CENTER STAGING
3407 Winona Ave.
Burbank, CA 91504
818-559-4333 Fax 818-848-4016
Email: kerry@centerstaging.com
Web: centerstaging.com
Contact: Kerry Jensen
Basic Rate: call for rates

DESIGN FX AUDIO
P.O. Box 491087
Los Angeles, CA 90049
800-441-4415, 818-843-6555
Fax 818-562-6978
Email: tony@dfxaudio.com
Web: dfxaudio.com
Contact: Tony Pinnick
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no

Stages: no
Cartage: yes

DIGITRON ELECTRONICS, INC.
7801 Telegraph Rd., Ste. D
Montebello, CA 90640
323-425-8542
Email: repairs@digitronelectronics.com
Web: digitronelectronics.com

DRUM DOCTORS
520 Commercial St.
Glendale, CA 91203
818-244-8123
Email: thedrumdoctors@gmail.com
Web: drumdoctors.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

DRUM PARADISE
11803 Vose St.
North Hollywood, CA 91605
818-762-7878
Email: info@drumparadise-la.com
Web: drumparadise-la.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

FRET HOUSE, THE
309 N. Citrus Ave.
Covina, CA 91723
626-339-7020, 800-BET-FRET
Email: email@fretthouse.com
Web: fretthouse.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

FUTARA ELECTRONICS COMPANY
665 S. Manchester
Anaheim, CA 92802
714-535-6201
Email: service@futara.com
Web: futara.com

GARDS MUSIC
848 S. Grand Ave.
Glendora, CA 91740
626-963-0263
Email: info@gardsmusic.com
Web: gardsmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

350 S. Mountain Ave.
Upland, CA 91786
909-946-4789

11837 E. Foothill Blvd.
Rancho Cucamonga, CA 91730
909-481-1515

GPS ELECTRONICS
13045 Tom White Way, Ste. I
Norwalk, CA 90650
562-802-0840 Fax 562-802-0846
Email: gpsselectro@yahoo.com
Web: gps-electronics.net/services.html

GUITAR CONNECTION, THE
633 Rose Ave.
Venice, CA 90291
310-396-3009
Email: theguitarconnection633@gmail.com
Web: theguitarconnection.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no
GUITAR MERCHANT, THE
7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com

HOLLYWOOD SOUND SYSTEMS
4209 Vanowen Pl.
Burbank, CA 91505
323-466-2416 Fax 818-859-7580
Web: hollywoodsound.com
Studio Equip: yes
Musical Equip: no

Lighting: yes
FX: no
Stages: no
Cartage: yes

HOOK - THE STUDIO MICROPHONE RENTALS
Los Angeles, CA
818-759-4665
Email: mrenchik@fastmail.net
Web: thehookstudios.com
Contact: Mike
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no
Tech Services: no

INSTRUMENTAL MUSIC INC.
1501 E. Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-496-3774
Web: instrumentalmusic.biz
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

3171 E. Main St.
Ventura, CA 93003
805-654-9388

3328 State St.
Santa Barbara, CA 93105
805-569-5055

JAN-AL CASE RENTALS
3339 Union Pacific Ave.
Los Angeles, CA 90023
(800) 735-2625 Fax (323) 260-4696
Email: arlene@janalcase.com
Web: janalcase.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

KEYBOARD CONCEPTS
5539 Van Nuys Blvd.
Sherman Oaks, CA 91401
818-787-0201, 800-22-PIANO
Fax 818-787-1219
Web: keyboardconcepts.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

3704 E. Colorado Blvd.
Pasadena, CA 91107
626-583-9126

3232 Santa Monica Blvd.
Santa Monica, CA 90404
310-586-5588

18285 Euclid Ave.
Fountain Valley, CA 92708
Tustin, CA 92782
714-544-0088

Agoura Design Center
28501 Canwood St., Unit C
Agoura Hills, CA 91301
805-379-9888

LA FX RECORDING SERVICES
5634 Cleon Ave.
North Hollywood, CA 91601
818-769-5239
Email: info@lafx.com
Web: lafx.com
Contact: Dan Vicari
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

L.A. SOUND COMPANY INC.
9001 Canoga Ave.
Canoga Park, CA 91304
818-772-9200
Email: rentals@lasoundco.com
Web: lasoundco.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no

Stages: no
Cartage: no

LON COHEN STUDIO RENTALS
North Hollywood, CA
818-762-1195 Fax 818-762-1196
Email: office@loncohen.com
Web: loncohen.com
Basic Rate: call for rates
Services: We rent top of the line backline (guitars, basses, amps, keyboards and drums) which can be heard on records from Aerosmith to ZZ Top and can be seen on television from Conan to Lopez. We also offer cartage, temp. controlled storage, and world class guitar, bass and amp repair.

MATES REHEARSAL & CARTAGE
5412 Cleon Ave.
North Hollywood, CA 91601
818-779-0009
Email: robertbrunner@matesinc.com
Web: matesinc.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

MCCABE'S GUITAR SHOP
3101 Pico Blvd.
Santa Monica, CA 90405
310-828-4497 Fax 310-453-4962
Email: mccabesm@aol.com
Web: mccabes.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Cartage: no
*Note: Rentals are limited to instruments \$500 or less. No day rentals

MCCUNE AUDIO/VIDEO/LIGHTING
168 E. Liberty Ave.
Anaheim, CA 92801
714-578-1900, 800-486-7686
Fax 714-525-6002
Email: hodonovan@mccune.com
Web: mccune.com
Contact: Hugh O'Donovan
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: no

Additional locations:

San Francisco HQ
101 Utah Ave.
San Francisco, CA 94080
800-899-7686, 650-873-1111
Email: pmorris@mccune.com
Contact: Pat Morris

Monterey McCune Office
222 Ramona Ave., #1
Monterey, CA 93940
800-372-3611, 831-372-6038
Email: vhucks@mccune.com
Contact: Vince Hucks

MICWORKS
17150 Newhope St., Ste. 701
Fountain Valley, CA 92708
714-435-0342
Email: sales@micworks.com
Web: micworks.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

MIKE KAHRS KEYBOARDS
P.O. Box 2166
Crestline, CA 92325
909-547-7336
Email: info@sound-management.com
Web: sound-management.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes

Additional location:
2466 Fender Ave., Ste. E
Fullerton, CA 92831
714-870-6716

MORNINGSTAR PRODUCTIONS, LLC
41213 Sandalwood Cir.
Murrieta, CA 92562
888-409-4810, 951-677-4443
Web: msmtp.com

Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

MUSICIANS CHOICE STUDIOS
3727 S. Robertson Blvd.
Culver City, CA 90232
310-836-8998
Web: musicianschoicestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: yes

Additional locations:

16200 Hawthorne Blvd.
Lawndale, CA 90260
310-836-8139

2155 E. University Dr.
Tempe, AZ 85281
310-836-8139

Musicians Choice Monthly Lockout Studios:
West L.A., CA
LAX/Westchester, CA
Hollywood, CA
Van Nuys, CA

MUSIC MAKER RETAIL STORE
5701 E. Santa Ana Canyon Rd., Ste. J
Anaheim, CA 92807
714-974-0830
Email: mminfo@musicmakerinc.com
Web: musicmakerinc.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NIGHTINGALE STUDIOS
156 W. Providencia Ave.
Burbank, CA 91502
818-562-6660
Email: nightingalestudiobooking@gmail.com
Web: nightingalestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NORTHSTAR MOVING
9120 Mason Ave.
Chatsworth, CA 91311
800-275-7767
Email: info@Northstarmoving.com
Web: northstarmoving.com
Cartage: yes

PAUL JAMIESON STUDIO RENTAL
10929 Chandler
North Hollywood, CA 91601
818-762-5759, 818-209-6590
Email: pauljamieson@hotmail.com
Contact: Paul Jamieson
Studio Equip: yes
Musical Equip: yes
Lighting: no
Storage: yes
Cartage: yes

PETE'S MUSIC AND GUITAR SHOP
2060 S. Euclid
Anaheim, CA
951-768-9552
Email: guitarfish@petesmusic.com
Web: petesmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

29800 Bradley Rd., #107
Sun City, CA
951-301-8088
28780 Old Town Front St., Ste. A4
Temecula, CA
951-308-1688

PLATINUM AUDIO RENTALS
719 S. Main St.
Burbank, CA 91506
818-563-1176, 310-428-8022
Email: info@platinumProAudio.com
Web: platinumproaudio.com/rentals
Studio Equip: yes
Musical Equip: no

Lighting: no
FX: yes
Stages: no
Cartage: yes

PRO PIANO
 Los Angeles, CA
 warehouse only (not open to the public)
 310-474-2216, 800-367-7777
Email: info-la@propiano.com
Web: propiano.com
Studio Equip: no
Musical Equip: yes
Lighting: no
Cartage: yes

Additional locations:

Long Island City, NY
 212-206-8794, 800-367-0777
Email: info-ny@propiano.com
 760 Tennessee St.
 San Francisco, CA 94107
 415-641-1210, 800-367-0777
 Fax 415-641-1870
Email: info-sf@propiano.com

RAL AUDIO SERVICES

1872 Angus Ave.
 Simi Valley, CA 93063
 818-886-4002, 866-455-3997
 Fax 818-886-4012
Email: contact@ralaudio.com
Web: ralaudio.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

RP STUDIOS, INC.

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

SAN DIEGO SOUND AND MUSIC REPAIR

6555 El Cajon Blvd.
 San Diego, CA 92115-2705
 619-582-8511
Email: info@audiodesign.us
Web: sdsmr.com

SANTA MONICA MUSIC CENTER

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

Additional location:

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

SEQUOIA SOUND SERVICES

5183 Inglewood Blvd.
 Los Angeles, CA 90066
 310-397-4826
Email: sequoiasnd@aol.com
Contact: Teri Cray
Live Sound: yes
Technical Services: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SINGER MUSIC

1217 N. Hacienda Blvd.
 La Puente, CA 91744
 626-917-9300
Web: singermusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SMARTSOURCE RENTALS

4928 W. Rosecrans Ave.
 Hawthorne, CA 90250
 310-417-3544, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional locations:

9240 Trade Pl., Ste. 300
 San Diego, CA 92126
 858-278-9666

408 N. Canal St., Ste. D
 San Francisco, CA 94080
 650-583-5340

SOCAL PRODUCTIONS

1623 Maria St.
 Burbank, CA 91504
 818-565-3333
Email: rentals@socialps.com
Web: socialps.com
Studio Equip: Yes
Musical Equipment: No
Lighting: No
FX: No
Stages: No
Video: Yes
Cartage: No

SOUND CHECK AUDIO

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

SOUND STREET STUDIOS

7025 Canby Ave.
 Reseda, CA 91335
 818-609-9972
Email: info@soundstreetstudios.com
Web: soundstreetstudios.com
Contact: Ed
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SOUND-TECH STUDIO

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

SRS

Synthesizer Rental Service
 2268 Ben Lomond Dr.
 Los Angeles, CA 90027
 323-660-4065
Email: info@2SRS.com
Web: synthesizerrentalservice.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: yes

SST, INC.

Synthesizer Systems Technologies, Inc.
 10907 Magnolia Blvd., Ste. 425
 North Hollywood, CA
 818-907-7780
Email: sst.shop@yahoo.com
Web: sstsynths.com
Services: Synthesizer & Computer rental

STUDIO 116 CORP.

13136 Saticoy St., Unit G
 North Hollywood, CA 91605
 323-274-0220
Email: rental@studio116corp.com
Web: studio116corp.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: no
Services: We are an Event production company. We rent sound, lighting & projection for all kinds of events.

STUDIO INSTRUMENT RENTALS

6465 Sunset Blvd.
 Los Angeles, CA 90028
 323-957-5460
Email: lainfo@sir-usa.com
Web: sir-usa.com
Contact: Fred Rose
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

Additional locations:

68703 Perez Rd., Unit A16

Cathedral City, CA 92234
 760-620-5625
Email: psinfo@sir-usa.com
Web: sir-usa.com

4620 Santa Fe St.
 San Diego, CA 92109
 858-274-1384 Fax 858-274-1906
Email: sdinfo@sir-usa.com
Web: sir-usa.com

1215 Fairfax Ave.
 San Francisco, CA 94124
 415-957-9400
Email: sfinfo@sir-usa.com
Web: sir-usa.com

STUDIO WEST OF SAN DIEGO

11021 Via Frontera, Ste. A
 San Diego, CA 92127
 858-592-9497
Web: studiowest.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: yes
Tech services: yes

SWING HOUSE REHEARSAL & RECORDING

3229 Casitas Ave.
 Los Angeles, CA 90039
 323-850-4990
Email: info@swinghouse.com
Web: swinghouse.com/rental
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes

TECH SHOP, THE

Studio City, CA
 818-508-1070
Email: info@the-techshop.com,
 info@recordingstudiowiring.com
Web: recordingstudiowiring.com
Services: Wiring and Installations, Gear Repair, Acoustical Consulting and Design.

THIRD ENCORE

10917 Vanowen St.
 North Hollywood, CA 91605
 818-753-0148 Fax 818-753-0151
Email: thirdencorereals@yahoo.com
Web: 3rdencore.com
Contact: John Hoik
Rooms: six air conditioned studios from 900-2,400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.
Equipment: All rooms come with Adamson / Lab Gruppen monitoring system. Digico, Avid, Yamaha, Midas consoles available.

Additional locations:

See Annex Studios listing for 7 additional Valley lockout locations and 1 Anaheim lockout location.

TIM JORDAN RENTALS

11320 Chandler Blvd., Ste. D
 North Hollywood, CA 91601
 818-755-9011
Email: info@timjordanrentals.com
Web: timjordanrentals.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

TONY PINNICK AUDIO

P.O. Box 18382
 Encino, CA 91416
 818-815-1264
Email: tonyminnickaudio@gmail.com
Web: tonyminnickaudio.com
Technical Services: Yes
Studio Equip: Yes
FX Equip: Yes
Special Services: Studio Recording Equipment Rentals. Over 20 years professional audio experience. Reputation for exacting attention to detail with a specially hand-picked assortment of classic vintage and modern Tube Microphones, Condenser and Ribbon Microphones, Mic Pre-Amps, Compressors, Limiters, EQ's and much more!

TREW AUDIO

2243 N. Hollywood Way
 Burbank, CA 91505
 888-293-3030, 323-876-7525
Email: info@trewaudio.com
Web: trewaudio.com

VALLEY SOUND MUSIC TECHNOLOGIES

5527 Cahuenga Blvd.
 North Hollywood, CA 91601
 818-755-2801
Email: stretch@valleysoundia.com,
 zita@valleysoundia.com
Web: valleysoundia.com

VIDEOCAM

1261 S. Simpson Cir.
 Anaheim, CA 92806
 888-772-8226, 714-772-2002
Email: info@vcievents.com
Web: videocam.net
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes
Cartage: no

VIDEO RESOURCES

1809 E. Dyer Rd., Ste. 307
 Santa Ana, CA 92705
 800-261-7266, 949-261-7266
Email: ecar@videoresources.com
Web: videoresources.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

Additional location:

110 Campus Dr.
 Marlborough, MA 01752
 508-485-8100

VINTAGE STUDIO RENTALS

North Hollywood, CA
 818-994-4849
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

VIRTUAL SOUNDS TECHNOLOGY

1270 Lincoln Ave., Ste. 1000
 Pasadena, CA 91103
 626-794-8196 Fax 626-794-0340
Email: sales@vstservice.com
Web: vstservice.com

WEST L.A. STUDIO SERVICES

2033 Pontius Ave.
 Los Angeles, CA 90025
 310-478-7917
Email: westlastudios@me.com
Web: westlastudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

WILDFIRE STUDIOS

640 S. San Vicente Blvd.
 Los Angeles, CA 90048
 323-951-1700 Fax 323-951-1710
Email: info@wildfirepost.com
Web: wildfirepost.com
Studio Equip: no
Musical Equip: no
Lighting: no
FX: no
Stages: yes
Cartage: no

COLORADO

CEAVCO AUDIO VISUAL

6240 W. 54th Ave.
 Arvada, CO 80002
 303-539-3500 Fax 303-539-3501
Email: solutions@ceavco.com
Web: ceavco.com

FAV

Ford Audio-Video
 4230 Carson St.
 Denver, CO 80239
 800-654-6744, 720-374-2345
Email: logah@fordav.com
Web: fordav.com

IMAGE AUDIOVISUALS

2130 S. Dahlia St.
 Denver, CO 80222
 800-818-1857, 303-758-1818
Email: rentalsales@imageav.com
Web: imageav.com

MP&E
2931 S. Tejon St., Suite B
Englewood, CO 80110
303-789-1010
Email: denver@hdgear.tv
Web: hdgear.tv

SHAPED MUSIC, INC.
1760 LaPorte Ave., Ste. 3
Fort Collins, CO 805241
970-221-2315
Email: randyc@shapedmusic.com
Web: shapedmusic.com

Services: Shaped Music, Inc. is your sound, lighting, and backline production company serving all of Colorado including Denver, Boulder, Colorado Springs, Fort Collins, Grand Junction, Telluride, Aspen, Vail, Steamboat Springs, Keystone, Copper Mountain, and beyond. We also serve all of Wyoming, Nebraska, Utah, and New Mexico.
*Note: National touring & festivals also available. Pro Audio sales.

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866-206-0393, 720-669-5009
Email: info@spectrumav.com
Web: spectrumav.com

S.S.S. PRODUCTIONS
11165 Clarkson St.
Northglenn, CO 80233
303-875-5678, 720-296-1548
Email: events@sssproductions.net
Web: sssproductions.net

CONNECTICUT

M COMMUNICATIONS
48 Union St.
Stamford, CT 06906
203-822-7048 877-287-4697
Email: rentals@mcommunications.com
Web: mcommunications.com

DELAWARE

MIDDLETOWN MUSIC
4380 Summit Bridge Rd.
Middletown, DE 19709
302-376-7600
Email: sales@middletownmusic.com
Web: middletownmusic.com

DISTRICT OF COLUMBIA

ALL SOUND PRO
(see main office under Pennsylvania)
Bob: 717-496-1645
Shelby: 717-809-6904
Email: allsoundpro@gmail.com,
Web: allsoundpro.com
Contact: Bob Ranalli, Shelby Bacz
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

CONNECTING POINT MULTIMEDIA, INC.
Washington, DC
888-866-5685, 703-527-8220
Email: info@cpmmonline.com
Web: cpmmonline.com

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Web: verrents.com

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Miramar Beach, FL 32250
850-502-4154
Email: info@aavidps.com
Web: aavidps.com

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1825 N.E. 149th St.
Miami, FL 33181
800-772-1111, 305-945-8888
Email: rentals@budgetvideo.com
Web: budgetvideo.com

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7980 N. Atlantic Ave.
Cape Canaveral, FL 32920
321-783-5232 Fax 321-799-1016
Email: info@cciflorida.com
Web: cciflorida.com

CP COMMUNICATIONS
3506 St. Valentine Way, Unit #6
Orlando, FL 32811
800-762-4354, 407-843-4225
Email: kevin.obrien@cpcomms.com
Web: cpcomms.com

GREAT SOUTHERN STUDIOS, THE
15221 N.E. 21st Ave.
Miami Beach, FL 33162
305-944-2464 Fax 305-944-9920
Email: info@gssmiami.com
Web: greatsouthernstudios.com

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

Additional location:
4320 Deerwood Lakes Parkway, Ste. 101-255
Jacksonville, FL 32216
904-472-3347
Email: carl@midtownvideo.com

SMARTSOURCE RENTALS
9401 Southridge Park Ct., Ste. 600
Orlando, FL 32819
407-582-9807 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional location:
3402 S.W. 26th Terrace, Ste. B1
Fort Lauderdale, FL 33312
954-316-4489

STUDIO INSTRUMENT RENTALS
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Miami, FL 33161
305-891-3350 Fax 305-891-3550
Email: miinfo@sir-usa.com
Web: sir-usa.com

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Orlando, FL 32835
800-486-6444, 407-296-9959
Email: info@taiaudio.com
Web: taiaudio.com

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1611 Cypress Lake Dr.
Orlando, FL 32837

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Fax 407-582-0370
Email: info@verrents.com
Web: verrents.com

GEORGIA

ATLANTA SOUND AND LIGHTING
1400 Vijay Dr.
Atlanta, GA
770-455-7695
Email: aslscott@mindspring.com
Web: atlantasoundandlight.com

CONCERT AUDIO
Atlanta, GA
770-434-2437
Email: andrew@concertaudio.com
Web: concertaudio.com

FRESH TOUCH MINISTRIES, INC.
2000 W. McIntosh Rd.
Griffin, GA 30224
770-963-1234
Email: bhelmick@griffinfirst.org
Web: freshtouch.org

LIGHTNIN'S
2555 University Pkwy.
Lawrenceville, GA 30043
770-963-1234
Web: lightnin.net

ONE EVENT SERVICES
6779 Crescent Dr.
Norcross, GA 30071
800-967-2419
Email: Atlanta@ONEventservices.com
Web: oneventservices.com

PC&E ATLANTA
Production Consultants & Equipment
2235 DeFoor Hills Rd.
Atlanta, GA 30318
404-609-9001
Email: marketing@pce-atlanta.com
Web: pce-atlanta.com

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Atlanta, GA 30318
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Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

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Norcross, GA 30071
800-794-1407, 770-300-0401
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808-331-8403
Email: HawaiiSales@AVSrvs.com
Web: audiovisualhawaii.com
*Services all Islands

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

KAUAI MUSIC & SOUND
4-1177 Kuhio Hwy.
Kapaa, HI 96747

808-823-8000
Email: info@kauaimusicandsound.com
Web: kauaimusicandsound.com

MYSTICAL SOUNDS PRODUCTIONS
P.O. Box 22996
Honolulu, HI 96836
Fax 808-947-3115
Email: mspdsj@gmail.com
Web: mysticalsoundsproduction.com

ILLINOIS

AAA RENTAL SYSTEM
3020 W. 167th St.
Markham, IL 60428
312-836-7793,
Email: info@aaarental.com
Web: aaarental.com

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

CHICAGO HD CORP.
1 E. Erie St., Ste. 350
Chicago, IL 60611
312-951-9612
Email: info@chicagohd.com
Web: chicagohd.com

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

MCS
Midwest Conference Service
35 N. Garden Ave.
Roselle, IL 60172
888-MCS-EXPO, 630-351-EXPO,
863-602-6659
Email: info@mcsexpo.com
Web: mcsexpo.com

NOVATOO AUDIO VISUAL
120 Easy St., Unit 3
Carol Stream, IL 60188
630-871-2222
Email: novatooinfo@sbglobal.net
Web: novatoo.com
Contact: Tim Novak, rental sales Mgr.

SMARTSOURCE RENTALS
2025 Glen Ellyn Rd.
Glendale Heights, IL 60139
630-588-0200, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

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Carbondale, IL 62901
618-457-5641
Web: soundcoremusic.com

STUDIO INSTRUMENT RENTAL
2835 N. Kedzie Ave.
Chicago, IL 60618
773-478-8500, 773-478-8555
Email: chinfo@sir-usa.com
Web: sir-usa.com

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SANKEN
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SHURE, BEYER
NEVE, A.P.L.
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DRAWNER
YAMAHA
ROLAND, KORG
HAMMOND
WURLITZER
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SUMMIT
TC ELECTRONICS

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FOCUSRITE, LANG
KLIEN & HUMMEL
MOOG, RHODES
SEQUENTIAL
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MARSHALL, VOX
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Web: swingcitymusic.com

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Edwardsville, IL 62025-2109
618-656-5656

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McCook, IL 60525
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Web: verrents.com

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Chicago, IL 60610
888-294-FILM (3456), 312-863-FILM (3456)
Email: rentals@zacuto.com
Web: zacuto.com

INDIANA

SOUND COMPANY, THE
51535 Bittersweet Rd.
Granger, IN 46530
574-277-0032
Email: cpaluzzi@nkn.com

STUDIO ONE INC.
25833 SR. 2
South Bend, IN 46619
800-888-9700, 574-232-9084
Fax 574-232-2220
Email: info@studioOneSB.com
Web: studioonesb.com

IOWA

CONFERENCE TECHNOLOGIES, INC.
820 N. 15th Ave.
Hiawatha, IA 52233
319-363-8144, 800-743-6051
5000 Tremont Ave.
Email: info@prattav.com
Web: conferencetech.com

Additional location:

333 SW 9th St.
Des Moines, IA 50309
800-743-6051, 855-329-2844

3513 Vine Court
Davenport, IA 52806
800-743-6051, 563-359-1825

RIEMAN MUSIC
6501 Douglas Ave.
Urbandale, IA 50322
515-278-4685 800-962-3658
Email: websales@riemans.com
Web: riemans.com
Contact: J.C. Wilson

Additional locations:

Des Moines - East
800-372-6051, 515-262-0365

Ames, IA 50010
800-234-4203, 515-233-4203

Mason City, IA 50401
800-397-4606, 641-423-6563

Fort Dodge
800-362-1627, 515-576-2189

Creston
800-947-9139, 641-782-5121

KANSAS

THE EVENT LINE
Kansas City, KS
888-254-6535
Email: info@theeventline.com
Web: theeventline.com

Additional locations:

Atlanta, GA Warehouse
770-562-0318 (Atlanta)
205-572-4599 (Birmingham)
615-724-3422 (Nashville)

St. Louis, MO Warehouse
314-255-2882 (St. Louis)
618-307-0030 (Metro East)
217-718-3908 (Springfield)

Kansas City, MO Warehouse
816-760-2121 (Kansas City)
785-670-6007 (Topeka)

816-760-2121 (St. Joseph)
573-234-6610 (Columbia)

Chicago, IL (entire region)
312-473-3779

LIGHTS ON KANSAS CITY
1720 Merriam Ln.
Kansas City, KS 66106
800-229-5876, 913-362-6940
Fax 913-362-6958
Email: kansascity@lightsn.com
Web: lightsn.com

LOUISIANA

PERKINS PRODUCTIONS
101 N. Magnolia Dr.
Covington, LA 70433
985-264-1271
Email: sales@perkinsvideo.com
Web: perkinsvideo.com

THE PINNACLE GROUP
Lafayette, LA
800-524-7462, 337-593-1149
Email: support@pingroup.com
Web: pingroup.com

Additional locations:

Baton Rouge, LA
225-767-1148

Lake Charles
337-477-7469

Houston, TX
337-802-1916

SMARTSOURCE RENTALS
4743 River Rd.
New Orleans, LA 70121
504-737-2247, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

VER
Video Equipment Rentals
3000 Lausant St.
Metairie, LA 70001
504-831-6966
Email: info@verrents.com
Web: verrents.com

MAINE

AV TECHNIK LLC.
76 Darling Ave.
South Portland, ME 04106
207-699-0115
Email: info@avtechnik.com
Web: avtechnik.com

STARBIRD MUSIC
500 Forest Ave.
Portland, ME 04101
207-775-2733, 207-828-0888
Email: starbirdjn@gmail.com
Web: starbirdmusic.com

MARYLAND

4WALL ENTERTAINMENT
9525 Berger Rd, Ste. G
Columbia, MD 21046
410-242-3322
Web: 4wall.com

ALL SOUND PRO
(see main listing under Pennsylvania)
Bob: 717-496-1645
Jacob: 717-357-8625
Email: allsoundpro@gmail.com,
bob@allsoundpro.com
Web: allsoundpro.com
Contact: Bob Flanall, Jacob Arbutus
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

CPR MULTIMEDIA SOLUTIONS
7812 Cessna Ave.
Gaithersburg, MD 20879
301-590-9400
Email: info@cprrms.com
Web: cprrms.com

DSL SOUND, INC.
67 W. Baltimore St., Ste. 101
Hagerstown, MD 21740
301-797-1070
Email: info@dslsound.net
Web: dslsound.net

Additional locations:

Baltimore, MD
410-522-2061

Dover, DE
302-697-7515

Harrisburg, PA
717-526-4416

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Video Equipment Rentals
4390 Parliament Pl., Ste. B
Lanham, MD 20706
800-794-1407, 301-731-9560
Email: info@verrents.com
Web: verrents.com

MASSACHUSETTS

ALL TECH SOUND & PRODUCTION SERVICES, INC.
13 Robbie Rd.
Avon, MA 02322
508-583-4000 Fax 508-583-1378
Email: info@alltechsound.com
Web: alltechsound.com
Services: Provides sound, backline, lighting and stages for concert and corporate events

KLONDIKE SOUND COMPANY
37 Silvio Conte Dr.
Greenfield, MA 01301
413-772-2900 Fax 413-772-2199
Email: info@klondikesound.com
Web: klondikesound.com

PURE ENERGY ENTERTAINMENT
300 Andover St., PMB 333
Peabody, MA 01960
978-646-9226
Web: pureenergyentertainment.com

RULE BROADCAST SYSTEMS, INC.
1284 Soldier's Field Rd.
Boston, MA 02135
800-785-3266, 617-277-2200
Fax 617-277-6800
Email: answers@rule.com
Web: rule.com

SMARTSOURCE RENTALS
575 University Ave. Ste. 5
Norwood, MA 02062
781-320-6200, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

SOUNDVISION
7 Lincoln St., Ste. 200-A
Wakefield, MA 01880
781-245-9655, 800-547-4343
Email: sales@svav.com
Web: svav.com

Additional location:

310 Hurricane Ln., Ste. 1
Williston, VT 05495
802-871-5130

TALAMAS BROADCAST EQUIPMENT
145 California St.
Newton, MA 02458
800-794-1407, 617-928-0788
Email: info@talamas.com
Web: talamas.com

VER
Video Equipment Rentals
226 W. Cummings Park
Woburn, MA 01801
781-328-1216, 781-328-1281
Email: info@verrents.com
Web: verrents.com

ZASCO PRODUCTIONS, LLC
340 McKinstry Ave., Ste. 400
Chicopee, MA 01013
800-827-6616, 413-534-6677
Email: info@zasco.com
Web: zasco.com

MICHIGAN

INTUNE RENTALS, LLC
P.O. Box 200
Novi, MI 48376
248-735-0000
Email: info@intunerentals.com
Web: intunerentals.com

JEFF MOON PRODUCTION SERVICES
13320 Northend, Ste. 3000
Oak Park, MI 48237
248-280-9900
Email: info@moonlinkstudios.com
Web: moonlinkstudios.com

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4528 Concourse Dr.
Ann Arbor, MI 48108
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Email: inbox@russellvideo.com
Web: russellvideo.com

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Web: verrents.com

MINNESOTA

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Email: info@alphavideo.com
Web: alphavideo.com

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Minneapolis, MN 55422
800-832-5174, 612-789-2496
Email: info@EMlaudio.com
Web: emirentals.com

LIGHTS ON MINNEAPOLIS
61 Bedford St. S.E.
Minneapolis, MN 55414-3553
800-336-6620, 612-331-6620
Fax 612-331-6601
Email: minneapolis@lightsn.com
Web: lightsn.com

TOTAL MUSIC SERVICES
2300 Myrtle Ave., Ste. 115
St. Paul, MN 55114
800-779-7368, 651-644-7102
Fax 651-644-8240
Email: info@totalmusic.com
Web: totalmusic.com
Contact: Billie Kahle
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes
Tech services: yes

MISSOURI

AMEREVENT
St. Louis, MO
314-255-2882
Email: info@theeventline.com
Web: amerevent.com

Additional locations:

Kansas City
816-659-7600

Metro-East
618-307-0030

FAZIOS
15440 Manchester Rd.
Ellisville, MO 63011
636-227-3573
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Web: faziosmusic.com

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Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

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4318 S. 50th St.
Omaha, NE 68117
800-981-9521, 402-731-6268
Email: info@mwsound.com
Web: mwsound.com

Additional location:

2322 'O' St.
Lincoln, NE 68510
800-617-4298, 402-474-4918

NEVADA

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Las Vegas, NV 89118
702-263-3858, 877-789-8167
Web: 4wall.com

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702-566-1210
Email: info@audiovideodiscount.com
Web: audiovideodiscount.com

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4375 S. Valley View, Ste. C
Las Vegas, NV 89103
702-878-5050

Email: sales@avvegas.com
Web: avvegas.com

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Ford Audio Video
6255 South Sandhill Rd., Ste. 100
Las Vegas, NV 89120
800-654-6744, 702-369-9965
Web: fordav.com

LEFCO VIDEO SERVICES
600 W. Sunset Rd., Ste. 103
Henderson, NV 89015
702-566-1770 Fax 702-566-1798
Email: info2@lefco.com
Web: lefco.com

LEVY PRODUCTION GROUP
5905 S. Decatur Blvd., Ste. 1
Las Vegas, NV 89118
702-597-0743
Email: crystal@levyproductiongroup.com
Web: levyproductiongroup.com

SMARTSOURCE RENTALS
3915 W. Hacienda Ave., Ste. A-101
Las Vegas, NV 89118
702-791-2500, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTALS, INC.
4545 Cameron St., Bldg. A
Las Vegas, NV 89103
702-382-9147
Email: ivinfo@sir-usa.com
Web: sir-usa.com

VER
Video Equipment Rentals
4155 West Russell Rd, Suite E-H
Las Vegas, NV 89118
800-794-1407 702-895-9777
Email: info@verrents.com
Web: verrents.com

NEW JERSEY

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740
Email: Anthony@blvdpro.com

Additional location:

625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Web: carrollmusic.com

FAV
Ford Audio Video
341 Rte. 168 S.
Turnersville, NJ 08012
800-654-6744, 856-374-9966

WESTFIELD AUDIO VISUAL
1012 Greeley Ave.
Union, NJ 07083
908-838-9090, 212-776-3300
Email: info@westfieldav.com
Web: westfieldav.com

SMARTSOURCE RENTALS
490 S. Dean St.
Englewood, NJ 07631
201-568-6555, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

NEW MEXICO

AV SYSTEMS, INC.
1000 Cordova Rd., Ste. 303
Santa Fe, NM 87505
505-982-6300
Email: avrental@avsystems.com
Web: avsystems.com

ELLIOTT LOCATION EQUIPMENT
Mailing Address:
3120 Blake Rd.
Albuquerque, NM 87105
505-328-0909, 505-247-2511
Web: elliottlocationequipment.com

Main Yard:

120 Woodward Rd, SW
Albuquerque, New Mexico 87102
505-247-2511

FIELD & FRAME
107 Tulane S.E.
Albuquerque, NM 87106
505-265-5678 Fax 505-255-2735
Email: fieldandframe@yahoo.com
Web: fieldandframe.com

NEW YORK

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Web: carrollmusic.com

Additional location:

1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740
Email: Anthony@blvdpro.com

CP COMMUNICATIONS
200 Clearbrook Rd., #148
Elmsford, NY 10523
914-345-0292, 800-762-4254
Fax 914-345-9222
Email: aaron.segarr@cpcomms.com
Web: cpcomms.com

Additional locations:

15 Ninnie Dr
Wappingers Falls, NY 12590
845-440-0525

3506 St. Valentine Way, Unit #6
Orlando, FL 32811
800-373-6827, 407-843-4225
Email: kevin.obrien@cpcomms.com
Web: cpcomms.com

DREAMHIRE LLC
c/o Chris Dunn
20 N. Tappan Landing Rd.
Tarrytown, NY 10591
212-691-5544
Email: info@dreamhire.com
Web: dreamhire.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes-LED for parties, weddings, etc
FX: yes (reverbs, delays, etc)
Stages: no
Cartage: only our own equipment
Tech services: supplied with our equipment as required

E C PROFESSIONAL VIDEO
253 W. 51st St.
New York, NY 10019
212-333-5570
Email: info@ecprovideo.com
Web: ecprostore.com

FINGER LAKES AUDIO VIDEO RENTAL
119 E. Elm St.
Penn Yan, NY 14527
315-694-9033
Email: info@fingerlakesentertainment.com
Web: facebook.com/fledj, fingerlakesentertainment.com

FUNKADELIC STUDIOS, INC.
209 W. 40th St., 5th Fl.
New York, NY 10018
212-696-2513
Email: funkadelicstudios@gmail.com
Web: funkadelicstudios.com

HELLO WORLD
118 W. 22nd St., 2nd Fl.
New York, NY 10011
212-243-8800
Email: rentals@hwc.tv
Web: hwc.tv

INS & OUTS
60 Jansen Rd.
New Paltz, NY 12561
845-256-0899, 914-388-4920
Fax 845-256-1484
Email: sfxone@aol.com
Web: insandoutssound.webs.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

INTERACTIVE VISION SOLUTIONS
Audio Visual Equipment Rental in NY.C.
248 W. 35th St.
New York, NY 10001
212-729-4305
Email: info@audiovideonyc.com
Web: audiovideonyc.com

KEYBOARD INSTRUMENT RENTALS
1697 Broadway, Ste. 504
New York, NY 10019
212-245-0820
Email: keyboardrentals@aol.com
Web: keyboardrentalsnyc.com
Contact: Danny Brill

LENTINI COMMUNICATIONS
44-02 11th St., Ste. 507A
Long Island City, NY 11101
718-361-6926, 212-206-1452, 212-206-1453
Email: nywalkie1@aol.com
Web: lentinicommunications.com

LIMAN VIDEO RENTAL
330 W. 38th St.
New York, NY 10018
212-594-0086
Email: info@lvusa.com
Web: lvusa.com
Contact: Ralph, Ian, Michael

LLOYD SOUND, INC.
3915 Highland Rd.
Cortland, NY 13045
607-753-1586, 607-423-1251
Email: john@lloydssound.com
Web: lloydssound.com
Contact: John Lloyd

LONG ISLAND VIDEO ENTERPRISES
110 Pratt Oval
Glen Cove, NY 11542
516-759-5483
Email: info@longislandvideo.com
Web: longislandvideo.com

MINERVA AUDIO VISUAL, INC.
56-32 59th St.
Maspeth, NY 11378
866-843-0300, 718-366-0600, 718-366-1148
Email: customerservice@minervaav.com
Web: minervaav.com
Contact: Chris Roach
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes
Tech services: yes

PERCEPTION AUDIO-VISUAL SERVICES
424 W. 33rd St., Ste. #LL30
New York, NY 10001
212-239-8187
Email: info@perceptionav.com
Web: perceptionav.com

PRIMALUX VIDEO PRODUCTION, INC.
555 8th Ave., Ste. 1002
New York, NY 10018
212-206-1402
Email: info@primalux.com
Web: primalux.com

PRODUCTION CENTRAL
873 Broadway, Ste. 205
New York, NY 10003
212-631-0435
Email: info@prodcentral.com
Web: prodcentral.com
Contact: David

RSA AUDIO SERVICES
100 Executive Dr., Ste. B
Edgewood, NY 11717
631-242-8008 Fax 631-242-8056
Email: rsaaudio@aol.com
Web: rsaaudio.net
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: no

SMARTSOURCE RENTALS
265 Oser Ave.
Hauppauge, NY 11788
631-273-8888, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional location:

1201 Broadway, Ste. 906
New York, NY 10001
212-255-4666

STUDIO INSTRUMENT RENTALS (SIR)
475 10th Ave., 2nd Fl.
New York NY 10018
212-627-4900 Fax 212-627-7079
Email: nvinfo@sir-usa.com
Web: sirry.com

TIMES SQUARE
5 Holt Drive
Stony Point, NY 10980
800-245-6630,
Web: tsstage.com

ULTRA SOUND REHEARSAL STUDIO
251 W. 30th St., 4th and 5th Fl.
New York, NY 10001
212-714-1079
Email: booking@ultrasoundrehearsal.com
Web: ultrasoundrehearsal.com
Studio Equip: yes
Musical Equip: yes

Lighting: no
FX: no
Stages: no
Cartage: no

VER
Video Equipment Rentals
620 12th Ave., 3rd Fl.
New York, NY 10036
800-794-1407, 212-206-3730
Fax 212-206-9154
Email: info@verrents.com
Web: verrents.com

VISUAL WORD SYSTEMS, INC.
35 W. 36th St., 8th Fl.
(btw. 5th & 6th Ave.)
New York, NY 10018
212-629-8383 Fax 212-629-8333
Email: Tony@visualword.com
Web: visualword.com

NORTH CAROLINA

AAV EVENTS
4700 Emperor Blvd.
Durham, NC 27703
919-941-8112 Fax 919-941-9109
Email: ehauge@aavevents.com
Web: aavevents.com
Contact: Erik Hauge

Additional locations:

151 Kitty Hawk Dr.
Morrisville, NC 27560
919-361-1151 Fax 919-405-2380
Email: mmurphy@aavevents.com
Contact: Mike Murphy

8005 Haute Ct.
Springfield, VA 22150
703-573-6910
Email: cbabej@aavevents.com
Contact: Colin Babej

BACKLINEPRO
Charlotte, NC
704-400-6875 Fax 704-366-7011
Email: backlinepro@bellsouth.net
Web: backlinepro.com
Contact: Brent Moore

CAROLINA BACKLINE
P.O. Box 7072
Charlotte, NC 28241
704-575-9020 Fax 440-575-9021
Email: edtaylor@carolinabackline.com
Web: carolinabackline.com

NORMAN SOUND & PRODUCTION
912 Central Ave.
Charlotte, NC 28204
866-766-7626, 704-334-1601
Email: nsp@normansound.com
Web: normansound.com

NORTH DAKOTA

HB SOUND & LIGHTS
3331 S. University Dr.
 Fargo, ND 58104
701-235-3695
Email: stacy.evans@hbsound.com
Web: hbsound.com

Additional location:

101 N. 8th St.
Grand Forks, ND 58203
701-775-1150

RENTALL
3201 32nd St. S.
 Fargo, ND 58104
701-893-1900 Fax 701-893-1902
Email: FARGO32@rentallusa.net
Web: rentallusa.net

Additional locations:

1001 Basin Ave.
Bismarck, ND 58504
701-250-1123
Email: Bismarck@rentallusa.net

1002 25th St., S
 Fargo, ND 58103
701-234-1900
Email: Fargo25@rentallusa.net

3909 S. Washington St.
Grand Forks, ND 58201
701-772-1605
Email: Forx@rentallusa.net

1116 Main
Moorhead, MN 56560
218-233-1559
Email: Moorhead@rentallusa.net

OHIO

BACKLINE CLEVELAND
11509 York Rd., N.
Royalton, OH 44133
440-582-5678
Email: russ@backlinecleveland.com
Web: backlinecleveland.com
Contact: Russell Kotts
Studio Equip: no
Musical equipment: yes
Lighting: no
FX: no
Stages: yes
Cartage: yes
Tech services: yes

COLORTONE
5401 Naiman Pkwy.
Cleveland, OH 44139
888-287-3728, Fax 440-914-9558
Email: info@colortone.com
Web: csrav.com

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

MEDIA MAGIC PRODUCTIONS
4504 Rt. 46 S.
Jefferson, OH 44047
440-294-2431
Email: mail@mediamagicohio.com
Web: mediamagicproductions.com

SWEET SPOT AUDIO
3301 Lakeside Ave. E.
Cleveland, OH 44114
440-342-8625
Email: info@sweetpotaudio.com
Web: sweetpotaudio.com

Additional location:

403 Harris Ave.
Pittsburgh, PA 15205
412-418-5872

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

OKLAHOMA

FAV
Ford Audio-Video
4800 W. Interstate 40
Oklahoma City, OK 73128
800-654-6744, 405-946-9966
Email: logah@fordav.com
Web: fordav.com

Additional location:

8349 E. 51st St.
Tulsa, OK 74145
918-664-2420

OREGON

CINEMAGIC STUDIOS
6705 N.E. 79th Ct. Ste. 6
Portland, OR 97218
503-233-2141
Email: debbie@cinemagicstudios.com
Web: cinemagicstudios.com
Contact: Debbie Mann

GRASSVALLEY
3030 NW Alciek Drive
Hillsboro, OR 97124
503-526-8100
Web: grassvalley.com

PICTURE THIS
2223 N.E. Oregon St.
Portland, OR 97232
503-235-3456, 503-445-7877
Fax 503-236-2302
Email: info@pixthis.com
Web: pixthis.com

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

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

PENNSYLVANIA

ALL SOUND PRO
1031 Kunkle Dr.

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

AMP AUDIO VISUAL
106 Henderson Dr.
Sharon Hill, PA 19079
877-287-7676
Email: info@ampav.net
Web: ampav.net

AUDIO VISUAL RENTAL SERVICES
2024 E. Westmoreland St.
Philadelphia, PA
800-695-5943
Web: audiovisualrenting.com

GOURMET P A SYSTEMS
Cranberry Industrial Park
3016 Unionville Rd.
Cranberry Township, PA 16066
724-776-2766
Web: gourmetpa.com

KEYSTONE PICTURES, INC.
1314 Alter St.
Philadelphia, PA 19147
215-667-6645, 800-659-5821
Email: scheduling@keystonepictures.tv
Web: keystonepictures.tv

SMARTSOURCE RENTALS
4110 Butler Pike, Ste. 100
Plymouth Meeting, PA 19462
610-940-9500, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

VIDEOSMITH INC.
200 Spring Garden St., Ste. C
Philadelphia, PA 19123
215-238-5070 Fax 215-238-5075
Email: info@videosmith.com
Web: videosmith.com

RHODE ISLAND

AMBIENT, INC.
75 New England Way
Warwick, RI 02886
401-941-8500 Fax 401-732-5368
Email: info@ambientsound.com
Web: ambientsound.com

ECLPS
East Coast Lighting & Production Services
1300 Jefferson Blvd., Ste. D
Warwick, RI 02888-1000
888-467-9070, 401-467-8780
Email: info@eclps.com
Web: eclps.com

RHODE ISLAND RENTALS
111 Plan Way
Warwick, RI 02886
800-873-6888
Email: partysales@rental.com
Web: rental.com

SOUTH CAROLINA

NEW PRO VIDEO
3546 Admiral Dr.
North Charleston, SC 29405
800-462-8895, 843-554-7811
Email: holler@newprovideo.com
Web: newprovideo.com

SHOW SERVICES INC.
365 Red Cedar St., Ste. 201
Bluffton, SC 29910
843-815-3731
Email: alex@showservicesinc.com
Web: showservicesinc.com

SOUTH DAKOTA

OUTSOUND PRODUCTIONS
47830 271st St.
Harrisburg, SD 57032
605-212-4603
Email: info@outsoundproductions.com
Web: outsoundproductions.com

TENNESSEE

4WALL ENTERTAINMENT
820 Cowan St.
Nashville, TN 37207
615-453-2332
Web: 4wall.com

ALLPRO ELECTRONICS
606 Fessiers LN #103
Nashville, TN 37210

615-310-2379
Email: sales@allproelectronics.com
Web: allproelectronics.com

ALLSTAR AUDIO SYSTEMS, INC.
602 Swan Dr.
Smyrna, TN 37167
615-220-0260
Email: info@allstaraudio.com
Web: allstaraudio.com

Additional location:

P.O. Box 541964
Merritt Island, FL 32954
321-455-2202

BLACKBIRD AUDIO RENTALS
2805 Bransford Ave.
Nashville, TN 37204
615-279-7368
Email: blackbirdaudiorentals@gmail.com
Web: blackbirdaudiorentals.com

BLEVINS AUDIO
P.O. Box 100903
Nashville, TN 37224
615-202-8669
Email: themciguy@aol.com
Web: blevinsaudio.net
Contact: Steve Sadler

BRANTLEY SOUND ASSOCIATES INC.
115 Duluth Ave.
Nashville, TN 37209
615-256-6260
Email: zorbin@brantleysound.com
Web: brantleysound.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: yes
Cartage: no

DR&A, INC.
45 Willow St.
Nashville, TN 37210
615-256-6200 Fax 615-256-6236
Email: drice@griptruck.com
Web: griptruck.com
Contact: Doug Rice, Founder/CEO

GAULT & ASSOCIATES, INC.
3545 Probasco Pl.
Chattanooga, TN 37411
800-424-2858, 423-756-6128
Knoxville: 865-690-5101
Nashville: 615-771-9096
Email: avfred@aol.com
Web: gaultav.com

ONE EVENT SERVICES
1443 Donelson Pike
Nashville, TN 37217
800-967-2419, 615-301-6740
Email: Nashville@ONEventservices.com
Web: oneventservices.com

Additional location:

3085 Directors Row
Memphis, TN 38131
901-969-0255
Email: Memphis@ONEventservices.com
Web: oneventservices.com

RENT A CAMERA
2605 Westwood Drive
Nashville, TN 37204
855-588-2882
Email: info@rentacamera.com
Web: rentacamera.com

SOUNDCHECK
750 Cowan St.
Nashville, TN 37207
615-726-1165 Fax 615-256-6045
Email: information@soundchecknashville.com
Web: soundchecknashville.com
Basic Rate: please call for info

STUDIO INSTRUMENT RENTALS OF TN, INC.
1101 Cherry Ave.
Nashville, TN 37203
615-255-4500 Fax 615-255-4511
Email: tinfo@sir-usa.com
Web: sir-usa.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

TAKE ONE FILM & VIDEO
125 Commerce Dr.
Henderson, TN 37025
615-431-5822
Email: mail@takeone.tv

Web: takeone.tv
Contact: studio mgr.
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: no
Tech Services: yes

TENNESSEE CONCERT SOUND
4958 Hwy. 70 E.
Brownsville, TN 38012
731-772-2292
Email: incondsound@aol.com
Web: tennesseconcertsound.com
Contact: Stewart Tritt

THOMPSON MUSIC RENTAL
Nashville, TN
615-210-2120
Email: markthompson@comcast.net
Web: thompsonmusicrental.com

TREW AUDIO
220 Great Cir. Rd., Ste. 116
Nashville, TN 37228
800-241-8994, 615-256-3542
Email: info@trewaudio.com
Web: trewaudio.com

VER
Video Equipment Rentals
12630 Old Hickory Blvd.
Nashville, TN 37013
800-794-1407, 615-280-2255
Email: info@verrents.com
Web: verrents.com

TEXAS

ACAV
Action Computer & Audio Visual Corporate HD
8524 Hwy. 6 N., #131
Houston, TX 77095
281-550-7955
Email: sales@actioncomputerandaudiovisual.net
Web: actioncomputerandaudiovisual.net

FAV
7901 East Riverside Drive, Suite 125
Austin, TX 78744
800-654-6744, 512-447-1103
Web: lordav.com

Additional locations:

4380 Blalock Rd.
Houston, TX 77041
713-690-0555

LONESTAR AUDIO VISUAL PROFESSIONALS
Houston, TX
832-924-3137
Email: contact@lonstaravpros.com
Web: lonstaravpros.com

MOPAC MEDIA
1204 E. 31st St.
Austin, TX
512-462-2000
Web: mopacmedia.com

MP&E
3328 Waypoint Dr.
Carrollton, TX 75006
972-931-3880 Fax 972-931-3882
Email: dallas@hdgear.tv
Web: hdgear.tv

Additional location:

4822 E. Cesar Chavez
Austin, TX 78702
512-485-3131
Email: austin@hdgear.tv

OMEGA BROADCAST GROUP
817 W. Howard Ln.
Austin, TX 78753
512-251-7778 Fax 512-251-8633
Email: sales@omegabroadcast.com
Web: omegabroadcast.com

OMEGA PRODUCTIONS
P.O. Box 606
Palacios, TX 77465
214-891-9585
Email: paul@omegalive.com
Web: omegalive.com

ONSTAGE SYSTEMS
10930 Petal St.
Dallas, TX 75238
972-686-4488
Email: donovan@onstagesystems.com
Web: onstagesystems.com

PINNACLE GROUP, THE
Houston, TX
800-524-7462, 337-802-1916
Web: pingroup.com

SMARTSOURCE RENTALS

3322 Longmire Dr., Ste. 200
979-694-7490, 844-428-6475
College Station, TX 77845
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional locations:

5833-B Westview Dr.
Houston, TX 75055
713-290-0607

2101 Midway Rd., Ste. 100
Carrollton, TX 75006
972-960-9888

SOUNDCHECK

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

Additional location:

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

VER

Video Equipment Rentals
455 W. 38th
Houston, TX 77018
800-794-1407, 713-691-1332
Email: info@verrents.com
Web: verrents.com

Additional location:

1775 Hurd Dr.
Irving, TX 75038
214-260-1295
Email: info@verrents.com

UTAH

TV SPECIALISTS, INC.

180 E. 2100 S.
Salt Lake City, UT 84115
888-486-5757, 801-486-5757
Email: info@tvspecialist.com
Web: tvspecialists.com

WEB AUDIO VISUAL COMMUNICATIONS

3020 S.W. Temple
Salt Lake City, UT 84115
801-708-7920
Email: info@webbav.com
Web: webbav.com

VERMONT

SHOW WORKS

179 Mill St.
P.O. Box 219
East Barre, VT 05649
802-522-5294
Email: sales@showworksonline.com
Web: showworksonline.com

SOUNDVISION

310 Hurricane Ln., Ste. 1
Williston, VT 05495
800-547-4343, 802-871-5130
Web: svav.com

Additional location:

7 Lincoln St., Ste. 200-A
Wakefield, MA 01880
781-245-9655

VIRGINIA

AAV EVENTS

8005 Haute Ct.
Springfield, VA 22150
703-573-6910 Fax 703-573-3539
Email: cbabej@aavevents.com
Web: aavevents.com
Contact: Colon Babej

Additional locations:

4700 Emperor Blvd.
Durham, NC 27703
919-941-8112 Fax 919-941-9109
Email: ehauge@aavevents.com
Web: aavevents.com
Contact: Erik Hauge

151 Kitty Hawk Dr.
Morrisville, NC 27560
919-361-1151 Fax 919-405-2380
Email: mmurphy@aavevents.com
Contact: Mike Murphy

AVIVA RENTALS

1609 Rhoadmiller St.

Richmond, VA 23220

877-564-9143, 804-353-9212
Email: john@avivarentals.com
Web: audiovisualrentalsvirginia.com

CONNECTING POINT MULTIMEDIA, INC.

P.O. Box 986
Arlington, VA 22216-0986
703-527-8220, Fax 888-866-5685
Email: info@cpmmonline.com
Web: cpmmonline.com

SMARTSOURCE RENTALS

7664 Fullerton Rd., Ste. K
Springfield, VA 22153
703-978-2321, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

WASHINGTON

AV RENT

Seattle, WA
206-575-7771
Email: sales@avequipment.com
Web: avrent.com

Additional location:

1004 Industry Dr., Bldg. #30 (Headquarters)
Tukwila, WA 98188 (South Center)
253-474-9979

SMARTSOURCE RENTALS

8655 154th Ave. N.E., Bldg. O
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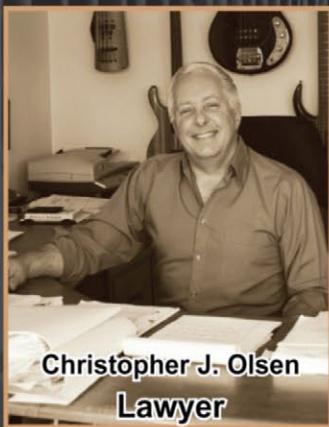
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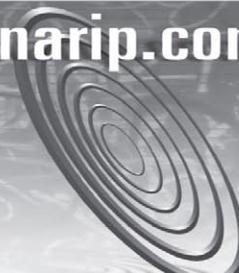
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Hey, Singer-Songwriter...

Here's 5 Ways To Improve Your Chances of Success

We're all familiar with the standard rules given to those who think they want the fame, glory and money that comes from being a successful singer-songwriter—work hard, practice, smile, be nice to people, etc. In the 40 years or so that music industry veteran Larry Butler has worked with some of the most successful artists in the business, he says he's found a number of pieces of advice that you're probably not going to find in those well-worn lists. Here are five taken from his new book *The Singer-Songwriter Boot Camp Rule Book: 101 Ways To Improve Your Chances Of Success*. None of them involve smiling.

1. Be a solo artist or a duo, at most. There's way less overhead and you never have to attend any band meetings.

In addition to being less expensive to mount a career (vis-à-vis a band), at every step along your uphill career path you are going to have to know how to perform and entertain in some kind of solo, acoustic, stripped-down, bare bones situation and sometimes at the drop of a hat.

For instance, to get the attention of radio programmers, music supervisors and ad agencies you're going to have to set up in a solo acoustic setting and perform in office break rooms and convention/seminar showcases. Your goal is to be better than the singer-songwriter who was performing in their conference room the day before. Is your show way more entertaining? It had better be or you lose out.

And you can't be just good or even very good—you have to be GREAT!

2. Get your own vocal mic. God knows where the club's mic has been. And stop hiding your mouth behind your mic. Stop it!

Most clubs and sound companies use Shure SM58's for vocals—they're the standard of the industry. The trouble is that to get the SM58 to sound good you have to sing directly into it and hold it as close as you can to your mouth. But then your mouth is hidden, isn't it? And your mouth is one of the three ways of communicating with your audience (the other two being your eyes and your hands).

You can change that! Modern audio science has developed a microphone design that allows the singer to sing above and across the top of the mic by holding it at a 45-degree angle at the chin while preventing feedback and other noises from the stage. In fact, it doesn't work that well when the singer attempts to eat the mic!

It's called a hyper-cardioid dynamic mic and it comes in many styles, sizes and price ranges. I prefer the Telefunken M80 for high pitch voices or M81 for lower pitch. Try them both and see which one you prefer. Sound techs don't care if you want to use your own mic at a show; in fact, it's usually a sign of a professional, and they welcome that any night.

3. Develop a stage personality with an attitude and a different way of looking at things. Show it off in your between-song patter.

Presenting your musical work in an entertaining manner is the presentation of personality. First, you need to have one—a personality, that is. And the best place to present that personality is in your essen-

tial between-song patter. Heretofore, you've probably not rehearsed anything to say from the stage and decided to "wing it." If you're going to do that, why even bother to rehearse your songs? Why not "wing" those too? Exactly.

I believe that the between-song patter is at least as important as your songs (and perhaps even more entertaining) and needs to be presented with the same amount of thought, preparation and rehearsal as your songs. Entertaining patter leads the audience to a better understanding and appreciation of your song and of you.

The idea here is to not only shed some light on the songs, but also how you FEEL about the songs, and the world, and relationships, and music, and whatever. You need to generate a reaction from the audience and not be afraid to step on a few toes. You need to present a relevant, consistent and personable attitude.



4. Lose any appearance of pride on stage, even to the point of looking foolish. Be vulnerable. People love that.

I don't mean like the pride you take in your musical skills or professional standards. I'm talking about the pride that everyone hides deep in their ego that prevents them from making fools of themselves in front of other people. But there's nothing wrong with looking foolish on stage—as long as it's scripted and rehearsed and delivered with a wink. That's entertaining!

The thing you have to get over is your reticence to doing some-

thing foolish on stage. Show your vulnerability by letting that foolish pride go—all successful entertainers have done so. Being vulnerable on stage is the best way to emotionally connect with an audience. If you can't (or won't) do that, then you are doomed to keep performing at the level you are now.

5. Studies show that creative artists have more emotional problems than the average person. Solution? Seek and accept help.

Creative artists' lives are, more often than not, ruled by their emotions, which take undue precedence over rationale, reason and reality. Drugs and alcohol are thought to be the shortcuts to creativity. But they're also the express lanes to dysfunction. And don't think you're immune—you're not. It's not about will power or common sense, even if you had either one to begin with.

And addiction goes beyond the poster children of alcohol and drugs. There's nicotine, caffeine, antibiotics and Afrin, for instance. They're all good in moderation, but moderation is not a common attribute of singer-songwriters and artists.

There are solutions and there is help. Search out someone who has suffered through many of the same problems as yours and could offer some suggestions. And when help is offered, accept it. It's the only way out.

LARRY BUTLER is a 40-year veteran of the music business. He currently consults as a live performance music coach based in Los Angeles. His new book, *The Singer/Songwriter Boot Camp Rule Book: 101 Ways To Improve Your Chances Of Success*, is available at Amazon in both digital and print configurations (amzn.to/2o4osB8). Butler also runs one of 365 insightful quotes from famous rock and pop stars every day on his Twitter feed: @larryfromohio. He can be reached through his website, ditudmusic.com.

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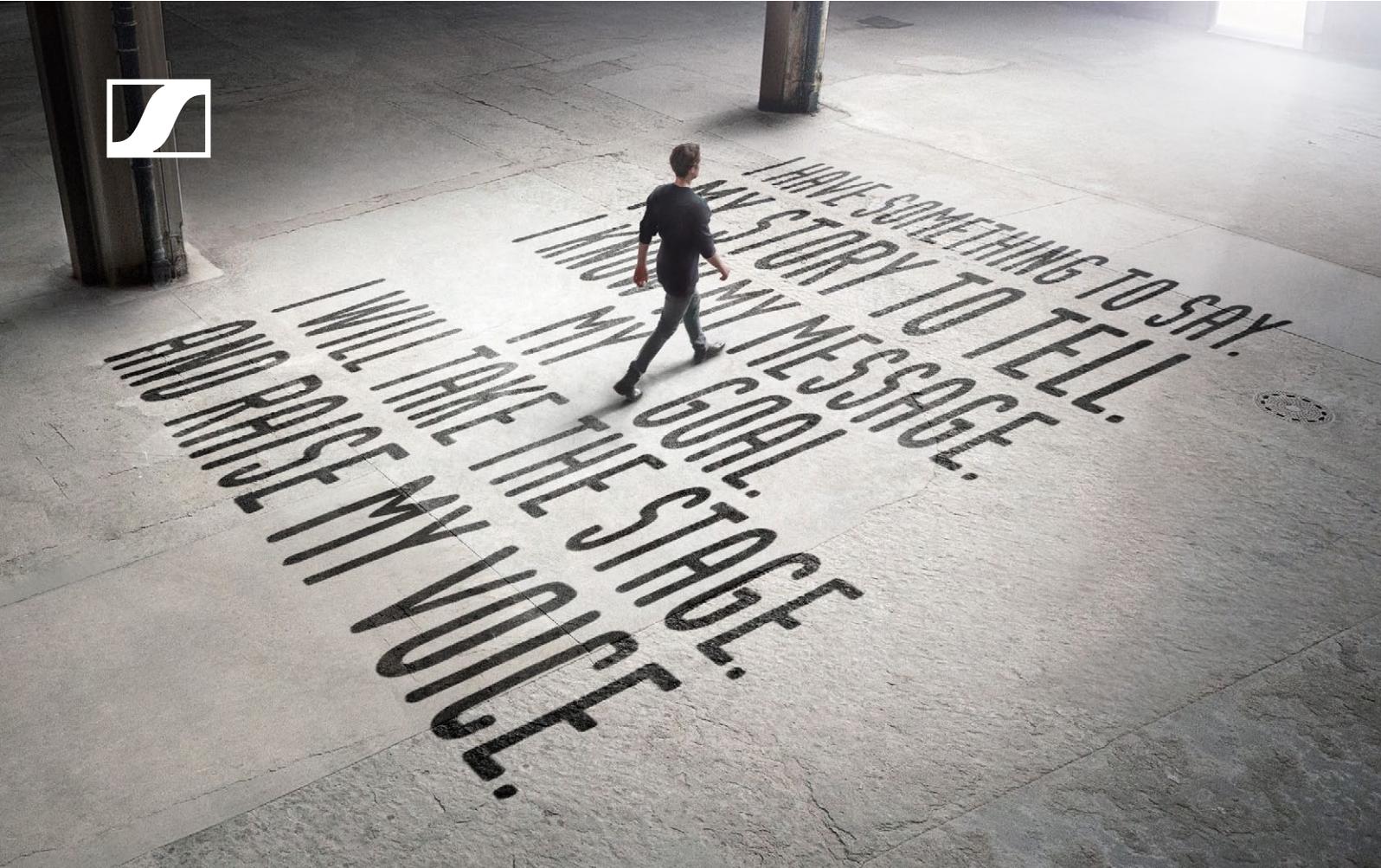
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