

MUSIC CONNECTION

EXCLUSIVE LISTS

U.S. Rehearsal Studios
+ Gear Rental
/Audio-Video

Hire The
HUNGRY!

REHEARSE! DON'T REGRET!

MAKE THE MOST OF
YOUR REHEARSAL TIME

CREATE & EXPLOIT YOUR
VERY OWN FAN BRAND

10 CONTRACT
NEGOTIATING TIPS

+

NAS

VISTA KICKS

RUBÉN SALAS

THE BETHS

LIGHT THIS CITY

UNSIGNED BAND REVIEWS!

Billie Eilish

Vol. 42 • August 2018 • \$3.95/\$4.95 Canada



dUg Pinnick DP-3X Signature Pedal

dUg Pinnick. Unmistakable in every way --that voice, the songwriting, his style, and, of course, the dUg tone.

A super-compact adaptation of his Tech 21 Ultra Bass 1000 Signature head, the DP-3X also recreates the sound dUg originally developed way back in the '80s, merging high-end distortion with low-end bass. Prior to his signature head, this involved running a guitar amp and a bass amp together, along with rack full of effects. Wanting to further streamline his gear for occasions when his full Tech 21 rig simply isn't practical, dUg collaborated on the all-analog DP-3X pedal. Personally beta-testing the DP-3X on a European tour, dUg encountered a different backline in each and every venue. But no matter which amp was on stage, dUg was able to nail his immense tone each and every night.

In addition to achieving dUg's unique tone, the DP-3X has the flexibility to provide traditional bass amp sounds as well. Mix mode engages Drive to bring in distortion and Chunk for upper harmonics. A Gain button provides additional distortion and compression. In clean/full-range mode, Drive and Chunk disengage, while Comp and Gain remain active. Other controls include 3-band active EQ with switchable Mid and a master Volume.

Features include chromatic tuner, headphone capability, and an XLR Output to go direct to the PA desk or studio board without compromising detail, warmth or responsiveness.

"This pedal went way beyond my expectations. What I love most is that you can get just about any tone out of it. It's not just a one trick pony. And it's fun to play thru. I think every bass player needs one..LOL!!"
dUg pinnick



Rugged all-metal housing measures 7.75"l x 2.5"w x 1.25"h and weighs just 12 oz.

TECH 21

DESIGNED AND MANUFACTURED BY TECH 21 USA, INC.
TECH21NYC.COM



POWERED LOUDSPEAKERS
DZR SERIES
 DZR315 DZR315-D DZR15 DZR15-D DZR12 DZR12-D DZR10 DZR10-D

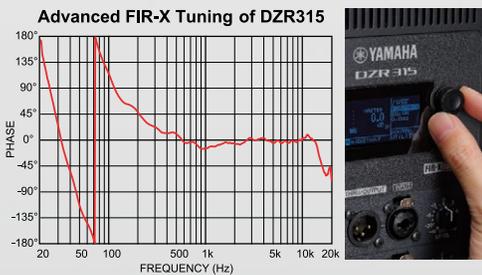
POWERED SUBWOOFERS
DXS XLF SERIES
 DXS18XLF DXS18XLF-D DXS15XLF DXS15XLF-D



Power and Performance. Integrated.

Best-in-class SPL performance, sophisticated DSP processing, unrivaled low-frequency sound reproduction — the new DZR delivers on all fronts realizing a truly professional sound with a level of power that belies its compact, lightweight design.

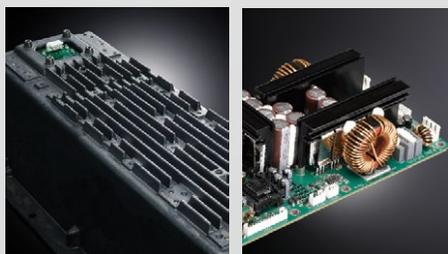
Intelligent DSP processors **96 kHz**



Dante networking



High power 2000W Class-D Amplifiers



Diversity of Use





36 **Billie Eilish**

Music Connection speaks with this refreshingly candid 16-year-old artist—discovered via the Internet just two years ago—about the career moves that have led to phenomenal success (80 million streams alone for “Ocean Eyes”) even before her debut album has been completed.

By Dan Kimpel

Photos: Alexandra Gavillet



62 **Tip Jar: Fan Brands**

By Bobby Borg

Departments

- 08. Close Up
- 09. Assignments
- 10. New Toys
- 14. Book Store
- 16. Up Close
- 18. Studio Mix
- 23. Business Affairs
- 24. The Legal Beat
- 26. Signing Stories
- 28. Song Biz
- 32. Film•TV•Theater
- 34. Mixed Notes

Reviews

- 43. Album Reviews
- 44. New Music Critiques
- 46. Live Reviews



Be sure to follow *Music Connection* on Facebook and Twitter.



The opinions expressed in *Music Connection*, as well as all Directory listings and contact information, are provided by various sources in the music industry. *Music Connection* is not responsible for any business transactions or misadventures that may result from your use of this information.

Rehearse... Don't Regret!

MC speaks with 6 music business professionals who offer essential insights about how to make the most of your rehearsal time for live shows, recordings sessions and more.

By Bernard Baur



39

49 **Directory of U.S. Rehearsal Studios**

54 **Directory of U.S. Gear Rentals—Audio/Video**

Compiled By Denise Coso



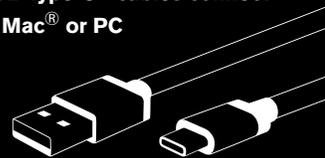
- 20. Producer Crosstalk: Rubén Salas **By Rob Putnam**
- 22. Exec Profile: Nick Terzo, Royalty Exchange **By Andy Kaufmann**
- 30. Songwriter Profile: Jeff Plankenhorn **By Dan Kimpel**
- 42. Expert Advice: Hire the Hungry! **By Jennifer Yeko**

Clarett USB

Breathe some Air into your mix

Clarett USB lays down the challenge to interfaces twice the price. The ultra-low noise and distortion and wide dynamic range of Clarett can now be experienced with any PC or Mac® supporting USB 2.0 and above. The Clarett USB series features three interfaces: Clarett 2Pre USB (10-in, 4-out), Clarett 4Pre USB (18-in, 8-out) and Clarett 8Pre USB (18-in, 20-out). Standard USB and USB Type-C™ cables are both included, and you can record with super-low latency through amp simulators and effects plug-ins.

Included standard USB and USB Type-C™ cables connect to Mac® or PC



Includes:



us.focusrite.com/clarett-range-usb

Focusrite®

LAFX

RECORDING SERVICES



**BETTER QUALITY
BETTER VALUE**

**UNDER \$100/hr
INCLUDING EXPERIENCED ENGINEER**

RECORDING STUDIO

Vintage API Console
Neve Flying Faders
Digital / Analog
Recording and Mixing

PRO AUDIO RENTALS

Digital and Analog Recorders,
Microphones, EQ's,
Compressors,
Pre-Amps, Transfers, etc...

[818] 769 5239 LAFX1@AOL.COM LAFX.COM

MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denisec@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING / MARKETING
hillorie@musicconnection.com

Ray Holt

DIRECTOR OF
DIGITAL
MARKETING
rayh@musicconnection.com

Jessica Pace

FILM / TV / THEATER
j.marie.pace@gmail.com

Mark Nardone

ASSOCIATE PUBLISHER /
SENIOR EDITOR
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Jacqueline Naranjo

ASSOCIATE EDITOR /
SOCIAL MEDIA MANAGER
jackien@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Bernard Baur

CONTRIBUTING EDITOR
bbatmc@aol.com

Dan Kimpel

SONG BIZ
dan@dankimpel.com

Glenn Litwak

THE LEGAL BEAT
gtlaw59@gmail.com

FEATURE WRITERS

Andy Kaufmann *andy.kaufmann@verizon.net* **Rob Putnam** *toe2toe6@hotmail.com*

Daniel Siwek *danielsiwek@roadrunner.com*

Editorial Interns

Binx Buys *intern@musicconnection.com*

Elena Ender *intern@musicconnection.com*

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Bernard Baur, Danica Bellini, Bobby Borg, Pierce Brochetti, Brett Bush, Brett Callwood, Miguel Costa, Don Q. Dao, Doug Fenske, Gary Graff, Eric A. Harabadian, Andy Kaufmann, Whitney Levine, Glenn Litwak, Malorie McCall, Andy Mesecher, Kurt Orzeck, Jessica Pace, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Siri Svay, Brooke Trout, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnson, Bernard Baur, JB Brookman, Brett Callwood, Daren Cornell, Miguel Costa, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluff, Heather Koepp, Tony Landa, Dave Long, Thomas Long, Charlie Meister, Scott Perham, Garrett Poulos, Alexander G. Seyum, Danny Seyum, Mark Shiwolich, Daniel Siwek, Brian Stewart, Brooke Trout, Joshua Weesner, Ellen Woloshin

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by *Music Connection, Inc.*, 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of *Music Connection, Inc.* Copyright © 2018 by E. Eric Bettelli. All rights reserved.

Founded by: J. Michael Dolan / *michael@jmichaeldolan.com*

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: *contactmc@musicconnection.com*
Website: *musicconnection.com*
Legal Counsel: Christopher J. Olsen / *chris@chrisolsenlaw.com*

Subscribe to MC NOW!
musicconnection.com/store/subscribe

**LOOKING FOR A
RECORDING STUDIO?**

With our network of the finest hand selected recording facilities we create a quick no hassle way to find the right studio for you and your project.

One call is all it takes to ensure you get the best place for your individual needs.

This is a FREE service.

818.222.2058
studioreferral.com

DO WE HAVE ROYALTIES FOR YOU?



More than \$200 Million Distributed to Musicians & Vocalists since 2014

Royalties Distributed To Musicians And Vocalists For Their Performance On Songs Played On Satellite Radio, Subscription Services, Webcasts, Other Digital Formats And Certain Music Performed On Film & Television

Find Out If We Have Royalties For You
www.afmsagaaftrafund.org/ShowMeTheMoney



The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998
4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607
p. 818.255.7980 | f. 818.255.7985 | www.afmsagaaftrafund.org



AMIT OFIR

aka "Wolves"



A Multi-Talented Musician and Producer:

Since graduating from Musicians Institute in 2006, multi-talented Israeli born and raised guitarist, composer and producer Amit Ofir has amassed a multi-faceted resume that includes writing international pop hits; penning tracks for numerous TV shows and films; scoring on the Active Rock chart and touring with his own band, Abused Romance; and touring internationally with DJ Dali, playing festivals for up to 12,000 in Brazil, Japan, Denmark, U.K., Israel, Russia and Mexico.

Since he began writing and producing in 2011, Ofir (aka "Wolves") has produced and co-written the theme song for the popular Disney Channel show *Andi Mack*; co-written the DJ Deorro track "Lies"; co-written and produced "Life's A Beach" for Korean artist Amber An; co-written and produced the song "Thursday" for acclaimed indie artist Lostboycrew; and co-written and produced "Bang Bang (Remember My Name)" by Bellsaint, which was later licensed for the show *Famous in Love*.

Throughout his career, Amit has worked with everyone from John Legend, Ray Dalton, Natalie Imbruglia and Jorge Blanco to Wanting Qu, Ryan Cabrera, 98 Degrees, international artist Samantha Mumba and Bryce Soderberg from Lifehouse, among many others.

Networks, TV and Films: Ofir signed a publishing deal in 2017 with Position Music. He has either licensed his music or been contracted to compose and record tracks for numerous networks, including Fox, NBC, ABC, Hallmark Channel, MTV, CBS, Discovery, BET, History Channel, The CW, E!, Bravo, USA Network, VH1,

Lifetime, H2, Hoovo, Oxygen, truTV, Cinemax, Fuel TV and the Outdoor Channel. Placements include *Riverdale*, *Famous in Love*, *Greenhouse Academy*, *The Today Show*, *Golden Gods Awards* for Revolver magazine, the film *All Things Valentine*, *Brooklyn Nine-Nine*, NFL and College Football on Fox, *Counting Cars*, *E! News Live*, *Finding Carter*, *Graceland*, *Hollywood TODAY Live*, *LeAnn & Eddie*, *Lucifer*, *Museum Men*, *My Job Rocks*, *Stalker*, *Total Divas* and *UFC Ultimate Rocker* among many others.

Taking His Fellow Indie Artists to the Next Level:

At his own studio or at larger facilities, Amit Ofir has worked for years with independent bands and artists, using his songwriting and producing experience to help them develop their ideas and songs into ready-to-release recordings. Though he works in many genres, his specialty is alt-pop and one of his trademarks is incorporating urban vibes, beats and electronic sounds into organic acoustic tracks created by real instruments. "My strengths lie in collaborating with them to bring their visions to life," he says. "I am there to take them from A to the finish line by helping them define their sound, embellishing what they have and making it solid and concise. If necessary, I will bring in an outside writer to help develop the songs with us. I also make sure their work is professionally mixed and mastered. It's a very collaborative process. They will leave here with a finished product they can go out and perform, release and license."

Contact David Lovett
david@enduranceent.com

THE FAB FACTORY

CALL FOR BEST BOOKING RATE

(818) 435 - 4070 | FABFACTORYSTUDIO.COM

BRIDGING THE GAP BETWEEN ARTIST & AUDIENCE

22 MILLION RECORDS SOLD - DEBUTS AT NO.1 IN 30 COUNTRIES
KELLY CLARKSON - AVRIL LAVIGNE - KING'S X

GRAMMY WINNING ALBUM - KELLY CLARKSON'S "BREAKAWAY"

TAKEN ARTISTS FROM DEVELOPMENT TO RECORD DEAL
SINGER-SONGWriters - ROCK - AMERICANA - METAL - SHOEGAZE
CALL FOR SPECIAL INDIE RATES!

BRIAN E. GARCIA - 6264870410 - WWW.BRIANGARCIA.NET



Paul Andrews

Global Sales Support & Business Development Manager
DPA Microphones

DPA Microphones has appointed **Paul Andrews** as **Global Sales Support & Business Development Manager**. In his new role, Andrews will be responsible for brand development and support through technical and application-driven informational presentations. Andrews began a student at the University of Denver, studying classical guitar under Ricardo Iznaola. He made the transition into audio recording at A&M Records, and currently acts as the owner/engineer of Bridge Recording Studios where he works with industry leaders including Al Schmitt and more. Contact evm@dpamicrophones.com.



Chris Brunhaver

Regional Sales Manager, Pacific Northwest
DPA Microphones

DPA Microphones has appointed **Chris Brunhaver** as **Regional Sales Manager, Pacific Northwest**. Brunhaver brings over 15 years of experience in the A/V industry including design, project management, systems integration and sales with successful stints at Sony and Digital Projection where he covered a similar sales territory. While at Digital Projection, Brunhaver led a team that was responsible for growing revenue over 100 percent in two years. Brunhaver's nine-state territory in the Pacific Northwest is comprised of Washington, Oregon, Idaho, Utah, Montana, Wyoming, North Dakota, South Dakota and Alaska. For more information, contact evm@dpamicrophones.com.



Aimie Vaughan-Fruehe

Senior Vice President of Promotion
300 Entertainment

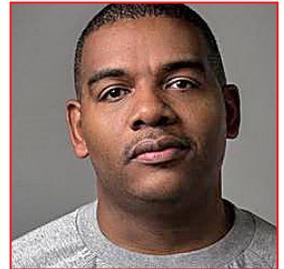
300 Entertainment has named **Aimie Vaughan-Fruehe** as **Senior Vice President of Promotion**. In this role, Vaughan-Fruehe will now head all promotion initiatives and strategy for 300 and its various subsidiaries. Most recently, Vaughan-Fruehe spent 17 years at Columbia Records, finishing her tenure as VP of Promotion. During her stay at Columbia, Vaughan-Fruehe helped foster the rise of Beyoncé, Adele, John Legend, Pharrell Williams and more. To date, her career spans over 100 million album and 100 million single sales across three decades of leading radio for multiplatinum award-winning artists. Contact lily@threehundred.biz.



Ken "Duro" Ifill

SVP, A&R
Republic Records

Republic Records has appointed **Ken "DURO" Ifill** as **SVP, A&R**. Based at the company's New York City headquarters, Ifill will focus on identifying, signing, cultivating, and introducing new talent throughout the worlds of hip-hop, rap, urban and R&B. As an in-demand engineer, he has garnered a total of six Grammy Awards for his work on "Empire State of Mind" by Jay-Z & Alicia Keys, Erykah Badu's *Baduizm* and more. As an entrepreneur, he has co-founded and run Desert Storm Records since 1997. Its roster includes multiplatinum rap luminary Fabolous and more. For more, contact Joseph.Carozza@umusic.com



Ladd Temple

North American Sales Director
Innovox Audio

Ladd Temple has been appointed to **North American Sales Director** for **Innovox Audio**. Temple comes to Innovox after serving as North American Sales Manager for Renkus-Heinz, where he provided technical and sales support to that company's network of representatives and dealers throughout the U.S. Previously, he spent more than a decade with Peavey Electronics, where he served as Product Development Manager for the company's Crest Audio and Architectural Acoustics divisions, as well as other positions including Plant Manager and Artist Relations Manager. For more information on this appointment, contact innovox@getitwriting.net.



Ali Matkosky

National Director of Promotion
Big Loud Records

Ali Matkosky has been named **National Director of Promotion** of **Big Loud Records**. Matkosky will report to Vice President of Promotion Stacy Blythe and label President Clay Hunnicutt as she works to expand Big Loud Records' footprint at Country radio. Matkosky previously served as Director of National Promotion and Strategy at Black River Christian. A native of Western New York, Matkosky is a graduate of the S.I. Newhouse School of Public Communications at Syracuse University and began her career in promotions at Sony Music's Provident Label Group, where she coordinated high-profile campaigns for Third Day, Casting Crowns and more. For more information, contact jensen@sweettalkpr.com.



Jean Williams

Director of Brand Marketing and Strategic Partnerships
Country Radio Seminar

Jean Williams has been appointed to **Director of Brand Marketing and Strategic Partnerships** of **Country Radio Seminar**. Prior to joining the CRS team, Williams served as the Regional Promotions and Marketing Director for Show Dog Records. Williams got her start in Country radio at WKIS Miami as the On-Air/Music Director before working with Warner Bros./Reprise in Record Promotion, BNA Records as Regional Promotions Manager, CMT as Director of their Radio Division and Westwood One as Affiliate Sales Director. For more information, contact publicity@aristomedia.com.



Marcus Spence

SVP, A&R
Cinq Music

Cinq Music has appointed **Marcus Spence** to **Senior VP of A&R**. Spence has been a key individual behind a number of notable projects in the entertainment industry, having worked with artists Keri Hilson, Nelly Furtado, Tink and soul singer V Bozeman. Spence was the marketing engine behind such albums as OneRepublic's *Dreaming Out Loud*, Timbaland's *Timbaland Presents Shock Value* and more. Prior to assuming his title role at the label, Spence was the Vice President for the Interscope distributed imprint, Beat Club, where he worked with the female MC Ms. Jade. For more, contact steven.fisher@adshare.tv.





◀ NEUMANN U 67 TUBE MICROPHONE REISSUE

Pretty awesome that Neumann's U 67 tube microphone, first introduced in 1960, is back and meticulously reproduced to original specifications to sound and work like the mics made from 1960–1971.

The reissued U 67 retains its three selectable polar patterns: omni-directional, cardioid, and figure-of-8 plus separate low-cut filter and -10dB pad switches.

My experience with the U 67 as an outstanding vocal microphone for both male and female voices goes back to my early days as a recording engineer. I also found it great for most all instruments such as: strings (particularly violas), woodwinds, brass (trombones) and electric guitar amps with the pad switched in.

The U 67 was Neumann's first microphone equipped with the famous K 67 capsule that has since become associated with "the Neumann sound" and continues to be used in its successor, the transistorized U 87 A. The U 67 uses a carefully selected EF86 tube in a clever pre-emphasis/de-emphasis scheme to minimize inherent tube noise. Using its attenuator pad, the U 67 can handle sound pressure levels of up to 124 dB SPL without distortion.

The U 67 comes in a vintage case hand-made in Germany. Besides carrying the microphone, there is room for an elastic shock-mount, a microphone cable and the NU 67 V power supply. The new NU 67 V automatically adapts to the local mains voltage and it and the cable are fully compatible with older U 67 microphones.

The Neumann U 67 sells for \$6,995 MSRP.
u67.neumann.com

▶ EASTWEST VOICES OF THE EMPIRE

EastWest/Quantum Leap released VOICES OF THE EMPIRE, a sample collection of multi-sampled solo voice performances by Uyanga Bold, who was most recently seen on world tour with Hans Zimmer. She sang during Zimmer's *The Dark Knight* live performance. Bold is a trained opera singer who offers dozens of ethnic phrases in every key based on the traditional singers of Bulgaria, Serbia and Mongolia. There are also two Mongolian legato vocal tracks.

VOICES OF THE EMPIRE is an exotic exploration I enjoyed discovering using the latest version of EW's Play 6 engine. The uses in my music productions for these mostly long tones and vocal phrases are myriad. Every time I used them, there is an instantaneous vibe! The sound can feel like a haunted presence, an angelic glow or even the sense of déjà vu—as if dreaming of an ancient civilization long ago.

The performances are divided into: Sustain—including melismas, slurs, sustained and modulated vibratos and three Legato choices: VOTE Ah Mong Legato VS (my favorite), Oh Legato and Oo Legato. These are all separate performances under each key and not just one sample that was time/pitched stretched.

Produced by Doug Rogers and Nick Phoenix, VOICES OF THE EMPIRE is approximately 14 GB of 24-bit/44.1kHz samples with three different microphone mixes via the new EW Play 6 engine. It makes an excellent set of sounds for adding to any mix and sells for \$299 or is available to all members of the EW's ComposerCloud starting at \$29.99 per month subscription.

soundsonline.com/voices-of-the-empire



▶ WASHBURN GUITARS TWO NEW REVIVAL SERIES ACOUSTICS

The two new Washburn Revival Series guitars take their design inspiration from classic 1930s Washburn models. The Revival Solo Dreadnought (RSD135-D) is an all-solid Sitka spruce and mahogany guitar that is based on Washburn's rare 1937 model 5246 dreadnought.

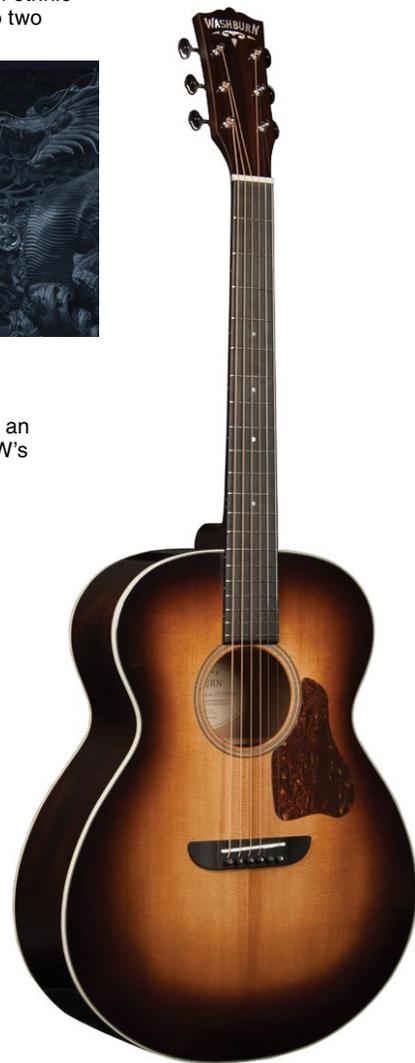
The solid Sitka spruce top and scalloped-X bracing gives the Solo Dreadnought a loud, rich sound. It has the original's look, a Washburn "smile" bridge, a 1930s style headstock and Solo Dreadnought tortoise pick guard. Designed to optimize player comfort, the guitar is built with a neutral-C shaped neck and comes with Graphtech Ratio-tuned tuners.

Each guitar will have a serial number from 1883-2018, representing Washburn's 135 years of making great guitars. Only 135 of these Solo Dreadnoughts have been produced at Washburn's US custom shop. It sells for \$1,999 MAP.

The Revival Solo Deluxe Grand Auditorium (RSG100S) pictured) is an electric/acoustic version of the 1939 Solo Deluxe guitar that features a torrefied Sitka spruce top and bracing and solid mahogany for the back and sides. Washburn's torrefaction process is applied to both the soundboard and bracing to age and stabilize these materials so that the internal resins are crystallized and all suspended water removed.

With a classic, Washburn's 1930s style sunburst design, and Fishman GT-2 under-saddle pickup it comes with a deluxe arched-top hard shell case and sells for \$849 MAP.

washburn.com





Events

OFFSITE/ONSITE

Filming | Recording | Rehearsals | Rentals

Parties | Showcases | Industry Events | Concerts & Festivals

Production | Sound | Lighting | Staging | Logistics

22,000 Sq. Ft. Centrally-located Facility

PROMOTERS & VENUES

- Live Nation
- The Knitting Factory
- Monster Energy
- Belasco Theatre
- Whisky A Go Go
- Roxy/Rainbow

EVENTS

- Sunstock 2016
- Long Beach NYE 2016
- Abbot Kinney Festivals
- Culture Collide
- Grammy/Oscar Parties
- SXSW since 2008

GOVERNMENT

- City of Los Angeles
- City of West Hollywood
- City of Long Beach
- Consulate of Canada

BRANDS

- Alexander McQueen
- Coffee Bean & Tea Leaf
- Sunset Marquis
- Schutz Beverly Hills
- University of Southern California
- Guggenheim
- Beats By Dre

LABELS

- Interscope
- Capitol Records
- Sony Ent.
- RCA Records
- Warner Bros.
- Atlantic Records

ARTISTS

- Anderson.Paak
- Black Eyed Peas
- Chainsmokers
- Dwight Yoakam
- M83
- Garbage
- Red Hot Chili Peppers





◀ CORT X500 ELECTRIC GUITAR

South Korean guitar company Cort has their X Series of electric guitars with the new X500 model at the top of the line. This is a neck-thru-body guitar built for modern and aggressive metal music, but still versatile enough for any music style.

I was struck by the distinct grain patterns on the swamp ash body and the two natural finishes offered: Open Pore Trans Grey (pictured) and Open Pore Jean Burst. The maple and Panga Panga neck provides stability and a smooth surface for high-speed riffing with total access to the highest frets via distinct U-shaped neck and compound radius fret board.

The X500's two EMG® pickups with ceramic magnets combine for a powerful tone and “years-long” sustain for a focused mid-range sound and punch. At the neck, the EMG 60 provides full-treble response and ample output while at the bridge, the 81 with aperture coils delivers a tone that was designed with detailed intensity and incredible high-end cut and fluid sustain.

There is something tranquil about seeing a single volume control, one tone pot and a three-way pickup selector switch—this keeps it simple and focused on the music. You also get a Floyd Rose® Special Tremolo that eliminates tuning worries and yet allows for dive-bombing, extreme harmonic squeal pull-ups or providing subtle chord coloration.

Besides the two colors, there is white binding on the fingerboard, black hardware and die-cast tuners. The X500 sells for \$1,099.99 MSRP.

cortguitars.com

▶ D'ADDARIO ACCESSORIES DIY PEDAL BOARD POWER CABLE KIT

D'Addario offers a way to have custom-length DC power wiring cables on your pedal board all without soldering. The DIY Pedal board Power Cable Kit comes with 20-feet of Premium Tour-Grade Power cable and 12 solderless plugs. That's enough for wiring six pedals to exactly the right lengths.

So no more extra, sloppy-looking cabling getting tangled up and causing problems. The plugs configure for straight or right angle connections and they have set screws to secure them and the connection. The kit also includes a cable tester to easily check the cables for proper connection before installation.

Making up to 6 cables, the DIY Pedal board Power Cable Kit (PW-PWRKIT-20) includes a screwdriver, a mini cable cutter, and a cable tester and sells for \$89.99 MAP. daddario.com



▼ IK MULTIMEDIA ARC 2.5

IK Multimedia's latest version of their Advanced Room Correction software now includes a MEMS microphone. MEMS (or micro-electro-mechanical systems) are capsules fabricated just like semi-conductors chips. This omnidirectional capsule greatly improves the accuracy and repeatability of measurements.

ARC 2.5 uses the Audyssey MultEQ® XT32 patented technology to first measure your room's acoustics and then build a corrective curve profile you run in the monitor path of your DAW. The goal here is to reduce the negative room acoustics caused by low frequency ringing and complicated phase artifacts caused by reflective surfaces such as floors, ceilings and walls.

ARC 2.5 has four times the resolution at low-frequencies from 40Hz down to 10Hz. This is critical in small room acoustics where the majority of serious problems are in the low frequencies due to the room's physical width, height, and length dimensions. I found in my very first use that there was also more clarity in the mid and high-frequencies as well—it sounded “less processed.”

If your left and right monitors are positioned with absolute symmetry, you'll hear an improved stereo image and focus that's noticeable with center-panned tracks such as vocals, bass, snares, and kicks.

I liked what I'm hearing with IK Multimedia ARC 2.5! With it switched in, correction is smoother and ARC 2.5 takes the sound accuracy to a higher plane of perfection and works with my existing acoustic treatments and bass trapping.

IK Multimedia ARC 2.5 with the MEMS microphone sells for \$199 MSRP. ikmultimedia.com/products/arc2



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

Performance,
Meet Persona.



POP LSM-9 PREMIUM DYNAMIC
VOCAL MICROPHONE

Are you ready for a vocal microphone that combines professional sound with stunning visual appeal? The MXL POP LSM-9 has been specially crafted to cancel vibrations and handling noise with durable, all-metal construction for a clean, clear performance, **night after night**.

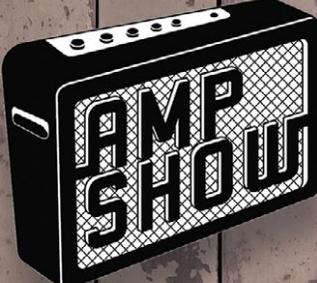


For more information, visit www.mxl.com

Loni Specter Productions

The 14th LA Amp Show

Dozens of Private Demo Rooms!
OPEN TO THE PUBLIC!



Sept 29 & 30 2018
AMPS, PEDALS, GUITARS 10am-6pm, \$20 door
Airtel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406

MUSIC CONNECTION  

AMPSHOW.COM info@AmpShow.com **Exhibit Space**
Loni@AmpShow.com **818-992-0745**

**WHAT DO 176,000
INDIE MUSICIANS
IN OVER 80 COUNTRIES
HAVE IN COMMON?**

**THEY MASTER WITH
CLOUDBOUNCE.**

**SOUND BETTER:
www.cloudbounce.com**

 **CloudBounce**

THE BEST of MODERN and VINTAGE TONE!

The VIN-JET is great for vocals,
guitars cabs or about anything that
you put in front of it.



"Why pay more for a ribbon mic when
you can have the best for less"

Our Mic's offer exceptional quality
that is second to none.



cascademicrophones.com

Special Sale Page for
Music Connection Subscribers!
cascademicrophones.com/Music_Connection_special_offer.html

BOOK STORE

The Clash: All The Albums, All The Songs

By Martin Popoff
(hardcover) \$30.00

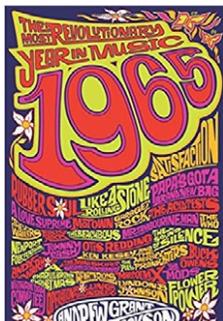
In this attractive hardcover edition, veteran music journalist Martin Popoff dissects each of the 103 tracks from the punk rockers' eight-year career, including the circumstances that led to their creation, the recording processes, the historical contexts, and more. In addition, an introductory essay sets the scene for each album, while sidebar features explore influences on the band, album art, non-LP singles, the band's staunch political stance and song details, such as running time, instruments played, engineers and studios.



1965: The Most Revolutionary Year in Music

By Andrew Grant Jackson
(paperback) \$17.99

It was the year rock & roll evolved into the premier art form of its time and accelerated the drive for personal freedom throughout the Western world. The Beatles, Bob Dylan, James Brown, Lyndon Johnson, Buck Owens, Ken Kesey and many more figure heavily as author

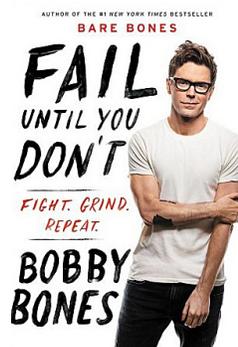


Andrew Grant Jackson explores this pivotal year, combining fascinating and often surprising personal stories with a panoramic historical narrative. Concise and keenly observed—and now available in a trade paperback edition—this is a must-read for the classic rock fanatic.

Fail Until You Don't: Fight Grind Repeat

By Bobby Bones
(hardcover) \$26.99

Bones, host of the marquee morning program *The Bobby Bones Show*, is a comedian and dedicated philanthropist who with this book

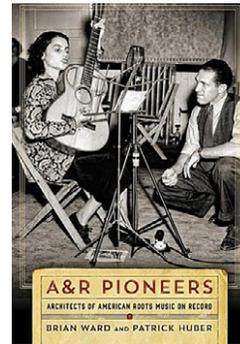


delivers an inspirational and humorous collection of stories about his biggest misses in life and how he turned them into lessons and wins. Bones is the youngest inductee ever into the National Radio Hall of Fame alongside legends Dick Clark, Larry King and Howard Stern.

A&R Pioneers: Architects of American Roots Music On Record

By Brian Ward and Patrick Huber
(hardcover) \$39.95

A&R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists-and-repertoire (A&R) work in the early US.. recording industry. In the process, they helped create much of what

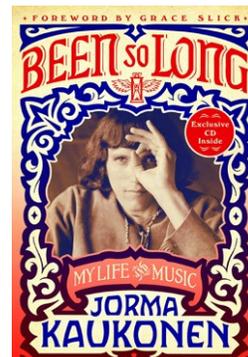


we now think of as American roots music. Resourceful, innovative, and, at times, shockingly unscrupulous, they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars. The Robert Johnson/Don Law chapter is a highlight.

Been So Long

By Jorma Kaukonen
(hardcover) \$29.99

A pioneer of the '60s San Francisco scene, Kaukonen is best known for co-founding psychedelic rock band The Jefferson Airplane and his subsequent band Hot Tuna, formed with JA bassist Jack Casady. His memoir takes you around the globe, from meeting Casady in D.C.

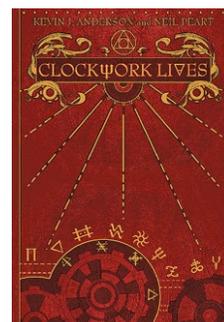


in the '50s to college to California and eventual rock stardom. Janis Joplin, Pig Pen, Jerry Garcia, Bob Dylan, Phil Lesh and others all make appearances. Kaukonen also discusses how he battled and eventually overcame addiction to solidify a fan base that has endured to this day.

Clockwork Lives

By Kevin J. Anderson & Neil Peart
(hardcover) \$29.99

Based on the fantasy world they previ-



ously introduced in *Clockwork Angels*, science fiction writer Kevin J. Anderson and Rush lyricist-drummer Neil Peart take their best-selling novel to new heights with this handsome hardcover-edition graphic adaptation by award-winning artist Hugh Syme.

There's nothing like
that feeling...

When you know you've
written something great!



iOS   
iOS, Mac, Windows &
Android compatible

There's a reason why hit songwriters Gwen Stefani, Rob Thomas, Trent Reznor, Kenny "Babyface" Edmonds, and many more, all use MasterWriter. It is simply the most powerful suite of songwriting tools ever assembled in one program.

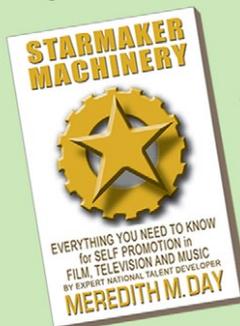
MasterWriter includes Rhymes, Close Rhymes, Phrases, Word Families, Synonyms, Pop Culture, Definitions, a searchable Bible and more. We recently added Figures of Speech, which gives you instant access to Metaphors, Similes, Onomatopoeia, Idioms, Oxymorons, Allusions, Alliterations, and our newest dictionary, Intensifiers, a one-of-a-kind source of intense descriptive words.

Why struggle to find the right word, rhyme or phrase, when you can have all the possibilities in an instant?



MasterWriter

Buy "STARMAKER MACHINERY" Today



Includes

FREE

(Digital Searchable Database)

"SONGWRITER'S SECRET! 22,600 Rhyming Words"

Only \$9.99

See Review

in

July 2018

Music Connection



www.StarmakerMachinery.com

ADK MICROPHONES

adkmic.com

Celebrating 20 Years: A multi-talented musician and recording engineer for close to 50 years, Larry Vilella launched Portland, OR-based ADK Microphones in 1998 after years of collecting vintage tube mics. When the Wall Street Journal wrote about the collectability of items such as his, the value of his collection went up—and he realized that the average person couldn't afford them. After building some with similar tone qualities for friends, he launched ADK with the goal of manufacturing mics that sounded vintage but only cost a few hundred dollars.

Their first tube mic was the A51 TT (Area 51), a tube mic that Ray Charles was so enamored with that he used it to record the Grammy-winning *Genius Loves Company* (and its posthumously released sequel *Genius & Friends*). "Ray's enthusiasm for our products really got the rest of the music world acquainted with our small boutique mic company," Vilella says.



Upgrading from "Genius" leads to Small Batch Production: Building on the success of the A51 TT, ADK, Vilella says, "hot-rodged the living daylight out of it, creating 11 separate upgrades over seven years of testing, five on the capsule, two on the mic" with his team of legendary "Bat Ears" engineers, a status reserved for elite "Golden Ears." The product was so powerfully upgraded that it became the company's Z-Mod, a \$3,000 custom handmade elite product used by superstars Sting, Rod Stewart, Blake Shelton and Stevie Wonder. Yet this left a gap for the mid-line user, leading to the creation of Zeus, the top-of-the-line of ADK's entry-level mics, which Vilella calls "the flagship of our affordable audiophile series."

In addition to these limited production small batch production modules and custom handmade condensers, ADK has a third line, the 3 ZIGMA, which are popular choir and orchestra mics that have been used in studios and on tours for years with, among others, Wynton Marsalis and Jazz at Lincoln Center.

Zeus: Vilella explains Zeus as a "tripolar" tube mic "designed to offer multiple colors, with both three-way high and low frequency as well as dynamic range tailoring. We imagined it as 81 mics in one, with four switches with a 3x3x3 combinations." Ultra-useful in studio applications, it also has a three-way Attenuation Pad. The Zeus is nine times more flexible, with exponentially better specs at half the price of the original mic that tracked Ray Charles' *Genius Loves Company* lead vocals. With its sonically sweetened tone colors vetted like all their products by ADK's "Bat Ears," the Zeus in Brilliant Mode can push a rock or hip-hop vocal to the front of the mix. In Near-Neutral Mode, it offers a very honest rendering of any source, and in Mellow Mode it can take the edge off a pinched or nasal singer. Carving tools for tracking high-value sources is the 20-year mission at ADK—to create mics that are actually musical!

Contact ADK Microphones, 503-296-9400, adkmic.com

Songsalive!

The largest international non-profit membership organization & social community for songwriters and composers since 1997.

GOT SONGS?

www.songsalive.org

MUSIC MONEY FORMULA

LEARN WHAT MUSICIANS ARE DOING TO EARN **\$100 PER HOUR** TEACHING PRIVATE LESSONS

DON'T MISS OUR FREE ONLINE TRAINING THIS AUGUST

VISIT OUR WEBSITE TO REGISTER MUSICMONEYFORMULA.COM/FREETRAINING

REGISTER TODAY!

Connect

WHERE AUDIO PROFESSIONALS AND TECHNOLOGY CONNECT

AES Returns to New York for 2018's Ultimate Pro Audio Event

Studio & Home Recording, Broadcast, Live, Theater, Post, Software, Games, VR and more



Register now: Use Promo Code
AES18NOW

Complimentary \$75 value Exhibits-Plus Pass with above Code
And \$75 value Core Package for Co-located NAB Show New York

Exhibits: 17 – 19 October 2018

Program: 17 – 20 October 2018



Workshops, Tutorials, Demonstrations and the latest Audio Technology

www.aesshow.com



▲ Fox In Oil Masters “Snow Falls in the Sahara Desert” at United Recording
 The Russian pop-rock quartet, Fox In Oil, chose United Recording to master its second EP, *Snow Falls in The Sahara Desert*. Previously, the group worked with United Recording’s mastering engineer Warren Sokol on the completion of their debut EP online in 2016. Pictured (l-r): Daria, Alex K, and mastering engineer Warren Sokol.



▲ Wild Nothing Records at Sunset Sound
 Wild Nothing will release his self-titled album on Aug. 31 through Captured Tracks. The album was recorded at Sunset Sound in Los Angeles, CA and produced by Jack Tatum and Jorge Elbrecht. For more, visit wildnothingmusic.com/#home.



▲ Houndmouth Returns with Reprise Records
 Houndmouth’s *Golden Age*, their first album with Reprise Records, will be out on Aug. 3. The album, co-produced by Jonathan Rado and Shawn Everett, features 10 new songs lyrically linked in concept and framed with adventurous production. For more, visit houndmouth.com. Pictured (l-r): Shane Cody, drums, vocals; Matt Myers, guitars, vocals; Ivan Wayman, engineer; Zak Appleby, bass, vocals.

More Studio News

Marking their return to Fearless Records after 13 years, multi-platinum alt-pop band, Plain White T’s will release their eighth studio album, *Parallel Universe* (produced by Matt Squire), on Aug. 24. The new album follows their 2015 independent release *American Nights*. For more, visit plainwhitet.com.

The Kooks are set to release their long-awaited fifth studio album, *Let’s Go Sunshine*, on Aug. 31 via Lonely Cat/AWAL Recordings. The album is brash and bold with songs that mix melancholy and euphoria. The band has released two new songs off the album, “No Pressure” and “All The Time.” For more information, visit thekooks.com.

Producer Playback

“You have to find a [cost] formula that works not just for larger acts with budgets but also for the local heroes”
 — Jono Manson (John Popper, Tao Seeger), August 2017





RYAN TRAINOR

◀ **Trainers' Studio Treat**

Grammy Award-winning singer, songwriter and producer Meghan Trainor will release her third full-length album *TREAT MYSELF* via Epic Records on Aug. 31. The album will feature previously released tracks "No Excuses" and "Let You Be Right." For more, visit meghan-trainor.com.



▶ **Guzauski Meets the Fund at EastWest**

Grammy winning engineer Mick Guzauski met the AFM & SAG AFTRA Fund's Director of Sound Recording, Julie Sandell, at a recent event at EastWest Studios. The Sound Recording department distributes millions in digital royalties annually to session musicians and background vocalists, including many that have performed on tracks that Guzauski has mixed. More info at afmsagafratfund.org.



MEG SHOEMAKER



▲ **Kirke's Debut**

Lola Kirke will release her debut full-length *Heart Head West* on Aug. 10 through Downtown Records. Recorded at Palomino Sounds in Los Angeles, the record is an open account of Kirke's self-doubt, family matters, social concerns, personal loves and joys. For more, visit lolakirkemusic.com. Pictured (l-r): Producer Wyndham Boylan-Garnett and Lola Kirke.

▲ **Midori Takada & Lafawndah Present *Le Renard Bleu***

Le Renard Bleu, the new musical and cinematic collaboration between Lafawndah and composer Midori Takada (pictured), and filmmakers Partel Oliva, will be available in vinyl on Aug. 24 through Midori Takada & Lafawndah in association with !K7. The album was recorded at Avaco Studios in Tokyo, Japan. For more, visit kenzo.com/eu/en/le-renard-bleu.

PLATINUM-SELLING MIXER

Major-label/radio-ready mixing on an affordable budget.

Worked with Alanis Morissette, Ziggy Marley, Stone Temple Pilots, Sheryl Crow, Allen Stone

\$450/mix \$3500/10 songs

PLATINUMMIXER@3RDANDURBAN.COM





Maor Appelbaum
mastering sounds with IMPACT
www.maorappelbaum.com
mappelbaum@gmail.com 818-564-9276



RUBÉN SALAS

Since the age of 12, Venezuelan producer, engineer and two-time Latin Grammy winner Rubén Salas knew that he wanted to work in music. After a trip to Miami where he happened upon Full Sail University, he decided—largely against his family’s wishes—that he’d pursue his degree in audio engineering. Ultimately, he graduated in 2006. Salas came to Full Sail with the intention of working in rock but later gravitated back to his Latin roots. Artists he’s worked with since include Venezuelan super band Guaco, singer-songwriter Erika Ender (co-writer of mega-hit “Despacito”) and multi-platinum artist Felipe Pelaez, all of whom are Latin Grammy winners.

On his first day at Full Sail, Salas did not speak a word of English. Consequently, a field that was hard to break into was rendered even harder. But his personal philosophy helped pull him through. “I often tell people ‘Work hard and your dreams will come true,’” he says. “I’m a person of vision and projection. It doesn’t matter how difficult things are. You can always develop ideas and make them happen.”

A challenge throughout the industry is coaxing the best from an artist while in the studio. Accordingly, Salas has found his own way to set a nurturing tone. “Artists are very peculiar people, no matter what the genre,” he observes. “When you’re in the studio with them, skills, ego, everything has to be set aside. What matters is how you can relate. The studio is very intimate and you need to establish a relationship. It’s all about energy transmission, which is key to the recording’s success.”

Something else he often finds vexing is capturing good vocals. But this isn’t for any technical reason. It’s due more to differing interpretations of a song. “Even if you want the song to go one way, you have to put your ego aside,” he asserts. “You have to respect the artist’s vision.”

Among Salas’ favored pieces of studio gear is a microphone created by a friend of his: the Berliner U77. “These were made in low numbers and they’re incredible,” he explains. “It doesn’t matter what kind of vocal you use it on. It adapts to everything. For a male vocal, I may have used one mic like an [Telefunken] ELA M 251 and another for a female vocal. But I can use the U77 on all of them. It doesn’t matter where you put it. It always sounds great.” He’s also partial to the Chandler TG2. “That pre-amp just by itself is magical,” he adds.

Although he values the experiences, skills and connections he gained at Full Sail, Salas nonetheless says that a degree in engineering alone is scarcely a guarantee of employment or, indeed, success. “I recommend it but just because you went to Full Sail, UCLA or Berklee doesn’t mean that you’re entitled to a job,” he insists. “Your resume doesn’t speak for you. Employers don’t look at it, so it’s very important to network. Work hard and be the best at what you do. That will be your presentation card.”

Salas has several projects in the works, including Rubén Blades’ latest record (he recorded the strings for the album) as well as 123 Andrés’ *Movimiento*—the Spanish word for movement—his forthcoming children’s record, which is planned for a 2018 release. Salas believes that it’s important to help and serve children, which forms part of the reason why he had a hand in that record.

The three most important lessons he’s learned as a producer and engineer are:

Perseverance. No matter how many times you’re told ‘No, there’s not a job for you in this industry,’ keep moving forward. There will always be blocks.

Don’t take things personally. This is just a business and things change constantly.

Always keep learning. If you think you know it all, you’ve got a lot to learn. Unless you’re someone like [legendary composer] John Williams.

KING GIZZARD & THE LIZARD WIZARD
 LETTUCE, PRIMUS,
 STANLEY CLARKE,
 KUNG FU, MOE, JANIS IAN,
 SLIGHTLY STOOPID
POWDERFINGER promotions
 INFO@POWDERFINGERPROMO.COM
 RADIO PROMOTION & PUBLICITY
 800.356.7155
 THE BAD PLUS
 GO SHORTHY MULE
 STRING CHEESE
 INCIDENT
 MORGAN HERITAGE

Singers • Cantors • Actors • Public Speakers • Teachers

PROTECT & ENHANCE YOUR VOICE

VitaVocal HEALTH
THROAT & VOICE ENHANCER

- Strengthens Voice
- Vocal Clarity
- Soothes Throat
- Minimizes Dryness
- Helps Prevent Vocal Chord Inflammation

ASSISTS IN THE FOLLOWING:
 • Strengthens Voice • Vocal Clarity
 • Soothes Throat • Minimizes Dryness
 • Helps Prevent Vocal Chord Inflammation

GLUTEN FREE

DAIRY FREE

Available at www.VitaVocalHealth.com
 718.514.0773

Contact ruben@rubendariosalas.com, rubendariosalas.com

Listen to our Interviews with

**Jan Hammer, James Bay, Mondo Cozmo, King Leg,
James Bay, Diane Warren, Daryl Hall, John Oates, Take 6, Wombats,
X Ambassadors, Shelita Burke, Ty Dolla \$ign, Vance Joy**

Over 300,000 Downloads and counting.....



MUSIC
CONNECTION
MAGAZINE PODCAST

**Go to www.podcastone.com/music-connection
*And please remember to Rate & Review us!!!***

Nick Terzo

Vice President of Strategic Development
Royalty Exchange

Years with Company: Less than one year
Address: 1550 Larimer St. #769, Denver, CO 80202

Phone: 1-800-718-2269

Web: royaltyexchange.com

Email: info@royaltyexchange.com

Clients: Cage the Elephant, Akon, Shakira, CHAPTABOIS, Abducted Records

BACKGROUND

Royalty Exchange is a unique way for artists to self-fund by selling rights to their catalog, either in whole or in part. With unprecedented transparency comes assurance that rights holders will receive the highest possible rates. Founded in 2011, Royalty Exchange offers a whole new economic landscape for even casual investors to aid their favorite artists and make a profit while doing so.

A New Form of Artist Development

[Royalty Exchange] ties to my history as an A&R executive at major labels—this is another way to give capital to bands in order for them to continue developing and building their careers. There's not really any of this going on anywhere else as far as competitors. This is an unusual and unique platform, but it kind of ties in with what I've done throughout my career, which is advocate for artists and artist development.

Bringing In Money

We're creating a marketplace that's bringing new capital into the music industry. Being that I've spent my career being an artist advocate and developing artists, I wanted to be part of an organization that kind of does that. We've raised over \$14 million of new capital that's coming into the music industry. Most new ideas, especially around digital distribution, have kind of extracted that money. We're bringing money in.

The headline is that we connect songwriters with investors. We have a community of over 23,000 investors. And the beauty of our proposition is you're not selling a copyright. You don't have to sell your entire catalog. You can sell any portion of your royalty stream that you care to.

Reinvesting Into Yourself

I've been around artists in their most precarious situations, which is in the creative process, and that always requires money. At a label, I could provide that, but today's world has turned into a D.I.Y. culture and artists are having to find ways to support themselves. This gives them an alternative to reinvest in their career and into their creativity.

Doing Right By Artists

I've always done the right thing by artists, from my first day at ASCAP through my label experience. I've always kind of protected artists and had their best interests at heart. That always guides me in what I do and there's nothing more exciting than watching an artist's career develop and what capital can do to help that happen.

Not everyone in the world is at the level



"We talk to [artists] about what rights are most easily assigned, but the driver is really the artist or songwriter telling us their goals, what they need to accomplish."

where a label will get involved and fund everything. So for artists who are kind of in the middle class and developing their own careers, we like to think we're a good part of that by financing artist development.

The Right Amount

[Artists] drive the conversation based on their goals and needs. From that, we extrapolate an idea of how much money they're looking to raise and try to get them to sell the smallest portion they can to accomplish these goals. It's all driven by the songwriter.

We can sell in perpetuity or not. We get you into a marketplace where people are competing to get you the best price, versus talking to two or three of the regular suspects. The flexibility and transparency of it is an enormous benefit that people should know about.

We talk to [artists] about what rights are most easily assigned, but the driver is really the artist or songwriter telling us their goals, what they need to accomplish. Is it a tour? Is it a studio they're building? Is it a record they're trying to make? They drive the conversation more than we do.

Auctioning

It's much like eBay. It's an English auction, as they say—there's a five-minute reset on the final bid when the time runs out, so no one can come in and snipe at the end, guaranteeing that you get the highest price from an investor.

It's been an industry that's only dealt in all-or-nothing propositions and a lack of transparency. The transparency we bring to this process is fantastic. The fact that investors have to compete to win, it's a fantastic opportunity for songwriters and producers or whoever owns rights.

Flexibility

The majority of sales are fractional. We encourage that and try to get [artists] to their

goal without having to sell everything. We can sell in perpetuity or not. We get you into a marketplace where people are competing to get you the best price versus talking to two or three of the regular suspects. The flexibility and transparency of it is an enormous benefit that people should know about.

Finding Investors

We have a 65% return or referral rate on the platform. [Our investors are] looking for an alternative asset passive income. That's kind of what this has become. The founders of Royalty Exchange have come out of the financial publishing area, so they bring a lot of those connections with them. And there's plenty of [potential investors] searching for this and we have enough of a profile now that people are becoming much more aware of us.

Getting Your Rights Back

The newest thing we're rolling out is a termed, 10-year product. You can sell your rights for 10 years and they'll revert back after that, no questions asked. We think this is an interesting solution for artists. It's better than an advance. There's no set dollars you have to pay back. And it's done on the auction platform, so there's competition.

A Streaming World

With the increase in streaming that we continue to see, the model has become successful. It's settled in with rights holders that streaming is the accepted way now of listening to music. We think growth is going to continue. Investors want investment in the music business and I think everyone's comfortable now with what's happening in the streaming space.

Educating the Public

We do a lot of education. We have a blog. We do podcasts. Word-of-mouth has worked very well. [Rights holders] will go back to someone who maybe co-wrote a song with them and recommend they do it. So I think through education we'll grow. People are seeing the success in the fact that it's an open marketplace. That transparency always kind of wins.

Rosy Future

We look at the Goldman Sachs reports. They were saying the music business would hit about \$31 billion in the next 10 to 15 years. They've now revised that forecast upwards to \$41 billion. Today, the labels are sitting at about \$12.5 billion. All that growth is really being driven by the DSPs [digital signal processors] and streaming.

An Alternative Asset

The stock market's at an all-time high right now. People have plenty of money and don't know where to put it other than treasury bills. This gives you an alternative asset with a decent return not related to the stock market. They're a little better than a municipal bond.

Competition

It's a new model; that's always a challenge. It takes a lot of education to differentiate us from some of our competitors who think they're doing the same thing. And trying to be transparent in an industry that's been lacking in that is quite a challenge.

OPPS

Registration is now open for the 15th Annual IAMA (International Acoustic Music Awards). IAMA promotes excellence in acoustic music performance and artistry. Acoustic artists in various genres can gain radio and web exposure through this competition. 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 (U.S.), which includes radio promotion to over 250 radio stations in U.S. and Canada. In its 15th year, IAMA has a proven track record of winners going on to get signed and hit the Billboard charts. **Meghan Trainor** was discovered by IAMA seven years ago and is now a global star. The deadline to enter is Nov. 9. Go to inacoustic.com for additional information.

Open call for submissions from Los Angeles area composers for the Hear Now Music Festival. If you are writing contemporary, classical concert music, live and work primarily in Los Angeles, and have not had a work presented by Hear Now, you are eligible to submit your composition in one of the following categories: Acoustic Chamber Music and Electroacoustic Music. For additional details regarding submissions, visit hearnowmusicfestival.com. The deadline for entering the competition is Oct. 1. The Music Festival will take place in May 2019.

PROPS

The **Backstreet Boys** electrified a packed crowd in Central Park's Rumsey Playfield for **Good Morning America's Summer Concert Series**, drawing the show's biggest audience this summer. The group performed their chart-topping new single "Don't Go Breaking My Heart" along with their hits "Everybody (Backstreet's Back)," "I Want It That Way," "As Long As You Love Me," and "Larger Than Life." BSB also announced the final dates of their critically acclaimed Las Vegas Residency, "**Larger Than Life**," which will come to an end in April 2019. Since the residency's premiere in 2017, "Larger Than Life" has become one of the fastest-selling shows in Las Vegas history and is hosting the biggest audience in the history of Las Vegas headlining residencies. For more information and tour itinerary, go to backstreetboys.com.

LABELS•RELEASES SIGNINGS

Ariana Grande has released the official music video for "**God Is A Woman**." The female empowered music video was directed by Grammy Award-winning director Dave Meyers. "**God Is A Woman**" is the second single from her highly anticipated fourth studio album **Sweetener** to be released Aug. 17 via Republic Records. For additional details and news, go to arianagrande.com.

Emmy and Grammy Award-winning music producer, songwriter and **KIDinaKORNER** C.E.O. and Founder **Alex Da Kid** (in partner-



▲ KEVIN FISHER WINS TOP HONORS AT IAMA

Los Angeles based singer-songwriter Kevin Fisher (pictured) won top honors at the 14th Annual IAMA (International Acoustic Music Awards) with his song "Beer Me." He wrote the song with Brett Boyett. He is a multi-platinum selling songwriter, with Rascal Flatts, Sara Evans, Uncle Kracker and many others performing his songs. As an artist himself and a writer for others, his songs are not only being played all over the world, his music has also been featured in many TV shows (*True Blood*, *Pretty Little Liars*, *America's Funniest Home Videos*, etc.). As Fisher himself says, "Sometimes the pursuit of art leads to things like the Sistine Chapel or the Mona Lisa. Other times it leads to 12 songs about beer." To find out more go to kevinfisher.me.

ship with **IBM** and **Spotify**) has released an updated version of his latest single "Go" entitled "Go 2.0." The updated track adds the power of a third female voice with the addition of **Jorja Smith** along with **H.E.R.** and **Rhapsody**—an artist discovered with the help of IBM's AI technology, Watson. The cre-

ation of "Go" set a new standard for the music industry at large. To identify the perfect artist for his collaboration—rather than employ century-old A&R methods or spend countless hours casing the internet for new voices—Da Kid enlisted the help of IBM Watson. The technology allowed him to work smarter

DIY Spotlight

ANJA KOTAR

This 21-year old, self-made Slovenian singer-songwriter brings the essence of European elegance to the music scene. In fact, Anja Kotar has been called "the new pop artist you should be obsessed with"... and for good reason.

Fusing her passions: dance, feminism and fashion, Kotar forges her own path and creates a new musical experience, as evidenced by her recent music video "Poster Child of California." Kotar co-directed and styled the video along with friend and visual creative, Jani Ugrin. The duo took off on a ten-day road trip across the golden state to capture its varying landscape. "The inspirations behind the video were *tableau vivants* that encapsulate the idea of moving posters," said Kotar. "We wanted to represent a variety of strong women so we paired unique outfits and looks with significant

locations across California."

Kotar also bridged the gap between music and fashion for the new generation by founding Too Cool, an online merchandise store to coordinate with the release of her first full-length album, *NOMAD*.

She released *NOMAD* as a concept album with a mixtape structure to represent growing up in America. Each piece offered on Too Cool creatively correlates with a unique moment from the album. By creating a multifaceted music experience, Anja Kotar is redefining what it means to be an artist.

Keep your finger on the pulse of this ever-evolving musical magician by visiting AnjaKotar.com.

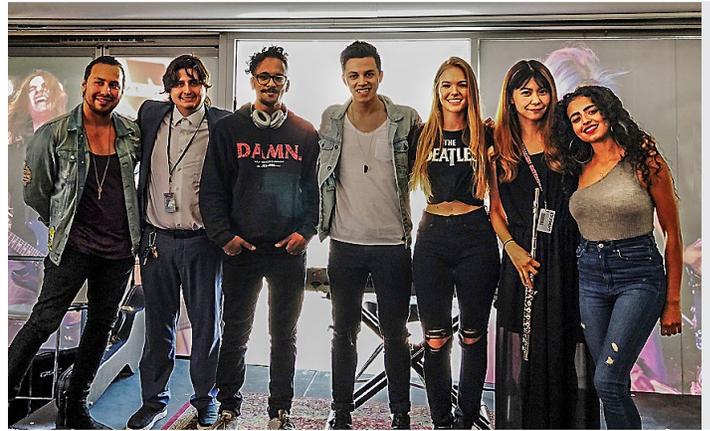


and more efficiently to uncover talent, changing the concept of A&R forever. “Go 2.0” is available at all digital retailers now.

Good Charlotte has released “Shadowboxer,” the second single off their seventh studio album *Generation Rx*. The band also released an accompanying music video for the track, directed by **Jake Stark**. In line with *Generation Rx*’s lyrical themes, the video for “Shadowboxer” is a solitary look at what appear to be everyday people confronting the pain and struggle that is reflected back at them as they look at themselves in the mirror. Such pain is often not visible to others as the stigma of mental health issues forces many people to suffer in silence. Due for release on Sept. 14, via a newly minted global partnership between the band’s **MDDN** label and **BMG**, *Generation Rx* is available for pre-order. To find out more, check out the news at goodcharlotte.com.

THE BIZ

Artist Growth, an artist-management platform, has joined forces with Rising Star Travel, a full-service agency specializing in tour-related bookings, to perfect the travel booking and scheduling experience for artists’ teams. The new partnership integrates Rising Star’s expertise directly into the Artist Growth platform, allowing tour managers, agents and managers to save time and streamline the logistics and planning of a tour. “We live in a world today where repetitive data entry doesn’t have to exist,” says **Matt Army**, Artist Growth’s founder and Chief Strategy Officer. “We designed our platform so companies like Rising Star could integrate with us and help push our industry toward efficiency. Our two companies share a dedication and a passion for supporting artists on their journeys. This partnership is a perfect example of where we are taking the touring ecosystem.”



▲ MUSIC BIZ STUDENTS HOST BEATLESPALOOZA

Music Business Entrepreneur (MBE) students from the Musicians Institute (MI) in Hollywood CA, Pedro Jose Bernardez Sarria (second from left) and Ching-Yuan Juan (second from right), produced and hosted “Beatlespalooza,” a celebration of the Beatles’ most beloved songs performed by a select group of MI students. The MBE students even obtained sponsors for the show, including Music Connection, LaFamos, Music Biz Mentors, Chick-fil-A, Venezolanisma Rosi and Set Studio. It was a high-energy event that ended with an emotion-packed sing-along of “Hey Jude.” To learn more about the Music Business Program at the Musicians Institute, go to mi.edu and click the link Programs/Industry.

The LEGAL Beat

BY GLENN LITWAK



Have you ever wondered how you can better negotiate contracts in the music business? This article will give you some pointers.

1. Due Diligence: Do your research on the person and/or company you are thinking of entering into a contract with. Are they honest, ethical and do they have a good reputation? You can have the greatest contract in the world, but if the other side is dishonest, they can breach it.

2. Rapport: Try to establish a rapport with the other side so they are comfortable negotiating with you. Perhaps you have something in common, like a hobby or mutual acquaintance that you can mention. Or maybe your research has shown that

you like a certain artist the other side has some connection to. For instance, “I see you used to manage Tom Petty, who is one of my favorite artists.” Humor can also be useful to make people comfortable. I know I appreciate someone with a good sense of humor.

3. Know What You Are Talking About: You must read and understand the entire proposed contract, the surrounding circumstances and whatever could be relevant to the negotiation. Do your homework!

4. Observation: You should observe the other side for clues as to how you should proceed. For instance, tone of voice, if they appear nervous, their reaction to what you are saying and body language.

5. Compensation: Of course, compensation is usually one of the most important provisions in a contract. But you should also consider other things. If a proposed contract does not offer much

money, perhaps it could help your career because of the exposure it will give you.

6. Anxiety: Some people are not comfortable negotiating. Maybe you just do not like confrontation. One way to reduce anxiety is to have someone else (an attorney, manager, or agent, for instance) negotiate for you.

7. Try and Make it a Win-Win: People often think that every negotiation has to have a winner and a loser. Instead, try and

8. Deadlines: Some people like to impose deadlines on a negotiation. This can put pressure on the other side. If you know you cannot meet a deadline, let the other person know. In any event, if you say you will get back to the other side in five days about a proposal, you should do it.

9. Anger or Bullying Tactics: People have different styles. Some people use anger as a negotiating tool. It may work sometimes, but can also be counter-productive. If you end up in a shouting match, consider taking a break from negotiations.

10. Be Reasonable: Understand what is standard to ask for under the circumstances. Otherwise, you may end up demanding unreasonable provisions.

“Do your research on the person and/or company you are thinking of entering into a contract with.”

make it so the other side does not feel as if they have lost. Be considerate and polite. Be willing to compromise. Usually one side does not get everything they want. Often the parties end up compromising and each party feels okay, although not completely satisfied. Think of creative solutions if you reach an impasse. Sometimes taking a break from the negotiations can be a good idea.

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

This column is a brief discussion of the topic and does not constitute legal advice.



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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

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



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

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

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



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111 • TAXI.com



Date Signed: January 2018
Band Members: ATG Metcalf, vocals; Garrett Weakley, bass; Addison Bracher, guitar; Phatbeatz Steve, drums
Label: InVogue Records
Type Of Music: Rap/Rock, NuMetal
Management: 3 Years Inc.
Booking: Discrepanciesband@gmail.com
Legal: Wofford Denius
Publicity: Mike Cubillos, mike@earshotmedia.com
Web: Discrepanciesmusic.com
A&R: N/A

It's 2018. There's no secret formula to success. Like most professions, it's usually a combination of hard work, exposure, and sometimes a little luck. St. Louis' rap-rock quartet Discrepancies weren't even looking to be signed, but through their own sweat and smart self-promotion, the band's music hit the right ears at the right time, via a workout playlist.

"We weren't looking to get signed," explains bassist Garrett Weakley. "The reality was, our basic plan for 2017 was to figure out how many shows we could do out of town and manage to make a profit. [Then] Pricella at InVogue found us on Spotify."

These days if you've released music, it's likely available in some form of streaming media. And while the Taylor Swifts of the world claim to be protesting for your rights to fair compensation, joining such a fight can limit your exposure to these exact opportunities.

"You can't get too demoralized. It doesn't help you reach your goals."

The band sent their single to several streaming curators, as well as Facebook tastemakers, asking them to promote the music to an audience who may need something to listen to in the gym. "We basically had been reaching out to a lot of people asking them to put us on their curated Spotify playlists," continues Weakley. "Pricella sent our stuff over to Nick Moore, president of InVogue, who ended up inviting us to Ohio for a sit-down." The band drove from St. Louis to Ohio on a Tuesday to sign on the dotted line.

When asked about his band's path and any advice for up-and-coming musicians, Weakley focused on positivity. "You can't get too demoralized. It doesn't help you reach your goals. It's easy to beat yourself up if something doesn't go the way you planned. Take things with a grain of salt and learn from it. ... As cliché as it sounds, as one door closes another door opens. If Spotify hadn't worked out for us, there are so many platforms out there that your music can be streamed [on]. You can see how well rappers are doing on SoundCloud."

Discrepancies' InVogue debut, *The Awakening*, dropped March 23 and, by no mistake, is available to stream on Spotify. — **Andy Mesecher**

Date Signed: Sept. 9, 2015
Label: Audiogram
Type of Music: Alternative/Singer-Songwriter
Management: Esther Teman, estherique@gmail.com
Booking: Andre Guerette - Paradigm Agency
Legal: N/A
Publicity: Greg Jakubik, gjakubik@shorefire.com
Web: mattholubowski.com
A&R: N/A

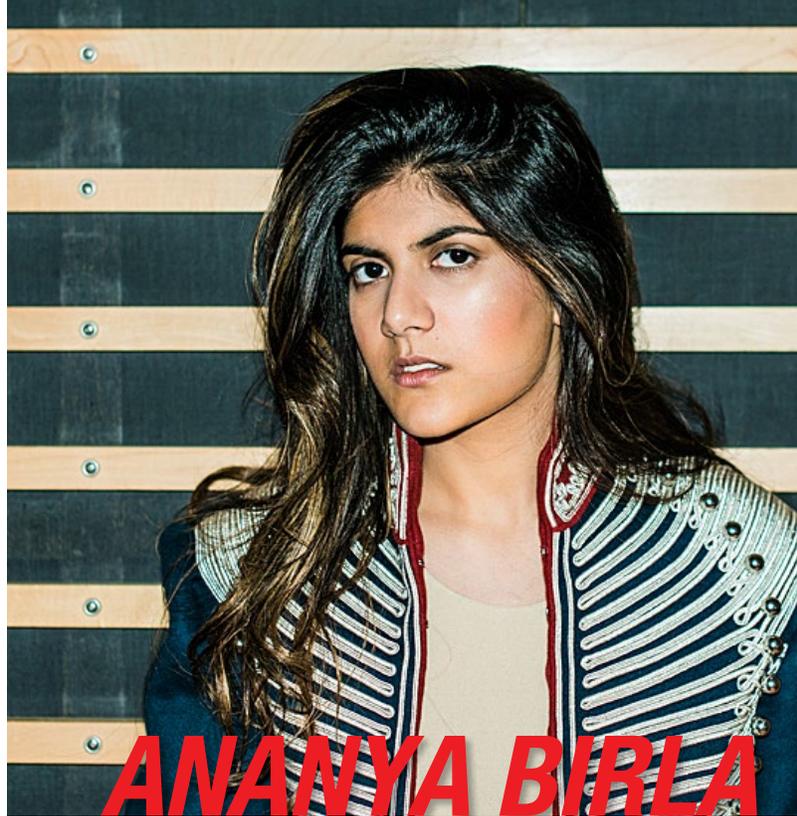
Canadian singer-songwriter Matt Holubowski is a prime example of someone who defied convention and followed his dream. Just a few short years ago, after he landed a job teaching English in Taiwan, his life took a major turn. "I was living in Southeast Asia and was all set to stay at this job for a year," says Holubowski. "But, I had an epiphany that I wanted to try this music thing. So, I got a plane ticket home and immediately started working on my first record." What that required was intense focus in his native Montreal playing local bars, doing open mics and collaborating with whomever he could.

In 2014 he was invited to audition for Quebec's version of the television show *The Voice*, which furthered his musical journey. "At first I was reluctant to do it, but I actually made it to the finals," explains Holubowski. "It gave me a jump start to what I was doing around Quebec." The show's producer Esther Teman also became his manager and their partnership has borne much fruit in the form of tour dates with Ben Folds, appearances at Bonaroo and London's Meltdown festivals, not to mention a deal with Canada's Audiogram Records.

"They give complete control to their artists."

"I had a couple of offers from labels in Canada but Audiogram was most in line with my philosophy toward music," says Holubowski. "They have a great history of putting out music for the quality first. They give complete control to their artists where I can put out the music I want and they will back me up." Holubowski has three albums under his name, with the independently released *Old Man* followed by Audiogram releases *Solitudes* and the deluxe expanded package *Solitudes (Epilogue)*.

The bilingual artist, who sings original songs in English and French, has been busy on the road for the last two years. "I've recorded some tracks in Paris for my next album, but I just have to catch my breath because we've been touring so much," says Holubowski. "We're just starting to arrange some dates for the U.S. in the fall so I'll try to set some time aside to write when I can." — **Eric A. Harabadian**



ANANYA BIRLA

Date Signed: June 2016
Label: Universal Music, India
Type of Music: Pop
Management: Akshita Shah, +91 982-059-0167
Booking: Ayesha Khandelwal, +91 986-715-4103
Legal: Akshita Shah, +91 982-059-0167
Publicity: James Weir, Natalia Barclay - Anderson Group Public Relations, 310-801-3490, agrp@andersongrouppr.com
Web: ananyabirla.com
A&R: Sajid Maklai

Twenty-three-year-old Indian pop singer-songwriter Ananya Birla chose music as her career while an undergraduate at England's prestigious Oxford University. When she realized that music was her ruling passion, she left Oxford to focus on it full-time. When her single "I Don't Want to Love" grabbed the attention of execs at Universal Music, it earned her a meeting and ultimately a deal. She's since released a number of singles. "Livin' The Life" dropped last year and has so far earned nearly 15 million YouTube streams. Her latest single "Hold On" was released in March and has already topped seven million listens.

"I realized life was too short not to do what you want to do."

"I was studying at Oxford when I realized that life was too short not to do what you want to do," Birla recalls. "So I dropped out, went back to India and started to record and produce my own music. That's when I created 'I Don't Want to Love.' Somehow someone at Universal [Music] heard it and asked me to come in for a meeting. I guess it was meant to be. When they listened to it, I thought 'Okay, that's it.' But then they played it again. The head of marketing then asked me to come down to their office so they could sign me. I had taken a huge risk by dropping out of Oxford and it paid off. I wouldn't have it any other way.

Birla's next single "Circles" was released in June. A full album or EP will be recorded, ultimately. "The idea now is to sustain my music," she explains. "I would encourage everyone to be as authentic and real as they can through their music."

Birla divides her time between London and Mumbai, India. She performs regularly and aims to do more with future releases. In addition to her music, she's also been active since her late teens in micro-finance to help underprivileged women in India realize their dreams, optimize their potential and achieve self-sufficiency. She founded Svatantra Microfinance in 2012 when she was 17. Svatantra is the Hindi word for "freedom." More than 250,000 loans have since been made. — **Rob Putnam**



THE PO' RAMBLIN' BOYS

Date Signed: April 30, 2018
Label: Rounder Records
Type of Music: Bluegrass
Band Members: C.J. Lewandowski, vocals, mandolin; Jerome Brown, banjo, vocals; Josh Rinkel, guitar, vocals; Jasper Lorentzen, bass
Management: Mike Drudge, 813-867-7209 ext. 18, mike@rainmakermanagement.net
Booking: Barron Ruth - Crossover Touring, 404-793-7023 ext. 102, barron@crossovertouring.com
Legal: George Clark Shifflett III, Gshifflett3@shifflettlegal.com
Publicity: Katie Keller - The Press House, 270-929-5505
Web: theporamblinboys.com
A&R: Ken Irwin - Rounder Records

For bluegrass bands, there's no better place to be seen than the International Bluegrass Music Association Awards. When The Po' Ramblin' Boys got nominated for a Momentum Award, everyone who could accelerate their career saw them. The morning of last year's ceremony, a 20-minute spot in front of 500 of the genre's biggest movers included Rounder Records co-founder Ken Irwin. "I remember seeing him and it scared the daylights out of me," recalls lead singer and mandolin strummer C.J. Lewandowski in his typically understated drawl.

"Seeing him scared the daylights out of me."

Irwin tracked him down during the ceremony itself and expressed his desire to sign the band. Despite Rounder's interest, the group was mulling over two other offers. Still, Irwin and fellow label creator Marian Leighton-Levy knelt with them in their hotel's hallway and negotiated a prospective agreement. Months later, however, the band came close to inking with a different label, but had doubts. They abstained and, two days after witnessing their performance at Boston's Joe Val Festival, Irwin made an official offer via conference call.

"Rounder was the only way to go," reflects Lewandowski, noting the label's storied history with bluegrass. They also knew Rounder could aid them in reaching the widest possible audience. Extracting themselves from their RandM Records arrangement proved no obstacle; CEO Paul Cavanaugh insisted they deserved a home better versed in bluegrass, even declaring they needn't sign a release.

Around this time, they also hooked up with Mike Drudge of Rainmaker Management and Barron Ruth of Crossover Touring. Lewandowski insists these opportunities came not as a result of searching but rather hard work combined with a relentless focus on their music. "You can't push that kind of stuff," he muses. "There's a natural process to life. And if you let that natural flow go, everything's going to happen better than you can even plan." — **Andy Kaufmann**

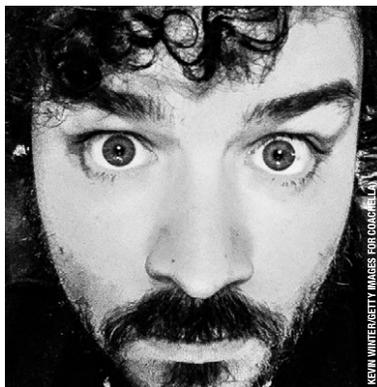


▲ Pulse Gets Rich

Pulse Music Group has signed platinum hip-hop artist and songwriter Rich the Kid to an exclusive global co-publishing agreement. His debut studio album *The World is Yours* was jointly released by Rich Forever music and Interscope Records, and features collaborations with artists including Kendrick Lamar, Lil Wayne and Khalid.

► Richard Swift: The Shins, the Black Keys and the Pretenders

Producer, multi-instrumentalist, and singer-songwriter Richard Swift passed away at age 41 in Tacoma, WA. In addition to playing with top-flight bands, Swift wrote and released a series of solo records and a collaborative covers project with Damien Jurado.



▲ AIMP Hosts SOCAN Execs

The Los Angeles Chapter of the Association of Independent Music Publishers hosted Canadian execs from SOCAN at a luncheon panel in Beverly Hills, CA. Pictured (l-r): Michael Eames, AIMP President, PEN Music Group; Michael McCarty, SOCAN Chief Creative & Business Development Officer; Steven Ambers, SOCAN Director, International Business Development & Compliance; Geneviève Côté, SOCAN Chief Quebec Affairs Officer; Eric Baptiste, SOCAN CEO, and Jeff King, SOCAN CO.

Music Modernization Act Moves Closer

The Senate Judiciary Committee has voted in favor of The Music Modernization Act. The bill is designed to correct the flaws and loopholes that have led musicians to complain about unfair compensation from streaming services, while also protecting companies like Spotify from lawsuits. It also establishes a truce between music publishers and digital music services.

Songwriters and music publishers have argued that streaming services have routinely failed to properly acquire mechanical licenses—the permission to reproduce a piece of music for sale or consumption. At the same time, Spotify and other companies said that there was no authoritative database identifying who owned what. Lobbyists said they were confident the bill would be passed by the full Senate, and eventually become law. A version of the bill passed the House unanimously in April.

The legislation would establish a licensing collective, to be overseen by songwriters and publishers, and paid for by the digital services, with rights information maintained by the copyright owners. Digital services, which now must track down rights holders or file notices in bulk with the Copyright Office, will be able to receive blanket licenses from the collective. In exchange, the services will gain protections against lawsuits.

The Music Modernization Act combines parts of several proposals made over the last year. But some parts of the legislation have been previously proposed in separate bills, most of which collapsed from disputes among warring factions of the music industry.

BMI 101 Workshops

BMI will present workshops in August at both their Los Angeles and New York locations. “BMI 101” is a one-hour introductory workshop for anyone interested in learning more about the current role BMI plays in the complex world of the music industry. You’ll spend the hour with two BMI Reps discussing the history of BMI, how to utilize their current services to the fullest extent and some basic 101 tips and tricks. The Los Angeles event will take place at BMI’s offices, 8730 Sunset Blvd. 3rd Floor West on Aug. 16 from 4:00 p.m. - 5:00 p.m. and the New York session will be held on Aug. 30 Noon - 1:00 p.m. at 7 World Trade Center, 250 Greenwich St., 30th Floor. Admission is free and space is limited. If you are interested in attending, you must RSVP to BMI101@bmi.com.

DIY Musician Conference in Nashville

Now in its fourth year, CD Baby’s DIY Musician Conference, Aug. 24-26 in Nashville, facilitates growing relationships with those in attendance, while presenting panels full of industry veterans with decades of knowledge. Boasting their scene as “the only conference focused wholeheartedly on the needs of today’s independent artist” this event is geared for the DIY community who can advance their knowledge through panels, mentor sessions, and open mics.

Visit diymusiciancon.com for all the info.

REO Songwriters Retreat

The 19th Annual REO Songwriters Retreat will be held Aug. 6 - 11 at REO Rafting Resort near

► Teddy Geiger – Solo

A-list collaborator Teddy Geiger is on fire, co-writing and producing 11 songs with Shawn Mendes for the artist’s current self-titled album including the single “In My Blood,” plus “Unless It’s With You” from the latest Christina Aguilera project. “I Was In A Cult” is the first track to be released from Geiger’s own highly anticipated third solo LP, *LilyAnna*, coming later this summer under the project pseudonym *teddy*.



CHANTAL ANDERSON

Vancouver, BC, Canada, and will feature Bonnie Hayes, Chair of the Berklee College of Music Songwriting Program, and Deborah Holland, Program Director Music & Songwriting at Langara College in Vancouver, BC.

The event, with a low participant-to-teacher ratio, features master classes, critique sessions, open mics and songwriting co-writes with U.K. recording artists.

Registration info is at reorrafting.com/site/yoga-and-retreats/reo-songwriters.

Songwriting School of Los Angeles Open Mic

On the fourth Friday of every month, the Songwriting School of Los Angeles presents an open mic. The next event is Aug. 24, at the school, 4001 W. Magnolia Blvd. in Burbank, CA. The number of songs and the length of set is determined by attendance, with preference given to students of the school. You can sign up online at thesongwritingschool.com.

TuneCore Partners with Sentic Music

TuneCore Songwriting With Jeffrey Steeleric Music to enhance its music publishing administration service. TuneCore's new platform will offer members more revenue opportunities and faster overseas payments.

Publishing Administration has been a key revenue driver for TuneCore artists with 41% year-

over-year growth in gross publishing revenue and 44% revenue growth in sync. Pricing for the new service will not change with a \$75 one-time set up fee for unlimited submissions and 20% sync commission. Publishing Administration commissions will increase to 15%.

TuneCore Artists will also benefit from direct membership to all available global performance and mechanical societies, and foreign royalties will be paid out up to 18 months faster. In the coming months, TuneCore will launch a new service that assists songwriters in registering their live performances to enable them to collect performance royalties from these live performances outside the US, which will provide another revenue generating opportunity for TuneCore songwriters. Learn more at tunecore.com.

Songwriting With Jeffrey Steele

Award-winning Hall of Fame and five-time Grammy nominee singer-songwriter Jeffrey Steele is gearing up for his nine-week online Songwriting Boot Camp, scheduled for Aug. 27. The camp will feature online coaching from Steele, mastermind industry interviews and much more. Enrollment is open at ThinkLikeAWriter.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.



▲ ASCAP Rhythm & Soul Awards

ASCAP's 31st annual gala recognized songwriters and publishers of the most performed ASCAP songs of 2017, as well as honoring Xscape with the ASCAP Golden Note Award and Migos with the ASCAP Vanguard Award at the Beverly Wilshire Hotel in Beverly Hills. Pictured (l-r): Offset, Takeoff and Quavo of Migos.



▲ Rodgers Named Chairman of Songwriters Hall of Fame

Songwriters Hall of Fame inductee Nile Rodgers was unanimously elected Chairman of the Songwriters Hall of Fame by the SHOF Board of Directors at the annual board meeting. Rodgers will serve as Chairman for a three-year term following Kenneth Gamble and Leon Huff, who were Co-Chairs for the past three years.



▲ BMI Presents Christian Awards

BMI honored the top 25 songs played on Christian radio during the past year at the 2018 BMI Christian Awards, held at BMI's Nashville offices on Music Row. The annual event celebrates the songwriters and publishers of the past year's most performed Christian rock, contemporary Christian, inspirational, southern and urban gospel songs on U.S. Christian radio. The Songwriter of the Year award went to Ed Cash, who wrote "Home," "Jesus," and "My Victory." Pictured (l-r): Al Andrews of Porter's Call; Brad O'Donnell, Capitol CMG; Ed Cash; Leslie Roberts, BMI; Karrie Dawley and Jimi Williams, Capitol CMG, and Jody Williams, BMI.

► Allee Willis: Songwriters Hall of Fame 2018

Song Biz congratulates Allee Willis on her induction into the Songwriters Hall of Fame. Detroit-born and a longtime Los Angeles resident, Ms. Willis is best known for hits like "September" and "Boogie Wonderland" for Earth, Wind and Fire, "Neutron Dance" by the Pointer Sisters, and "I'll Be There for You," the theme from TV's *Friends*. She earned a Tony Award for the musical *The Color Purple*.



Jeff Plankenhorn

A Singer-Songwriter's Six String Sonatas

First recognized for his chops as a guitarist, singer-songwriter Jeff Plankenhorn has crafted an impressive body of work with his short list of solo releases. His latest, *Sleeping Dogs*, is highlighted by the artist's impeccable musicianship, expressive vocals and openhearted conviviality.

An Ohio native from the Columbus area, Plankenhorn's discovery of music began singing in church choirs as a young boy. "I got a taste of how music can make people feel. Coming from a pretty broken home, with my mom having to work a lot, I got a sense of community through music, and a sense of something through which I could give back."

Plankenhorn explored jazz, funk and classical music while studying at the University of Michigan in Ann Arbor. When a friend put together a bluegrass band, each member chipped in \$20 to purchase a Dobro for Plankenhorn to play. "They gave me Jerry Douglas records and said, 'Play this.'" At the same time I was also playing in a 12-piece funk band," he recalls. Moving to Nashville, he continued in bluegrass bands throughout the *O Brother Where Art Thou?* era.

Departing for Austin, TX in a Geo Prism with \$100 and seven guitars, he stayed at the home of friends Judy and Ray Wylie Hubbard, the latter a legendary figure in a town famous for its songwriters. It was there, as a guitarist, that Plankenhorn learned how to back up singer-songwriters in performances. "To not get in the way of the words. To listen to what was going on in the song and try to complement it," he says.

"I had this education where I had reverence for the song," he continues. "It was daunting when I started writing my own songs. Not only did I have this legacy of people to hold myself up against, sadly, but everyone else who was playing was pretty damn good. It's still a wonder to me that I'm doing this myself when I played with people like Joe Ely, Eliza Gilkyson and Willis Allan Ramsey."

Hubbard joined Plankenhorn to co-write the track "Tooth and Nail," from the new album. It includes a divulging line about songwriting, "Like an old cat having kittens, you just crawl under the porch and do it." Plankenhorn credits Hubbard as a teacher. "I'm attracted to writers who are better than me at a lot of things. One thing Ray is really good at is imagery."

His song "Heaven on Earth," Plankenhorn says, was inspired by his wife, a horticulturalist, arborist and gardener. "Most of that song is how she might have written it; things she talks about, like these birds on our back porch that nested in her gardening hat. The second verse and bridge are her favorite things in nature."

In addition to guitar, Plankenhorn plays piano, bass, and pedal steel on *Sleeping Dogs*. He is the inventor of "The Plank," a standup version of the lap steel guitar that combines aspects of the Dobro.

An eloquent and evocative vocalist, Plankenhorn said in making the latest record he had to "de-pretty" his vocals. "The engineer said, 'It sounds too pure for what you're writing about,'" so we recorded the vocals with a little harmonica mic underneath the vocal mic to add the edge."

Harkening back to his church gigs, Plankenhorn and his Austin songwriter friends have created what he deems "A pseudo gospel brunch," to raise funds for a local food bank. "It's whatever we think is gospel music at that moment," he says. "My songs 'Love is Love' and 'Heaven on Earth' go over great. Not to sound lofty, but with my music I want everyone to feel welcome when they walk in. And I mean everybody."

Overall, Plankenhorn is grateful for the opportunity to share his songs with enthusiastic audiences. Now 45, He marvels that he launched his solo career a scant three years ago. "It happened organically. I love what I do and I'm humbled by it, not just because of the people I play with, but it's given me a great life. The idea I could move into a solo career seems miraculous to me."



NEW

NOW AVAILABLE AT YOUR LOCAL PHARMACY & HEALTH FOOD STORES

Take Control. Feel Relaxed.

MAY HELP CALM
Stage Fright • Anxiety • Stress

Vita Vocal HEALTH
Calming & **Anxiety Ease**
120 DIETARY SUPPLEMENT VEGETARIAN CAPSULES

MAY ASSIST WITH CALMING
• Stage Fright
• Anxiety
• Stress

120 Vegetarian Capsules

Vita Vocal HEALTH
CALL FOR MORE INFORMATION **718-514-0773**
Visit us online for more products and information:
www.vitavocalhealth.com

Also Available
SUPER COLD OR COUGH DEFENSE
MAY ASSIST WITH
Clear Respiratory Passage
Clear Mucus / Sinus Passage
Loosening of Phlegm
Healthy Lung & Immune Function

VINYL IS BACK AND SO ARE WE SEE YOU IN DETROIT!

MAKING VINYL

October 1-2, 2018
The Westin Book Cadillac Hotel
www.makingvinyl.com

f t i #MakingVinyl

Produced by



Hometown Sponsor



Contact Cary Baker, conqueroo, cary@conqueroo.com

Who reads Music Connection?



The Indie Artists

“Throughout the years, Music Connection has given us the platform to expose our music as independent artists. We have felt the genuine support and professionalism from everyone on the MC team. We truly believe this is the most honest and informative music publication out there.”

- **Nalani & Sarina**



The Producer

“I never, ever miss an issue of Music Connection!”

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



The Major Label Rep

“Music Connection magazine has been a major music source for me since day 1 of my career, 10+ years ago!”

- **Kate Craig**, A&R, Warner Bros.



The Educator

“As the author of four music business and marketing books, an instructor at UCLA and Musicians Institute, and a music business consultant, it’s my job to keep up to date with the best music business and entertainment resources available today. By far, Music Connection ranks as one of the best physical and online resources for musicians and business folks today. A must-read.”

- **Bobby Borg**, Music Marketing For the DIY Musician and Business Basics For Musicians



The Studio Owner

“MC is the perfect blend of art and business, education and invaluable resources for those waiting in line for the party and those who are already inside.”

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



The Producer-Songwriter

“Music Connection, the only magazine I still read religiously.”

- **Alex da Kid**, Imagine Dragons, Rihanna

MUSIC
CONNECTION

Get the monthly print magazine! Read the online digital edition!
Sign up for the Weekly Bulletin newsletter! Listen to our Podcast!

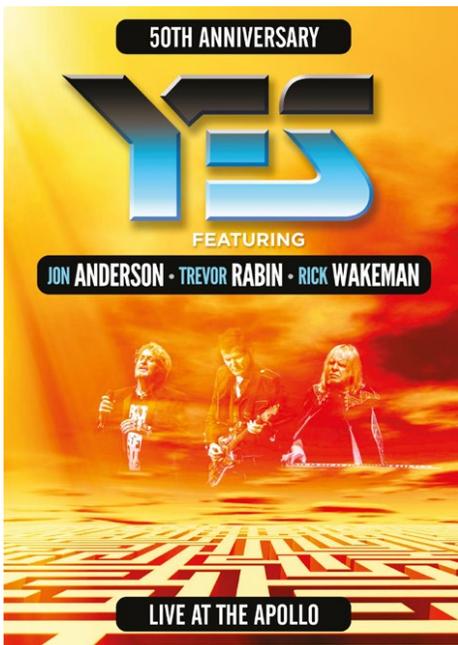
DROPS

Nico, 1988, filmmaker **Susanna Nicchiarelli's** "authentically enigmatic chronicling of the iconic singer-songwriter Nico's final years," was re-released in New York and Los Angeles at the beginning of August, to be followed by a national rollout. Starring **Trine Dyrholm** who portrays the artist far from her glamorous beginnings as a vocalist for **The Velvet Underground** and **Andy Warhol** superstar, the film premiered at the **2017 Venice Film Festival**, where it won Best Film in the festival's Horizons section and was screened at the **2018 Tribeca Film Festival**. It provides an emotional and intense look at Nico as an artist, mother and woman who struggles with demons we all face. Contact Fredell Pogodin & Associates at Publicity@FredellPogodin.com for more information.



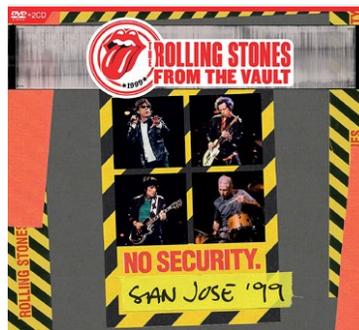
NICO, 1988

On Sept. 7, **Eagle Vision** will release **Yes, 50th Anniversary Live At The Apollo** on DVD, Blu-ray, 2CD and 3LP. This live concert film captures the band's sell-out U.K. show in early 2017 at the **Manchester Apollo**, featuring **Jon Anderson, Trevor Rabin** and **Rick Wakeman**, who united to celebrate the band's musical legacy from the '70s to the '90s. This show captures the true, enduring nature of the band. For details, contact Carol Kaye at Carol@KayosProductions.com.



QUEEN EXTRAVAGANZA

Last month, **Eagle Rock Entertainment** released **From The Vault: No Security - San Jose 1999**, the latest in the acclaimed and collectible **Rolling Stones From The Vault** series that mines previously unreleased gems from the famed band's archives. Released on DVD, Blu-ray and other formats, **No Security** captures an incredible Stones show in San Jose, CA that celebrated the band's first appearance there in 1965 where they played to 33,000 people over two nights. The set list spans from the mid-'60s to the **Bridges to Babylon** album, including the rarely performed "Some Girls" and "Saint of Me." Contact Carol Kaye at Carol@KayosProductions.com.



Back by popular demand, **Queen Extravaganza**, a live band performance featuring the greatest hits of the iconic rock band, will return to North America in September and October for a 30-show tour after last year's hugely successful U.K. tour. The official tribute band, created by **Roger Taylor** and **Brian May**, will celebrate the U.K.'s biggest-selling album of all time: **Queen - Greatest Hits**, which dropped in 1981 and sold over 6.1 million copies in Britain alone. The band has played more than 160 shows all over the world, and will follow up their North America performances this fall with 17 more shows in the UK. For details and tour dates, contact Janette Baxa at JanetteBaxa@LiveNation.com.

On Aug. 17, **Capitol/UME** will release **Neil Diamond's Hot August Night III**, a live concert DVD/CD Blu-ray multi-disc set in celebration of the artist's renowned and beloved live concert album. **Hot August Night III** chronicles Diamond's return to L.A.'s **Greek Theatre** in August 2012, which celebrated the 40th anniversary of the original multiplatinum **Hot August**

Night collection, recorded in the same venue in 1972. This latest release features 33 songs, including 31 greatest hits and clocks in over 2 hours and 20 minutes. Contact Deborah Radel at Deborah@DRPR.us.

Magic Music, one of the bands of the late '60s and early '70s **Boulder Revolution** who made their makeshift homes in the Colorado mountains, would entertain locals and university students with their harmonic music until their breakup in 1975. Forty years later, Emmy-nominated director, University of Colorado Boulder alumnus and huge Magic Music fan **Lee Aronsohn** decided to tell the band's story in **40 Years in the Making: The Magic Music Movie**. In the process, Aronsohn reunited the original band members in Boulder for a sold-out reunion show. The film opened in theaters

Aug. 3 with a digital release on Sept. 4. Contact Tiffany Bair Wagner for details at Tiffany@BigTime-PR.com.

STXfilms, a division of Robert Simonds' global, next-generation media company **STX Entertainment**, has announced that **Kelly Clarkson** has signed on to star in its upcoming animated film **UGLYDOLLS**, inspired by the brand of plush toys. Clarkson will voice act the character of "Moxy" and also perform original songs for the feature. See stxentertainment.com.

OPPS

Kaloopy, a YouTube channel and online magazine focused on California music, skate, art, photography and surf culture, needs a digital media intern to help with editing the YouTube channel. Desired skills include experience with Adobe Premiere, Photoshop, Lightroom, and

Wordpress and Squarespace blog publishing. Applicants should visit Kaloopy.com/Contact and send a resume and links to work. The internship could lead to a job for the right candidate.

For budding talents in the entertainment industry, **Threshold All Stars'** summer workshops provides those ages 8 to 18 a chance to learn every aspect of the recording process as well as work with renowned producer and studio owner James Walsh (The Strokes, Cyndi Lauper, Duran Duran) and producer and talent manager Karen Lampiasi (whose clients perform on Broadway, film and television) at Threshold Recording Studios in New York. Young singers, songwriters, musicians and aspiring producers from all over the world have attended these workshops, which allow participants to learn the recording and production processes in their preferred musical genre. More information on the August workshops can be found at ThresholdAllStars.com/Summer-Recording-Workshop-2018.



The Fung Bros, two brothers who produce videos and other content focused on Asian American culture, music and lifestyle, are looking for a paid intern/assistant for their YouTube channel, which has more than 1.8 million subscribers. The channel includes rap music videos, food videos, sneaker videos, mini-documentaries and other topics that focus on millennial lifestyle. The job is ideal for someone still in school with an interest in learning more about the online video world. Tasks will include filming, writing, editing, organizing shoots and handling social media and email. The intern must be available at least three weekdays. To apply, visit FungBrothers.com/Contact and include links to a reel/relevant work and #LA-INTERN in the subject line.

PROPS

BMG has announced a new partnership with the acclaimed television music series **Live From Daryl's House**. The agreement includes worldwide rights to the complete 82-episode collection filmed from 2007-2016. The show's production, which is slated to begin this fall, is to be executive produced by **Good Cop Bad Cop Productions'** **Daryl Hall** and **Jonathan Wolfson**, and **Joe Thomas** and **Bob Frank** for BMG. Sound Off Productions' **Domenic Cotter** will continue as the show's producer.

BMG administers a considerable portion of the legendary Daryl Hall & John Oates publishing catalogue, including hits "Maneater," "I Can't Go For That (No Can Do)," "You Make My Dreams (Come True)," and "Say It Isn't So," among many others.

Created by Daryl Hall, **Live From Daryl's House** began as a web series in late 2007. Filmed on location and at Hall's former home in Millerton, NY and current venue Daryl's House in Pawling, NY, the structure of the show evolved over the years before formalizing the format viewers have come to love featuring candid interviews, cooking segments and Hall collaborating with guest artists. See wolfsonent.com for details.

ScottWorks, a festival in celebration of musician and technological innovator **Raymond Scott** (1908-1994), will take place Sept. 8 at the **Colony Theatre** in Burbank. Presented by **Reckless Night Music** (Scott's family) in conjunction with what would have been his 110th birthday, the festival will feature a daytime symposium on topics including Scott's 1930s jazz compositions and 1960s electronic experiments; panels; gallery displays and a concert with performances honoring Scott's vast and unique range of work, which included compositions that have been placed in classic cartoons including **Looney Tunes** and **Ren & Stimpy**. Producers **Stan Warnow** and **Deborah Scott Studebaker**, Scott's children, said this festival is an opportunity to underscore their father's creative legacy. For more information, contact Jim Merlis at Jim@BigHassle.com.



For the first time, more than 50 percent of the **Sundance Institute's** annual film music lab participants this year are women composers. In an industry still dominated by men—though that is changing, as many leading female film composers are observing—this is a significant moment in the world of film composition. Held every summer and with the support of **BMI**, the **Composers Lab** develops and helps advance the careers of film composers and concludes with live performances of each fellow's original scores. Participating fellows this year included **Amit May Cohen**, **Anna Drubich**, **Carla Patullo**, **Christy Carew**, **Dara Taylor**, **Bill Laurance**, **Carlos Simon** and **Rasmus Zwicki**. Contact [Marlene Meraz at MMeraz@BMI.com](mailto:MarleneMeraz@BMI.com) for more information.

Sparks will soon be the subject of a feature-length documentary, directed by **Edgar Wright** (*Baby Driver*). Wright announced that he recently filmed their concert at London's O2 Forum and is currently gathering archival material on the band for the project. Contact JohannahJuarez@livenation.com.

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

Out Take



D. Brent Nelson Composer

Web: DBrentNelson.com
Contact: Emilie Erskine, Emilie@ErskinePR.com
Most Recent: *Days of Our Lives*

Since 1992, composer D. Brent Nelson has co-written the musical backdrop to one of America's longest-running daytime television soap operas: *Days of Our Lives*, which has earned him three Emmys over the years and a collection of nominations. With a constantly evolving storyline and cast of characters, Nelson doesn't face the doldrums that plague composers of other television projects. "The great thing about *Days* is, musically there are so many different types of music we can write. There's always a fresh story; it's like having a different show [each time]," Nelson says.

A songwriter since he was a teenager, Nelson abandoned band life early on for the more lucrative and singular pursuit of scoring drama, and so he studied music composition, theory and orchestration. He said he worked his way into *Days* slowly, composing a little here, recording and mixing there, working with producer Ken Corday.

In more recent years, he's worn interesting hats in his professional life: dad and producer. A few years ago, *Days of Our Lives* debuted an indie singer-songwriter character, Claire, played by Olivia Keegan. Nelson's daughter, Genesee Nelson, had the perfect song for the character, "When Time Was On Our Side," which took home an Emmy in 2017. Nelson said he's aware of both roles in his approach to the partnership. "I just wear a dad hat when I produce, and let her develop her own material," he says.

For Nelson, it hasn't been a challenge to maintain his imagination, even after 25 years with the same television show. "If you're inspired, [your work] will stay fresh. For me, I'm always gravitating toward what's more fresh and exciting, more fun," he says, adding advice for composers that, as cliché as it sounds, is true: "Don't chase the sound of another composer. It's impossible. There won't be a better version of Thomas Newman; you can't be him. You'll always do what you do better."

MIXED NOTES

► Dolly Parton Honored With Bill Rosendahl Public Service Award

The Los Angeles Press honored superstar Dolly Parton at the 60th SoCal Journalism Awards Gala at the Crystal Ballroom of the historic Millennium Biltmore Hotel in downtown L.A. Parton was honored with the Bill Rosendahl Public Service Award for contributions to the public good. Pictured (l-r): Parton and NBC News' Lester Holt.



▲ Issues Brings Energy to Final Vans Warped Tour

Hailing from Atlanta, GA, metalcore band Issues brought the fury to the final edition of Vans Warped Tour in San Diego, CA. Bassist Skyler "Sky" Acord (pictured) got the massive crowd pumping with his moves. For full coverage visit musicconnection.com.



◀ The Sweet On the Run 50th Anniversary Tour

The Sweet kicked off a 40-date tour with a sold-out show at Bogie's in Westlake Village, CA. The influential glam rockers who've sold over 55 million albums have had a resurgence with songs like "Fox On The Run" being featured in *Guardians Of The Galaxy* and "Ballroom Blitz" featured in *Suicide Squad* and hitting #1 in the iTunes rock charts. They'll be performing at the Moondance Jam with Kid Rock and Poison this summer. More info at thesweetband.com.



▲ Depeche Mode and Hublot Team Up for charity: water

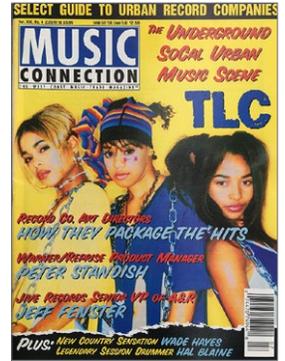
Ricardo Guadalupe, CEO of Hublot (pictured far right), and Depeche Mode officially presented charity: water with a check for \$1.7 million raised since 2017 over the course of the third partnership between the band and the Swiss watchmaker. Visit charitywater.org.



▲ Arcade Fire at Raleigh

Arcade Fire treated fans attending the Red Hat Amphitheater in Raleigh, NC to a special treat. During the show, the band performed "Half Light I," off of their 2010 album *The Suburbs*, which they have never played live. For a full recap visit musicconnection.com/arcade-fires-everything-now-tour.

Tidbits From Our Tattered Past



1995-TLC-#4

The R&B trio TLC were promoting their sophomore album *CrazySexyCool* when we caught up with them for this cover story. Said T Boz about what she'd learned so far in her career: "You can't trust nobody, and you can't believe anything you hear." Elsewhere in the issue we explore the world of major-label Art Directors and Product Managers.



2000-Godsmack-#21

In our cover story about hard-charging rockers Godsmack, Sully Erna told us how his early misfires led him to ponder the idea of giving up. "But something in me said not to bail yet, that it was good music and all I had to do was find the right people. Really, I had given up too much to throw it away. When all my friends were working at good jobs, I was eating noodles and writing songs."



DUSTIN DOWNING

▲ McDonald, Loggins and Cross Take Over the Bowl

Legendary rockers Michael McDonald, Kenny Loggins and Christopher Cross took the Hollywood Bowl through a journey of epic hits accompanied by the Hollywood Bowl Orchestra. Visit musicconnection.com for more. Pictured (l-r): Loggins and McDonald.



◀ Nashville AES's AudioMasters Benefit Golf Tournament Tees Off to Great Success

Nashville hosted the 21st Annual AudioMasters golf tournament, raising over \$35,000 for the Nashville Engineer Relief Fund (NERF), the benefactor of each year's tournament. Taking place over two days, this year's returning title sponsors hosted the JBL Professional and Sweetwater AudioMasters tournaments.

► Parsons Hosts Grand Opening of Unique Studio

Music Connection was there for the Grand Opening of ParSonics Studio, the unique recording facility constructed by legendary artist-producer Alan Parsons high atop the hills of Goleta near Santa Barbara, CA. Parsons and wife Lisa, who hosted the lavish event, are seen cutting the ceremonial ribbon on the new facility.



L. PAUL MANN



*from
"Ocean Eyes"
to the
Mosh Pit*

Billie Eilish

*By
Dan Kimpel*

PHOTOS BY ALEXANDRA GAVILLET

IT BEGINS WITH a tale of remarkable implausibility: When a dance teacher needs original music for choreography, his 14-year-old student posts her song on SoundCloud. It strikes a wondrous chord with music discovery website Hillydilly which shares it to massive response. Sung by Billie Eilish and written and produced by her brother, FINNEAS (aka Finneas O'Connell), "Ocean Eyes" surpasses 80 million plays on Spotify alone and is certified Gold by the RIAA.

When management steps in to help with career navigation, she and her brother deliver a collection of cryptic, hypnotic songs for a debut EP, *dont smile at me*, released by Darkroom/Interscope Records. Billie and FINNEAS enlist a drummer and hit the road, performing in venues from clubs to massive festivals across the U.S. to Europe, Australia and New Zealand. Billie's duet with Khalid, "Lovely," is heard on Netflix's *13 Reasons Why* and ranks Number One on the Hollywood Reporter's Top TV Songs chart.

At this juncture, Billie, now 16, and FINNEAS who just turned 21, are writing and recording her full-length debut between tours across North America, Europe and Asia. *MC* caught up with the wonderfully unfiltered Billie Eilish back home in Los Angeles for this exclusive conversation.



Then you get to keep making plans throughout the free time in your life. You don't know what you're going to be doing in a year.

Right now, I have plans for the next three years. It's all planned out—it's so weird. But it's good to be home for a little bit of time, finally.

MC: We saw an online picture of a girl who was graduating from high school in Highland Park, the Los Angeles neighborhood where you grew up, wearing a hat made out of your EP cover.

Eilish: Yeah! I posted it. What are those called? Those graduation things that go on top of your head? (Mortarboards). She made a yellow one with my EP cover drawn on and on the top it said, "idontwannabehereanymore"—based on my song title "idontwanabeyouanymore."

MC: She commented how inspiring it was that a girl from her neighborhood is now making such an impact. Highland Park is the new hipster capital, but it was not always that way.

Eilish: Oh yo! We moved here only because it was affordable. A lot of people who don't live in L.A. think that in order to live here you have to be rich and live in some really nice neighborhood and have a lot of money. It's not



'cause of me, doesn't matter where I'm living" from "West Coast.")

MC: We saw you interviewed at the ASCAP "I Create Music" EXPO and you said that sometimes people have had ideas for famous collaborators that you might consider working with. Can you elaborate?

Eilish: It's not like people have been forcing stuff on me this whole time. I've got a great label and great managers who are always doing the best they can. I'm grateful for it, I know a lot of other people have issues with management and labels and don't have enough control, which sucks. I'm lucky. But still there's that element of, "Work with this person," or "We've got to get this mixed and mastered by some very high-quality person. You have to do this and work with this writer who made this hit, and work with this artist because..." Whatever. I'm not where I am right now from doing any of that.

MC: We can go back to "Ocean Eyes" which certainly set your course.

Eilish: "Ocean Eyes" is the reason that I'm anything now. That song wasn't either mixed or mastered. My brother made and finished it



Music Connection: You just performed last weekend at the Bonnaroo Festival in Tennessee. How was the show?

Billie Eilish: Bonnaroo was fucking hot! I got to see a lot of my friends who are artists that were performing the same day, which was the best part of it. The show itself was tight, there were so many people in the crowd it was crazy. It was my first Bonnaroo and my first time in Nashville.

MC: Did you get to spend any time exploring Nashville?

Eilish: God no. I got to the hotel the night before, super late; we were at Bonnaroo the whole day and we left the next morning, first thing.

MC: Reviewing your tour schedule, and from our recent conversation with your brother FINNEAS, we note that you have some time off after your shows in Japan for some sight seeing.

Eilish: Really? Do I? I don't know my schedule and I don't really want to, because I feel like if I did I'd go insane. In everybody's normal life, you make plans and then you do the plans, and then you don't have the plans anymore.

true. I grew up in Highland Park when it was very sketchy and there were lots of gunshots. It was fine, it wasn't horrible and miserable, and I wasn't scared for my life.

MC: Both your parents are actors; your mom is also a songwriter, and you and your brother FINNEAS were homeschooled. Your folks were working in the business, but they were not celebrities.

Eilish: I didn't grow up in a family that was privileged, and that was fine. You don't have to be privileged or unprivileged to get successful.

Some people think you have to grow up with a horrible childhood, to make it and make a difference. Some people think you have to grow up successful to become successful. None of that is even true. It's a matter of what your life is like. Who you are now is all the fuck that matters. None of that makes any sense to me. So I wouldn't be the way I am without living here? I don't really feel that. I'm me. It doesn't matter where I'm living.

Oh my god, that's literally a Neighbourhood lyric that I said. I didn't mean to! ("I'm happy

however he wanted to finish it, and we put it out. And there was nobody helping us. And we didn't need it. We weren't looking for it. Which is fine. I feel like once you get somewhere, all people want to do is to put you in the room with someone else that's made it big. I don't know I can't be trusted to make something equally as good as what I made before any of this happened.

MC: Your eye-popping videos are a huge complement to your songs. We understand that you conceive of these images and storyboards as you are writing, correct?

Eilish: I think of myself more as a visual artist than anything else. That comes first in my mind when I'm writing or recording. All of the visual aspects are already in my brain. All of my videos are my treatments. All my merch are my designs and I sit and work on them in Photoshop.

MC: You have discussed the condition you have, a perceptual phenomenon known as Synesthesia. How does that play into your creativity?

Eilish: My brother has it too. So when we're making a song we already have the color in

mind for every single song. So how do we make a song that has a melody that sounds like the way that green looks? Here's one way of putting it: People might ask, "So what inspires you?"

I get inspiration from everything. It's mostly visual things. If I am walking down the street and I see a pattern on a wall, the type of paint they used has a texture, and I like the texture or I don't like the texture. I can be like, "I want to make a song that sounds like the way that this pattern feels on my hand." The way that matte feels on a car and it's black. How would that sound if it was a sound? Which is really weird, but that's how my brain works, and that's how music works in my brain.

MC: When we were speaking to you at the ASCAP Pop Awards you mentioned the importance of physical contact with your audiences. Do you always go out into the crowd?

Eilish: As much as I am allowed to. It certainly depends on the venue. But at every single show I jump off of the stage, and if there's a barricade I run up to it, and lean over, and hug whoever is there. And I sort of reach out as far as I can to anyone who can grab my hand. If people are pretty far back they run up. I want to have physical moments with them. I don't ever get to see them again. They might see me on the Internet, and I might see their picture once or twice, but I feel like physicality is so important and being able to touch someone to feel their arm, or their hair, or their presence, feeling their breath near you. Not in a crazy way, but it's so much more important than them liking your picture on Instagram, you know?

That's all that I want: to be with them, and to feel them, and hear them and be in the same room with the same feeling and the same vibe with everybody as much as I possibly can. So I try everything to be able to do that.

MC: Live, your sound is much more raucous.

Eilish: Oh yeah. It's a lot of the hip-hop and rap style of performing. That's just the way that I've grown up feeling the happiest, jumping around and moshing. I would always go to concerts and squeeze myself all the way to the front, and if there was general admission and VIP I would hop over the general admission gate and go to the front of VIP so I could be at the front of the pit with everyone else. It's kind of sad now, because I can't do that anymore, which kind of sucks, because when I do that people who know who I am are weird about it. The thing I've always loved about it, it's girls and guys, mostly guys because a lot of girls are afraid to do it, which makes sense.

MC: What is it about this experience that appeals to you?

Eilish: It's all about not having to say sorry. So much in life is being cautious of everything around you, so that you don't even do what you want to do, necessarily. What I've loved about moshing and being in a pit and dancing with people is it's where everyone does what they want to do. And you all of you want to do the same thing, go crazy and have as much fun as possible. And if the artist comes up and you have a moment, it's so special. And that's all I want to do and provide: I want my shows to be the most fun and insane experience that you can have.

MC: You are working on your new full-length. Is it done?

Eilish: No—it's very not done. We're working on it and when it's done it's done. When I want to release it I'll release it. There are no dates. I'm making exactly what I want and not letting

pressure happen. People ask, "So where's the album." I'm like bro, chill! Frank Ocean made people wait for four years, and he's still the king. I don't know how to explain it, but not having written the album that I know I'm going to write, it's exciting. I haven't created something that's going to be a big part of my life yet, and I don't know what it is, but I know it's going to be special.

MC: How does the onstage experience inform the new songs?

Eilish: That's the main thing about this album. I want it to be so much fun to perform, and to be at the show, in the pit, and feel it in the moment. That's the main thing you learn doing live shows, that it's fun to perform, and the audience reacts. But I've learned a lot from touring which makes me change stuff.

MC: Like what?

Eilish: What I said about schedules? I can't think about the future or the past at all. I think

something that's fun to play and loud and crazy and I'm going to make something to cry to. And it doesn't matter what the hell genre it is, if it's good it's good. If you like it, you like it.

MC: "My Boy" feels almost like a jazz standard. We note that your parents played you songs from the Great American Song Book standards and Broadway musicals.

Eilish: Oh my god yes. I love that stuff so much. I get so many impressions from that: Sinatra and Peggy Lee.

MC: Peggy Lee! Are you familiar with her?

Eilish: Yeah dude. Peggy Lee. "Fever" is a perfect song.

MC: Since this is *Music Connection* magazine, we like to ask what advice you would offer for someone who is young and creative, and wants to make a musical impact. Thoughts?

Eilish: I just say when people ask me for

"I want my shows to be the most fun and insane experience that you can have."



about what I'm doing when I am doing it, and doing the best that I can for me, not for anybody else. If I'm speaking for other people I would so jump off the fucking cliff, because that's what people want me to do anyway. I'm doing exactly what I want, and why wouldn't I do what I want, because I live with me?

MC: You can easily go from club bangers to ballads live, with a marked contrast.

Eilish: I don't like the idea of genres. I don't want to be a genre—that I only make alternative music, or hip-hop or pop. I think that's so stupid. What I look for in an artist is not one song and repeating that song over and over again. I like when a rapper will make a rap album, and then have a song with guitar and be singing on it. Childish Gambino is one of those artists with everything combined, everything he can possibly be and more. I admire that. I'm going to make

advice, I don't want to give it. I'm not saying everyone should be like me, but it's the way that I grew up, and who I am. I never want to hear people's opinions. I want to know what they think, of course, but stuff that I want? I don't care how someone else got it.

MC: We have seen and heard many artists, but never anyone like you, Billie.

Eilish: I'm different from everyone else. And everyone else is different from me, and everyone else is different from everyone else. Advice people give you might have worked for them, but it doesn't mean that it's going to work for you. You are the only person that is going to make you be what you want to be.

Give yourself some advice and just follow that.

Contact Alex Baker, High Rise PR,
Alexandra@highrisepr.com

REHEARSE... DON'T REGRET!

Make The Most Of Your Rehearsal Time

BY BERNARD BAUR

Whether you're performing live or recording, practice and rehearsal are essential parts of the process for all music-makers. Knowing the difference between the two, and how to use each one the right way, is critical for artists who want to succeed in a tough and crazy business. To fully inform you about this important process, we contacted six professionals who have years of experience in that world. We believe their insights and advice will help your next rehearsal to be everything it should be.

LIVE PERFORMANCE COACH & AUTHOR **LARRY BUTLER** diditmusic.com

Larry Butler specializes in live performance and touring. At Warner Bros. Records he was the in-house tour manager for WB artists, helping them perfect their live shows. That led to a position as Artist Development Director and VP of Artist Relations. He is also the author of *The Singer/Songwriter Rule Book*.

Credits: Ry Cooder, Randy Newman, Isaac Hayes, U2, Van Halen, ZZ Top

Practice vs Rehearsal

There is a distinction. Practice is learning the material and running through each song step by step. Rehearsal is preparing for a live show. You should do both enough times so you can play and perform without thinking about it. Rehearsal is putting it all together and making a show of it. In fact, Paul Simon said, "The show is too important not to rehearse."



What about Spontaneity?

Spontaneity will come after you have everything down cold. When you can perform unconsciously, you'll be able to read things better and add a little spontaneity.

The Plan

You need to be organized and have a plan. Remember a live show is visual so you have to incorporate those elements. Know what you want to do and run through it to make it as en-

tertaining as possible. If you have trouble with that, get someone to help you.

The Script

Everything you do on stage should be scripted. That's what the pros do. Walking around aimlessly does not engage an audience. If you don't want to choreograph your movements—well, then welcome to the world of amateurs.

What About the Music?

If you want total strangers to appreciate your music, play it live to see what works before you spend the time and money to record it.

Magic Can Happen

Sometimes magic happens. Most often that occurs because of rehearsal and experience. Everything clicks and works together. But, that only happens after you've rehearsed enough and are aware enough to recognize it.

The Visuals

If you're not paying attention to the visual aspects of your performance, it's not a rehearsal—it's practice. Sometimes artists forget that people are watching them. It's not about simply playing live—it's about putting on an entertaining show.

Taping Rehearsals

If you're going to video-tape rehearsal, look at the camera as if it's the audience. You should also try to use a room with a mirror, so you can watch yourself.

Substance Indulgence

There are some artists that believe they need help to relax and be creative. Too often it goes too far. Then you get "In-A-Gadda-Da-Vida." Thankfully, it's not really happening as much today. The business has become more serious and there's too much money involved. •

MUSICAL DIRECTOR, PRODUCER, DRUMMER **STACY JONES**

Instagram: [instagram.com/stacyglenjones](https://www.instagram.com/stacyglenjones)
Twitter: twitter.com/stacyglenjone

Stacy Jones is a musician, songwriter, producer and musical director. Mentored by legendary producer Bob Rock, Stacy became a staff producer at Epic Records. As part of MTV's reality show *Laguna Beach*, he produced *Open Air Stereo*, a band that was an integral part of the series. He brought their live show to MTV's *Total Request Live*, which caught the attention of a manager who asked him to be the Musical Director for a Disney Channel star named Miley Cyrus.

Credits: Miley Cyrus, Chainsmokers, 5 Seconds of Summer, Ariana Grande, American Hi-Fi

What does a Musical Director do?

A Musical Director brings the artist's vision and

image to the stage. It involves both the music and the live performance. You have to take everything into account. So, it helps if you're a bit of a control freak.

Practice vs Rehearsal

I expect musicians to practice on their own time. Rehearsal is working together to create a show that is engaging and entertaining. You have to visualize the show before you rehearse it.

Miley Cyrus

Miley and I discuss what we want the show to be. What songs she's going to do and how they're going to be performed. Recently we've added new instruments to the mix, like a fiddle and steel guitar. We'll then rehearse as much as we can, depending on time limits.



Chainsmokers

They are a challenge because their music is computer-based electronica. My job was to bring laptop music to life. Sometimes we had to add something extra to do that, like additional players and other instruments. When you're adding to the core act, rehearsals become even more serious.

Time Wasters

Not knowing the material is the worst. Also, the need to program different sounds can take the life out of a room. I tell musicians to play it straight and set up the programming later.

What about Spontaneity?

If you're totally prepared and have everything down perfectly you can try different things. But, not before the show is planned out and ready to go.

Taping Rehearsals

Initially, I'll audio-tape the performance. Then, when we're in the production stage, I'll video-tape it.

Arrangement Prep

When I'm hired I review every version of the songs the act has done, recorded and live. YouTube is great for that. Some arrangements are better for a live show, and you'll find that out in rehearsal. •

Singers

STEVVI ALEXANDER

stevvialexander.com

Stevvi Alexander has toured and recorded with a slew of superstars. She is the featured singer for the *Game of Thrones Live Tour* and can be heard singing throughout the score of Disney's *A Wrinkle in Time*. Most recently, she joined the vocal ensemble for the newest Steven Spielberg film *Ready Player One*.

Credits: Justin Timberlake, Britney Spears, Sheryl Crow, Barbra Streisand, Fleetwood Mac

Practice vs Rehearsal

You have to practice before you can rehearse. You rehearse for tours, because you need discipline when you're on the road. It can be tough, but it's also very rewarding. There's nothing like performing in front of thousands of people.



Live vs Recording Prep

There's a different approach to each one. Sometimes with recording sessions you don't get material ahead of time. They might even ask you for ideas and you'll work on different arrangements. With live rehearsals, most things are already set up and you follow directions.

Rehearsal Time

Every act is different. Sometimes rehearsals are a few days and other times they might last a month or more. Fleetwood Mac likes to rehearse a lot. They'll rehearse their live show for a month and a half before a tour.

Choreography vs Spontaneity

If it's a big production, choreography is important. It's not so much the moves you do, but where you need to be on stage. You have to be in certain places at certain times. You have to remember a live performance is visual and you don't want to appear lost on stage.

Reading the Audience

If you've rehearsed enough, you're able to read the audience. That's important in a live show and will make you a better performer.

Substance Indulgence

I sometimes see it on the road, especially after a show. But, today, it's not as prevalent as it used to be. I stay away from it because it makes my job harder.

Time Wasters

People not showing up on time wastes time. If there's a lot of technology involved or a lot of moving parts that need to be synchronized, that

can take up a lot of time. Sometimes, you just have to be patient.

Tips

You have to take care of your health. Talent is important, but touring and recording is a lot of work and requires a level of endurance. If you don't take care of yourself, you might fall apart. •

CINDY MIZELLE

Instagram: [instagram.com/cindymizelle](https://www.instagram.com/cindymizelle)
Twitter: twitter.com/cindymizelle9

Cindy Mizelle has worked with many legendary artists. In fact, she has contributed her vocal talents to over 120 albums. She has also written songs for other singers, such as Aretha Franklin. She's toured with "The Boss" as part of the "Seeger Sessions Band" and on the "Wrecking Ball Tour."

Credits: Bruce Springsteen, Whitney Houston, Dave Matthews, Alicia Keys, Rolling Stones

Preparation

In recording sessions, it's rare to get material beforehand. You might even be asked about arrangements when you show up. So, I try to research everything about the artist I'm going to work with. I try to find every version of their songs to see how they're different. That way I'm prepared for whatever comes.

Rehearsal Time

Tour rehearsals typically last eight hours or more. You read through the lyrics and get a feel for the music and the show. Then, you'll run through the songs, usually 12 or more



with alternative arrangements. You might also script moves for different songs. It takes a lot of concentration and energy. I find it helpful to take notes, so I know what I need to do.

Inside Big-Time Rehearsals

There are a lot of things that may not be written down, especially with live shows. Knowing things like the vibe of a song, its personality, and how it's going to be presented are important considerations. That's where live rehearsals can get intense.

Choreography

I've worked with a lot of artists who choreograph their shows. You work it out in rehearsal so that the performance is tight, exciting and entertaining. Luther Vandross and Whitney Houston planned every move on stage. That's what professionals do.

Awareness

When you rehearse properly, you become

aware of the dynamics each person brings to the mix. You need to be sensitive to the artist you're supporting and know what they need from you. You need to be a team player.

Touring

That's where rehearsals pay off. There are so many things to deal with on the road, the itinerary, your hotel information, the sound check, the production...all the little details that are part of a tour. You shouldn't have to think about your performance on stage too. It should be automatic, you know it, you live it, you do it.

Reading the Audience

If you've rehearsed enough, you can enjoy the show along with the audience. If you're on top of it, you can see what's out there and, often, that will elevate your performance.

Time Wasters

Rehearsing a song that's pulled from the show is a waste of time. You sometimes spend hours on a song, and when it's not used it's very frustrating.

BRIANA LEE

brianaleevocals.com

Briana Lee has a long list of credits from touring and recording with many major artists. She has been featured in Disney's *The Little Mermaid Live* and *La La Land Live* in concert at the Hollywood Bowl. Currently, she's expanding into more roles as a vocal arranger, producer, and vocal contractor for television and other media.

Credits: Katy Perry, Elvis Costello, John Legend, Nick Jonas, Thirty Seconds to Mars

Recording vs Live Prep

The biggest difference between recording sessions and live rehearsals is what's expected of you. I often go in blind to recording sessions.



You don't always get material until you're there. But, for live work, you can do research online and see what they've done before.

Practice vs Rehearsal

If you don't practice, you won't learn the material. If I'm doing sessions or prepping for a tour, my world revolves around practice—everything else shuts down. I'll lay out the lyrics on the floor and learn the emotional content of each song as well as the music.

Plan vs Spontaneity

It really varies. It depends on the artist and the project. Sometimes there are concrete ideas

and other times they don't know what they want. Sometimes they ask me for ideas, so you have to be prepared for anything.

Thirty Seconds to Mars

You would think that a rock act would be less formal and looser. But, Jared Leto is very focused. He knows exactly what he wants. He pays attention to every little detail. He knows how he wants the songs to sound, how he wants to present them on stage, and how the overall production should look. He would be a great musical director, he covers all the bases.

Rehearsal Time

Most of the time rehearsing for a live show can take anywhere from two days to a few weeks. It depends on the project and how complex the production is. There is also practice involved, working out arrangements and harmonies, which takes up additional time.

Elvis Costello

There are usually very few surprises during rehearsals because everything is planned out. But Elvis is a free spirit when he performs, sometimes leaving you flying by the seat of your pants. He occasionally would play a song we never rehearsed, just because he felt like it. I learned to get familiar with most of his songs, so I wouldn't let him down. When that happens, you roll with it and try your best.

Hollywood Bowl

That is an amazing place to play. But I wish we would have rehearsed more. We only had a few days of rehearsal. There's no room for error there. You're working with a click and a large screen at an iconic venue. It's very intense.

Choreography

A lot of artists choreograph their show in rehearsals. Not so much for dance moves, but just movement in general and where you need to be on stage. Movement is always a big part of a live performance.

Time Wasters

If there's no plan or organization, it wastes a lot of time. You need to know what you want to do. If people bring problems or disputes into rehearsal it can affect everyone. •

Contestant, Performance Coach, Casting Producer STORM GARDNER

stormofscotland.com

Storm Gardner has worked with dozens of superstars, sang on hundreds of songwriter-publisher demos, and performed over 600 songs for the TV show *Glee*. A finalist on the *X Factor (U.K.)*, he worked with Tom Cruise on *Rock of Ages*, singing 16 of the 19 tracks in the movie. Currently, he is a performance coach, casting producer for *American Idol*, and vocal/performance mentor for Simon Fuller's music group *Now United*. Gardner is also a Grammy-nominated songwriter.

Credits: Neil Young, Carrie Underwood, Ozzy Osbourne, (Television) *Glee*, *X Factor*, (Film) *Rock of Ages*

Rehearsal Approach

I used to hate rehearsing. But, then I'd have terrible anxiety when I performed because I didn't rehearse enough. *Glee* taught me the power of rehearsals and how to create and organize the rehearsal space.

Time Wasters

I don't like chit-chat during rehearsal, especially when you're being paid for your time. You should leave that at home. And if there's not a focused plan you'll waste a lot of time.

Substance Indulgence

Some of the most creative souls have a weakness for substances. I used to tolerate it, but not anymore. You need to have some discipline and find the spiritual high in the music and your performance.

You had a great gig with *Glee*, but you left it for the *X Factor*. Why?

I wanted to see if I could have a different kind of career. So, I chased a dream and decided to leave no stone unturned. I also wondered how they would treat someone who paid their dues with hundreds of gigs.

What's the rehearsal process like on a competition show?

On the *X Factor* it was minimal. The producers encouraged you to rehearse in the house you shared with the other contestants. But, it was



difficult to find a private space. At most, you got maybe an hour or two of rehearsal time. Then, you had a run-through the day of your performance.

How did you choose songs for rehearsal?

You had to fight for the songs you wanted to do. Producers would often reject requests and make you choose something else. You fought for everything... the songs, your image, and your performance. Most importantly, you didn't want to anger Simon Cowell.

Did rehearsals prepare you for performing in front of millions of people?

Rehearsals gave you a basic idea of what you were going to do. But, you really needed to focus before you walked on stage. Sometimes, however, producers would change things, at the last second, which would throw you off. At times like that, keeping your focus was paramount.

What advice do you have for artists who want to try out for a competition show?

I advise them in my current position for *American Idol*. It's always the same. Use every platform available to present yourself as authentically as possible. You need to be driven and prepare yourself for a high-pressure situation. Rehearsals will help get you ready to give people a moment they'll always remember. [E]

10 TIPS FOR AN EFFECTIVE REHEARSAL

PREPARE AHEAD OF TIME

Know what you want to accomplish. Is it practice to learn the material, or a rehearsal for a live show?

HAVE A PLAN

Organization is key—break it down into segments. Put a time limit on each step.

PAY ATTENTION TO THE VISUALS

A live performance is not only about the music, it's also a visual experience.

IT'S ENTERTAINMENT

A live show should be engaging and entertaining. Indeed, your job is to enter-

tain the audience. To do that, rehearse everything you do on stage.

AVOID DRAMA

Leave your personal problems, worries and disputes outside. Rehearsal is not the time to discuss them.

ALLOW FOR SPONTANEITY

This is the time to indulge in creativity. Everyone should feel free to contribute.

LEAVE ROOM FOR BEAUTIFUL MISTAKES

Sometimes magic happens. Be aware of that... and include it when it works.

BEWARE OF OVERINDULGENCE

Alcohol and/or drugs do not make you better. They simply change your perception. Abstinence or, at least, moderation is your best bet.

VIDEO-TAPE REHEARSALS

See what the show looks like from the audience's perspective.

GET HELP

If you're having trouble putting it all together, ask for help. An industry pro (performance coach) could make the difference at a reasonable price.

Hire the Hungry!

I was recently emailing with an artist who had hired at least 10 different companies to promote her music over the years, but hadn't seen any results.

Frustrated, she wrote me back, "I'm just done spending any money whatsoever on PR, Radio, Placement, Management, etc."

I get it.

The music business isn't easy.

I asked her which firms she had hired...and sadly, I'd only heard of one of them.

But, that doesn't usually matter. It's okay to hire a small company if they are HUNGRY and are really going to HUSTLE for you!

In fact, I've heard dozens of stories over

every year. One hot wonder exists because it's hard enough to write one good song much less two hit singles, or an entire album's worth.

2. A company that has a huge roster of artists, especially known artists, is likely spending all of their time marketing and promoting those acts. Let's use this as an example. Let's pretend I just signed Coldplay as a client. Say I'm doing press for them. I am going to spend 900 hours a day just fielding inquiries from the media, all wanting their attention. Now, while you may not be hiring Coldplay's publicist or manager, even a small act that is moderately successful is going to garner almost all of

song that was released just in time for wedding season. It's so poignant and true and honest. Write a song like that and I guarantee people will take notice: [youtube.com/watch?v=0yW7w8F2TVA](https://www.youtube.com/watch?v=0yW7w8F2TVA).

Write from the heart and write something naked and honest. If you're open and honest I guarantee others will relate to the lyrics and feeling your song evokes.

4. It is entirely possible that your music is great and timely and you've simply hired the wrong firm or person to represent you. This happens 99% of the time. It is the most likely reason you're not seeing results!



the years from artists who've hired a big name PR company to represent them, an indie artist/band. They seem surprised when that "big name" PR company doesn't do anything for them.

A few things...

1. It doesn't matter how much money you have or who you hire. If your music isn't connecting with people, first your friends and family, but then, more importantly, the fans, the general public and also critics/the industry, you're going to be disappointed no matter what.

I know that is hard to hear....but back when U2 and Bruce Springsteen were at their peaks, before the web became a thing, the only way to get fans was a slow and steady process of writing and recording songs and, more importantly, touring to get the music out there. And that first album or two didn't always connect. It didn't sell a million copies the first week.

If you're not seeing a response from songs that you are actively promoting on Soundcloud and YouTube, maybe you just haven't hit the nail on the head. Rome wasn't built in a day and a hit song, or just a great song, doesn't come along every day. Or every month or

your attention whether you're a publicist, radio promoter, manager, etc. Now imagine I'm working this little band and you come along and need help. How much of my time on any given day can I devote to you if I'm working with Coldplay? Or a handful of moderately successful acts? The answer is: not much! That's why I always encourage indie artists to hire someone small who truly love their music who will go to bat for them no matter what!

3. Let's not forget the magical power of luck and timing! No matter who you hire, you have to have the right song at the right time. I just saw a video of an artist who released a video and single about Transgender Equality. Talk about timely! That is a song that is going to get media attention and shares because the topic is so timely. If you wrote a song and made a video that was about a current trend or event, I bet it would get some attention.

I'm not saying you need to use a gimmick to become successful. But if you want your music to get noticed, to grab the industry and public's attention, doing something that is timely would certainly help. And there is a magic to having a song that truly connects with people. That's why songs about love stand out a lot. It's like that James Arthur

It's not rocket science to be a great manager, publicist or promoter. But it also isn't easy. It requires years of dedication, drive, persistence, passion and most of all connections. The best thing you can do is to check references and do your research on a company before you hire them or decide to work with them. When I was starting out 20 years ago, I literally had to beg and plead and hustle to convince my first band to let me work with them. After that, the contacts grew and clients started finding me. But that first one? It wasn't easy. I really had to prove to them that I was the right person for the job.

Trust your gut. Check references. Don't just believe what people tell you, because, after all, it's the music business and people will lie to get business. But if you do your homework and are a good judge of character, you'll likely find the right firm and person to represent you and your amazing tunes!

JENNIFER YEKO is a 20-year music veteran who currently owns and operates True Talent PR, truetalentpr.com. Her specialty is film/tv promotion, music licensing, artist management and public relations. See truetalentpr.com. And check out her music blog with over 100 articles of free advice: truetalentmgmt.wordpress.com.

Years & Years

Palo Santo

Polydor/Interscope

Producer: Greg Kurstin & Mike Ralph

Years & Years' *Palo Santo* is somewhat of a departure from the indie-pop of their first LP. Many of the new songs contain upbeat sounds redolent of the mainstream pop era of the late '90s. *Palo Santo* also features components from the bubblegum pop genre. The album's lyric content illustrates the romantic relationships between lead singer Olly Alexander and his former love interests. Notable is the song "Hypnotised," a synth-pop ballad that reflects upon feelings of anger, betrayal—and helplessly in love—at the same time, while "Lucky Escape" reflects on how unresolved heartbreak became his peaceful resolution. — **Miguel Costa**



Vista Kicks

Twenty Something Nightmare

Little Hook Records

Producer: Vista Kicks and Joe Napolitano

This L.A.-based rock quartet comes off last year's *Booty Shakers Ball* with a sophomore effort that continues a standard of stellar harmonies and inventive songwriting. The 18-track album really feels like a labor of love in the way these guys take a kitchen sink approach and throw caution to the wind. Imagine music on shuffle where Beach Boys-like vocals collide with a Big Star-meets-The-Kinks sensibility. It's a wild ride that features a plethora of musical curveballs such as the power pop/R&B vibe of "Million Dollar Seller," the grooving jazz-type rocker "Wrong Side of Town," the Tin Pan Alley-like "Cool It" and a host of other treats. — **Eric A. Harabadian**



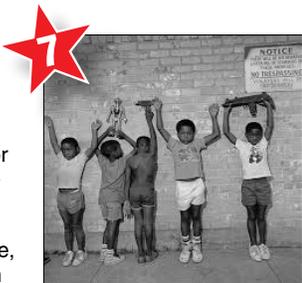
Nas

NASIR

Mass Appeal/Def Jam

Producer: Kanye West

Hailed as one of hip-hop's "Top 5, dead or alive," Nas continues to reign as a heavyweight in rap. Though his penmanship is sharp, with production from Kanye West, *NASIR* is just an okay release. It's concise, but random and struggles to find direction with definitive purpose. On "Cops Shot the Kid," Nas raps "White kids are brought in alive/Black kids get hit with like five/Get scared, you panic, you're goin' down/The disadvantages of the brown/How in the hell the parents gon' bury their own kids/Not the other way around?" Though "Everything" is encouraging, *NASIR* falls short on the lackluster "Bonjour" and "Simple Things." — **Adam Seyum**



The Beths

Future Me Hates Me

Carpal Records

Producer: Jonathan Pearce

The Beths are a female fronted quartet from the "other Down Under"—New Zealand! Their song "Future Me Hates Me," with its self-explanatory hilarious title, would be a number one hit in a perfect Top 40 universe. The Beths excel at snappy, perfectly played, guitar-heavy (and catchy!) power pop. If you ask me, the band's secret weapon (besides Elizabeth's voice) is their sheer speed and velocity—the music has the drive of the Ramones and the Buzzcocks, with deliciously harmonic lead guitar. Zoom on in! — **David Arnson**



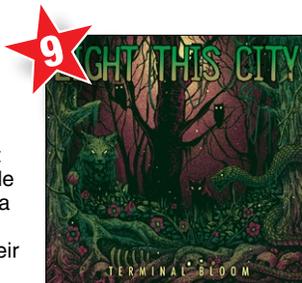
Light This City

Terminal Bloom

Creator-Destructor Records

Producer: Zack Ohren

A 10-year hiatus can have quite the effect on any band. Along with next-to-impossible expectations set, most artists return with a new writing approach, distancing themselves further from their roots. On this, their fifth studio album, S.F. Bay Area natives Light This City call bullshit. *Terminal Bloom* takes Laura Nichol's vocals back to vintage *Remains of the Gods*, while Ben Murray and company pick up right where they left off 10 years prior: thrashy death metal with the band's signature metal breakdowns in tow. Standouts include "Reality In Disarray," "A Grottesque Reflection" and "Dormant Tide." — **Andy Mesecher**



The Internet

Hive Mind

Odd Future/Columbia

Producer: The Internet

Hive Mind by The Internet is a mixture of alternative R&B, neo-soul, funk, psychedelic soul, hip-hop and avant-garde jazz. The album's first single, "Roll (Burbank Funk)," is stylized and structured in a manner similar to music from the P-Funk genre of the '70s. But the most thrilling composition from the album is a track called "Next Time/Humble Pie." This song combines enthralling vocals from Syd tha Kid with classic Odd Future synth chords and a breakdown section that completely changes every harmonic note near the song's midpoint. — **Miguel Costa**



Tiny Stills

Laughing Into the Void

Tiny Stills Records

Producer: Kailynn West and Andy Freeman

In the spirit of Courtney Barnett, That Dog and '90s power pop comes Tiny Stills, fronted by clever wordsmith and multi-instrumentalist Kailynn West. What's so attractive and engaging is the sunny disposition of the music juxtaposed with West's brutally honest lyrics. She beams with positivity, but delivers it with a reality check. The woman is "woke," as evidenced by the relationship stalemate of "Colorblind," the emancipated "La La" and the playfully caustic "Someday Everyone That Hurt Me Will Be Dead." As the face of Tiny Stills, West comes across as extremely human, with songs that seem relatable and heartfelt. — **Eric A. Harabadian**



Take 6

Iconic

Sono Recording Group

Producer: Mark Kibble & David Thomas

Long before a cappella pop sensations Pentatonix became a YouTube, Billboard chart and touring sensation, 10-time Grammy winners Take 6 were laying the groundwork for all modern voice-generated pop/R&B madness. Their breezily infectious, soulfully arranged new album *Iconic* celebrates 30 years since their platinum debut with hip, bubbly, alternately smooth and funk-up arrangements of legendary pop, rock and soul tunes from the past 50 years. Take 6 complement artful re-imaginings of classics by The Beatles, Christopher Cross, Norah Jones and Eric Clapton with a spirited nod to their gospel roots. — **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.



Cynthia Brando

Contact: cynthiabrandomusic@gmail.com
Web: cynthiabrando.com
Seeking: Label, Booking, Film/TV
Style: Folk

Singer-songwriter Cynthia Brando has a voice that's ideal for folk music, wonderfully throaty and possessed of authentic backbone. And on her recordings she wisely puts that voice out front, with only a minimum of acoustic combo accompaniment. It's what allows a lively song like "Sparkle" to connect with the listener—you sincerely feel her joy and gratitude at being in a great love relationship. Brando shows the flipside in "Afterthought," conveying the sadness of unsatisfying romance. "California Song" is packed with vivid imagery of personal experience and enthusiasm that's palpable. Right now, the artist's vocal persona outshines her material. Still and all, it's clear she could captivate a coffeehouse crowd.

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

SCORE: 7.8



Jet Hundreds

Contact: Currentturbulencemgmt@gmail.com
Web: jethundredsmusic.com
Seeking: Label, Booking, Mgmt, Radio, Tour
Style: Funk, Flex, Rage, New Wave Electronic, R&B, Rap/Hip-Hop

Jet Hundreds' sound is "right now," absolutely current. His knack for catchy elements can lure the listener in for a cool ride. "MindxSweeper" is a perfect example of his work; not only is its beat full of playful textures and accents (a synth bird cry), but the artist's voice (heavily fx'd on every song) has a tonality that commands attention. On "LOML XX6," which has an alluring complexity of elements, his rapid-fire flow conveys his concern that he may be losing his girl to drugs. He slows the pace considerably for "Phantom Island" which again puts his liberally autotuned voice front and center. This New Mexico artist's influences are clear; now we'd like to see him innovate.

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

SCORE: 8.0



Proper Einstein

Contact: properbeats7@gmail.com
Web: propereinstein.com
Seeking: Booking, Film/TV
Style: Hip-Hop/R&B

We give Proper Einstein a thumbs up for his arty, imaginative, sometimes neo-classical beats, but not so much for his voice and overall flow. "Welcome to My Feelings" is kinda catchy and demonstrates the artist's flair for arrangements that feature churning synths and dynamic pauses, but the vocal feature (a very credible Free Yun Flowz) ultimately makes more of an impact than PE's own vocal statement. Prop's use of a soprano sample on "Hate Me Or Love Me" is initially cool, but it proves maddeningly repetitious. "Depletion" has intriguing elements, an interesting bridge, but his breathy vocal tone is not able to make his statement of defiance all that convincing. This artist's strength is in production.

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

SCORE: 6.6



Cabin Dogs

Contact: info@cabindogs.com
Web: cabindogs.com
Seeking: Label, Publishing, Film/TV
Style: Americana, Cosmic American Blues

Twins Rich & Rob Kwit are the nucleus of Cabin Dogs, a band whose earthy, hi-touch tunes are ideal for intimate acoustic venues where the clientele appreciate music that's downhome, laidback and feel-good. "When We Were Young" and "Trumansburg" are strong examples of homespun hippie roots music played by experienced, assured, chilled-out musicians (including mandolin, accordion, banjo, steel guitar) who are in no hurry to impress, and with lead vocals that are the audio equivalent of a comfy old shirt. We're especially taken with the song "On The Road" whose hook is as amiable as it is memorable. We feel that this tune has the strongest chance of licensing opportunities.

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

SCORE: 7.4



Sin Amor

Contact: cwhichelopage@gmail.com
Web: sinamorofficial.bandcamp.com
Seeking: Film/TV, Booking
Style: Indie/Ambient/Folk

Sin Amor's combination of ambient mystery and ethereal falsetto makes his songs transporting and evocative, ideal as cinematic accompaniment. One can feel the influence of Biosphere and Eluvium in "An Effigy To Breathing," an instrumental that sets a haunting, entrancing tone. The artist's eerie, angelic falsetto graces "Sea Hymn," a mood piece with good pacing. (Fans of Bon Iver especially might like that one.) Sin Amor takes a bolder vocal stance on "Chrysalis" and wisely alters the song's overall pace. On the upside, this Bristol, U.K. artist has the skills to weave rich tapestries of sound that are extraordinarily moody and pleasant. At the end of the day, however, we could not identify a standout tune.

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

SCORE: 7.4



Dove Vega

Contact: dovevegamusic@gmail.com
Web: soundcloud.com/dovevega
Seeking: Booking, Label, Radio
Style: R&B, Pop

We don't often hear a singer whose tracks burst with so many sonic elements as these by Dove Vega. Unfortunately, her audio ambitions diminish Vega as the primary force in these mixes. She's thoroughly overwhelmed. There's no question, though, that this is music made to get a live audience up and dancing. "Truth or Dare" gets your attention instantly with its wall of synths and electronic flourishes. The backup vocals, however, steal much of Vega's own thunder. She's less challenged on the sultry "Shadow Dancer," showing more power and range. "Charisma" has perhaps the most sonic traffic and it's a perfect example of why this artist would benefit by scaling back. A "less is more" approach is needed.

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

SCORE: 6.8

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



Taylor Taylor

Contact: management@taylortaylormusic.com
Web: taylortaylormusic.com
Seeking: Booking, Label, Distr., Film/TV
Style: Pop, Acoustic Pop

Singer-guitarist Taylor Taylor has a nimble, natural voice that is immediately likeable, and she presents herself minimally—just voice, guitar and occasional backup vocal that adds a nice blend when needed. The sweet, loving “Closer” conveys the uplifting energy of being with the one you love. On “This Guitar” she drops her vocal tones for a more mellow resonance. Our favorite song is “Rainy Days” whose simultaneously sweet and sad message gives you a window into this artist’s private world. Going forward, Taylor could push her voice even harder. And we especially urge her to opt for a fuller, warmer, intimate production vibe instead of the distant-sounding quality of these recordings.

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

SCORE: 7.6



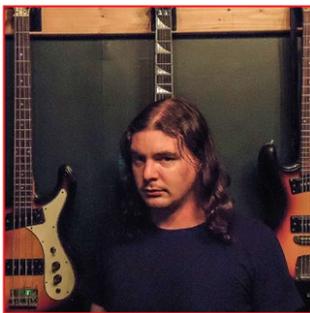
Polymorph

Contact: polymorphbandla@gmail.com
Web: polymorphband.com
Seeking: Label, Booking
Style: Classic/Prog Rock

Right now, the ambitions of prog-rock four-some Polymorph outweigh their abilities. Yes, the band are tight, solid players. The solos—especially by guitar—are respectable. But to truly make a statement in progressive rock requires an advanced level of musicianship. That said, the compositions here are expansive and eclectic, everything from the 11-minute opus “Into The Deep” with its mysteriously murky, subaqueous sounds (including whale cries), to the funky, snappy, jazz-fusion-inspired “Uneven.” The main drawback, however, is in the vocals, which do not have a commanding tonality. We suggest the singer experiment with mics and engineering configurations that can enhance his presence.

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

SCORE: 7.0



Splimis

Contact: splimismusic@gmail.com
Web: soundcloud.com/splimis
Seeking: Exposure
Style: EDM

The welcoming, positive and sometimes heavenly vibes of these instrumentals by Splimis display his confident handle on arrangements that vary in pace and dynamics, but always maintain threads and nimble beats that guide the listener from beginning to end. There’s strong soundtrack/video-game potential here. Best is “Gates” which with its catchy bell-like keyboard motif, dynamic pauses and underlying charm helps it come off like a toy symphony. “Midori” deploys a placid, angelic choir effect while “Snowflake” is a floating, vaguely weightless glide that seems to describe a journey propelled by surging synths and occasional updrafts of energy—perfect for a surf or outer space documentary.

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

SCORE: 8.0



Jesse Magenta

Contact: charlie.catalcos@gmail.com
Web: jessemagenta.bandcamp.com
Seeking: Label, Booking
Style: Indie Synth Pop

Drawing from a palette of sounds that’s maximum synthetic, Jesse Magenta combines super-simple elements into something much more—catchy little ditties that stick. In “Hero” a deceptive simplicity of elements creates a catchy groove and provides a platform for a deadpan, monotone female vocal to exude an otherworldly aura that pleases, in a weird way. Simple elements again combine effectively in the soothing and melodic “Worn Out.” The daring “Human Interactions” takes synthetics to an extreme, creepy degree that is both robotic and grotesque. A consistent drawback in these recordings is a tendency to flatline, to stick with one groove instead of continually adding interest or energy.

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

SCORE: 7.6



Vincent Poag

Contact: carol@kayosproductions.com
Web: vincentpoag.com
Seeking: Film/TV
Style: Singe-Songwriter, Americana

Long Island, NY-based artist Vincent Poag is not a gifted vocalist; he is, however, a communicator with a nonchalant informality, a directness that can be endearing. That’s true of the optimistic “Beautiful Day” where his voice and an acoustic guitar (and perhaps a flute) is enough to convince us he’d be an effective, avuncular children’s music artist. Poag goes electric and bluesy on “You Love Me” and adds a full complement of backups (sax, organ, even a string section) to support him. “Young Again” has the artist fronting a full-on rock band as he philosophizes about growing up and growing old. We suggest the artist utilize some supportive backup vocalists to help him sound a bit less naked at the mic.

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

SCORE: 6.6



Western Automatic

Contact: bookwestauto@gmail.com
Web: westernautomatic.com
Seeking: Booking, Film/TV
Style: Alt-Indie Rock

A guitar-driven quintet from Chicago, Western Automatic have a familiar alt-rock sound, solidly executed, especially on group vocals, which make a confident, consistently powerful statement. “Keep It Coming” is a slice of swagger-rock complete with snarling guitar tones. Like the band’s other tunes, we wish the song’s chorus were a bit catchier. Solid musicianship carries the mellow vibe of “Shaker” and “Staring At The Sun” which provides room for a leisurely guitar solo, effective keyboard touches and a bridge that does not come soon enough. WA have a mainstream sound that is crying out for the right material—a killer single. So far, the band have fashioned some decent album cuts.

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

SCORE: 7.4

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

The Beckmann Auditorium Pasadena, CA

Contact: malynda@jmv-entertainment.com

Web: m-pact.com

Players: Jeff Smith, beatbox, tenor vocals; Drew Tablak, soprano vocals; Tracy Robertson, bass vocals; Jamond McCoy, baritone vocals; Aaron Schumacher, alto vocals; Andy Degan, tenor vocals

Material: The m-pact name carries a line of descent that predates all six of its current touring members. For over 23 years these poets of a cappella tradition have performed live rhapsodies of America's most chart-topping hits. This vocal ensemble often depicts the music of mainstream artists in a tonality that is very prevalent in the vocal jazz genre. The vocal melodies featured in their two most recently released singles, "Come Together" (a song by The Beatles) and "Guillotine" (by Jon Bellion), resemble the cadences that are frequently utilized by bands such as Mo5aic and Rockapella.

Musicianship: The cultural diversity of m-pact helps the group to casually alternate their artistry from pop and rock music to soul and R&B. That notion ignited an element of surprise, throughout the pulse of their live audience at the Beckmann Auditorium. The beat-boxing tonalities of Jeff Smith set the tempo for lead singers Drew Tablak, Jamond McCoy, Aaron Schumacher and Andy Degan, with bass vocalist Tracy Robertson providing the pivotal rhythm for their melodic coherence.

Performance: M-pact demonstrated their vocal competency with a brand of tongue-



in-cheek finesse that's similar to the showmanship of a cappella group Straight No Chaser. The arrangements of m-pact's vocal melodies dovetailed perfectly with comedic odes to the theme music from classic American television shows like *The Flintstones*, *The Jeffersons* and *Cheers*. Perhaps the most sensational moment came toward the end of m-pact's show, during the beat-boxing solo by Jeff Smith. He incited the live audience with vocal percussion

reminiscent of the technique that made Bobby McFerrin so successful in the '80s.

Summary: This three-hour show highlighted the range of the band's four lead vocalists. Their presentation featured solos, clever choreography and a soulful duet between Jamond McCoy and Tracy Robertson. M-pact's lengthy performance gave their loyal following an extensive view of every band member, both as a person and as a performer. — **Miguel Costa**

Mercury Lounge New York, NY

Contact: contact@feyermusic.com

Web: feyermusic.com

Players: Feyer, vocals, production, tracks, keyboards, guitar; Sarah Langer, guitar; Karel Ullner, bass; Jesse Featherstone, keyboard, Michael Bouteneff, drums

Material: Solo artist Feyer doesn't adhere to one genre, or even two. He not only varies styles from song to song, but alternates them within a song, combining electronica, synth pop, alternative and hard rock, just to name a few. His early influences are from classic rock acts like Queen, Pink Floyd and Elton John, later embracing heavier acts like Metallica and Rage Against The Machine. Along with his classical background, Feyer combines these elements to carve out a unique statement. He strives for global themes; though they are highly sweeping statements, they are universal.

In "The Curse Of Common Man" Feyer is the "everyman" who can only attribute his shortcomings to the modern human condition: *If the sky comes crashing down / on your head while I'm around / then you'll know that all I am / is the curse of common man.* Though highly infectious, the chorus melody sounds a bit reminiscent of another well-known song, a common pitfall for any songwriter, but nonetheless, it's a standout piece.

In "Wasted Time," Feyer laments the misuse of time: *Wasted time / falling far behind / out of line with my many lies and the crimes of my life / wasted time.* The song opens with a Middle Eastern sounding synth instrumental, immediately



pulling you in, then morphing into a full blown rock treatment. The chorus marks a total change of rhythm, offering up an anthem-like feel.

Musicianship: The backing band keeps pace with an ever-changing landscape, while also playing to pre-recorded tracks. Feyer's vocals cut through the many instrumental components, delivering his message in a concise manner. He jumps from keyboards to guitar with equal fluidity.

Performance: Already possessing a keen sense of the theatrical, derived from a combination of the arrangements and his

performance, Feyer threw in a few stage antics to keep it interesting. For any artist experimenting with so many elements, coupled with lofty messages, there is a danger of pretension or heavy-handedness. Feyer managed to dodge those designations with his sincere delivery and overall appealing vibe.

Summary: Feyer's music is downright cool, creative and inclusive. In spite of the artsy presentation, his melting pot of styles forms a cohesive unit. Exploring additional musical outlets will help him to further grow his audience. — **Ellen Woloshin**



The Satellite Silver Lake, CA

Contact: 856-607-5133

Web: RobotNature.com

Players: DPAK, vocals, guitar, violin; Jessie Shadis, drums; Richard Parizer, keyboard; Michael Sklena, bass

Material: Robot Nature comes from a genre extremely popular with the teen/college crowds of today, a melding of EDM and pop/rock that gets everyone dancing and grooving

to heavy beats and cool rhythms. Sprinkled with classical tidbits from way back in the day of Mozart and Beethoven, this music has a contemporary feel by way of the drums, bass and synthesizers going off in unison. The music is thick with sounds and colors coming from all directions, and that sometimes makes it difficult to tell what the song is about.

Musicianship: DPAK is a dual instrumentalist with a good vocal range and he can layer his guitar over massive amounts of synthesizer-

infused rhythms. Parizer has his work cut out for him behind the keys seeing that his is the main musical, rhythmic focus of all the tunes. He is very active behind the keyboard as he pumps out pulse after pulse of soul-searching rhythms. Shadis, a good timekeeper, emulates some big-time drumming by the likes of Ginger Baker (Cream) and John Bonham (Led Zeppelin), hinting at some legendary drum tracks. Bassist Sklena is barely audible and almost nonexistent except for two songs, but when you could hear him he held the bottom end together nicely.

Performance: DPAK is fun to watch and at this show he was fairly animated and engaged the crowd with humor. He is confident about the music and his performance showed it. Shadis was difficult to see because he was surrounded by drums and was sucking down water as if it was going out of style (or was that a beer?). Parizer jumped back from one keyboard to another, sweating like it was raining manna from above, while Sklena concentrated on the bass as if in his own world.

Summary: Robot Nature had a good overall outing. The music carried this performance for most of the night, and although most groups of yesteryear and today usually pair up the bass and drums to make the rhythm section work, Robot's rhythm was nicely taken care of by the drums, bass and keys. The singing is melodic and likeable and even though these songs are already generously layered, the violin adds a very appealing stratum to the overall range of the songs. A little more cowbell please—and a lot more bass. — **Pierce Brochetti**

Peppermint Club West Hollywood, CA

Contact: FoxWildeMusic@gmail.com

Web: FoxWilde.com

Players: Demetri Leros, vocals; Michael Leros, guitar, vocals; Caroline Cirone, bass, vocals; Fer Fuentes, drums

Material: Fox Wilde is a diverse group of musicians coming together to grab bits and pieces of historical music ranging from Prince to Elton John to David Bowie. The songs have a pop/R&B feel with very rhythmic and likeable melodies that sink into your soul and make you want to sing along. "Soap," their opening song, was extremely impressive as this group of musicians stepped onto the stage with few effects and a thumping rhythm section that had the crowd yelling and cheering. A very funky tune with an awesome bass line made this a favorite right off the bat.

Musicianship: All the players are very good, and not just at their instruments; the background vocals kept the songs alive and fresh. Caroline Cirone is a grade A bass player who jelled with drummer Fer Fuentes, most notably on "Lonely Inn," making these two the standout rhythm section of the night. Michael Leros is a good, confident guitar player who needs few effects to get his point across. Demetri Leros has a fine voice that's a raw mix of gritty soul and subtle psych. He was almost flawless throughout the night. This singer was there to have a good time and his abundant confidence fueled his vocals throughout the set.



Performance: Very strong. The band came out firing on all cylinders and kept it going throughout the presentation, even showing off a little bit on "I Want You." Demetri kept things interesting by engaging the crowd from time to time. The tight rhythm section were always in sync and grooving and enabled him to interact with the crowd more closely.

The most notable event of the night was Fox Wilde's presentation of a tune called "Life Mellow" in tribute to a fallen friend. For that song, Demetri went behind the piano and the band celebrated their friend's life in a respectful manner usually reserved for the big boys.

Summary: Although some of the songs are a bit high-schoolish, the tunes are well structured and written from the heart. Breaking through with enthusiasm was "Get Your Love" and the crowdpleaser "Let's Dance," which went off with a tight bass and drum instrumental that everyone grooved on. Surprisingly, the band snuck in a curve ball as the instrumental eased into David Bowie's "Let's Dance," which was the best song of the night. Little surprises like that kept the set fresh and sparkling and catapulted Fox Wilde to best band on the bill.

— **Pierce Brochetti**

Up North Craft Bar Detroit, MI

Contact: canas842001@gmail.com

Web: chriscanas.net

Players: Chris Canas, lead vocals, guitars; Angela Cottingham, vocals and percussion; Chris Nordman, keyboards; Derek Washington, bass; Michael Scott, drums

Material: High octane blues in all its forms is the stock and trade of the Chris Canas Band. Whether we're talking rock, funk, country, Motown and all points in between, this band delivers on all fronts. And they seem to permeate whatever they do with the soul and spirit of the medium. From traditional shuffles like "Would You Mind" and the declarative "I'm Playing the Blues" to Stevie Wonder's "Higher Ground" and, even, Gloria Gaynor's disco anthem "I Will Survive," everything swings with the rawness and authenticity of said lexicon.

Musicianship: From the first downbeat it is glaringly obvious that this is a road tested band, with a strong teamwork aesthetic. Canas is not only a great leader but a superb singer and lead guitarist. His blend of jazz and blues licks combined with smooth rhythms and a stellar tone is unparalleled. Cottingham handles lead and backing vocals with balanced grace and gives the group's front line a one two punch. Nordman provides a gospel-like underpinning, with piano and organ comps and swells that give each tune melodic heft. The same can be said for the dynamic



duo of bassist Washington and drummer Scott. They can fully support any kind of groove, with a robust thump that fills the room.

Performance: Canas is a consummate entertainer and he brought that skill to the table in abundance. The room shook with the energy of a Sunday morning church service where the leader urged everyone to turn to someone they didn't know and say, "Hey!" This band played to a packed house and had everyone on their feet from the very first note. The band's ability to segue and transition from one song to the next kept the party flowing. Highlights

included Albert King's "I'll Play the Blues For You," B.B. King's souped up "Rock Me Baby" and a seemingly endless medley of guitar and keyboard-inspired jams.

Summary: The Chris Canas Band seems to play for the crowd and tailors their sets to truly capture and satisfy an audience. They can move you on the dance floor one minute, and then cast you into a pseudo-psychedelic jam-induced trance the next. This band is expanding the language of the blues, with a fresh perspective that is contemporary and uplifting. — **Eric A. Harabadian**



Hotel Café Hollywood, CA

Contact: lesley@lesleyzmediapr.com

Web: robbiegennet.com

Players: Robbie Gennet, vocals, keys, guitar, bass, drums; Kaitlin Wolfberg, violin; Emily Elkin, cello; Camille Wyatt, vocals; Robbie Danzie, vocals; Fernando Perdomo, bass; Ryan Brown, drums

Material: The career of Robbie Gennet has evolved like a successive wave of theatrical

scenery. Original songs from his extensive catalog often visualize the depths of his greatest fears and the flamboyance of his creative prowess. Gennet's past experience writing musical theater productions have undoubtedly influenced many of the compositions featured on his recent solo album, *Gleams*. This progressive rock album also contains elements of progressive pop and soft rock. One of the best examples of his colorful expressiveness is "Electric Skies," an art rock song stylized similarly to "Come Sail Away" by Styx.

Musicianship: Robbie Gennet's artistry still encompasses some of the basic remnants of his previous projects. But those experimental phases have expanded from hard rock and jazz to his current fixation on symphonic rock. Many of the vivid characteristics of this genre can be heard through the musicality that the songwriter-producer displays on his new album. For example, "Running Away" is a dramatic composition that evokes somewhat of a rhythmic comparison to "Aquarius" from the 1969 musical *Hair*.

Performance: From the seat of his piano, Gennet orchestrated an enthralling presentation of his brand new album. The emotional sound of the Florida native's music was bolstered by the strong presence of his back-up band featuring three background vocalists, two violinists and a drummer. Gennet's voice echoed a vibrato reminiscent of George Harrison of The Beatles. A majority of the songs that Gennet performed carried the epic sentiment of symphonic rock, while the other musical compositions that he played were of the pop rock variety. Toward the end the performance, the artist capped his 10-song set list with a composition called "Rainbow," a motivational piece about love, hurt, optimism and the maturation process that is life.

Summary: The small performance space at Hotel Café provided an ideally intimate setting for the charismatic Robbie Gennet to pound the keys like Elton John and take us on an aesthetic dive into the depths of Gennet's catalog. He could have thrilled us even more by displaying his ability to play five instruments. In that regard, this performer's true capability was left to the audience's imagination. — **Miguel Costa**

MC's exclusive, expanded list of rehearsal studios will help you connect with a qualified facility—anywhere in the U.S.—that's perfect for your band or project. All data has been updated for 2018 and verified by the listees.

ALABAMA

DAY SIX ENTERTAINMENT

716 Oak Circle Drive East, Suite 20
Mobile, AL 36609
251-662-3257
Email: info@day6entertainment.com
Web: day6entertainment.com
Rooms: Our Live Room is available for rehearsal space rentals

GUEST HOUSE STUDIOS, LLC

641 Mockingbird Ln.
Eclectic, AL 36624
334-580-0155
Email: ghs@guesthousestudios.com
Web: guesthousestudios.com
Basic Rate: Email or call for rates

ALMEC, LLC

1460 Ann St.
Montgomery, AL 36107
334-649-2677
Email: todd@southern.com
Web: almeclb.com
Basic Rate: please call/email for info
Rooms: wide range, from single-user to multi-room suites, Moog, Korg and Wuritzer kids

ARIZONA

MUSICIANS CHOICE REHEARSAL STUDIOS

Hourly and Lockout
2155 E. University Dr., Ste. 101
Tempe, AZ 85281
480-96-MUSIC (8742)
Web: musicianschoicesstudios.com
Basic Rate: Please call

Additional locations:

Many locations in the Los Angeles area
3620 Hoke Ave.
Cherter City, CA
310-836-8998

PERFECT TIMING ENTERTAINMENT

4113 N. Longview Ave.
Phoenix, AZ 85014
602-206-5987
Web: perfecttimingentertainment.com
Basic Rate: please call for info

SCOTTSDALE STUDIOS

Scottsdale, AZ 85258
480-540-4648
Web: scottsdalestudios.net

SER SOUNDWORKS

190 E. Corporate Pl., Ste. 3
Chandler, AZ
480-649-8074
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

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

RD2 STUDIOS

6651 Brisa St.
Livermore, CA 94550
925-443-7362
Email: info@rdm2studios.com
Web: rd2studios.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 Ave.
San Francisco, CA 94124
415-957-9400
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, new consoles all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27'x36" to an 80'x50' show stage. All rooms come with stage and air conditioning.
Services: Showcases for major labels, event services, etc.
Equipment: Backline, audio, lighting / drum rentals.

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

CALIFORNIA / SOUTHERN

7EVEN STUDIOS

193 25th 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: abcreeharsals@gmail.com
Web: abcreeharsals.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: abcreeharsals@gmail.com
Web: abcreeharsals.com

AMP REHEARSAL

5259 Lankershim Blvd.
North Hollywood, CA 91601
818-781-2570
Email: reservations@amprehearsal.com
Web: amprehearsal.com
Services: First all-inclusive rehearsal and recording studio
Basic Rate: call for rates

ANNEX STUDIOS / THIRD ENCORE

7 Valley Locations, 1 Anaheim
818-753-0148, 310-924-4516
Email: thirdencorereharsals@yahoo.com
Web: 3rdencore.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
323-665-5900
Email: rehearse@atwaterdeluxe.com
Web: atwaterdeluxe.com
Basic Rate: starting at \$18/hr

BOMB SHELTER REHEARSAL STUDIOS

7500 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 PA 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, Fodes, 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 Allessandro 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

6811 Santa Monica Blvd.
Hollywood, CA 90038
323-461-3800
Email: cascadestudiosla@gmail.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
Web: centerstaging.com
Contact: adam@centerstaging.com
Basic Rate: call for rates

CIDE SHOW REHEARSAL STUDIOS

19205 S. Broadway
Gardena, CA 90248
310-324-4056
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 Welstford Pl., Ste. 1
Santa Fe Springs, CA 90670
562-464-9456
Email: dobsound20@yahoo.com
Web: dobsound.net, facebook.com/DOB.SoundStudios
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
323-263-7381
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. All 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
323-688-6476
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.

Additional locations:

Phoenix, AZ (4 locations)
602-229-1250
Contact: Beck

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: gemini studios.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), Thrice (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

5925 Shellmound St.
Emeryville, CA 94608
510-597-0285
Web: guitarcenter.com/Services/Lessons/Rehearsals.qc

THE HIT JOINT

2380 Glendale Blvd.
Los Angeles, CA 90039
323-666-7625
Email: hit-us-up@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@houshestudios.com
Web: houshestudios.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, Ampex bass rig, Pacific DW maple drum kit with cymbals, concert grade PA system with microphones and stands, power amps, mixing boards, keyboard amps.

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: jacmusicstudios@gmail.com
Web: facebook
Basic Rate: call for rates

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

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

LOCKOUT MUSIC STUDIOS
 1300 S. Beacon St., Ste. 101
 San Pedro, CA 90731
 714-997-1380
Email: info@lockoutmusicstudios.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
 818-762-2661
Email: robertbrunner@matesinc.com
Web: matesinc.com
Contact: Bob Brunner
Basic Rate: please call for info
Rooms: Studio A & B 28x25 (stages 28x16) soundstage 50x60 (stage 50x24) monitor specs. Available upon request. Private bathrooms, lounge, easy load-in, plenty of parking. Also new soundstage, 41x23 private lounge, production office, bathroom. Very private, isolated location.
Services: cartage, worldwide freight, rentals
Equipment: List available upon request.

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

MUSICIANS CHOICE REHEARSAL STUDIOS - HOURLY
 3920 Hoke Ave.
 Culver City, CA 90232
 310-836-8998
Web: musicianschoicestudios.com
Basic Rate: Please call for more information

MUSICIANS CHOICE LOCKOUT STUDIOS - MONTHLY
 Lemona Ave.
 Van Nuys, CA

310-836-8139
Email: shwelhead66@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: nightingalestudiosbooking@gmail.com
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

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

ROCK AND ROLL FANTASY CAMP
 5259 Lankershim
 North Hollywood, CA
 818-762-2263
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
 323-334-0878
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.
 East Los Angeles, 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
Email: service@soundbitela.com
Web: soundbitela.com
Basic Rate: \$18/30/hr

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

SOUND MATRIX STUDIOS
 18060 Newhope St.
 Fountain Valley, CA 92708
 714-437-9585
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: \$20/\$27 per 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: thirdencorerehals@yahoo.com
Web: 3rdencore.com
Rooms: 6 air conditioned studios from 900-2,400sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox,

Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.
Equipment: All rooms come with Adamson/Lab Gruppen monitoring system. Digico, Avid, Yamaha, Midas consoles available.

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

TK REHEARSAL / West LA
 1956 Cotner Ave.
 Los Angeles, CA 90025
 310-876-9666
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Troy Zeigler
Basic Rate: \$325-\$1500/month

TK REHEARSAL / N. Hollywood
 Sherman Way & Laurel Canyon
 818-856-5301
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Charles Rodriguez
Basic Rate: \$290-\$750/month

TK REHEARSAL / Las Vegas
 3311 Mesada Ave.
 Las Vegas, NV 89102
 702-303-4094
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Kenny James
Basic Rate: \$250-\$750/month

TRU-ONE RECORDS & REHEARSALS
 2100 E. Howell Ave., Ste. 208
 Anaheim, CA 92806
 714-634-4678
Email: trunorecords@aol.com
Web: trunorecords.com
Contact: staff
Basic Rate: \$18-\$24/hr. Fully equipped rehearsal room 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
 1992 E 20th St. Unite 13
 Vernon, CA 90058
 818-633-4555
Email: unfriendlystudios@gmail.com
Web: unfriendlystudios.com
Basic Rate: call for rates

URBAN AUDIO STUDIOS
 Duarte, CA
 626-301-0221
Email: urbanaudio@earthlink.net
Web: urbanaudio.bz
Services: concert backline, event production, concerts, fashion shows, awards, sporting events, sound, stage, lighting

WALL OF SOUND STUDIOS
 1745 S. Claudina Way
 Anaheim, CA 92805
 714-533-7625
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com

Additional location:

Las Vegas
 702-371-0811

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 \$23/hour - \$26/hour

24 HR. LOCKOUT REHEARSAL STUDIOS
 Secured Gated Parking **818-765-6600** Easy Load In/Out
 17 ft. Ceilings **818-823-8774** CCTV Monitoring
 FREE Wi-Fi Central A/C
Soundcheck Studios
 Drum Rooms to Huge Band Rooms! Professional Showcase Room w/20 ft. Stage & Full Concert PA!
 North Hollywood, CA
www.soundcheckstudios.net

Does your rehearsal studio
SUCK?
 we can help
 • HOURLY/WEEKLY/LOCKOUTS • FREE UTILITIES.
 • FEATURING: HIGH CEILINGS, • JUST 10 MINUTES FROM HOLLYWOOD!
 • OPENABLE WINDOWS, PHONE JACKS, • GATED PARKING LOT w/
 REMOTE CONTROL ENTRY
 If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.
 That definitely does NOT suck!
(323) 263-7381
REHEARSAL

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, Crowne, 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

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
 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
 203-831-6369
 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: info@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
 Web: https://atrockstar.com/
Basic Rate: please call for info

THE BASS MINT

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

CROSSOVER ENTERTAINMENT GROUP

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

SOUND LAB MUSIC STUDIOS

2190 Brandon Trail
 Alpharetta, GA 30004
 470-333-9915
 Web: soundlabatlanta.com
Basic Rate: please call for info

VISION STUDIOS

3875 Green Industrial Way
 Chamblee, GA 30341
 404-435-6725
 Email: mason.lutz@visionstudiosatlanta.com

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

HAWAII

JOLT RECORDS

1001 Dillingham Blvd., Ste. 224
 Honolulu, HI 96817
 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 Fax 312-267-0712
 Email: info@musicgarage.com
 Web: musicgarage.com

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

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

TIPTINA'S FOUNTAINBLEAU REHEARSAL
6401 Stars and Stripes Blvd.
New Orleans, LA 70126
504-309-7934
Email: foundation@tiptinas.com
Web: tiptinastfoundation.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.
Winterville, ME 04496
207-223-5082
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com

MARYLAND

BAND REHEARSAL
239 North Franklinton Rd
Baltimore, MD 21223
443-831-2263
Email: bandreme@yahoo.com
Web: bandrehearsal.net
Services: Full recording services available

Additional locations:

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
2303 Whittington Ave., Ste. C
Baltimore, MD 21230
410-646-7334
Email: chris@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)
Web: jampspot.com
Basic Rate: please call for rates

Additional location:

14 Teal Rd.
Wakefield, MA 01880
339-219-027
Email: wakefield@jampspot.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: thehivecolony@mac.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: lance@humanswin.com
Web: humanswin.com
Contact: Lance Conrad
Basic Rate: please call for info

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

MISSOURI

SKY RECORDING
2520 Summit St.
Kansas City, MO 64108
816-283-8795 Fax 816-471-1030
Email: kirin@19below.tv
Web: skykc.com

UTOPIA STUDIOS
3957 Park Ave.
St. Louis, MO 63110
314-773-3660
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

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

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

TK REHEARSAL / Las Vegas
3311 Meade Ave.
Las Vegas, NV 89102
702-303-4094
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Kenny James

NEW JERSEY

EIGHTSIXTEEN
101 Main St.
South River, NJ 08882
848-333-9131
Email: EightSixteenMusicStudio@gmail.com
Web: eightsixteen.com
Basic Rate: call for rates

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

Additional location:

59 Newman Springs Rd.
Shrewsbury, NJ 07702
Email: rrbbooking@gmail.com

NEW YORK

BAND SPACES NYC
342 Maujer St.
Brooklyn, NY
330-842-7229
Email: spaces@bandspaceny.com
Web: bandspaceny.com
Basic Rate: please call for info

Additional location:

188 N. 14th St.
Williamsburg, NY
917-686-9747

353 Ten Eyck St.
(at Morgan)
Brooklyn, NY
330-842-7229

261 Douglas St.
Brooklyn, NY
917-891-1842

78 Kingsland Ave.
Brooklyn, NY
330-842-7229

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 Ave.
Lyndhurst, NJ 07071
201-262-7740
Email: anthony@bldvpro.com

6824 Industrial Drive, Unit 103
Lyndhurst, NJ 07071
202-729-8850

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@michikostudios.com

Web: robertswinds.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
541 Avenue of the Americas
New York, NY 10011
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
Email: rrmrs.nyc@gmail.com
Web: rivingtonmusic.com
Basic Rate: please call for info

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

SMASH STUDIOS
307 W. 38th 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
646-706-1367
Email: ampsales@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: info@haggardstudios.com
Web: haggardstudios.com
Contact: Jimmy
Basic Rate: call for rates

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



Built by
DRAWNER
in the UK
US MAP \$299

NOW SHIPPING!

COMPACT, ACCURATE, AND TRANSPARENT

- World-class sound, accurate and transparent
- Control 2 pairs of monitors plus sub-woofer
- iPhone/Aux 1/8" input with independent level control
- Headphone out with independent level control
- Key mix check features: phase reverse, summed mono, dim, mute
- Pro-grade switches and smooth custom-quad potentiometers
- High-end linear power supply, ultra low noise
- Compact 7"x 6" housing

Imported by **TRANSAUDIOGROUP** www.transaudiogroup.com

Email: thestudio@rockcitystudios.com
Web: rockcitystudios.com
Contact: Studio mgr
Basic Rate: please call for info

OKLAHOMA

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

THE DOWNTOWN MUSIC BOX
 535 N. Ann Arbor
 Oklahoma City, OK 73127
 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
 1303 N. McClellan
 Portland, OR 97217
Email: adam@toadhousehearsal.com
Web: toadhousehearsal.com
Basic Rate: call for rate

PENNSYLVANIA

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

TENNESSEE

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

S.I.R. NASHVILLE
 1101 Cherry Ave.
 Nashville, TN 37203
 615-255-4500 Fax 615-255-4511
Email: tninfo@sir-usa.com

Web: sir-usa.com
Basic Rate: please call for info

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

TOY BOX STUDIO, THE
 2407 Brasher Ave.
 Nashville, TN 37206
 615-997-9545
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: rooms@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@soundcheckAustin.com
Web: soundcheckAustin.com
Basic Rate: please call for info

Additional locations:

2109 Lou Ellen Ln.
 Nashville, TN 37208
 719-290-0335
Email: info@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: practicespacestc.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.

AMERICANAFEST

THE AMERICANA MUSIC FESTIVAL AND CONFERENCE

SEPTEMBER 11-16, 2018

WWW.AMERICANAMUSIC.ORG

If you're looking to rent some gear, be it audio, video, lighting and more, check out this exclusive MC list. And if you need gear repaired, or need stuff transported, we've got that covered here as well. This directory has been updated for 2018!

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
800-322-4838, 205-328-5231
Email: info@holtav.com
Web: holtav.com

ALASKA

ACTION VIDEO PRODUCTIONS

1231 W Northern Lights Blvd, Suite 2
Anchorage, AK 99502
907-277-8115
Web: actvids.com

ARIZONA

FAV

Ford Audio Video
920 East Madison St.
Phoenix, AZ 85034
800-654-6744, 602-643-4200
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 DeMarco

MP&E

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

SMARTSOURCE RENTALS

1430 W 12th Place
Tempe, AZ 85281
480-829-6336, 844-428-6475
Web: smartsourcerentals.com

VER

Video Equipment Rentals
4625 S. 32nd St.
Phoenix, AZ 85040
480-829-6336 800-794-1407
Fax 602-268-8014
Email: info@verrents.com
Web: verrents.com

ARKANSAS

AV 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@ncon.net
Web: blackcatsoundservice.com
Contact: Chris Christensen

EXPRESS VIDEO

2225 Palou Ave.
San Francisco, CA 94124
415-255-9893 Fax 415-255-0139
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.
S. San Francisco, CA 94080
800-899-7896
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

831-372-6038
168 E. Liberty Ave.
Anaheim, CA 92801
800-486-7686, 714-578-1900

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: slinfo@sir-usa.com
Web: sir-usa.com

VER

Video Equipment Rentals
410 E. Grand Ave.
San Francisco, CA 94080
800-794-1407, 650-837-9480
Web: verrents.com

CALIFORNIA / SOUTHERN

AWALL ENTERTAINMENT

5435 W. San Fernando Rd.
Los Angeles, CA 90039
818-252-7481
Web: awall.com

ABSOLUTE RENTALS

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

ADVANCED MUSICAL ELECTRONICS

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

AMETRON PRO-AUDIO/VIDEO

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

AMP CRAZY AMP REPAIR

Hollywood, CA
323-654-4908
Email: ampcrazy@aol.com
Web: ampcrazy.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.

2850 N. Ontario St., Suite 101
Burbank, CA 91504
818-754-0467 Fax 818-754-0495
Email: info@audiodesign-service.com
Web: audiodesign-service.com

AUDIO PERCEPTION INC.

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

AUDIO RENTS INC.

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

Stages: no

Cartage: no

AUDIO REPAIR SPECIALISTS

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:

12222 Poway Rd., Ste. C
Poway, CA 92064
658-668-3244

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: brettallenstudiorental.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

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
Email: info@capitalaudiorental.com
Web: capitalaudiorental.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

CASCADE STUDIOS

6611 Santa Monica Blvd.
Hollywood, CA 90038
323-461-3800
Email: info@cascadestudios.com
Web: cascadestudios.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

CENTER STAGING

3407 Winona Ave.
Burbank, CA 91504
818-559-4333 Fax 818-848-4016
Email: adam@centerstaging.com
Web: centerstaging.com
Contact: Adam Hasper
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
323-887-0777

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
714-535-8201
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: mfrenchik@fastmail.net
Web: thehookstudios.com
Contact: Mike
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no
Tech Services: no

INSTRUMENTAL MUSIC INC.

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

Addition 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

Addition 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: mccabes@aol.com
Web: mccabes.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no
 *Note: Rentals are limited to instruments \$500 or less. No day rentals

McCUNE AUDIO/VIDEO/LIGHTING

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

Additional locations:

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

Monterey McCune Office

222 Ramona Ave., #1
 Monterey, CA 93940
 800-372-3611, 831-372-6038
Email: mhucks@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
 800-275-7787
Email: info@Northstarmoving.com
Web: northstarmoving.com
Cartage: yes

PACIFIC COAST ENTERTAINMENT

7601 Woodwind Dr.
 Huntington Beach, CA 92647
 714-966-1852
Email: sales@calstage.com
Web: calstage.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
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.

5718 Cahuega 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: sdsdmr.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
 310-397-4626
Email: sequoisasnd@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
 626-917-9000
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 County 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: thirdecorerentals@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
818-755-9311
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 18392
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
898-293-9030, 323-876-7525
Email: info@trewaudio.com
Web: trewaudio.com

VALLEY SOUND MUSIC TECHNOLOGIES
5527 Cahuenga Blvd.
North Hollywood, CA 91601
818-755-2801
Email: stretch@valleysoundla.com,
zita@valleysoundla.com
Web: valleysoundla.com

VIDEOCAM
1261 S. Simpson Cir.
Anaheim, CA 92806
888-772-8226, 714-772-2002
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

WALL OF SOUND STUDIOS
1745 S. Clarendon Way
Anaheim, CA 92805
714-533-7625
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com

Additional location:

Las Vegas
702-371-0811

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.

SPECTRUM AUDIO VISUAL
351 W. 45th Ave.
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

VER
Video Equipment Rental
Washington, DC
800-794-1407, 301-850-2851
Email: info@verrents.com
Web: verrents.com

FLORIDA

BUDGET VIDEO RENTALS
1825 N.E. 149th St.
Miami, FL 33181
800-772-1111, 305-945-8888
Email: rentals@budgetvideo.com
Web: budgetvideo.com

COMMUNICATIONS CONCEPTS, INC.
7980 N. Atlantic Ave., Suite 101
Cape Canaveral, FL 32920
321-783-5232
Email: info@ccstudioinstrument.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
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
844-428-6475, 407-582-9807
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional location:

3402 S.W. 26th Terrace, Ste. B1
Fort Lauderdale, FL 33312
954-316-4489

STUDIO INSTRUMENT RENTALS
12200 N.E. 14th Ave.
Miami, FL 33161
305-891-3350 Fax 305-891-3550
Email: miinfo@sir-usa.com
Web: sir-usa.com

TAI AUDIO
5828 Old Winter Garden Rd.
Orlando, FL 32835
407-296-9959
Email: info@taiaudio.com
Web: taiaudio.com

VER
Video Equipment Rentals
1611 Cypress Lake Dr.
Orlando, FL 32837
800-794-1407, 407-582-0350
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
770-228-2307, 678-688-3406
Email: bhelmick@griffinfirst.org
Web: freshtouch.org

LIGHTNIN'S
2555 University Pkwy.
Lawrenceville, GA 30043
770-963-1234
Web: lightnin.net

Additional location:

45 Commercial St.
Brooklyn, NY 11222

ONE EVENT SERVICES
6779 Crescent Dr.
Norcross, GA 30071
800-967-2419, 770-457-0966
Email: Atlanta@ONEventservices.com
Web: oneventservices.com

PCE& ATLANTA
Production Consultants & Equipment
2235 DeFoor Hills Rd.
Atlanta, GA 30318
404-609-9001
Email: marketing@pce-atlanta.com
Web: pce-atlanta.com

SMARTSOURCE
1850 MacArthur Blvd., N.W., Ste. A
Atlanta, GA 30318
404-352-0900, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

VER
Video Equipment Rentals
2105 Nancy Hanks Dr.
Norcross, GA 30071
800-794-1407, 770-300-0401
Email: info@verrents.com
Web: verrents.com

HAWAII

AUDIO VISUAL HAWAII
74-5489 Loloku St., #8
Kailua-Kona, HI 96740
808-331-8403
Email: HawaiiSales@AVServs.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
1288 Kapiolani Blvd, West 3403
Honolulu, HI 96814
808-947-3115
Email: mspdsj@gmail.com
Web: mysticalsoundsproduction.com

ILLINOIS

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
Musical Equip: no
Lighting: yes and Video Projection
FX: yes
Stages: no
Carriage: yes
Tech services: yes

MARQUEE EVENT RENTALS
9480 W 55th St.
McCook, IL 60525
630-871-9999
Web: marqueeevents.com

MCS
Midwest Conference Service
35 N. Garden Ave.
Roselle, IL 60172
630-351-3976
Web: mcsexpo.com

NOVATOO AUDIO VISUAL
120 Easy St., Unit 3
Carol Stream, IL 60188
630-871-2222
Email: novatooinfo@sbcglobal.net
Web: novatoo.com
Contact: Tim Novak, rental sales Mgr.

SMARTSOURCE RENTALS
2025 Glen Elynn Rd.
Glendale Heights, IL 60139
630-588-0200, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

SOUND CORE MUSIC & VIDEO
122 S. Illinois Ave.
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

SWING CITY MUSIC
1811 Vandalla
Collinsville, IL 62234
618-345-6700
Email: swingcitymusic@ameritech.net
Web: swingcitymusic.com

Additional location:

244 S. Buchanan
Edwardsville, IL 62025-2109
618-656-5656

VER
Video Equipment Rentals
8401 W 47th St., Suite D
McCook, IL 60525
800-794-1407, 847-671-4966
Email: info@verrents.com
Web: verrents.com

ZACUTO
401 W. Ontario, Ste. 100
Chicago, IL 60610
888-294-FILM (3456), 312-863-FILM (3456)
Email: sales@zacuto.com
Web: zacuto.com

INDIANA

STUDIO ONE INC.
25833 SR. 2
South Bend, IN 46619
800-888-9700, 574-232-9084
Fax 574-232-2220
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@conferencetech.com
Web: conferencetech.com

Additional location:

333 SW 9th St.
Des Moines, IA 50309
800-743-6051, 855-329-2844

RIEMAN MUSIC
6501 Douglas Ave.
Urbandale, IA 50322
515-278-4685 800-962-3658
Email: websales@riemans.com
Web: riemanmusic.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)

Nashville, TN
615-724-3422

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@lightson.com
Web: lightson.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
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 Lausats St.
Metairie, LA 70001
504-831-6966, 800-794-1407
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
300 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 Ranalli, Jacob Arbutus
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Carriage: yes-locally

CPR MULTIMEDIA SOLUTIONS
7812 Cessna Ave.
Gaithersburg, MD 20879
301-590-9400
Email: info@cprms.com
Web: cprms.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

VER

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: facebook.com/klondikesound

PURE ENERGY ENTERTAINMENT
300 Andover St., PMB 333
Peabody, MA 01960
978-646-9226
Web: pureenergyentertainment.com

RULE BROADCAST SYSTEMS, INC.
320 Nevada St., 1st Floor
Boston, MA 02460
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

TALAMAS BROADCAST EQUIPMENT
145 California St.
Newton, MA 02458
800-941-2446, 617-928-0788
Email: info@talamas.com
Web: talamas.com

VER

Video Equipment Rentals
226 W. Cummings Park
Woburn, MA 01801
800-794-1407, 781-937-7612
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
8919 Middlebelt Road
Livonia, MI 48150
248-735-0000
Email: info@intunerentals.com
Web: intunerentals.com

JEFF MOON PRODUCTION SERVICES
13320 Northend, Ste. 3000
Oak Park, MI 48237
248-290-9900
Email: info@moonlinkstudios.com
Web: moonlinkstudios.com

RUSSELL VIDEO
4528 Concourse Dr.
Ann Arbor, MI 48108
734-213-0500
Email: inbox@russellvideo.com
Web: russellvideo.com

VER

Video Equipment Rentals
7522 Baron Dr.
Canton, MI 48187
800-794-1407, 248-304-0749
Email: info@verrents.com
Web: verrents.com

MINNESOTA

ALPHA AUDIO & VIDEO
7690 Golden Triangle Dr.
Eden Prairie, MN 55344
952-896-9898, 800-388-0008
Email: info@alphavideo.com
Web: alphavideo.com

EMI RENTALS
4719 42nd Ave., N.
Robbinsdale, MN 55422
800-832-5174, 612-789-2496
Email: info@EMIAudio.com
Web: emirentals.com

LIGHTS ON MINNEAPOLIS
61 Bedford St. S.E.
Minneapolis, MN 55414-3553
800-336-6620, 612-331-6620
Fax 612-331-6601
Email: minneapolis@lightson.com
Web: lightson.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
Carriage: yes
Tech services: yes

MISSOURI

AMEREVENT
St. Louis, MO
314-255-2882
Email: info@theeventline.com
Web: amerevent.com

Additional locations:

Kansas City
816-760-2121

Metro-East
618-307-0030

FAZIOS
15440 Manchester Rd.
Ellisville, MO 63011
636-227-3573
Email: dank@faziosmusic.com
Web: faziosmusic.com

SMARTSOURCE RENTALS
111 Hilltown Village Center, Ste. 208
Chesterfield, MO 63017
844-428-6475, 800-285-7794
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

NEBRASKA

MIDWEST SOUND & LIGHTING, INC.
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

4WALL ENTERTAINMENT
3165 W. Sunset Rd., Ste. 100
Las Vegas, NV 89118

TELEFUNKEN
NEUMANN
A.K.G. R.C.A.
SHOEPS
SONY, ALTEC
SANKEN
SENNHEISER
SHURE, BEYER
NEVE, A.P.I.
UNIVERSAL AUDIO
U.R.E.I., D.B.X.
LANGEVIN
DRAWNER
YAMAHA
ROLAND, KORG
HAMMOND
WURLITZER
SOUNDELUX
TUBETECH
LEXICON
SUMMIT
TC ELECTRONICS

FAIRCHILD
TELETRONIX
PULTEC, I.T.I.
MASSENBURG
FOCUSRITE, LANG
KLIEN & HUMMEL
MOOG, RHODES
SEQUENTIAL
A.R.P., FENDER
MARSHALL, VOX
HIWATT, AMPEG
NOBLE & COOLEY
GRETCH, BRADY
CANOPUS
LUDWIG
ZILDJIAN
PAISTE
AVALON
B&K
AMPEX
STUDER
MANLEY

(818) 994-4849

702-263-3858, 877-789-8167
Web: 4wall.com

AVD
Audio Video Discount
Las Vegas, NV
702-566-1210
Email: info@audiovideodiscount.com
Web: audiovideodiscount.com

AV VEGAS PRODUCTIONS
4375 S. Valley View, Ste. C
Las Vegas, NV 89103
702-878-5050
Email: sales@avvegas.com
Web: avvegas.com

FAV
Ford Audio Video
6255 South Sandhill Rd., Ste. 100
Las Vegas, NV 89120
800-654-6744, 702-369-9965
Web: fordav.com

LEVY PRODUCTION GROUP
5905 S. Decatur Blvd., Ste. 1
Las Vegas, NV 89118
702-597-0743
Email: mike@levyproductiongroup.com
Web: levyproductiongroup.com

SMARTSOURCE RENTALS
6425 South Jones Blvd, Suite 103
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 702-995-9777
Email: info@verrents.com
Web: verrents.com

NEW JERSEY

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
1275 Valley Brook Ave.
Lyndhurst, NJ 07071
201-262-7740

Additional locations:

625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com
Web: carrollmusic.com

6824 Industrial Dr., Unit 103
Beltsville, Maryland 20705
202-729-8850

FAV
Ford Audio Video
341 Rte. 168 S.
Turnersville, NJ 08012
800-654-6744, 856-374-9966
Web: fardav.com

WESTFIELD AUDIO VISUAL
1012 Greeley Ave.
Albion, NJ 07083
908-838-9090, 212-776-3300
Email: info@westfieldav.com
Web: westfieldav.com

SMARTSOURCE RENTALS
100 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 Cell 505-400-0837
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 Ave.
Lyndhurst, NJ 07071
201-262-7740

CP COMMUNICATIONS
200 Clearbrook Rd., #148
Elmsford, NY 10523
914-345-9292, 800-762-4254
Fax 914-345-9222
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
Web: cpcomms.com

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
888-353-3562
Email: bookings.fle@gmail.com
Web: 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
845-256-0699, 914-388-4920
Fax 845-256-1484
Email: sfxone@aol.com
Web: insandoutsound.webs.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

INTERACTIVE VISION SOLUTIONS
Audio Visual Equipment Rental in N.Y.C.
249 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. 508
Long Island City, NY 11101
718-361-6926
Email: nywalkie1@aol.com
Web: lentinicomcommunications.com

LIMAN VIDEO RENTAL
330 W. 38th St.
New York, NY 10018
212-594-0086
Email: info@lvrusa.com
Web: lvrusa.com
Contact: Ralph, Ian, Michael

LLOYD SOUND, INC.
3915 Highland Rd.
Cortland, NY 13045
607-753-1586, 607-423-1251
Email: john@lloydssound.com
Web: lloydssound.com
Contact: John Lloyd

LONG ISLAND VIDEO ENTERPRISES
110 Pratt Oval
Glen Cove, NY 11542
516-759-5483
Email: info@longislandvideo.com
Web: longislandvideo.com

MINERVA AUDIO VISUAL, INC.
56-32 59th St.
Maspeth, NY 11378
866-843-0300, 718-366-0600, 718-366-1148
Email: customerservice@minervaav.com
Web: minervaav.com
Contact: Chris Roach

STUDIO Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes
Tech services: yes

PERCEPTION AUDIO-VISUAL SERVICES
424 W. 33rd St., Ste. #LL30
New York, NY 10001
212-239-8187
Web: perceptionav.com

PRIMALUX VIDEO PRODUCTION, INC.
555 8th Ave., Ste. 1002
New York, NY 10018
212-206-1402
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: rsaudio.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: nyinfo@sir-usa.com
Web: sirny.com

TIMES SQUARE
5 Holt Dr.
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
646-706-1367
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. 38th 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
3300 E. 7th St.
Durham, NC 27703
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: edttaylor@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:

1356 Airport Road
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
440-914-9500
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@sweetspotaudio.com
Web: sweetspotaudio.com

Additional location:

403 Harris Ave.
Pittsburgh, PA 15205
412-418-5872

WOODSYS'S
135 S. Water St.
Kent, OH 44240
3300 E. 7th St.
Durham, NC 27703
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: logan@fordav.com
Web: fordav.com

Additional location:

8349 E. 51st St.
Tulsa, OK 74145
918-664-2420

OREGON

CINEMAGIC STUDIOS
20726NE Interlachen Lane
Fairview, OR 97024
503-233-2141
Email: debbie@cinemagicstudios.com
Web: cinemagicstudios.com
Contact: Debbie Mann

GRASSVALLEY
3030 NW Alcielek Dr.
Hillsboro, OR 97124
503-526-8100
Web: grassvalley.com

PICTURE THIS
2223 N.E. Oregon St.
Portland, OR 97232
503-235-3456, 503-445-7877
Fax 503-236-2302
Email: info@pixthis.com
Web: pixthis.com

STUDIO INSTRUMENT
1432 SE 34th Ave.
Portland, OR 97214
503-282-5583, Fax 503-282-5584
Email: orinfo@sir-usa.com
Web: sir-usa.com

TIDEPOL AUDIO
Portland, OR
503-963-9019

Email: sales@tidepoolaudio.com
Web: tidepoolaudio.com

PENNSYLVANIA

ALL SOUND PRO

1031 Kunkle Dr.
Chambersburg, PA 17202
Bob: 717-496-1645
Jacob: 717-357-8625
Email: allsoundpro@gmail.com,
jacob@allsoundpro.com
Web: allsoundpro.com
Contact: Bob Fanall, 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

VIDEOSMITH INC.

200 Spring Garden St., Ste. C
Philadelphia, PA 19123
215-238-5070 Fax 215-238-5075
Email: info@videosmith.com
Web: videosmith.com

RHODE ISLAND

AMBIENT, INC.

75 New England Way
Warwick, RI 02886
401-941-8500 Fax 401-732-5368
Email: info@ambientsound.com
Web: ambientsound.com

ECLIPS

East Coast Lighting & Production Services
1300 Jefferson Blvd., Ste. D
Warwick, RI 02888-1000
888-467-9070, 401-467-8780
Email: sales@eclips.com
Web: eclips.com

RHODE ISLAND RENTALS

111 Plan Way
Warwick, RI 02886
401-738-9738
Email: partysales@rirental.com
Web: rirental.com

SOUTH CAROLINA

NEW PRO VIDEO

3546 Admiral Dr.
North Charleston, SC 29405
800-462-8895, 843-554-7811
Web: newprovideo.com

SHOW SERVICES INC.

655 Red Cedar St., Ste. 201
Bluffton, SC 29910
843-815-3731
Email: alex@showservicesinc.com
Web: showservicesinc.com

SOUTH DAKOTA

OUTSOUND PRODUCTIONS

406 S Cliff Ave.
Sioux Falls, SD 57103
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
615-804-7800
Web: allstaraudio.com

BLACKBIRD AUDIO RENTALS

2805 Branford 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: tenciguy@aol.com

Web: blevinsaudio.net
Contact: Steve Sadler

BRANTLEY SOUND ASSOCIATES INC.

115 Duluth Ave.
Nashville, TN 37209
615-256-6260
Email: bbrantley@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
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 Dr.
Nashville, TN 37204
855-582-2882
Email: info@rentacamera.com
Web: rentacamera.com

SOUNDCHECK

750 Cowan St.
Nashville, TN 37207
615-728-1165 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: trin@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
615-431-5922
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: tnconsound@aol.com
Web: tennesseeconcertsound.com
Contact: Stewart Tritt

THOMPSON MUSIC RENTAL

Nashville, TN
615-210-2120
Email: markthompson@comcast.net
Web: thompsonmusicrental.com

TREW AUDIO

220 Great Cir. Rd., Ste. 116
Nashville, TN 37228
800-241-8994, 615-256-3542
Email: info@trewaudio.com
Web: trewaudio.com

VER

Video Equipment Rentals
12630 Old Hickory Blvd.
Nashville, TN 37013
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
802-550-7955
Email: sales@actioncomputerandaudiovisual.net
Web: actioncomputerandaudiovisual.net

FAV

7901 East Riverside Dr., Suite 125
Austin, TX 78744

800-654-6744, 512-447-1103
Web: fordav.com

Additional locations:

4380 Blalock Rd.
Houston, TX 77041
713-690-0555

MOPAC MEDIA

314 E. Highland Mall Blvd. Ste. 120
Austin, TX 78752
512-462-2000
Email: rentals@mopacmedia.com
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
514-485-3131
Email: austin@hdgear.tv

OMEGA BROADCAST GROUP

817 W. Howard Ln.
Austin, TX 78753
512-251-7778, 210-320-0099
Email: sales@omegabroadcast.com
Web: omegabroadcast.com

OMEGA PRODUCTIONS

P.O. Box 606
Palacios, TX 77465
214-891-9585
Email: getinfo@omegalive.com
Web: omegalive.com

ONSTAGE SYSTEMS

10930 Petal St.
Dallas, TX 75238
972-686-4488
Email: info@onstagesystems.com
Web: onstagesystems.com

PINNACLE GROUP, THE

Houston, TX
800-524-7462, 337-802-1916
Web: pingroup.com

SMARTSOURCE RENTALS

3322 Longmie 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@soundcheckAustin.com
Web: soundcheckAustin.com
Basic Rate: please call for info

Additional location:

2108 Lou Eijen Ln.
Houston, TX 77018
713-290-0335
Email: monika@soundcheckaustin.com
Web: SoundcheckHouston.com

VER

Video Equipment Rentals
8251 Kempwood Dr.
Houston, TX 77055
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
801-486-5757
Web: tvspecialists.com

WEB AUDIO VISUAL COMMUNICATIONS

3020 S.W. Temple
Salt Lake City, UT 84115
801-484-8567
Email: info@webwav.com
Web: webwav.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 01880781-245-9655

VIRGINIA

AAV EVENTS

8005 Haute Ct.
Springfield, VA 22150
703-573-6910 Fax 703-573-3539
Email: sales@americanav.com
Web: aavevents.com

Additional locations:

4700 Emperor Blvd.
Durham, NC 27703
919-941-8112 Fax 919-941-9109
Web: aavevents.com

151 Kitty Hawk Dr.
Morrisville, NC 27560
919-361-1151 Fax 919-405-2380

AVIVA RENTALS

1609 Rhoadmiller St.
Richmond, VA 23220
877-564-9143, 804-353-9212
Email: doe@avivalrentals.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@avrent.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., Suite 140
Redmond, WA 98052
525-881-5353, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTALS

3631 Interlake Ave. N.
Seattle, WA 98103
206-782-6800
Email: wainfo@sir-usa.com
Web: sir-usa.com

VER

Video Equipment Rentals
12610 Interurban Ave. S., Ste. 110
Tukwila, WA 98168
206-242-3860 800-794-1407
Email: info@verrents.com
Web: verrents.com

WISCONSIN

FULL COMPASS SYSTEMS, LTD.

9770 Silicon Prairie Pkwy.
Madison, WI 53593
800-356-5844, 608-831-7330
Email: rentals@fullcompass.com
Web: fullcompass.com

INTELLASOUND PRODUCTIONS

416 Venture Ct., Ste. 2
Verona, WI 53593-1821
608-845-5683 Fax 608-845-3299
Email: mail@intellasound.com
Web: intellasound.com

QUA

2625 S. Lenox St., Apt. #3
Milwaukee, WI 53207
702-556-7969
Email: qua@quavisuals.com
Web: quavisuals.com
Contact: Tim Stoll

WYOMING

DGW VIDEO PRODUCTIONS LLC

3537 Agate Rd.
Cheyenne, WY 82009
307-329-1498
Email: sales@dgwvideo.com
Web: dgwvideo.com

WILD BUNCH VIDEO PRODUCTIONS

244 N. Beverly
Casper, WY 82601
307-267-6377
Email: wildbunchvp@bresnan.net, akastorme@gmail.com
Web: wildbunchvp.com
Contact: Scott Sterrett, Jared Walker

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.

GET LUCKY!
Get in on the **FRIDAY FREEBIE!**
MUSIC CONNECTION
Enter at musicconnection.com/
IT'S EASY!

soundcheck studios
www.soundcheckstudios.net
24 hr. Lockout Rooms
*FREE Wireless Internet Access
*Closed Circuit TV Monitoring
*Secured Gated Parking
*Central A/C *Easy Load In/Out
1200 sq. ft. Showcase Room Available w/Full PA
Freeway Close North Hollywood Location
818.765.6600 818.823.8774

Save Your Tapes!
Tape Baking, Transfers and Restoration • All Formats
CHARLES LAURENCE
PRODUCTIONS
(818) 368-4962

VOICE LESSONS
• MIGUEL • RIHANNA
• GWEN STEFANI • IGGY AZALEA
• DEMI LOVATO
• COURTNEY LOVE
• BRYSON TILLER
• BRITNEY SPEARS
• COLBIE CAILLAT
• PUSSYCAT DOLLS
• JACK BLACK • LINKIN PARK
lis lewis
213.880.5123
www.TheSingersWorkshop.com

United Audio Video, Inc.
Serving the industry since 1972

100 CDs/DVDs With color discs, color print and shrinkwrap. \$350	1000 Retail Ready CDs Replicated from your CD master, with color disc, 4 panel inserts, trays and shrinkwrap. \$995
1000 CD Digi Paks 4 panel w/clear tray \$1295 Includes full color print, discs and shrinkwrap.	1000 full color DVDs with full color wraps inc. shrinkwrap. \$1095

Complete mastering services available. We transfer 8mm and Super 8mm film to DVD

6855 Vineland Ave. North Hollywood, Ca 91605
(818) 980-6700 - (800) 247-8606
www.unitedavg.com

SPARS.COM
The Recording Connection

Long Hair Skoppe
Rock n' Roll to Classic Cuts
Giving To You The Treasure of Long Hair
(626) 791-7405
2055 N. Lake Ave.
Altadena, CA 91001

Singers • Cantors • Actors • Public Speakers • Teachers
PROTECT & ENHANCE YOUR VOICE
Vita Vocal HEALTH
THROAT & VOICE ENHANCER
• Strengthens Voice
• Vocal Clarity
• Soothes Throat
• Minimizes Dryness
• Helps Prevent Vocal Chord Inflammation
120 Vegetarian Capsules
DAIRY FREE
Also available at **amazon**
www.VitaVocalHealth.com

NEW
NOW AVAILABLE AT YOUR LOCAL PHARMACY & HEALTH FOOD STORES
Take Control. Feel Relaxed.
Vita Vocal HEALTH
Calming & Anxiety Ease
120 Vegetarian Capsules
CALL FOR MORE INFORMATION **718-514-0773**
Visit us online for more products and information:
www.vitavocalhealth.com

Celebrity Vocal Lessons
WITH BILLBOARD CHART TOPPING MASTER VOCAL INSTRUCTOR
TENAIA SANDERS
Multi-Platinum Singer-Songwriter
323-898-7217
NATS • RCM • ASCAP
www.thevocalacademy.net

Apple Inc. has Multiple Openings for the Following in Cupertino, CA
MUSIC COORDINATOR (REQ# APTTSK)
Def crtve cncpts, emphsz strylnes, emtn, & cultrl rvlnce through musical slctns.
Refer to REQ# & mail resume to: Apple Inc., ATTN: D.W., 1 Infinite Loop 104-1GM, Cupertino, CA 95014.
Apple is an EOE/AA m/f/disability/vets

www.narip.com/store
NARIP. Your record industry knowledge network.
Expert info for industry pros. By industry pros.
Get NARIP audio programs now!
NARIP
National Assn. of Record Industry Professionals

CUTTING EDGE 26

26TH ANNUAL CUTTING EDGE CE CONFERENCES AND EVENTS
AUGUST 22-25 INTERCONTINENTAL HOTEL NEW ORLEANS



"Music Connection has been my go-to, from the endless resources to the very cool features and reviews."

– Mindi Abair



Ensuring music creators get fair pay for their work everywhere it is played

YOUR SUPPORT MAKES A DIFFERENCE

SUPPORT THE FAIR PLAY FAIR PAY ACT NOW

You are joining thousands of musicians and music lovers in supporting bipartisan legislation to reform music licensing and make sure music creators receive fair pay for their work.

The Act requires fair pay on all types of radio, ending the FM Radio loophole that lets FM radio play artists' music without their permission and without paying the artist (unlike SiriusXM and Pandora), and stops digital services' groundless refusal to pay artists for airplay of music made before 1972.

Tell Congress to stand up for fair pay for music creators.

www.musicfirstcoalition.org

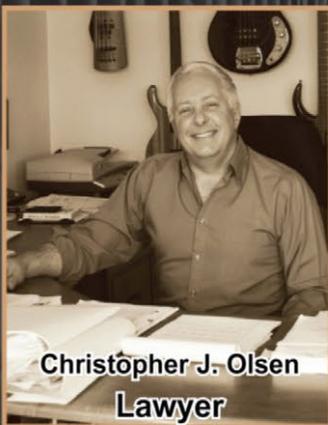


MUSIC ATTORNEY

28 Yrs. Pro Attorney / 35 Yrs. Pro. Musician

Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation
- Contracts



Christopher J. Olsen
Lawyer

FREE EMAIL & PHONE CONSULTATION:

CALL OR EMAIL ANYTIME: 805-557-0660

CHRIS@CHRISOLSENLAW.COM

WWW.CHRISOLSENLAW.COM

THIS STUDIO WILL TAKE YOUR MUSIC TO THE NEXT LEVEL

Jimmy Hunter's

CAZADOR

★ STATE-OF-THE-ART ProTools 10 HD6 ★

FREE Engineer • Producer • Vocal Coach
World Class Drummer (Live or Programmed)
Record Your CD With A ProTools Expert
Over 5,000 Songs Produced Here Since 1986



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

Create and Exploit Your Very Own Fan Brand

What do Justin Bieber, Ariana Grande, Selena Gomez, Taylor Swift and Miley Cyrus have in common besides being current pop music stars? Answer: They all have fan brands that were nominated in iHeart Radio's Music Awards for being the loudest, most supportive, and most enthusiastic fans in existence. Wouldn't you and your company want fans like these? No matter if you are a band, a record company or a product brand from motorcycles to movies to novels, you too can create a fan brand in seven steps. Read on!

iHeart Radio held its 2018 Music Awards ceremony March 11, 2018 to honor the best songs and artists of 2017. In addition to recognizing a variety of different artists, iHeart Radio is keeping with the tradition of honoring the most passionate fan brands in the world today. Some of the top nominees include Justin Bieber fans (Beliebers), Taylor Swift fans (Swifties) and Ariana Grande fans (Arianators). But what are fan brands, why are they important, and how can you create and exploit your very own fan brand as part of your integrated marketing communication strategy?

What Are Fan Brands?

According to an article by E-commerce Consulting, a fan brand is a group of fans who have been affectionately given an identity by the brands they follow. This is not at all a new concept. The Grateful Dead, jam rock legends who formed in 1965, had a fanbase known as "Dead Heads." Barry Manilow, who released his first record in 1973, called his fanbase "Fanirows." Today, "Maggots" represent the metal band Slipknot and "Little Monsters" represent pop star Lady Gaga. Even outside of the music business one can find fan brands. For instance, *Star Trek*, the science fiction media franchise, has "Trekkies" and *Harry Potter*, a series of novels, has "Potterheads."

Why Are Fan Brands Important?

John Michael Morgan in his book *Brand Against the Machine* says that fan brands are a way to build loyalty and create evangelists who are going to spread the word-of-mouth about your brand. People have a natural desire to be part of something bigger than themselves, and to feel as though they are part of an elite and exclusive club. Fan brands allow customers entrance into such a club and an opportunity to socialize with other like-minded club or tribe members as well. When you refer to a fan brand by name, each member feels as though you are not only communicating to "us" (the tribe as a whole), but to each individual. This builds brand equity. The stronger the bond a customer has with your company, the greater the possibility that the fan will be a repeat and ongoing customer for a very long time.

How To Create, Cultivate and Exploit Your Own Fan Brand

So how do you go about creating your own fan brand? Well, besides having a quality product that fills an important need in the marketplace and is positioned uniquely from the competition, there are simple yet essential tasks for creating and exploiting your very own fan brand according to both a blog posting by Jackie Huba and Commerce Consulting. Here are seven tips they offered:

1) Research your fans: Understand what makes your fans tick. What are their demographics (age, gender, ethnicity), psychographics (activities, interests, opinions) and behavioral characteristics (the attributes they seek in your brand as well as the rate at which they consume your brand)? Note that the greater you understand your fans and communicate with them in a language they understand, and the better you listen to them and show them that you care, the better the chance they will trust you and passionately follow your company for years to come.

2) Name your fans: Find a name that both represents your brand and your fans and that shows affection for them. Take the rock band Kiss for example. Given its heavy metal sound and its rowdy fans who were

rumored to have threatened to "attack" any radio station that did not play Kiss's records, the band named its fans "Kiss Army." Pop star Lady Gaga is another example. Given her far-out stage antics and her allegiance to those who do not follow the stereotypical path in life, Lady Gaga called her fans "Little Monsters."

3) Create a language or a symbolic shared meaning: Lady Gaga uses a monster claw hand symbol that specifically is her way (and the fan's way) of identifying that they are one of the same tribe. Jimmy Buffet fans, called "Parrot Heads," identify themselves by wearing crazy looking parrot hats. And the jam rock band Phish actually communicates with its "Phans" live in concert by using a musical language they created specifically for the fans. When the band place certain notes and riff, Phish "Phans" respond in a certain way. By creating shared meaning through symbols, a company essentially gives its fans a secret insider code or language that says, "This is our club."



4) Create a website dedicated to the fan-brand: Start an official fan brand website (e.g., kissonline.com) as well as social media pages on different platforms that allow the fans to interact with each other and engage. Provide special perks on these mediums for the fans that other non-members are not entitled to. By making fans feel special, you will create a feeling of exclusivity that can lead to building stronger bonds and greater brand loyalty.

5) Create or sponsor offline fan brand events: Create exclusive offline events specifically to give fans a way to mingle with you, interact with the brand and to interact with each other. Harley-Davidson Motor Company is the title sponsor of Daytona's Bike Week held in Daytona, FL during the month of March. *Star Trek* conventions around the country have been drawing devoted Trekkies for years. And Slipknot is known for gatherings where dedicated fans share ideas and information with each other. Typically, thousands of people show up to these events and flood the Internet with pictures and stories

of how they engage the brand. This creates tremendous word-of-mouth and is a great way to build community around your brand.

6) Utilize the fan brand hashtag in all of your social media posts: When communicating with your fans on social media sites, utilize a uniform hashtag where all of the tribe members can easily search, find, and share content from one and another. By getting fans to interact with other fans online, the family bond has the potential of growing on a global scale. Again, the stronger the bond, the greater the loyalty you'll get in the long-term.

7) Be Consistent: Finally, when branding your fans, as with all branding, be consistent and go the long haul. It is important to refer to your fans in all of your communications and engage them in the same way over a significant period of time.

So that's pretty much it. Whether you are a band, solo artist, manager, record label—or really any type of branded product, from motorcycles to cars to novels—you too can work at creating a fan brand by following these seven steps. Sure, this will take a lot of time and effort, but as Bieber, Kiss, Swift, Harley-Davidson and many others will express, the return on investment is worth it.

BOBBY BORG is a former major label, indie and DIY recording artist. He is also the author of four widely read books: *Music Marketing For The DIY Musician*, *Business Basics For Musicians*, *Five Star Music Makeover*, *The Musicians Handbook* and over 1,000 magazine and blog articles. The founder of Bobby Borg Consulting, he helps artists and business professionals turn their art into a successful business.

DISCOVER MORE AT WWW.LASOUNDPANELS.COM

LA **SOUND** PANELS



With **premium sound** and **aesthetics**, our panels and bass traps are **lab-tested** and handcrafted with the **professional** in mind. Treat your music and studio with **LA Sound Panels.**

424.262.0622

info@lasoundpanels.com
www.LaSoundPanels.com



evolution wireless G4

Evolving with you.

With a sleek new user interface, a generously expanded switching bandwidth and higher RF output power for the 500 Series, and new multi-channel functionality for the 100 Series, G4 delivers high-quality, reliable audio for musical performances, houses of worship, and theaters.

www.sennheiser.com/g4



SENNHEISER