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The Chainsmokers

Multiplatinum Tips: **What It Takes**
to Write a Hit Song P. 78

+ SZA • **Imagine Dragons** • Rod Melancon
Sound Royalties • Rich Kotzen • **Alfa**

Vol. 41 • JULY 2017 • \$3.95/\$4.95 Canada



PORTRAITS IN TONE

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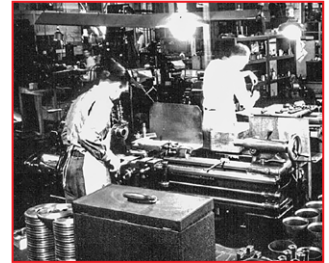
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The Chainsmokers

Our exclusive interview with the hitmaking duo's Andrew "Drew" Taggart delves into their songwriting habits, production process and the continual search for "meaningful sounds."

By Dan Kimpel

Cover Photo: Frank Apollonio



46 JBL

Established in 1946, the famed speaker maker's saga continues strong in 2017.

By Rob Putnam

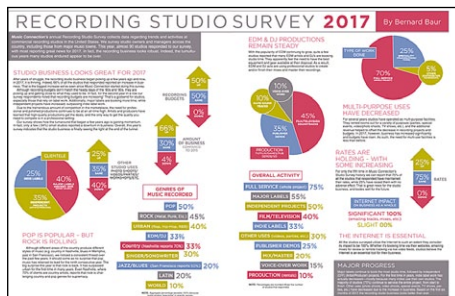
Understanding Microphones

A Grammy-nominated producer-engineer walks you through the essential knowledge you'll need to truly take control of your recordings.

By Doug Fenske



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2017 Recording Studio Survey

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Directory of U.S. Recording Studios

Compiled By Denise Coso



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INTRODUCING
7
SERIES | **MASTER
REFERENCE
MONITORS**

((POWERED))



708P



705P

DIVE IN

JBL charted new sonic territory with the flagship M2 Master Reference studio monitors, featuring JBL Image Control Waveguides and next-generation driver technologies. Now modern music, post and broadcast facilities can benefit from this same technology—and become fully immersed in the mix—with the new JBL 7 Series Powered Master Reference Monitors. Riding the crest of JBL's advanced acoustic engineering, you'll experience dramatic dynamic range, detailed imaging, and an expansive soundstage. Low-frequency performance into the 30 Hz range enables you to explore new depths, while JBL's annular-diaphragm compression driver delivers refined high-frequency response beyond 36 kHz with very low distortion. Integrated equalization allows fine tuning for room acoustics and behind-the-screen applications. Delivering two to three times the output of other studio monitors, 7 Series empowers you to get the best results, while enjoying the creative process.

Ready to dive into your mix? Visit jblpro.com to learn more about the JBL 7 Series Powered Master Reference Monitors.



INTONATO 24
MONITOR MANAGEMENT TUNING SYSTEM

The Complete Immersive Solution

The all-new Intonato 24 Monitor Management Tuning System pairs perfectly with JBL 7 Series studio monitors to create the first complete monitoring system designed for immersive audio production in control rooms of any size. While Intonato was designed as the hub of the new JBL 7 Series installed reference monitor system, the unit can be used with any passive or powered speakers.



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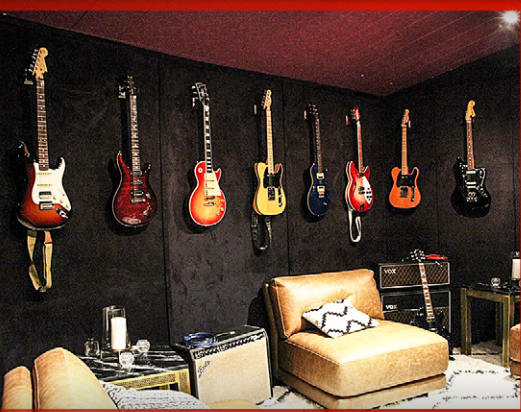
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DAVID “RAIN” BANTA *MultiPlatinums.com RecordingEngineeringSchool.com*

Diverse Background as Multiplatinum Mixer/Engineer and Instructor: David “Rain” Banta’s website lists numerous professional designations that tap into the extraordinary three decades of experience he brings to his multifaceted music production and education business. He is a multiplatinum Billboard No. 1 Charting Producer, mixer, pianist, UCLA instructor, KPFK FM radio on-air

He also composed and produced for NASCAR on Fox Sports and for the WB show *Jack and Jill*. Banta’s bestselling video series *The Basics of Home Recording* led him to teach a course at UCLA for 10 years and MI for one.

Rainman Productions: Founded in 1997, Banta’s independent Montrose and Tarzana based facilities offer a full range of afford-

with breathing and pitch. Satisfaction is always guaranteed.

The Recording Engineering and Music School: Offering both online and in-person classes, Banta and his experienced staff of multiplatinum instructors work with students of all ages and skill levels. In addition to weekend seminars based on his UCLA Extension and MI



talent, senior producer and board op. As first engineer at Echo Sound in the '90s, and later as an independent engineer for major and indie labels, he’s worked with Tupac, Michael Jackson, Luther Vandross, Tina Turner, the Roots, Tracie Spencer, Take That, Sting, “Marky Mark” Wahlberg, Eazy-E, Ice-T, MC Ren, Snoop Dogg, Rodney O and Joe Cooley, Robbie Williams, Coolio and produced, mixed and/or mastered 46 songs by Bone Thugs-N-Harmony.

ably priced studio services, including mixing, mastering, recording and music production. For full recordings, both studios have a separate full band tracking room and vocal booth, with a wide selection of vintage and legendary mics (including Telefunken and AKG), drum machines (including the MPC 2000XL Studio Plus), and keyboards (including the Roland D50). He also draws on his history as a trumpeter traveling with choirs to coach vocalists who need help

home recording class, Banta offers courses in recording/engineering, music theory and harmony, piano and music sight reading and ear training. He says, “Nothing gives me more pleasure than giving them a great finished album. Many come to me after working with mixing engineers who can’t get it right, and it feels good to give them something spectacular.”

Contact David “Rain” Banta, 818-468-5701



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Bob Tamburri

Product Manager
Ashly Audio

Bob Tamburri has been named Product Manager for **Ashly Audio**. In his new role, Tamburri will oversee and direct the full life cycle of Ashly products, from conception to launch, through market position, support and maturation. With forty years of pro audio experience, Tamburri will help Ashly maintain the vitality of its core business and leveraging strengths to expand into adjacent markets. Tamburri will report directly to Ashly CEO Jim Mack. Tamburri previously held product management positions at Sony and TOA, and served as a sales representative for Sennheiser, and an A/V designer and integrator at Manny's Music. For additional information, contact Anthony Errigo at ae@ashly.com.



PJ Bloom

SVP, Film & Television Music and Soundtracks
Warner Bros. Records

Warner Bros. Records has appointed **PJ Bloom** to Senior Vice President, Film & Television Music and Soundtracks. Bloom will oversee the placement of WBR's roster in television, movies and evolving areas of visual media, as well as spearhead the acquisition of soundtrack properties on behalf of the label. He will be based in the company's Burbank headquarters, reporting to Peter Gray, Warner Bros. Records EVP/GM. Bloom has created soundtracks for more than 1,000 episodes of television and 50 films, as well as video games, advertisements and amusement park rides. He is a two-time Guild of Music Supervisors Award winner, two-time ASCAP Pop Award winner, and four-time BMI Award winner. Contact liz.morentin@wbr.com.



Michael J. Fiorile

Chairman of the Board of Directors of BMI
BMI

Michael J. Fiorile, Chairman and CEO of the Dispatch Printing Company and Chairman and CEO of Dispatch Broadcast Group, has been named **Chairman of the Board of Directors** of BMI. Fiorile was most recently Vice Chair of the BMI Board. He succeeds Paul Karpowicz, President, Meredith Local Media Group, who was elected Presiding Director. Fiorile joined the BMI Board in 2010. He also serves as a member of the following Boards: CBS Television Affiliates Board, the Television Bureau of Advertising, National Association of Broadcasters, Television Operators Caucus and the Broadcasters Foundation of America. For additional information, contact Liz Fischer at fischer@bmi.com.



Gary Kelly

Executive Vice President/Chief Revenue Officer
Interscope Geffen A&M

Interscope Geffen A&M has promoted **Gary Kelly** to Executive Vice President/Chief Revenue Officer. In his new role, Kelly will lead a team that's comprised of the revenue, digital marketing, and production areas. Kelly's team will also oversee all playlisting activities for IGA, including the newly created position of Director of Playlisting, which has been specifically created to meet the demands of the new paradigm in music streaming. Kelly began his career as a college marketing rep in the Sony Music system. He left Sony for a position at the Universal Music Group and joined Interscope in April 2010 as Head of Sales. For more, contact Dennis Dennehy at d.dennehy@umusic.com.



Alison Smith

EVP, Distribution, Publisher Relations & Administration Services
BMI

BMI has promoted Alison Smith to **EVP, Distribution, Publisher Relations & Administration Services**. Smith will work closely with BMI's publishers on their royalty distributions and administration needs. She will continue to oversee all of BMI's domestic and international royalty distribution and administration services to its more than 750,000 members. Smith began her career working as an assistant in BMI's Nashville office company. In her previous role as SVP of Operations, Distribution & Administration Services, Smith has overseen record royalty distributions to BMI's affiliates. For more, contact jthomas@bmi.com.



Chris Grajewski

Director of Sales
Italian Speaker Imports

Chris Grajewski has been named Director of Sales for **Italian Speaker Imports**. Grajewski has over 22 years of experience in the industry and brings extensive sales experience to the role. In addition to sales, audio engineering and installation experience, Grajewski holds a Bachelor's degree and a Master's degree in Business. He owns his own production company, Jersey Sound, and continues to run it part-time. A classically trained saxophone player who also plays the drums, he's worked with sound, both on stage and off, allowing him to see things from the perspective of both the musicians and sound technicians he now services. For more information, contact lisamariewe2@gmail.com.



Sam Selolwane

SVP Urban Promotion
RCA Records

Sam Selolwane has been promoted to Senior Vice President, Urban Promotion at **RCA Records**. Selolwane recently held the title of Vice President, Urban Promotion and will remain in the company's New York headquarters. Selolwane is a graduate of Morgan State University and holds a B.A. in Mass Media Communications, with a concentration in Radio & Television Production. Selolwane started her career as a radio programmer and on-air personality, later transitioning to promotion executive 12 years ago with Jive/RCA Records/Sony. As Vice President of Urban Promotion, Selolwane developed successful national radio campaigns for artists on the RCA rosters. Contact Meghan.Kehoe@rcarecords.com.



Mike Steinberg

EVP, Creative & Licensing
BMI

Mike Steinberg, SVP of Licensing, has been promoted to EVP, Creative & Licensing at **BMI**. Steinberg will lead the newly named Creative group, which will encompass BMI's songwriter and composer teams in Atlanta, Los Angeles, Nashville, New York, Puerto Rico and London, as well as the company's Strategic Partnership division. He will continue to oversee BMI's Licensing organization, driving all of BMI's domestic revenue. He joined the company in 1996 as the Assistant Vice President of Business Affairs and Licensing. Prior to BMI, Steinberg held positions in television distribution and the private practice of law after earning his J.D. from Fordham University School of Law. Contact jthomas@bmi.com.



◀ SAMSON TECHNOLOGIES QH4 4-CHANNEL HEADPHONE AMP



The **Samson QH4** is a small 4-channel stereo headphone amp with four independent power amplifier channels, each with separate volume controls. This means volume does not diminish even when all four channels are being used. Furthermore, disparate sets of headphones with different operating impedances between 16–600-ohms work fine without one set of phones being too loud/soft compared to another set.

Getting stereo audio into the QH4 is made easy with two, 1/4-inch (L/R) balance inputs that would receive line level signals from your mixer or recording interface. In addition, there is a stereo TRS 1/8-inch aux input jack for direct connection to your smartphone; you can enjoy music from your device and properly drive studio-grade headphones to loud levels.

As a convenience, there is a 1/8-inch aux out jack that can be used to daisy chain multiple QH4's together. The unit finishes with global Mute and Mono buttons—monaural monitoring is great for quickly checking a podcast or recordings with split tracks.

The Samson QH4 came to the rescue when I needed a third headphone system here at my studio. I had a singer on the first headphone system and a guitarist on my second system, but I needed a third system to accommodate a drummer in another room who wanted to play to the mix with a loud click track. I ran two outputs of my interface into the QH4 placed right next to the drummer—problem solved!

The Samson QH4 is a powerful workhorse in a small package. It works great in my studio and is great value for the money. It sells for \$69.99 MAP. samsontech.com/samson/products/processors/qh4/qh4/

▶ TC ELECTRONIC VSS3 STEREO SOURCE REVERB

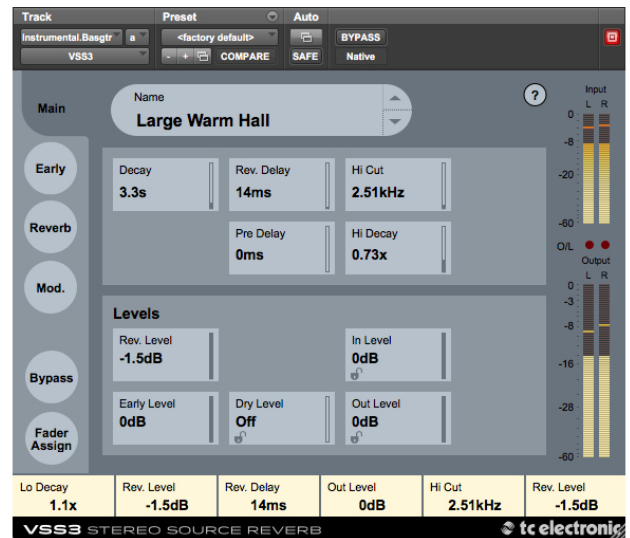
TC Electronic's VSS3 Stereo Source Reverb plug-in is now ported over to AAX Native (and other host DAW Native versions) from the original Pro Tools TDM-only version. VSS3 (Virtual Space Simulation) had been a mainstay reverb in all my mixes because of its smooth and realistic reverbs and ambiences based on algorithms from TC's flagship TC6000 hardware processor.

VSS3 allows for easy reverb/ambience construction by offering complete control over the size and reflective patterns of the early reflections coupled with programming the exact nature and tonality of the reverb tail. I like the Focus Field at the bottom of the compact GUI—it allows for dragging in any six parameters you use most.

A big part of the sound of VSS3 comes from the extensive collection of 24 different Early Reflection types. You'll have: theatres, phone booth, small rooms, car park, airport, even a forest all with a choice of a small, medium, large or fixed Early sizes. You may also adjust the Early Color, the Early Position for either a Close or Distant listening position, and Early L/R Balance.

VSS3 has extensive collection of Factory presets that you can modify and build your own library of User presets. Everything I remember from the TDM version is back in my Pro Tools HDX sessions and I'm starting to incorporate it as part of my mixing template from now on! I highly recommend it!

TC Electronic VSS3 sells for \$199 with PowerCore/TDM cross grade at \$99. Check: <https://www.tcelectronic.com/vss3-native/>



▼ RAPCOHORIZON BTIBLOX

The **BTIBLOX** is the latest in RapcoHorizon's line of BLOX series of self-contained portable devices useful in studios, live sound or installed sound systems. BTIBLOX is a Bluetooth interface that easily pairs with most Bluetooth music players, including smart phones and computers. BTIBLOX looks like an elongated XLR connector and operates on microphone phantom power. It also has its own internal rechargeable battery for up to 24 hours of operation.

BTIBLOX has a line-of-sight range of 75 feet or more to stream music wirelessly from your smartphone or iPad directly to an XLR mic input of your audio mixer or interface. Think how quickly you could allow any audio source such as music files, narration recordings, or cell phone audio to be added wirelessly into your audio mix at any time.

BTIBLOX has a translucent back cover that indicates pairing/activity and it's built to Bluetooth 4.2 specifications and is FCC and RoHS compliant. It sells for \$99 MSRP.

rapcohorizon.com





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◀ ZPLANE ÉLASTIQUEAAX

élastiqueAAX is zplane's time and pitch manipulation AudioSuite plug-in (only) for Pro Tools. It runs offline AAX 32/AAX64 faster than real-time and will time stretch from 25% to 400% and pitch shift +/- 24 semi-tones while preserving formants. It will process multi-channel (up to eight audio channels at a time) for synchronized processing and comes with factory presets for typical film pull-ups/pull-downs.

As a music mixer, my main interest in élastiqueAAX is for both tempo and song key shifting multi-track masters, entire music mixes or as a compositional adjunct to audition already recorded demo tracks in different keys or tempos. I am also interested in using it to pre-process individual guitars and recorded loops tracks for use in other keys and tempos.

My first test was extreme. I time-stretched all the tracks of a multi-track song in Pro Tools HDX 12.7.1. I selected eight tracks at a time and made six passes of eight tracks each for a total of 48-tracks. The song went from about 3:15 minutes to 2:45 minutes in length.

For pitch shifting, there are no controls for selecting a particular algorithm for monophonic, polyphonic or percussion sources as in other software and DAWs. You can elect to preserve formants or not and the Source Material Voicing fader ranges from a bass clef to a treble clef depending whether fundamentals are lower or higher frequencies.

I am well pleased to report that élastiqueAAX worked flawlessly and did everything I expected quickly and with the best possible sound. And now with eight tracks at a time and faster than real-time, I can freely shift all tracks in a surround mix, multi-track recordings or several stereo mix versions quickly and easily.

I'm highly recommending this to music makers and songwriters for all the possible creative uses. élastiqueAAX runs on OSX 10.7 and higher, Windows 7, 8, & 10 and Pro Tools 10 or higher. It sells for \$399 as download.

products.zplane.de/elastiqueaax

▶ DIGITECH CABDRYVR DUAL CABINET SIMULATOR PEDAL

The DigiTech® CabDryVR pedal utilizes 24-bit A/D/A conversion and impulse responses of seven guitar cabinets and seven bass cabinets—14 different cabinet simulations within this standard size pedal.

CabDryVR has dual inputs and outputs and works as two completely separate simulator channels named Cab A and Cab B—you could have one for bass and one for guitar. With Cab B's input unused, a single guitar or bass signal coming into Cab A will produce two separate cabinet simulations out of Cab A and Cab B.

Some of the cabinets are: Cab 3 a British Green Slant 4X12 or choose Cab 1 for a Vintage American 2X12 cabinet. The seven bass cabinet choices include Cab 6 called Vintage Fridge 8x10 or Cab 7 called Blonde Basement 2X12.

My main interest is for music production and mixing. Being able to quickly audition cabinet sims with CabDryVR is an awesome way to get just the right "size" of guitar sound. I use CabDryVR as part of a guitar/bass tracking recording chain or in my mixing/remix process.

For recording an overdriven stereo guitar I used a Nexi Dutch Screamer pedal connected before CabDryVR and then I panned the two outputs hard left and right in the mix. I had guitar Cab 2 Vintage British 2X12 (VOX AC30 sound) on the left and Cab 5 called Heavy American 4X12 (a slant cabinet with 30-watt vintage speakers) on the right side. This is a big and real-sounding guitar sound!

The speaker models are excellent and a great way to get a good guitar or bass amp sound without using an actual cabinet. The DigiTech CabDryVR sells for \$229.95 MSRP and requires a 9-volt power supply such as the Harman PS0913DC sold separately.

digiotech.com/en/products/cabdryvr



◀ INGRAM ENGINEERING EQ50

The EQ50 is a mastering-quality analog three-band 500-series equalizer module. I received two for review and they were immediately connected to the output of the stereo bus of my SSL Sigma Summing system. I also used them on individual tracks in the mix.

The EQ50 has a continuously adjustable low cut filter with a 20 Hz to 1kHz range. It rolls off or cuts 6dB per octave. The middle control is called a See-Saw (sometimes called a "tilt") equalizer with a selectable "pivot" frequency of either 400Hz or 1kHz.

In a See-Saw equalizer, a single control knob boosts and cuts at the same time up to +/- 16dB centered at a pivot frequency. The EQ50's third band is a high cut filter that is also continuously adjustable from 5kHz to over 200kHz and also rolls off or cuts 6dB per octave.

200kHz? The upper harmonics of transient laden audio sources—the fast attack of drums, pianos, and percussion instruments range from just inside the range of human hearing to well above our ability to hear.

I used the See-Saw mid-range section set to 1kHz to add a touch of "cut" and, at the same time, lower the frequencies below 1kHz. This is a touchy control used on program material this way—a little goes a long way and I loved it!

The EQ50 is meticulously designed to maintain an accurate phase/amplitude response for a fully transparent signal path when in circuit. Each Ingram Engineering EQ50 sells for \$455 MSRP.

ingramengineering.net/products_eq50.php

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



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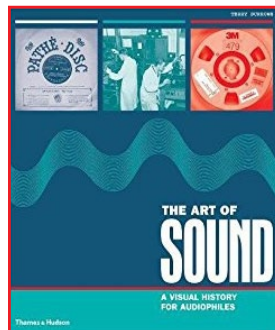
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BOOK STORE

The Art of Sound A Visual History for Audiophiles

By Terry Burrows
(hardcover) \$50.00

This complete illustrated history of recorded sound reveals the masterful product design behind the evolving technology of sound recording, with specially commissioned photography of iconic, rarely seen artifacts from the collections of the EMI Archive Trust.

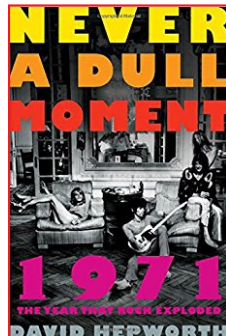


Written by musician Terry Burrows, this attractive item is both entertaining and informative, with a generous profusion of vintage visuals, including antique hardware, adverts and blueprints.

Never A Dull Moment: 1971 – The Year That Rock Exploded

By David Hepworth
(paperback) \$16.99

Making a convincing, persuasive argument for his premise that 1971 was the most explosive year in rock history, author David Hepworth explores album milestones *Tapestry*, *Exile on Main Street*, *Who's Next*, *What's Goin' On?*, Led Zeppelin IV and others.

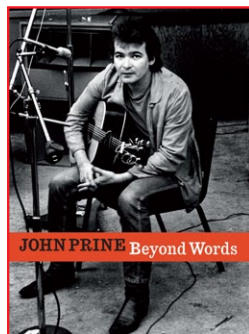


The author's powerhouse prose delivers consistent salvos of insight into the artists, their art and their singular era, making *Never A Dull Moment* a must-read for the thoughtful music fan.

Beyond Words

By John Prine
(softcover) \$34.98

In his first official book, legendary singer-songwriter John Prine puts together a selection of his favorite songs, photographs and stories. The book includes over 100 photographs from Prine's personal collection, along with copies of hand-written lyrics showing his songwriting evolution.



Additionally, there are several personalized notes from the artist about the songs and photographs, as well as lyrics and guitar chords for over 60 of his classic tunes.

The Singer/Songwriter Boot Camp Rule Book

By Larry Butler
(paperback) \$9.99

Drawing from decades of experience as a handler of top-drawer major-label talent, Larry Butler has compiled a straightforward hand-

**THE SINGER/
SONGWRITER
BOOT CAMP
RULE BOOK**
**101 WAYS
TO IMPROVE YOUR
CHANCES OF SUCCESS**

by Larry Butler

book of professional insights, laid out in a clear and precise format. Avoiding generalities, Butler's career tips cut right to the marrow of what it takes to be successful as a solo singer-songwriter today. See diditmusic.com.

45 RPM (Recollections Per Minute) The Morrell Archives, Volume 3

By Dave Morrell
(paperback) \$12.00

Record company promo man Dave Morrell returns with another installment of cool and fun stories of his adventures, this time focusing on the years 1975 - 80, when the musical

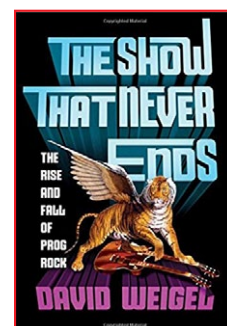


landscape turned from pop to the raw excitement of punk and new wave. As before, Morrell's associations are a star-studded delight as he relates his hang-times with John Lennon, Paul McCartney, Phil Spector, Lou Reed, Patti Smith, Carly Simon, Dolly Parton and many more. A quick, fun read.

The Show That Never Ends: The Rise and Fall of Prog Rock

By David Weigel
(hardcover) \$26.95

For prog rock fans and critics alike, Weigel explores the development, evolution and endurance of progressive rock. Yes, Pink Floyd, Genesis, Jethro Tull are given their due, as the author explains exactly what was progressive



and how it arose out of psychedelic and heavy metal music. Weigel's story spans over five decades, with a narrative history that serves as an affirmation that prog rock was a "grand cultural detour" that made possible much of the music that is popular today.

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products and solutions that deliver advanced performance, outstanding quality and long-term reliability. "It's rare to have this high level of design engineering, manufacturing and support capabilities under a single roof with teams able to work together and share their efforts as we do at QSC," says Sr. Director of Marketing Ray van Straten. "Our customers love QSC because there are no surprises; They get a quality, professional product and an all-around great experience each and every time."



Leading Manufacturer of Digital Mixers, including the TouchMix: In less than three years, QSC has become a leading manufacturer of digital mixers, often equaling or besting legacy brands' sales figures in similar categories and price points. The QSC TouchMix™ compact digital mixers were designed for musicians, production professionals and live performance venues that need the power and capability of a large "concert" mixing console in a compact, affordable and easy to use form. The TouchMix™-8, TouchMix™-16 and TouchMix™-30 Pro mixers each have the functionality to satisfy seasoned live-sound pros, and a range of features/functions that help the less experienced user also achieve remarkable results. With recent software updates, all three models are essentially equal in capabilities, differing primarily in only channel count.

The K Family's New Generation: QSC's new K.2 Series is the next generation of the company's globally best-selling K Family line of powered loudspeakers. The series is comprised of the 8-inch K8.2, 10-inch K10.2 and 12-inch K12.2 full range loudspeakers, which offer significant feature upgrades (including a 2000 watt power module, compared to the original 1000) and advanced DSP. They establish, yet again, a new standard in powered loudspeaker technology.

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► An Aussie Debut

Australian singer-songwriter Meg Mac will release her debut album *Low Blows* on July 14 through 300 Entertainment. The album was recorded at Niles City Sound in Fort Worth, TX and features former members of the Texan band White Denim. Additional production and mixing by John O'Mahony at Electric Lady Studios in New York. For more information, visit megmac.com.au.



▲ Welcome to Adulthood

Singer-songwriter Dan Croll will release his sophomore album *Emerging Adulthood* on July 21 via Kobalt Music Recordings and Communion Records. The album was recorded in Atlanta, GA at Milk Money Studios with producer Ben Allen (Animal Collective, Deerhunter, CeeLo Green, Matt & Kim). For more information, visit musicglue.com/dancroll/home.



▲ Anjos' EGO-centric Sophomore Album

EGO is the latest album by André Allen Anjos' solo project RAC, which will be released July 14 through Counter Records. Recorded and produced between Anjos' home studio in Portland, OR and sessions in Los Angeles, *EGO* features collaborations with Rivers Cuomo, Rostam Batmanglij, MNDR, St. Lucia, K. Flay and Joywave among others. For more information, visit rac.fm.

▲ "Mic To Monitor" Seminars Return

Prism Sound's Mic To Monitor seminars are returning to the U.S. and Canada this autumn with five events in cities including Boston, MA and Montreal. Topping the bill as a guest speaker in New York will be Oscar and Grammy Award-winning producer/engineer Robert L Smith, who has worked with numerous top artists including Aerosmith, Bon Jovi, U2, David Bowie and Lady Gaga. For more information, visit prismsound.com.

Producer Playback

"That's key to having a successful experience. People come in with a dream and we want to help them fulfill it."

— Jody Stephens, producer and musician (*Big Star*, *Golden Smog*)





KENNY LAUBBACHER

◀ **Foster's New Sound**

Indie pop-rockers Foster the People will release their third record *Sacred Hearts Club* via Columbia Records on July 21. This is the first record without the band's founding member and bassist Cubbie Fink. Long-time touring musicians Isom Innis and Sean Cimino are now attributed as official members. The album was recorded at The Bank in Burbank, CA, and produced by Josh Abraham, Olgee, Innis, and Mark Foster. Pictured (l-r): Foster, Mark Pontius, Innis and Cimino.



Pictured (l-r): Pete Doell, EastWest Studios Manager Candace Stewart, producer-keyboardist CJ Vanston, singer Rie Sinclair and engineer Bill Smith.



Pictured (l-r): Engineer/MC Tech Editor Barry Rudolph, engineer Lenise Bent, pro audio gear designer Paul Wolff and Chief Studio Tech Gary Myerberg.

PHOTOS BY BRIAN STEWART

AfterMaster Opening Celebration

AfterMaster Studios had a crowded opening party at their new facilities in Hollywood. Producers and engineers turned out to see the new studio, which features an SSL 4000G+, as well as an upstairs mastering room with Grammy-nominated engineer Pete Doell at the helm. For more, visit aftermaster.com/studios.

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TONY MORAN

DJ, writer and producer Tony Moran has produced stacks of dance club singles and has worked with artists including Gloria Estefan, Madonna and Martha Wash. He's twice been honored with a Grammy nom and has remixed a cross-section of songs including KC and the Sunshine Band's "I Love You More," Donna Summer's "Valley of the Moon" and, indeed, Michael Jackson's "Billie Jean." He's known widely for his first hit: the Cover Girls' "Show Me" and in 1981 he and collaborator Albert Cabrera formed the Latin Rascals. Notably, he'd earned his first gold record comfortably before the age of 21.

Moran launched his career as a teenaged DJ when radio DJ juggernaut Carlos De Jesus overheard one of Moran's cassettes and invited him to come into the station. It wasn't long until his edits made it to air and producer Arthur Baker caught one of them. He called the station, tapped Moran to do some work at famed Electric Lady Studios and his career was thereby set upon an unstoppable trajectory.

To get the best out of an artist, Moran finds that establishing a comfortable and exploratory environment delivers the best results. "When I worked with Luther Vandross, I'd approach [a new project] by saying, 'If you want to do some things that are new, let me tell you how you see the story and how I see the story,'" he recalls. "It wasn't the same formula they'd always used and they noticed after a few takes that it was different. To me, getting the best out of someone is to get them to explore themselves. Anything that opens your mind and your god-given instrument leads to something new. Because of situations like that, I was hired to work on Gloria Estefan's *Gloria!*"

Remixing represents its own branch of music's evolutionary tree. Just as it's grown, Moran has continued to refine and expand his process. "I've now done a few hundred remixes," he observes. "Song is primary. Not all of them are meant to transform into dance tempos because of the melodic structure. There have been cases where I couldn't get the vocal to where it sounded natural so I'd ask the artist to consider singing it again; maybe cutting out a few syllables here and there. Each song represents a new challenge."

On the subject of challenges, one of his biggest is when an artist expects him to replicate the success of an earlier record. "In the music business, you're always on to the next project just as the last thing is happening," he says. "You're kind of ahead of the curve, mentally. When something becomes really hot, I get calls from people asking me to do the same thing over again; they want me to do for them what I did for, say, Rihanna. I want to make it so that the songs can be played in the same set."

Moran's 28-song two-CD set *moodswings*, which dropped earlier this year, stood as an opportunity for him to put together "a producer showcase album," in his words. "I've written pretty much on every song on that album, along with various collaborators," he says of the record. "It also provides a spectrum of styles that I've connected with. There's more than one shade to Tony Moran. This is my musical calling card."

Last year Billboard magazine ranked Moran as the 92nd most successful dance artist of all time. Projects in his future include the Nile Rodgers single "My Fire" as well as work with Kimberly Davis, lead singer of Chic.

The three most important lessons he's learned as a DJ, writer and producer are:

- **Communication.** You have to respect the other people in the room. It's not about who's better. It's about how to get the best out of us.
- **Preparation.** Know what you want to do. I come into the studio with ideas and titles.
- **Respect.** Be as forthright and honest with your artists as you can. People become attached to their work.

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BACKGROUND

A classically trained pianist, Alex Heiche switched to financing after realizing stardom wasn't his fate. Unlike other entertainment financing instruments, Sound Royalties offers advances based around proven earnings without seeking to own copyrights.

Fixing Financing

In 1997, I read about Bowie Bonds and found it very interesting. Then, I started talking with friends in the music community and saw some of the things that were going on—people selling their rights in perpetuity, which nobody should ever do. In 2003, I started funding the entertainment community. That slowly evolved and in 2013 I was able to focus exclusively on fixing some things about this industry in terms of funding and financing.

Projecting Royalties

We're a specialty-financing firm. The key is it's non-credit based advances that use royalty and income streams as collateral. We've become really adept at seeing anomalies and missing royalties in people's income streams.

Typically, we'll look at someone's historical income over the past three years. From that, we'll project what they're going to have in the future and what we can use as collateral. When we advance, we don't do 100% recoupment. What that means is, if they've got \$10 coming in, we may work with [between] \$5 and \$8 of it so there's income still overflowing.

We also have people come to us who have no royalties coming in but they have a hit song that's been playing since this last summer. It can sometimes take a year for that income stream to flow through to them. We have a lot of new, hit artists and writers who have a song that's charting.

The Goldilocks Zone

If someone has bad credit, the regulators control what [lenders] can do. Even if someone has a million dollars in assets and wants to give someone a loan, their hands are often tied. On the other end of the spectrum are people who are buying for the next 35-plus years. We came up with a model where we'll go out six or seven years, not do 100% recoupment and without the intention of owning the copyright.

Just What You Want

A lot of artists and songwriters come to us and say, "I just want to work with my SoundExchange or my TuneCore." We're happy to carve that out and work with that exclusively. The beauty of our program is we're using that



"With detailed historical royalty streams, we can give you options and tell you what you qualify for. We can also project what you're going to earn over the next year."

5,000 songwriters and it revealed that 70% of them had no idea there were advances available to them without having to give up their copyrights. That's our challenge — getting the market aware of what we do, how we do it and that it's available. The most successful way we've gotten the word out has been our referral program. We pay up to \$25,000 per referral.

Money's Still There

Who is being paid and how is transitioning, but there's still an enormous amount of money flowing. We can look at that as it changes, follow trends and help people the best we can. It's a moving target, but there's still an enormous amount of revenue we can collateralize against. And we're not trying to project out for the next 35 years, so we're working with a much shorter window.

Honesty and Incentives

We're non-credit based, so [clients] can be more forthright about their situation. We're also not trying to buy copyrights in perpetuity, so don't look at what we can raise as the end all, because there's still overflow income.

In a traditional model where it's 100% recoupment, if you write a song, your income's \$10 and then you're in that Super Bowl commercial, that's just going to recoup your advance further. In our model, that money flows through to you. So we incentivize the songwriter, artist or producer to keep working. They're not incentivized to walk away and start something new under a separate name.

as collateral and can't come back on them personally if that collateral fails.

Bank of You

Because our model's not buying in perpetuity, we build customers for life. People say to us, "I need more than that"—they think they're negotiating a sale or a publishing deal. We explain to them, "This \$50,000 is just using what you have as collateral. If your song goes up in the charts, you can restructure what you're doing with us." And we can work with you again and again.

Information Power

With detailed historical royalty streams, we can give you options and tell you what you qualify for. We can also project what you're going to earn over the next year. The easiest way to give us those detailed income streams is to provide us with your SoundExchange login and then we can download the statements we need.

Complementing Labels and Publishers

I was talking to the CEO of a major publisher and said, "We don't want to handle publishing. All we're doing is providing non-credit-based advances. We don't want to do the work you're doing. We're not taking your percentage." Same with the labels; we're not taking the work that the labels are doing. Some of these folks will redirect their clients to us and say, "If you want an advance, a company we work with will give you that and we can still do all your marketing."

Awareness

There was a survey done a few years ago of

Banks and Selling

There are several banks I give clients the choice to work with. That's a great option if you qualify for it. We also get people saying, "I appreciate what you're doing, but I really want to sell this." I'll point them in the direction of people who buy in perpetuity. I feel strongly about why it's important not to sell in perpetuity, but sometimes that makes sense.

New Streams

There are lots of new royalty streams. Just look at YouTube; whether it's the composer, the creator of the video or the person featured in the video, there are many different streams. And financing models will evolve to view and predict those streams better. The newer they are, the harder they are to predict and the higher risk they're perceived. And the higher the risk, the higher the cost of funds. There are a lot of new streams we don't fully understand and have to be conservative with.

Fast Money

Our Sound Check program is quick, easy access to money. Let's say someone's looking for \$25,000 and wants to repay it back over the next year. We'll do it for \$695 and a 4% advance rate. We're launching that right now.

Hang On To What You've Got

Don't sell your copyrights. There are options available to help you accomplish, whether it's to fund that next project, fix that broken van or whatever it may be, personal or professional. There is access to funds for most folks.

OPPS

A record label executive who just started a new label is searching for exceptional, hardworking artists and bands for recording contracts and development deals. A team of seasoned A&R execs that have previously worked with prominent artists such as **Beyoncé, Lana Del Rey, Bruno Mars, Kelly Clarkson, Alicia Keyes, Pink, and Chris Brown**, are searching for amazing acts in pop, rock, country, hip-hop, R&B, indie, singer-songwriters and producers. The label's goal is to develop, sign and release the best up-and-coming artists/bands into the mainstream. The label consists of a team with proven formulas that they apply to each artist. Taking directions, being easy to work with, and staying professional and prompt is a must to be considered. If interested, you can log on to MusicClout.com for details. There is no fee to join the site.

Dave Williams of Melrose Music Studios is offering an amazing discount (up to 55%) for studio services via Groupon. Based in Hollywood, CA at **Raleigh Studios**,

Melrose Music recently opened a satellite studio in Palm Springs. You can choose from two packages: \$75 for one two-hour recording studio session (\$150 value); or, \$135 for two two-hour recording studio sessions (\$300 value). Williams and Melrose Music has worked with many well-known stars and emerging artists, including: **Def Leopard, Heart, the Pointer Sisters, George Clinton and Barry Goldberg (Electric Flag)**, as well as many record labels and production companies. To score the deal, go to groupon.com/deals/melrose-music-studios or facebook.com/melrosemusicstudios.

If you are looking for a label to release your latest project on vinyl or cassette, consider sending your track to this Detroit indie label, Jett Plastic Recordings (JPR). They choose artists who have great talent and potential, regardless of genre, from anywhere in the world. Since their inception, JPR have released records by rock artists, punk artists, folk artists, and blues artists. See jetplasticrecordings.com.

For singers and musicians who also do voice overs, The Voice Shop has launched a contest to find the best "voice over" talent in the U.S. The grand prize will be \$675 worth of classes from The Voice Shop in categories of the winner's choice. To enter, contestants must record themselves reading a descriptive passage and submit their entry by Sunday, July 23. The winner will be chosen in early August. Contestants should go to voiceshopcoaching.com competition to enter.

Write.Click.Cook.Listen (WCCL) is currently accepting submissions of all genres to feature on their site. WCCL is a music blog with a cooking perspective. They provide great music for social gatherings involving delicious food. The original intention of the blog spot was to create recipes and attach music to them. Throughout the years it has expanded to include band-submitted recipes, artist interviews, songs about food, food themed playlists and restaurant reviews. No matter which direction the blog goes in, the same two interests remain at the heart of it...food and music. You can check it out at writeclickcooklisten.blogspot.com.

LABELS•RELEASES SIGNINGS

APA Nashville has signed singer-songwriter Casey James, who finished in third place on the



▲ Urban Network Conference Talks Digital Rights

At this three-day conference in Woodland Hills, CA, music industry luminaries spoke to a packed room full of up-and-coming talent about the importance of digital performance and performing royalties in the ever-changing DIY world of streaming downloads and other music platforms. Pictured standing (l-r): **Barry Benson, moderator; Jesse Flores, Sr. Director, Label and Business Development, INgrooves Music Group; Rachel Stilwell, music attorney; James Leach, SESAC VP Writer/Publisher Relations. Seated (l-r): David Mitchell, MIQ Publisher and Urban Conference Executive Director; Ronette Bowie, Enigma Music Mgmt CEO; Shari Hoffman, AFM & SAG/AFTRA Fund COO; and Reggie Calloway, Sound Royalties Director of Musical Funding.** More info at urban-networkdigital.com.



▲ INTERSCOPE GEFFEN/ A&M PROMOTES KELLY

Interscope Geffen A&M promoted Gary Kelly to Executive Vice President/Chief Revenue Officer, as announced by Interscope Geffen A&M Chairman and CEO John Janick and Vice Chairman Steve Berman. The promotion marks the first time an executive has held the title of Chief Revenue Officer at a record company. By creating Kelly's position Interscope Geffen A&M ensures its readiness for the future alongside its ability to maximize the changes in the industry and super-serve its artists. Kelly's team will also oversee all playlisting activities for IGA, including the newly created position of Director of Playlisting, which has been specifically created to meet the demands of the new paradigm in music streaming. For more, see interscope.com.

ninth season of Fox's American Idol in 2010. The Texas native independently released his new album **Strip It Down** in June. "I've been searching for a long time to find the right group of people to work with, and I'm extremely excited and honored to have finally built my team," James said. Citing **Albert King, Tab Benoit and ZZ Top** as inspirations for his blues-inflected album, James is currently on tour in the U.S. For more information and tour dates, you can go to caseyjamesofficial.com.

Orlando In Heaven is a new release on Cleopatra Records that was produced in remembrance of the 2016 Pulse nightclub tragedy, which recently had its one-year anniversary. Proceeds are being donated to **Catholic Charities of Central Florida**, cflcc.org/in-the-midst-of-tragedy-a-call-to-love-and-service, which provides case management and supportive services for victims and family members of the Pulse shooting, which occurred in Orlando, FL. *Orlando In Heaven* was produced, composed and performed by **Brian Tarquin** featuring world-class players such as guitar icon **Larry Coryell**, vocalist **Phil Naro (Talas, Julian Lennon)**, Grammy jazz guitarist **Mike Stern**, bass extraordinaire **Tony Franklin (Jimmy Page)**, **Chris Poland (Megadeth)**, Hal

Lindes (Dire Straits), Will Ray (The Hellicasters), jazz keyboardist Bobby Baldwin and Grammy nominee Denny Jiosa. Get the record at amazon.com/Orlando-Heaven-Brian-Tarquin-Company/dp/B06Y1MWBJ8.

Chicago-born and Atlanta-raised rapper SahBabii has debuted his first official release on Warner Bros. Records, S.A.N.D.A.S. The new recording includes the official remaster of the original S.A.N.D.A.S. project in addition to two new songs, "Geronimo" and "Marsupial Superstars." SahBabii received critical acclaim courtesy of **Noisey, XXL, The Fader, Mass Appeal, Pigeons & Planes, Pitchfork, and the New York Times.** **Kylie Jenner, Migos, The Atlanta Hawks, Odell Beckham, Jr., Travis Scott, Wiz Khalifa, Fetty Wap, T-Pain, and Drake** have all shown support to SahBabii and "Pull Up Wit Ah Stick." You can learn more about this up-and-coming rapper at facebook.com/SahBabii.

Glen Campbell's remarkable life story—the real-life rags-to-riches tale of a boy who grew up as one of 12 children to poor Arkansas sharecroppers in the '30s and went on to become one of the most revered singers and guitarists in popular music—is told in his recently released

song, “Arkansas Farmboy.” The song is from Campbell’s farewell album, *Adiós*, released June 9 on **UME**. The song was written by Campbell’s former bandmate and lifelong friend **Carl Jackson** who produced the new collection. The album was recorded at **Station West** in Nashville following Campbell’s **Goodbye Tour** which he launched after revealing he had been diagnosed with Alzheimer’s disease. To find out more, go to glencambell.com.

Multiplatinum award-winning rock band Lifeshouse will release their first hits compilation, *Lifeshouse: Greatest Hits, on CD and all digital retailers July 14*. The 18-track selection will include a multitude of their chart-topping hits, including “You and Me,” “First Time,” “Halfway Gone,” “Hurricane” and “Hanging by a Moment,” which was the most played radio track of 2001. To mark the release, the band will co-headline a U.S. tour with **Switchfoot**, starting July 23 at the **Fillmore Auditorium** in Denver, CO, and wrapping September 10 at the **Masonic Auditorium** in San Francisco after a show on September 9 at the **Greek Theater** in Los Angeles. For more, visit lifeshousemusic.com.

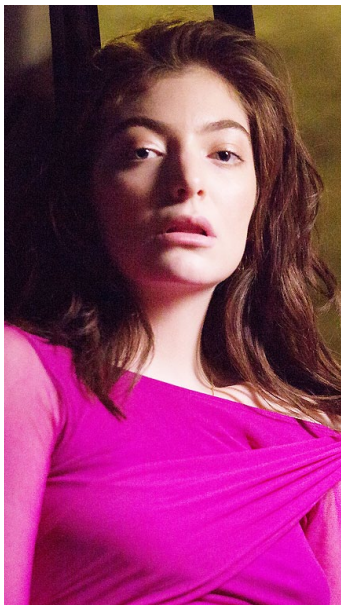
PROPS

Music business veteran Mike Gormley is hosting a new segment of the popular Internet show “Accent On.” Gormley will appear the first and second Monday of each month starting at 6 PM, Pacific Time. “Accent On,” hosted by **Iona Europa**, is part of the internet network **LA Talk Radio** at latakradio.com/content/accent. Up and coming

guests Gormley will introduce and interview singer **Sheila Nicholls**, music business executive **Danny Goldberg** and veteran performer **Cidny Bullens**. Gormley has a long and renowned career as a journalist, record company executive, artist manager and marketing/PR expert. He has been responsible for setting into motion many artists’ careers and his work has brought the world such successful artists as film composer **Danny Elfman**, and pop band **The Bangles**. In addition, Gormley has helped launch the careers of such diverse artists as **Rod Stewart**, **Rush**, **BTO**, **The Police** and **Supertramp**. You can reach Gormley at lapersdev.com.

Know-It-All, the debut album from multi-platinum EP Entertainment/ Def Jam Recordings artist Alessia Cara has been officially certified platinum with U.S. sales in excess of 1 million units. The album has been streamed more than 700 million times. “Stay,” her massive summer smash with super-producer Zedd, hit No. 1 on the Billboard Dance Chart, and Top 10 on the Hot 100 Mainstream Top 40 list. For more, contact Lydia.Kanuga@umusic.com.

Brodeur has won the “Studio Package” from ReverbNation. For the third year, **Hybrid Studios** and **Orange County Production House** have selected a band or artist to receive free studio time through a ReverbNation competition. The 2017 winner is Laguna Beach’s **Nick Brodeur**, a singer and guitarist who will now get the opportunity to record at Hybrid Studios under the direction of OCPH. Brodeur was chosen from a list of nearly two thousand appli-



◀ LORDE LOVES MELODRAMA

Following the release of her new single “Perfect Places,” which **Rolling Stone** characterized as an, “existential party anthem” that is both “defiant” and “stage-ready,” Grammy-winning artist **Lorde** has finally released *Melodrama* with “Sober” as the album’s lead single. The song presents a serene yet expressive tale in true Lorde style. It gives fans a taste of what to expect and leads the way to Lorde’s upcoming tour across Europe, featuring support from **Khalid**. She continues to headline marquee festivals across the globe this year including anticipated performances at **Bonnaroo**, **Glastonbury**, **Lollapalooza**, **Outside Lands**, **Life Is Beautiful**, and more. For the latest news, go to lorde.co.nz.

DIY Spotlight Pontea



Practicality and passion sometimes must diverge for someone to truly find herself. Such is the story of Los Angeles DIY electro-pop artist, **Pontea**. Born and raised in the City of Angels in a fairly traditional Persian-American home, Pontea (pronounced “Pon-ta”) would go through her early life playing it safe, while a fire grew inside her telling her to break away from the cultural norms that she knew.

Throughout her youth, she would experiment with performing as a dancer, actress and musician, but ultimately would go on to attend UCLA and major in Physiology. Since graduating college, Pontea has turned away from the practical and is now on her own however, chasing her passion.

Surrounding herself with a group of talented friends and collaborators, Pontea’s “do it yourself by doing it together” approach has seen constant growth since late last year. Building on a handful of self-produced cover videos that have garnered over 100,000 views on YouTube, she began working with up-and-coming producer **Sando** for her new EP, due out later this year.

With early support from music tastemakers and an ever-growing Internet following, the title track and first single from the EP, “Unpredictable,” has been streamed over 20,000 times on SoundCloud in just a couple of weeks.

Moving ahead with a number of upcoming appearances in Southern California leading to her debut release, Pontea is making it work for herself against the practical odds.

For more information, check out IAmPontea.com

Have a successful DIY strategy to share? Email bbatmc@aol.com

cants. Previous winners of the ReverbNation competition include Los Angeles’ **Andy Allo** and Yucaipa’s **Hoity Toity**. For more information on Hybrid Studios and the Orange County Production House, you can visit hybridstudiosca.com and ocproductionhouse.com. For info, go to nickbrodeurmusic.com.

adorned with Hendrix’s signature. A walkway toward the central plaza incorporates a timeline of Hendrix’s life and career embedded in the pavement. Lyrics from timeless Hendrix songs, “Little Wing” and “Angel” are etched into a purple ribbon along the timeline. For more, visit jimihendrixparkfoundation.org.

Digital Music News has named the “Top Music Schools” of 2016...and the Musicians Institute in Hollywood CA is on the list, alongside Juilliard, Berklee and Yale. Additionally, tuition to the Musicians Institute was highlighted as a prize gift in a special episode of CBS’ **Celebrity Undercover Boss** with **Darius Rucker (Hootie & The Blowfish)**, where Rucker worked undercover (scouting talent) as a roadie, tech and promoter. For more, visit mi.edu and dariusrucker.com.

Jimi Hendrix Park in Seattle, WA had its grand opening celebration on June 17, after a \$2.2 million park improvement project. The 2.5-acre park named in honor of hometown musical icon now features a newly installed central shelter, a soaring sculpture reminiscent of butterfly wings now anchors the park. New amenities include a grand entrance and stairway

THE BIZ

The 2017 Pemberton Music Festival has been canceled after filing for bankruptcy, potentially leaving ticket holders and service companies high and dry. According to **Ernst & Young**, the appointed Trustee, there will be no automatic refunds for ticket holders, who may have to wait weeks to learn whether they will get their money back. “As PMF is now in bankruptcy, it has no ability to provide refunds for tickets purchased. However, ticketholders may file a proof of claim form as an unsecured creditor with Ernst & Young in accordance with the claims process.” Information pertaining to the bankruptcy proceeding is available on the Trustee’s website at ey.com/ca/pmf.

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



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Date Signed: February 2017

Label: Hopeless Records

Band Members: Skyler McKee, guitar, vocals; Thomas Waale, bass; Luke Mensink, drums.

Type of Music: Indie Rock

Management: Olivia Key - Evolve Music Management, olivia@evolvemmm.com

Booking: Jason Parent - APA Agency, jparent@apa-agency.com

Legal: N/A

Publicity: Natalie Schaffer - Big Picture Media, 212-675-3103, natalie@bigpicturemediaonline.com

Web: superwhatevr.com

A&R: Eric Tobin

Orange County, CA trio Super Whatever was anxious to land a label deal, particularly with highly regarded L.A. indie outfit Hopeless Records. But the members also recognized the importance of downplaying their enthusiasm. None of them wanted to appear overeager or, worse, uncool. Super Whatever's manager Olivia Key—a connection conjured by band drummer Luke Mensink—got *Good Luck*, the band's self-released EP, into the hands of some friends at Hopeless. It wasn't long until label dreams blossomed into label realities.

"We really wanted to work with Hopeless," guitarist Skyler McKee recalls. "Within the first few days of signing with her, Olivia got in contact with someone she knew there. I believe Eric [Tobin, VP of A&R] was the first to hear our EP. He liked it, which was astonishing because we'd recorded it in a garage across the street from my work. It was very low budget.

"We set up a meeting, went in and pretended it wasn't a big deal,"

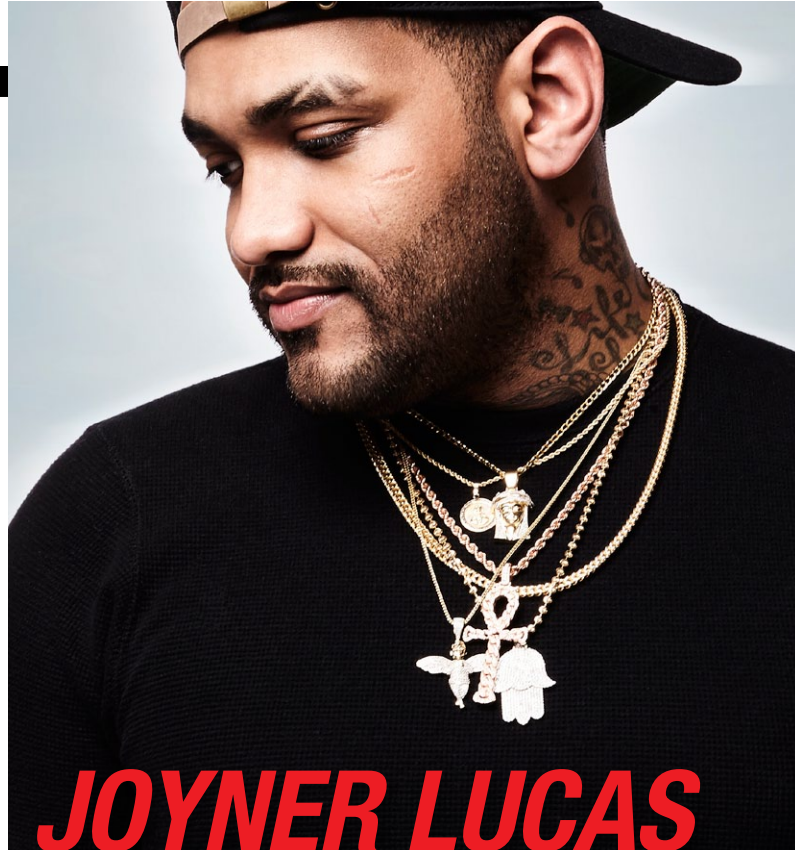
"At the end of the weekend we had paperwork with a label I respect."

McKee continues. "I'd heard great things about Eric in general. The energy was really positive. They laid out everything [and were] pretty vulnerable with how they spoke. I like being open and vulnerable in my day-to-day and in my music, so it was refreshing. I've heard that the suits-and-ties at labels hate the artists, [but] love the music."

Soon after their meeting, Hopeless organized a showcase with a nearby venue. Things went well and the guys were invited to an after-party at Tobin's house. Days later, they received a deal memo. "It all happened fast," McKee recalls. "At the end of the weekend we had paperwork with a label I respect."

Super Whatever traveled to Nashville to record the band's forthcoming full-length record. The primary reason for the cross-country trek was that McKee wanted to work with childhood friend Seiji Inouye, who's based there and has a long list of production credits.

Hopeless released *Good Luck* in early February. The full-length record is slated to drop later this year. Meanwhile, the band is on the road, hitting cities including Seattle, Austin and Portland. — **Rob Putnam**



Date Signed: Sept. 20, 2016

Label: Dead Silence/Atlantic Records

Type of Music: Hip-Hop

Management: Sha Money XL & Dhruv Joshi, shamoneyxl@joynerlucas.com, djoshi@joynerlucas.com

Booking: bookings@joynerlucas.com

Legal: N/A

Publicity: ariana.white@atlanticrecords.com, 212-707-2236

Web: joynerlucas.com

A&R: Riggs Morales, riggs.morales@atlanticrecords.com

Worcester, MA rapper Joyner Lucas isn't typical, either with his serious lyrical content, which covers everything from suicide to gang violence, or his methodology, which entails conceptualizing the video before writing the song. But the arresting results made him go viral on Facebook, subsequently grabbing the attention of Atlantic Records Chairwoman/COO Julie Greenwald. Excitedly, she carted her laptop around the office and showed everyone the video for "Happy Birthday."

Atlantic contacted Lucas' manager, Sha Money XL, instructing the duo to meet them in New York. Although Lucas had communicated with numerous labels, including Interscope, Def Jam, Universal and Republic, he viewed the selection as a "no-brainer." "I felt they really wanted me over there," he explains. "They understand what I was doing and didn't want to change it at all."

"They understand what I was doing and didn't want to change it at all."

Lucas knew he needed the strength of a major after tackling the indie route with his own Dead Silence Records. Instead of eliminating the label, the deal brings it along. The agreement also includes Boi-1da, who executive produced *508-507-2209*, released June 16. "He is, in my opinion," testifies Lucas, "one of the greatest deejays of all time."

Keeping things in perspective, Lucas knows not every deal's the same. As he puts it, "Some of the things I felt were important probably aren't to another artist." He also knows this is a beginning, not an end. "It wasn't like I signed and suddenly I'm in all these magazines and on all these TV shows. It doesn't work like that. I have to keep working and things are going to fall into place. It's a process."

Although fresh, Lucas declares the decision right. "I signed a good deal," he insists. "It was a good move." — **Andy Kaufmann**



Date Signed: Dec. 11, 2016
Label: Spinefarm Records
Band Members: Schuyler Croom; Adam Tanbouz; Matty Williams; Denis Desloge.
Type of Music: Hard Rock/Modern Metal
Management: Matthew Holmes, Holmes Music Mgmt.
Booking: Eric Powell, Spotlight Touring
Legal: Martin Frascogna - Frascogna Courtney PLLC
Publicity: Jon Freeman, freeman@freemanpromotions.com
Web: facebook/heislegendnc
A&R: Darren Dalessio

Out of Eastern North Carolina, He Is Legend has built a significant following, and recently signed to Spinefarm Records for their most recent release, *few*. After cutting ties with label Tragic Hero Records, the band deployed an IndieGoGo crowdfunding campaign to launch their next recording. "Crowdfunding was really important to us, and it went off without a hitch," says lead man Schuyler Croom. "That's how we kept the momentum going."

"Crowdfunding was really important to us, and it went off without a hitch."

"We weren't sure if we wanted to sign with another label," Croom says. "It really wasn't a pressing matter. We had been there, done that. We had known [A&R executive] Darren from Spinefarm for quite a while, and it was a friendship. He digs the band. It's nice to be able to just throw your hands up and do what we should be doing—playing music!"

The band has been active for several years, touring and recording. Croom comments that, regarding fan-following, "Momentum can drop if you just release music, performances, to those who are already invested. DIY, crustpunk bands who only want to sell seven-inch records at their shows aren't our model. We want to open for radio rock bands."

Although He Is Legend is a rock band, Croom cites Lil' Wayne and other hip-hop artists as influences. "The discipline many of those artists have—they can't stop recording! That is inspiring."

After the crowdfunding-financed recording of their current release, the band brought artwork, a mixed album and their own tour van to the Spinefarm table. The label matched their remaining raised funds for the mastering, and provided marketing strategies such as participating in Record Store Day. "We look forward to getting on the road," says Croom. "We have to do that!"

The band's Spinefarm debut, *few*, dropped on April 28. — **Brett Bush**



Date Signed: April 13, 2017
Label: Equal Vision Records
Band Members: Ryan Hunter & Brian Byrne
Type of Music: Rock
Management: N/A
Booking: Matt Galle - Paradigm Agency
Publicity: Chrissy Borsellino - Right Angle PR, chrissy@rightanglepr.com
Web: envyonthecoast.com
A&R: Francesca Caldara

It's a weird time to be alive as a fan of post-hardcore music. The scene that formed in the early 2000's withered away around 2008ish... but now that fans of the genre have grown up and acquired disposable income, the dream to relive their childhood is just a vinyl release or LiveNation fee away. And while several bands/labels have re-released 10-year anniversaries, or toured their previous albums, Envy on the Coast returned with quite the opposite idea in mind.

"Brian [Byrne] and I didn't have much interest in [returning for a nostalgic tour]," explains frontman Ryan Hunter. "Don't get me wrong, we were excited to play the material we hadn't played in eight to 10 years, but it's a lot of work. There was conversation about new material and opening that book again as a whole. ... I missed making music with Brian within the context of this project, and he felt the same way. We were just really anxious to see where things could go."

"You can't just grind it out and expect successful results."

The duo decided to book 10 days with producer Mike Sapone (Taking Back Sunday, Brand New) and hammered out as much as they could. Hunter and Byrne then recorded overdubs and re-records from their respective homes. The result was the band's upcoming EP *Ritual*, which ended up in the hands of Equal Vision Records.

"Francesca [Caldara] at Equal Vision is an old friend of ours," explains Hunter. "We toured with her on our second or third tour back in 2006, maybe? When it came time to pass around our current EP it was sort of a no-brainer sending it to her, and fortunately she dug it and what we wanted to do heading into a full-length."

Amassing 10+ years in the industry, Hunter has seen artists who could have been great, but mistook working hard for working smart. And as he explains, you can't just grind it out and expect successful results.

"Use your ears. A lot of people are putting in so much work and are exhausted. I notice that a lot of times that they aren't listening. I've found myself making a mess of the last few things I was [working on], and I went back and listened to a few producers' work whom I felt I was in the same realm as, it dawned on me how simple what they were doing was ... So just use your ears in every capacity. When listening to music and listening to your own stuff and listening to the advice of those around you."

Envy on the Coast's *Ritual* EP will drop June 30. — **Andy Mesecher**



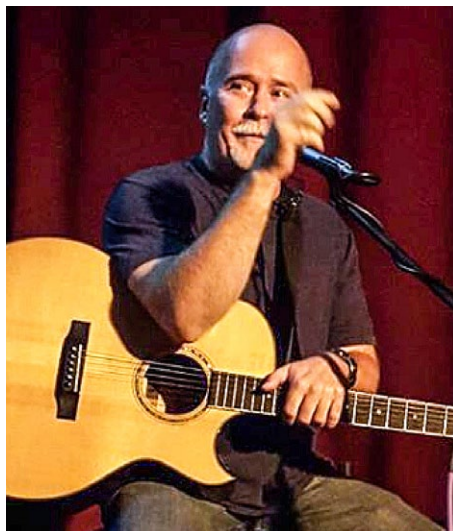
PATRICK GRAY / KABIK PHOTO GROUP

▲ Fogerty Takes the Cake

A Rock and Roll Hall of Famer, John Fogerty celebrated his 72nd birthday with a cake presentation during his performance at Wynn Las Vegas. The cake, created by Gimme Some Sugar Las Vegas, was a replica of Fogerty's famous guitar, "ACME." Pictured: Fogerty flanked by his two sons, Shane and Tyler.

▶ Warren Sellers: Narrative Notions

West Coast Southern Boy is a newest release from Orange County, CA-based singer-songwriter Warren Sellers. The suite of songs reveals country roots cross-cut with West Coast sensibilities from an accomplished Americana hero. Listen on Spotify and check him out at warrensellers.com.



LESTER COHEN/GETTY IMAGES FOR BMI

▲ BMI Sees the Big Picture

Film composers Alan Silvestri and James Newton Howard were among the honorees at the recent 2017 Broadcast Music, Inc. (BMI) Film, TV & Visual Media Awards held at the Beverly Wilshire Hotel in Beverly Hills, CA. Pictured (l-r): BMI President and CEO Michael O'Neill; composer Justin Hurwitz; 2017 BMI Icon Award recipient Alan Silvestri; BMI VP Film, TV & Visual Media Relations Doreen Ringer-Ross; and composer James Newton Howard.

Spotify Moves to Promote Songwriters

In a major move to align itself with the songwriting community, the streaming service Spotify has unveiled Secret Genius, what the company calls a global initiative to highlight the contributions of songwriters and producers to the music industry and to the music of the recording artists played on the platform. The ambitious project will result in awards, songwriting camps called Songshops, curated playlists, podcasts and more.

Hit songwriter Justin Tranter (DNCE, Selena Gomez, Justin Bieber) will lead a Songshop this summer with his friend, frequent collaborator and the subject of a recent MC cover feature Ricky Reed (Twenty One Pilots, Halsey, Meghan Trainor). Among the songwriters participating in Los Angeles are the prolific Latin songwriter Claudia Brant and key Max Martin collaborator Savan Kotecha.

The inaugural Secret Genius Awards, which will honor the top songwriters, producers and publishers in the industry as well as up-and-coming talent, will take place in the fall. The event will consist of nomination categories, presenters and performers. Additionally, the program will feature Secret Genius Playlists curated with the Ambassadors' songs and podcasts where they talk about their songs.

Tunefind Links to Hollywood Reporter-Billboard

Tunefind, the most comprehensive and accurate source for tracking music syncs on TV, announces a new partnership with The Hollywood Reporter-Billboard Media

Group to lend its robust and comprehensive data to the monthly Top TV Songs Chart.

On the most recent Top TV Songs for April, Lord Huron led the list with "The Night We Met," featured in Netflix's new hit series *13 Reasons Why*, and is joined within the top five of the chart by a number of tracks from the series, including songs from Selena Gomez, Vance Joy and Sir Sly. The ranking is based on song and TV show data provided by Tunefind and compiled using a formula blending respective Shazam tags, as well as sales and streaming information tracked by Nielsen Music.

The Top TV Songs Chart is published monthly on both hollywoodreporter.com and billboard.com.

Concord Bicycle Wheels in with Imagem

Beverly Hills-based Concord Bicycle Music, owned by MassMutual affiliate Barings Alternative Investments, will acquire Imagem Music Group, whose catalog includes the iconic musical and theatrical works of Richard Rodgers, Oscar Hammerstein and Lorenz Hart, as well as the classical music holdings of Boosey & Hawkes. In addition, Imagem publishes significant classic rock, pop and contemporary compositions. See concordmusicgroup.com.

Opp for Songsalive! Coordinator

Songsalive! is looking for a new Los Angeles Coordinator/Leader for the international non-profit organization dedicated to supporting and promoting songwriters and composers worldwide. The position



DIANE WARREN

▲ ASCAP Goes Pop

ASCAP, the American Society of Composers, Authors and Publishers, hosted its 34th Annual ASCAP Pop Music Awards on Thursday, May 18, recognizing pop mastermind Max Martin as Songwriter of the Year for an unprecedented 10th time. Diane Warren was honored with the prestigious ASCAP Founders Award, and pop star Meghan Trainor received the ASCAP Vanguard Award. Pictured (l-r): Diane Warren and ASCAP's Elizabeth Mathews.

calls for someone who is interested in being involved as a key leader in a nonprofit organization with over 20 chapters around the globe. Songsalve! not only develops, supports, and promotes songwriters and composers but is also involved in philanthropic initiatives in the local community.

This is a volunteer position with a one-year minimum commitment. If interested, contact Mary Lemanski, Director Of Operations, mary@songsalve.org, with your resume, and a cover letter indicating why you feel you are the right candidate for this position, and how your experience will benefit the organization. Please tell about any experiences in working with songwriters and also in organizing public programs and managing teams.

Lyric Contest Now Accepting Entries

American Songwriter is currently accepting entries for the September/October 2017 Lyric Contest. Deadline is July 15 at 11:59 p.m. (CST). Enter now for your chance to win a co-write with Grammy-winning singer-songwriter John Paul White, a professional demo session (one song) at Omni Sound Studios, a round-trip flight to Nashville (domestic only), a PRS Angelus Alex Lifeson Guitar and a Sennheiser E935 microphone.

Each of the four finalists have their lyrics printed in American Songwriter, and the bi-monthly

winner will be profiled in a one-page Spotlight in the coinciding issue of American Songwriter. You can enter to win the Sept./Oct. 2017 Lyric Contest (and become eligible for the Grand Prize) at americansongwriter.com.

Durango Songwriters: Tunes in the Rockies

Registration is now open for the famous Durango Songwriters Expo, slated for Oct. 6-7 in beautiful Westminster Colorado. The event features two days of listening sessions, panels, and live performances in a beautiful and supportive environment. Onstage at this year's ASCAP Pop Awards, Vanguard honoree and hit artist and songwriter Meghan Trainor publicly thanked this event for its key part in her phenomenal success. Among the guests are representatives from major publishers, record labels, management companies and many other career-making folks.

Enrollment is limited to 200 participants. To save on registration, sign up before Aug. 10 for a discounted rate of \$275. For any questions, contact Jim Attebery 970-259-9747, cell: 970-946-9521 jim@durangosong.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.



▲ Beck Hits Big at SESAC Film & TV Awards

SESAC hosted its annual Film & Television Composers' Awards at the Casa del Mar in Santa Monica, CA recently. The annual awards dinner honored music composers in the categories of film, network television, local television, cable television, advertising and streaming media. Among the night's honorees was composer Christophe Beck, who took home an award for his work on *Trolls*. Pictured: Beck with Erin Collins.

► Manilow Honored at BMI Pop Awards

Songwriter and artist Barry Manilow (pictured) was honored as BMI's Icon at the 65th Annual BMI Pop Awards in Los Angeles. Justin Tranter (DNCE's "Coke by the Ocean," Nick Jonas' "Close," Selena Gomez's "Hands to Myself and Justin Bieber's "Sorry") and Ross Golan (Ariana Grande's "Dangerous Woman," Andy Grammer's "Good to Be Alive," Flo Rida's "My House," and Selena Gomez's "Same Old Love") were named Songwriters of the Year, and Warner/Chappell took top publisher.



▲ AIMP Event in New York

The Association of Independent Music Publishers (AIMP) held creative sessions this spring where attendees were shown a broadcast advertisement and a scene from a TV program, given the same creative brief issued to the music supervisors who worked on them, and tasked with either composing or selecting the right song for the spot. Winners received a lunch with the sessions' panelists. Pictured in New York (l-r): Mike Ladman of Droga5; Stephen Bolles of !K7 Music; Ryan Barkan (kneeling) of Droga5; Kristen Buck, independent singer-songwriter; Keith D'Arcy of SONGS Music Publishing; music supervisor Michael Hill; and DeMiya Williams, BMI.



▲ ASCAP Screen Awards

ASCAP toasted the composers of the most performed music in TV, film and video games at the 32nd annual ASCAP Screen Music Awards at The Wilshire in Los Angeles. Screen and stage composing legend Stephen Schwartz was honored with the prestigious ASCAP Founders Award. Pictured: Musician Angela Parrish performing "The Audition Song" from *La La Land*.

Michael Franti and Spearhead

Tapping the Conscious Connection

Traveling around the world on an ambitious tour with his band Spearhead, Michael Franti avows that summer festival audiences might be his favorites. "When night falls and the lights come on there's a certain type of magic and a different sense of freedom."

No doubt they will be singing along to Franti's newest single, "Summertime is in Our Hands" from his most recent full-length collection *SOULROCKER*. "The song is about how the feeling of summer is always accessible to you, even when you're in the most challenging moments of your life. It reminds me of my childhood, and my late dad. I loved to go fishing with him. Now, I have a son who has a chronic kidney disease, so every summer memory that we create together is even more meaningful."

Directed and produced by Franti, the accompanying video presents a narrative of a young woman dealing with a profound loss. Franti says this fabled Indonesian island of Bali where he shot the video imparted a spiritual backdrop to the process. "It's a Buddhist and Hindu culture and the people make offerings three times a day; these little baskets with flowers, some rice and maybe a coin. There's a constant sense of gratitude."

Franti writes almost every day. "When I first started writing I used a drum machine and a sampler. Then I switched to an acoustic guitar. Now my instrument is my iPhone. I get up in the morning and I have an idea for a song, and I sing it into the phone. Later in the day, I'll pick up my guitar and work out some chords for whatever melody I've written, and then record it back into my phone, make a beat and come up with a little demo."

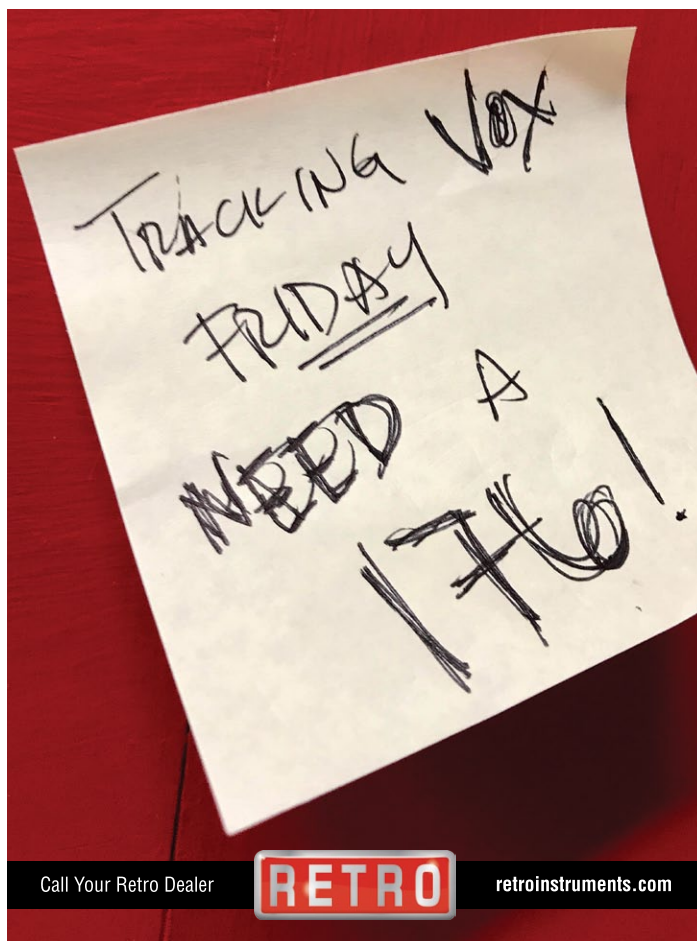
Although the technology has changed, he says he still writes from the same place. "I have an idea or a feeling in my heart and I just freestyle and sing melodies, sometimes with words attached, or sometimes I hear a phrase in my head that's meaningful or could become a hook. I usually get 30 to 40 percent of the song through adlibbing, then I sit down later and craft it. That initial impulse is the most important thing. You've got to grab onto it before it flies away."

Among Franti's related endeavors is Do It for the Love, a foundation he started with his wife Sara. They were inspired when the wife of a longtime Franti fan reached out to say that her husband Steve, who was living with ALS (commonly known as Lou Gehrig's Disease), wanted to meet him at a show. She also shared that this would probably be the last concert in his life. "During the middle of my set they were on the side of the stage. Steve was in very advanced stage of ALS and could only speak in whispers and communicate with his eyes. He wanted to get up out of his chair and dance. So his wife Hope lifted him up with all of her strength and we had this beautiful slow dance in front of 20,000 people."

"I said to my wife, 'Let's do this for as many families as we can.' Our mission is to bring children, adults and veterans with serious medical conditions or special needs to see any live concert by any artist in North America. In last three years we've sent people to see everyone from Drake and Beyonce to Garth Brooks, Celine Dion to Red Hot Chili Peppers, you name it. If anyone is checking this piece out and they need it for their families, write to us at doitforlove.org and we'll get your family member to see any artist in any city."

Franti is optimistically enthusiastic about the current state of music. "It's an amazing time that the digital age has ushered in. It allows audiences to come to music without having it go through a traditional channel, like MTV or the radio, or some other filter that really narrowcasts. It's a great time to be a songwriter. Having done it as long as I have, I feel like I'm still getting started."

Contact Mike Gowen, MSO, 818-380-0400 ext. 239,
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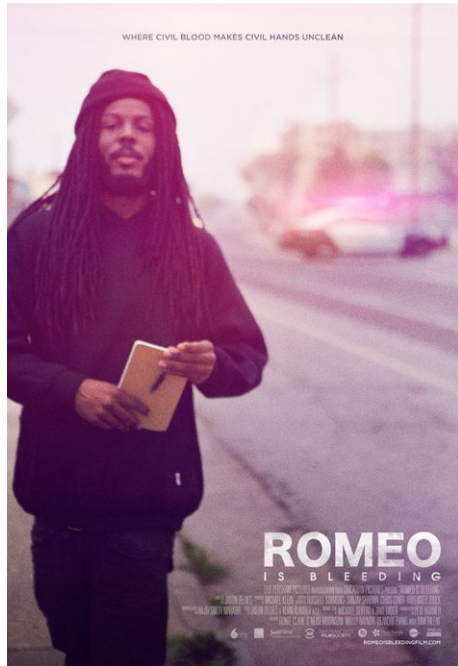
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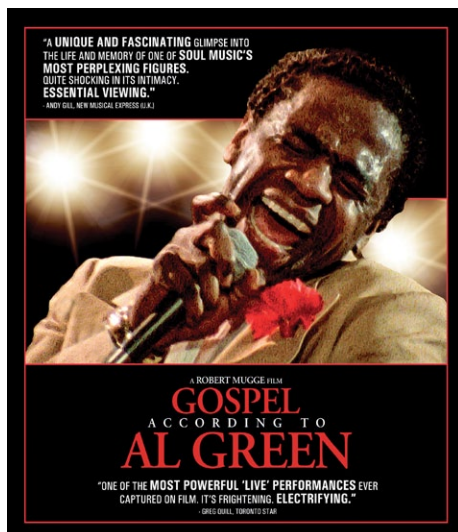
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DROPS

Sony Music Nashville, in partnership with **Rumble Yard**, just launched original content series **Live @ 1201**, which features current hit-makers performing intimate shows in the label's downtown Nashville office space. Country star **Luke Combs**, whose debut album **This One's For You** dropped in early June, kicks off the series with band members **Rob Williford** and **Tyler King** performing the two-week No. 1 hit "Hurricane" and others from his new release. The second episode is set to release in July. For more information, contact Allen.Brown@SonyMusic.com.



Starting July 28, **Romeo Is Bleeding**, a documentary that explores the power of spoken-word poetry for youth in one of the country's most violent suburbs, will be released in select theaters. **All Def Digital** and **Def Jam Records** founder **Russell Simmons** teamed with award-winning editor **Jason Zeldes** to executive produce the film, which is Zeldes' documentary feature directorial debut. The film has received more than 20 awards at film festivals, including Audience



Award for Best Documentary Feature at the **San Francisco International Film Festival**. In addition to its limited theatrical release, **Romeo Is Bleeding** will also be available via VOD as well as DVD and Blu-ray on Aug. 1. Contact Steve Elzer for details at Steve@ElzerAssociates.com

In 1984, documentary/concert film **Gospel According to Al Green** premiered at the **Filmfest Munchen** in Germany. The **Robert Mugge** film captured intimate interviews and performances with Green, one of the most loved voices of soul music, who abandoned his music career to become a Memphis preacher and gospel singer. Now, a remastered release on Blu-ray, DVD and in digital formats is set for July 7.

The footage includes the **Seventh Anniversary Celebration of Green's Full Gospel Tabernacle**—the first and only Al Green church service committed to film—as well as intimate interviews with the artist and **Hi Records** producer **Willie Mitchell**. Bonus features include audio of Green's entire interview, audio of the climactic final hour of Green's seventh anniversary church service, and the personal telephone answering machine message Green recorded for Mugge in the mid-'80s.

For more information, contact [Clint Weiler](mailto:Clint.Weiler@mvd2b.com) at Clint@mvd2b.com.

Fans of **Quentin Tarantino's** '90s cult classic **True Romance** can rejoice; the soundtrack will release for the first time on vinyl this month in honor of the film's 25th anniversary. It features a delicious mix of music from **Robert Palmer** to **Chris Isaak**, and the vinyl release will come in a variety of limited colors, including gold, aqua and pink splattered and "blood splattered."

Contact [Leah Urbano](mailto:Leah.Urbano@crimsonmgt@gmail.com) at crimsonmgt@gmail.com for details.

Alt-rockers **OK Go** recently delivered a **TED Talk** at the prestigious conference in Vancouver, B.C., where singer-director **Damian Kulash, Jr.** explained the band's creative approach to its music videos. The talk was booked by acoustic performances by the band of "This Too Shall Pass" and "The One Moment" in sync with the songs' video clips. The talk earned a rare standing ovation from the packed opening-night audience. The talk, "How

To Find a Wonderful Idea," was posted on the TED website where it spread globally and reined in nearly 100,000 views per day. For details, contact [Collin Citron](mailto:Collin.Citron@bbgunpress.com) at collin@bbgunpress.com and watch the TED talk here: TED.com/talks/ok_go_how_to_find_a_wonderful_idea.

Hardcore band **Misery Signals** just released new documentary **Yesterday Was Everything**, directed by **Matthew Mixon**. The film takes viewers on an intimate journey into the band's past inner turmoil, including the departure of their founding singer, and ultimate reconciliation.

The film was shot during Misery Signals 2014 tour in celebration of the 10th anniversary of the album, **Of Malice and the Magnum Heart**, and follows the band as they reunite with their founding vocalist for the first time since his ousting 10 years prior.

The documentary is available on iTunes, Google Play and Amazon, and Misery Signals offered a theater screening in Edmonton, AB, last month with partial proceeds to benefit **Mothers Against Drunk Driving**.

For more information, contact [Austin Griswold](mailto:Austin.Griswold@SecretServicePR.com) at Austin@SecretServicePR.com.



OPPS

The Workplace Lab, a recorded podcast with listeners around the globe, is in search of industry experts in all fields, including the entertainment industry, to come on the show and talk trade secrets. That includes pay, branding, networking tips, communication strategies and more. Contact show host Ariana Robinson Danquah with booking inquiries at Contact@WorkplaceLab.org.

Recorded podcast **Advance Your Art** seeks creative types who have used their skills to change careers, build a company or for some other entrepreneurial endeavor to discuss how they did it. Contact Yuri Cataldo at Yuri@AdvanceYourArt.com for more information.

Established music marketing and promotion company, **A man A plan A canal**, needs a summer 2017 intern to cultivate relationships with radio stations and universities through calls and emails, data entry, report preparation, social media management, tour promotion, show attendance and more. It's an unpaid position but a great foot in the door. Current projects include the **Flaming Lips**, **the Magnetic Fields** and more. A résumé and cover letter are required in the application. Visit AmanAplanAcanal.com for more information.

Radiant Images, an award-winning camera rental house, is hiring a hi-tech motion picture solution consultant, which might give you the chance you're looking for to meet tons of people in the film industry. The position is responsible for negotiating with producers and camera assistants on contracts for company equipment and requires strong organizational and communication skills. Applicants must have at least three years' experience in the camera industry and an understanding of the equipment. The company offers competitive salary and benefits. To be considered, submit a résumé and cover letter and visit RadiantImages.com for more information.



ELTON JOHN

Peebles, is also now available for the first time in hi-res digital formats and includes new liner notes from music critic **Jeff Weiss** and from Van Peebles' son, **Mario Van Peebles**, who directed 2003's **Baadasssss!** about the making of his father's film. Melvin Van Peebles was a torch-bearing writer, director, actor and composer who directed, scripted, edited and scored the entire film of the same name, which is soundtracked by a soulful, funky and gritty combination of hymn-based vocalization and jazz rhythms. For further details, contact Aaron Feteri at Aaron@ReckoningPR.com.

Elton John's and **Bernie Taupin's** hits "Rocket Man," "Tiny Dancer" and "Bennie and the Jets" have been reimagined in video as winners of **The Cut** were revealed at a world premiere screening in Cannes, France. **Majid Adin's** winning video for "Rocket Man" was described as "a poignant animated work" that draws on his personal experiences as an Iranian refugee making his way to England. The "Bennie and the Jets" video was interpreted by directors **Jack Whiteley** and **Laura Brown-**

hill as a futuristic talent show inspired by **Fritz Lang's** 1927 science-fiction film, **Metropolis**. **Max Weiland's** winning video for "Tiny Dancer" is a tribute to Los Angeles and its people, who are connected by love for the song. Contact Imani Troy at ITroy@RogersAndCowan.com for more information. All videos are accessible on YouTube here: [Youtube.com/playlist?list=PLqyeWHEtEzWVJ1mWMAsm7uNczYbc_IIMG](https://www.youtube.com/playlist?list=PLqyeWHEtEzWVJ1mWMAsm7uNczYbc_IIMG).

Cidny Bullens is on tour, performing his widely praised live autobiographical show, **Somewhere**

Between: Not an Ordinary Life, in which the Grammy-nominated musician talks love, death and gender identity through storytelling and song. Directed by **Taylor Rubinstein**, Bullens tells his story from arriving in Los Angeles in the mid-'70s, working with **Bob Dylan**, **Rod Stewart** and **Sir Elton John**, and recording critically acclaimed album **Desire Wire** in the late '70s, which brought Bullens international fame. Bullens also tells of losing 11-year-

old daughter Jessie to cancer and struggling with gender identity to the point of finally deciding to change his name from Cindy to Cidny and transition from female to male to embrace the person he always felt he was. Contact Cary Baker at Cary@Conqueroo.com for more details.

SWEET SWEETBACK'S BAADASSSSS SONG



PROPS

Stax Records recently reissued **Melvin Van Peebles'** landmark, genre-defining album, **Sweet Sweetback's Baadasssss Song**, on vinyl as part of a year-long initiative to celebrate the record label's 60th anniversary. The 1971 soundtrack, performed by a then-unknown Earth, Wind & Fire with contributions by Van

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



Eliot Glazer

Media and TV writer, musician

Web: EliotGlazer.com

Contact: Heidi Vanderlee, HV@SharkPartyMedia.com

Most Recent: *Haunting Renditions*

Eliot Glazer's new live concert creation, *Haunting Renditions*, offers "an intimate night of bad music made good" once a month, in which he takes low-brow pop songs—anything from Avril Lavigne to Shaggy—and transfigures them into classically arranged productions.

Glazer says. "These songs really tickle the audience, and they remember the lyrics. I like doing these songs that are just left-of-center, just off the radar, and present them in a funny context."

Glazer's most well-known job might be as executive story editor of the popular Fox series *New Girl*. Glazer broke into the world of script writing while studying in New York, where eventually one of his scripts landed on the desk of Darren Star, who hired Glazer to write for his TV Land series, *Younger*. That led Glazer to bigger things, including the writer's room for *New Girl*.

One of the biggest challenges of entering the profession, he says, is learning to market oneself without "driving people away or pissing your friends off."

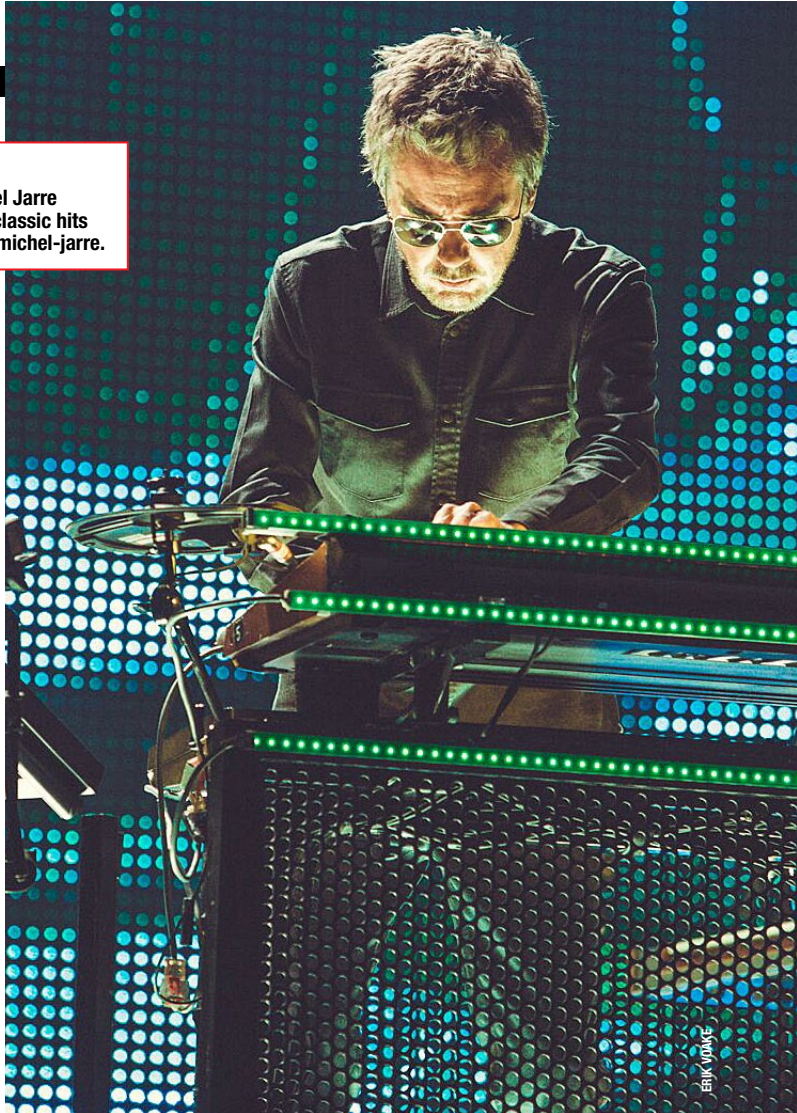
"Getting the word out is really difficult. It's a crowded marketplace, and with social media it's difficult to make a splash. The challenge is figuring out how to do that appropriately," he says. "If you're modest, you have to learn to be more aggressive."

Glazer also writes for such projects as Comedy Central's *Broad City*, and he developed an original half-hour comedy for Comedy Central with Executive Producer Will Arnett, and created the viral video *Shit New Yorkers Say*, which has four million YouTube hits. He also created a comedic web series that addresses gay issues, culture and stereotypes. Through it all, Glazer has avoided a pigeonhole, which he attributes to tenacity and simple friendliness.

"It's a matter of really being thoughtful and being a self-starter and also ingratiating with the community," Glazer says. "Whatever community you want to be part of, figure out the way to get in there. A lot of that comes from just being nice."

► Welcome Back Jarre

After a 40-year absence from Los Angeles, French electronic composer Jean Michel Jarre returned recently with an immersive musical journey showcasing new music and classic hits from albums such as *Oxygen* and *Equinoxe*. Photos at musicconnection.com/jean-michel-jarre.



ERIK VONME



▲ Mollura Is Illuminated in Sedona

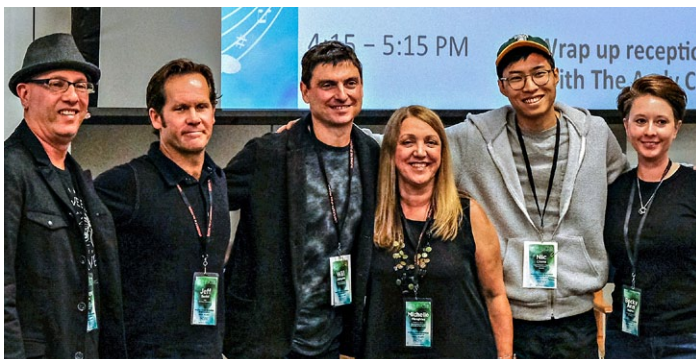
Feature film music composer (and former *MC* Associate Editor) Michael Mollura recently attended the Illuminate Film Festival in Sedona, AZ. Mollura scored the festival's Grand Prize winning best film *Hare Krishna*, which takes an inside look at the movement that grew in popularity when Beatle George Harrison joined up. Mollura has also scored the music for the film *Heal*. Both will be in theaters in 2017. For more information, visit michaelmolluramusic.com. Pictured (l-r): screenwriter Jean Griesser, director John Griesser, Sandra De Castro Buffington and Mollura.



CLARA BALLZAR/FENDER

◀ Ty Dolla Sign Goes For The Green

Hip-hop artist Ty Dolla Sign (Tyrone William Griffin, Jr.), who as a kid got to hang around and meet bands like Earth Wind & Fire and Prince, is pictured recently at Wyman Records in Burbank, CA with his American Professional Precision Bass in Antique Olive.



▲ Game-Changers at University of Pacific

Associate Professor at University of the Pacific, Michelle Manghise, convened a panel of entertainment industry game-changers at UOP's Music In Media Symposium in San Francisco. Pictured (l-r): Andrew Stess of StessCo Consulting, Jeff Daniel of StarMaker Interactive, Will Littlejohn of Facebook, Michelle Manghise of UOP, Nic Chang of Red Bull Records, and Becky Ann Hughes of Glu Mobile.



▲ Empowering the Next Generation

Country star Hunter Hayes, guitarist Laurence Juber and breakout artist WRENN performed special music sessions for lucky students at three Malibu schools as part of Malibu Guitar Festival's community and educational initiative. The three stars volunteered their time to promote and support music and arts funding in our public school system, with the intention to empower and inspire the next generation of impactful artists.

Tidbits From Our Tattered Past



CHARLIE MEISTER

▲ Rockin' the Range in Ohio

The annual Rock on the Range festival in Columbus, OH presented another year of classic rock acts. This year's lineup included Korn, the Offspring, Bush, Papa Roach and more. Metallica (shown above) closed the three-day event playing hits including "Master of Puppets" and "Enter Sandman."



DAVID KLEIN

◀ Paying Tribute to Mario

Skid Row's Sebastian Bach, Guns N' Roses' Steven Adler, metal goddess Lita Ford and numerous other rock & roll lifers gathered at the world famous Rainbow Bar & Grill to pay tribute to its Mario Maglieri, who passed away recently at the age of 93. A father figure to many of those in attendance, Maglieri was co-owner of the Rainbow and The Whisky A Go Go and he also managed The Roxy Theatre for many years. He will be missed. Pictured is Bach with his wife and friends. See more photos at musicconnection.com.

▶ The Moody Blues Open Bowl Season

Tireless rock legends, the Moody Blues opened the Hollywood Bowl summer season in dramatic style, performing an energetic set of classic hits (and an offbeat LP cut) before celebrating the 50th Anniversary of their landmark work *Days of Future Passed* with a transcendent live run through the entire album with the Hollywood Bowl Orchestra, under the direction of Thomas Wilkins. For more coverage, check out musicconnection.com/moodyblues-hollywood-bowl. - Jonathan Widran



CHRIS T. MAXWELL © GREG GENDRY/MAXWELL/IMAGING



1996-Soundgarden-#11

In our cover story on grunge stars Soundgarden, band co-founder Kim Thayil mused on how corporate tamed labels can affect artists' work. "It can cheapen it. [But] it can be a benefit in that it allows the music to get better distribution. ... Corporate involvement allows us to concentrate on the music and we don't have to worry about paying the rent."



2001-May J. Blige-#18

In MC's cover interview with Mary J. Blige, the soul queen mused on her successes: "People think that once you get to a certain position you can do anything you want, but success actually limits you." Elsewhere in the issue we profiled Stereomud, Widespread Panic and we heard industry reps discuss the merits of live performance as a key way for artists to get signed to a label.

This is high season for the Chainsmokers. The duo of Alex Pall and Andrew “Drew” Taggart is steamrolling through a vastly successful tour complete with a massive stage set—12 trucks, seven busses, 100,000 lbs. of lighting fixtures and an elevator with a DJ booth. The 2017 Grammy winners, whose “Don’t Let Me Down” featuring Daya took honors for Best Dance Recording, are ruling the airwaves with singles like “Closer” and “Paris” from their No. 1 collection *Memoires...Do Not Open*.

On this afternoon, one day after the duo took home Billboard Awards for Top Dance/Electronic Artist, Top Dance Song, Hot 100 Song and Collaboration (for “Closer”)—in addition to performing “Young” on the show—Andrew “Drew” Taggart sounds energized and effortless as he calls in for this exclusive *Music Connection* interview. He begins by expressing his appreciation for an opportunity to talk to a music publication on the subject of music. “Sometimes,” he wryly notes, “people want to talk about other things.”



The Chains

Music Connection: We have been reading reviews from the different cities you are visiting on this epic Memories...Do Not Open Tour that is taking you across the U.S. and around the world. It sounds as if audiences are really getting off on the spectacle that you are presenting.

Andrew "Drew" Taggart: We're having a great time—it's a very fulfilling show for us to put on. We brought on a band, but we still maintain the DJ set and vibe. It's something very unique and an honor to be able to bring this sound and experience into Des Moines, IA and Louisville, KY, cities that probably don't have a dance scene at all. I remember when other artists did that for me. It feels like we're the first kind of dance music experience some of these people are having, and that's cool.

MC: With the massive popularity that you've achieved this year, has there ever been any backlash from fans who might feel that your success with a wider audience has taken you away from them?

Taggart: I'm sure some people feel that way. I remember feeling that way about artists when I had discovered them through their earlier stuff.

Now I'm in that position as an artist. We've been lucky enough to have fans for a couple of years, and in those couple of years we've changed. You have to respect your fans and where you come from, but you can't let it hinder you or be imprisoned by what they think about you. I feel like every artist has to grow.

MC: You have a live band with you on tour, correct?

Taggart: It's about 50/50 between the live instruments and DJing. We have a drummer, and

we use a lot of synth and piano, because those are the instruments we use in the studio.

MC: Are you still using Ableton as your go-to digital audio workstation (DAW) program?

Taggart: Yes, some people work on Logic or ProTools or other DAW's. I only know Ableton. It's funny how it's influenced how I create music.

MC: How so?

Taggart: I use clips in the Session View as a bulletin board for ideas. I'll do a piano riff and beats, and random samples on that page and it's like a songwriting collage. If you only have the Arrangement View like ProTools or Logic when you write, the section is in the song already. You play it exactly where it's supposed to be. In Ableton, you can experiment with a beat and it sounds cool. I like that opportunity for making something that you didn't expect.

MC: In listening to your arrangements, it becomes evident that the sounds are so immense because of the lack of clutter and the relative simplicity of the melodic lines.

Taggart: That's one thing I learned from Max



Smokers

Lighting Up with a Number One Duo
By Dan Kimpel

PHOTOS BY NORY KRAMER

Martin and Calvin Harris, both for their—I don't want to call it simplicity—but their expert use of sound. They find really meaningful sounds. And I find that everything in a Calvin Harris record and everything in a Max Martin record has a purpose. There's no synth pad, it's built from the ground up. That's what I really admire about both of those producers. Everything has a purpose.

MC: The technique is almost reminiscent of the classic Motown arrangements, where each instrument created a distinctive hook. With your songs, it seems as if each sound is somehow connected to a corresponding emotion.

Taggart: I think about that more when I'm writing lyrics. Every piece of the song has to be a moment. And if you listen to a lot of our records, you can hear that the first line in is where the story started. (Sings) "I was just doing fine before I met you ("Closer") or "We were living in Paris to get away from your parents." ("Paris") Those are lines that came to me at one time and I wrote entire songs around them.

MC: These narratives sound very authentic, almost like diary entries.

Taggart: We started writing about what we saw. And we thought back to our childhoods and relived instances and angst, a lot of things we went through, listening to Blink-182. The whole apathy toward the romance in "Closer" based on the Range Rover you can't afford? It came from me going to school with a bunch of really rich kids who drove their parents' cars and it was a culture shock thing for me. We talk about what we've seen over the years. We always say that anybody can write a song—there are so many songs happening right in front of you every day.

MC: Speaking of growing up, you attended the Martin Bandier Program at Syracuse University. Were you envisioning a career on the business side of the music industry?

Taggart: I was looking at Syracuse to go into architecture. My mom found the Martin Bandier program. It had just had its first year. My parents were really into it, supporting what I wanted, even when I didn't realize what it was. They thought the music industry would be perfect for me. And although I played music, at that time I never thought about there being an

**"We always say that anybody
can write a song—there are so
many songs happening right in
front of you every day."**

industry behind it. When I found out about that program I was exposed to this industry that I wanted to be involved in.

MC: And as a part of your program you interned also, is that correct?

Taggart: Yes. I interned at Interscope Records. I interned for this really talented executive

named Neil Jacobson. He and Nick Groff were really good to me, especially Nick. He knew I was producing on my laptop at every free second I got and he was cool about giving me opportunities. When they had bands that they were sending out for remixes, he would slip me the stems and say, "Let's see what you come up with. I ended up doing one for LMFAO and the day after my internship ended I gave him the remix, and said, 'Hey this is what I did.'" The members of the band approved it, and it was my first commercial piece of music, really.

MC: We watched an interview online with your mixer, Jordan Young, better known as DJ Swivel. He observed that in addition to programming and producing, you are a very strong mixer as well. What does he impart to the Chainsmokers' sound?

Taggart: He's really good at balance and he pulls me out of my own head. I will overproduce and push the mix too far and it's really great to have him, especially with this album, because we were getting so many songs done in such a short period of time. He's really good at getting tracks down that are really high quality. He's got such attention to detail and not letting anything go. It's got to be that way about your music even though it can be hard and you are being pulled in a million directions and you are just trying to get it done. And he's not afraid to tell us, "This isn't good enough, we need to recut this hook." He forces me to face the flaws in my own music. That's one of his biggest skills. So I'll go back and rewrite a hook or write a bridge if necessary.

MC: How do you track the vocals?

Taggart: We'll sing until we get it. Swivel's good at that too, especially when I'm singing. He'll tell

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- The Chainsmokers were formed as an EDM DJ duo in 2012 under the management of Adam Alpert in New York City. Initially consisting of Alex Pall and DJ Rhett Bixler, when Bixler departed Pall was introduced to Taggart by Alpert. With the new lineup of Pall and Taggart, the duo gained traction by doing remixes of popular indie songs. The duo had a Top 20 single in several countries and first came on the radar with their 2014 song “#Selfie.” It went up on SoundCloud for free, and a mutual friend suggested it to DJ Steve Aoki’s Dim Mak label, which promptly signed the act to a three-song deal.
- In 2014, Adam Alpert signed a joint venture with Sony Music Entertainment CEO Doug Morris and launched Disruptor Records, Disruptor Management and Selector Songs.

Boasting a roster that now includes the Chainsmokers, Lost Kings, XYLO, Life of Dillon, Vanic and Jocelyn Alice, Disruptor sold more than 15 million singles worldwide in 2016, according to the label.

- In 2015, the Chainsmokers debuted with *Bouquet*, an EP.
- After “Roses” reached the Billboard Hot 100, “Don’t Let Me Down” featuring Daya, became the Chainsmokers’ first Top Five single and won a Grammy Award for Best Dance Recording.
- “Closer” with vocals from Halsey, is their first Number One. “Closer” spent more time in the top five of the Hot 100 than any other single in the history of the chart.

me, “You’ve got the first part of it, but let’s get a comprehensive vocal mix.” We’ll sing something 10 times and then pick the best pieces.

MC: “Something Like This,” the Chainsmokers’ collaboration with Coldplay, is a very successful project. What was it like blending with a band with such a distinctive sound?

Taggart: Working with Chris Martin was insane. I remember listening to Coldplay songs when they started being a band, from “Yellow” on. When the whole world discovered them I did too. And I’ve been pretty obsessed with them for a long time. Being able to work with Chris is an extraordinary experience in that sense, writing the song with him. I’ve never seen anyone write a song that way that he did. He plugged a mic into a PA in the middle of the studio, and danced around in circles humming something until all the words came to him. He didn’t write them down, he literally sang them. Chris always says that songs are sent down, and I’m starting to believe that too. I actually watched a song get sent down to him in the session.

MC: Will this influence the way that you write in the future?

Taggart: I’ve got a whole notepad of song lyrics. That’s how all of our songs have been written because we tour so much. We understand that inspiration is fleeting, and when a melody or a lyric comes you have to get it down somehow. I write it down on a notepad or a voice note, and when I do have a second in the studio I can pick up from where I left off. I definitely have put on a beat and written to it. And listening to yourself sing into the track rather than playing it on speakers and writing something can be really effective too. I’ve never done what I saw Chris do, but maybe someday when I’ve written songs for 10 years I will be able to do that also.

MC: We like the concept of the song being sent down.

Taggart: We just write songs about the stuff we see. I do believe anyone can write a song. And songs happen in front of you every day. It’s the same in anything: great business opportunities, great songs, great films, great stories great relationships—all of these are happening in front of you every day. You’ve just got to open your eyes and see them.

Contact Greg Cortez, 42West,
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UNDERSTANDING MICROPHONES

BY DOUG FENSKE

SUCCESS IN ANY CRAFT is directly related to how well the details are understood and applied. In that sense, recording music is no different from any other craft. Microphones are an important part of our craft, whether you're a beginner, prosumer or professional from any area of our industry (songwriter, producer, artist, DJ or engineer). A fundamental understanding of microphones is paramount to having control over your music, which leads to success. In the following, Crē•8 Music Academy's Doug Fenske shows how to take control of your recordings by understanding the frequency response, features, polar patterns, types, cost and details of microphones.



FREQUENCY RESPONSE

The first step in understanding microphones is knowing how to read a frequency response chart. If this term is unfamiliar, you may have seen one in the “tech specs” area while looking at a pair of speakers on a consumer electronics website. What is important to understand is that most pieces of gear and items used during music production have a frequency response, with the microphone being one of the most important and significant.

The range of human hearing is 20Hz to 20kHz. A frequency response graph (Figure A) maps the lowest frequency we can hear (20Hz) on the left side of the chart horizontally. The far right side is the highest frequency we can hear (20kHz). The column on the left side of this graph represents gain: how sensitive the microphone (or any piece of gear) is with respect to the horizontal position of the frequency.

As a frequency curve moves up from the zero point, the microphone becomes enhanced at the affected frequencies. Figure B is a frequency response chart that demonstrates a boost in the low-end.

Figure C is an example of a high-frequency boost.

The Figure D chart represents a cut in the midrange, softening the frequency response.

After understanding a frequency response chart, there are three more considerations to examine before we select a microphone and put it to use: its features, polar pattern and type.

FEATURES

The two primary features available on a microphone are a PAD and a roll-off. Not all microphones are manufactured with these features, but they exist on many kinds of mics and are important to understand.

PAD is an acronym for “Passive Attenuation Device.” A PAD softens the sensitivity of the capacitor inside of the mic, allowing it to record louder signals and performances without distortion. The number rating (eg -20dB PAD) is the strength of the PAD, measured in decibels. The higher the decibel rating, the stronger the PAD.

A roll-off is a high-pass filter built into the microphone.

The roll-off will dramatically soften the low-end frequency response of a microphone and is useful for decreasing or removing rumble from a recording, especially if the studio does not have a floated floor. The numerical value next to the roll-off represents the frequency at which the high-pass filter begins. Pictured below in Figure E is an 80Hz roll-off.

When used properly, these features enhance the microphone’s performance. For example, a PAD is unnecessary when a loud source is not creating any distortion in the signal chain and a roll-off should not be used when the source is a low frequency-producing piece of instrumentation (like a kick drum).

POLAR PATTERNS

The polar pattern is the area of the room that the microphone is recording. It can also be referred to as the “directionality” of the mic. There are five main polar patterns, each with its own directionality: cardioid, supercardioid, hypercardioid, figure 8 and omnidirectional.

The cardioid pattern is the most directional. A cardioid mic focuses on the source placed in front of it and rejects signals behind it (referred to as the “null point”). This makes cardioid the go-to pattern for vocals.

Supercardioid slightly extends the polar pattern behind the mic, making it desirable to capture a small amount of room tone with the source. Hypercardioid is even wider behind the mic, capturing even more room. Make sure the room you are using sounds good if these patterns are used!

Figure 8 patterns capture evenly from the front and rear of the mic, with null points on the sides. This is ideal for any application that needs a bit of air to breathe in the room behind the mic (like a guitar amp) or for group chants/background vocals when a discrete track for each voice is not needed.

An omnidirectional pattern records equally in the 360 degree area surrounding the microphone. Needless to say, the sound of the room is very prevalent with an omni mic. This pattern is commonly used for microphones that are a good distance from a drum kit, capturing the air being pushed from the drums into the room.

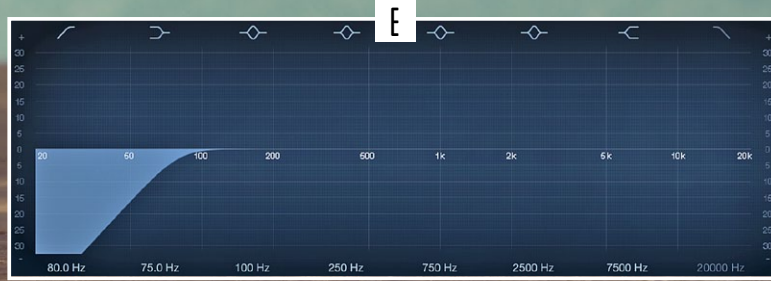
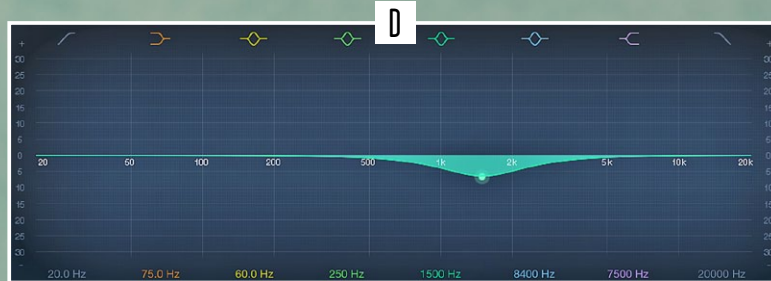
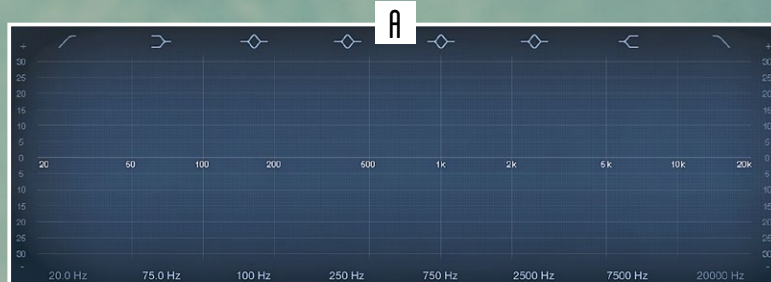
Multi-pattern microphones are a flexible resource to have in a recording space, but remember to keep your objective and positioning in mind. I often say “consider the pattern,” meaning consider the polar pattern and the microphone’s position against the instrument in order to achieve the best recording possible.

BUILDS AND TYPES

There are four main types of microphones: dynamic, condenser, ribbon and tube. Each of these microphone builds has its own set of advantages, disadvantages, applications and characteristics.

DYNAMIC MICROPHONES

Dynamic mics are sturdy, inexpensive, tolerate loud sounds and do not require phantom



power. However, their high frequency response is generally dull, they must be close to the source and they need lots of gain (which makes them more susceptible to noise).

The most famous dynamic microphone of all time is the Shure SM57 (\$99). It has been a staple in the studio and live sound for decades. It is a trusted tool as an all-purpose microphone, to the extent that during times of uncertainty, the expression "just throw a 57 on it" is popular jargon to hear in most any recording setting. Its cardioid polar pattern has a frequency response that is dull in the low and low-mid range, sharp in the mids, boosted around 10kHz and dull in the high frequencies. Its cousin, the SM58 (\$99), has a similar frequency response, but is more tailored for a live vocal.

The Sennheiser MD421 is another example of a classic, dynamic, cardioid microphone (\$380). What makes this microphone unique is the five position bass roll-off and the plastic bar across its front-address build (yes, the side with the plastic bar goes toward the source). Without a bass roll-off engaged, its frequency response is dull in the low-end, flat until about 1.5kHz, then significantly and somewhat evenly boosted until about 17kHz. As the five-position bass roll-off that begins around 1kHz is incorporated, it increasingly rejects low and low-mid frequencies.

CONDENSER MICROPHONES

Condenser mics come in two flavors: small and large diaphragm. Each of these type of condensers have different applications, but their features, pros and cons are similar. Condensers are generally more sensitive than dynamic mics, so loud signals near the capsule can easily become distorted. They required phantom power, which is 48 volts of direct current applied to the mic's capsule via the preamp. Also, good quality condensers are expensive! Inexpensive condensers can yield a cold, sterile sound. Remember: just because it's a condenser doesn't mean that it sounds great.

Good quality condensers have three main benefits. They are very sensitive, meaning the nuances and details of the source will be captured more intimately. They also have a better high frequency response than dynamic mics and produce less noise.

The Neumann KM184 (\$850) is a cardioid, small diaphragm condenser that is a reissue of the vintage Neumann KM84. The frequency response is thin in the low end (under 100 Hz), flat throughout the midrange and bright in the high frequencies. It works wonders on the fretboard of an acoustic guitar, hi hats or percussion.

The ultra-flexible AKG C414 XLS (\$974) is a multi-pattern, large diaphragm condenser that is a reissue of the vintage C414 B-ULS. It has all five polar patterns, three types of PAD's and three different roll-offs. Its frequency response is flat in the low and low-mid, has a dip around 1.5kHz and is bright in the high frequencies. It can be used for vocals, the body of an acoustic guitar, piano or percussion. The versatility of the

414 XLS makes it a great condenser option for the startup or project studio.

RIBBON MICROPHONES

Ribbon mics work on a similar principle as dynamic microphones. A very light, conductive ribbon is used as a diaphragm. Ribbon mics are known for their warm, versatile, "classic" sound. However, they typically have a very low output (which requires more gain from the mic pre) and are fragile. Ribbon mics have a Figure 8 polar pattern in all but the most rare of circumstances.

There is much ado regarding ribbon mics and phantom power, which isn't required for

AFTER WE UNDERSTAND MICROPHONES, WE CAN CUSTOMIZE MICROPHONE PURCHASE AND SELECTION TO CAPTURE A DESIRED SONIC TEXTURE FROM A SOURCE.

the mic to function. Some say never to apply phantom power to a ribbon mic, as it could damage the ribbon beyond repair. Others say a ribbon can only be damaged by phantom power if the mic is not wired properly. I like to err on the side of caution here: the fact that there is debate about this topic is enough reason to make me steer clear and never apply phantom power to a ribbon.

The Royer 121 (\$1,295) is a modern-day classic ribbon microphone with a side-address build. Its frequency response is fairly flat across the entire band and it flatters anything from an acoustic guitar, guitar amp, piano, horns & brass or drums.

TUBE MICROPHONES

A tube microphone is a type of condenser that uses a vacuum tube to amplify the signal. The actual tubes inside of the mic have their own sonic characteristics. If the tube is changed or swapped, the sonic characteristics will probably change as well. Tube mics (also known as valve mics) are known for their pristine clarity

and emphasis in upper midrange and high frequencies. They require an external power source (that normally ships with the mic) and do not require phantom power. Tube mics are multi-pattern, clear, warm and extremely detailed. However, they are sensitive to loud signals and very fragile.

The Mojave Audio MA-300 (\$1,295) is a multi-pattern tube mic that has a PAD and a roll-off. When the cardioid polar pattern is selected, the frequency response enhances lows and low-mids, softens midrange frequencies and stays fairly flat in high frequencies. It is a warm, detailed solution for vocals, the body of an acoustic guitar, piano or live strings.

The sE Electronics Z5600a II (\$999) is also a multi-pattern tube mic that has a PAD and a roll-off, but its frequency response is different than the Mojave MA-300. Here, the low frequencies are flat almost all the way to 20Hz (with the roll-off disengaged). The mids are flat as well, with a boost beginning in the high-mids and continuing to the high frequencies for a bright texture. The applications for the Z5600a II are similar to that of the Mojave, but expect a different result: the recordings will be much brighter due to the high frequency boost.

SLATE DIGITAL VMS

The Virtual Microphone System (VMS) by Slate Digital (\$999) is designed to emulate the frequency response and clarity of several classic, vintage tube microphones. It ships with a large diaphragm condenser microphone and a head unit that provides a built-in preamp, phantom power, polarity flip and a PAD. The system works by recording the source with a very flat frequency response and extreme clarity. Companion software allows the user to emulate several vintage tube mics. To my ear, the most accurate emulation is the C800. I have personally performed a shootout between a proper C800 and the VMS versions of the C800 (two versions are available). The differences between the two are slim-to-none, which makes the VMS an option for professional-level recordings at a fraction of the price of what it would cost to purchase a C800 (\$9,990, plus a separate preamp).

POLARITY & PHASE

Phase is defined as a time relationship between two waveforms. This can cause frequency builds and cancellations, which will smear the integrity of your recording. Here is a hard and fast rule:

Any time we have more than one mic on the same source (e.g. top and bottom snare), we must flip the polarity of one mic to check the phase relationship.

Polarity is the process, phase is the product. We flip polarity to create a different phase relationship.

Ø is the polarity symbol. It is usually located on the mic pre, but can also live in an interface's companion software. Flipping the polarity on one of the mics allows us to check the sum frequency response of the two mics and verify

that there are no phase issues detracting from the sonic texture of the recording. Make sure to use whichever polarity position produces a thick, rich sound. The A/B process will be very obvious as to which position creates the best phase relationship.

PREAMPS

The electrical current generated by a microphone is very small (measured in millivolts). In order to use any microphone, it has to pass through a preamp (or "pre" for short) in order to become a "line level" signal. There is no exception, as every mic needs to pass through a mic pre in order for it to be used or recorded. Here is the catch: *the quality of the mic pre plays an arguably bigger role than the actual microphone.*

Generally speaking, the quality of a mic pre moves up and down with price. The pre on a starter-level interface (\$200 - \$400) will sound greatly inferior to a BAE 1073 (\$3,135). Pairing a well-selected mic with a professional-level mic pre can yield results that far surpass what can be achieved with inferior gear.

STORYTIME

I had personal plans for the evening on March 8th, 2012. Around 6 p.m. I received a phone call from Steve Burdick. Steve is the owner/operator at Westlake Recording Studios and the phone call went something like this:

Me: "Hey, Steve."

Steve: "Doug, I have 3000 coming in to Studio C at 8 p.m. and I need a veteran."

Me: "Done. I'm on my way."

That was all I needed to hear in order to break my plans: a session with Andre 3000. I got dressed, hopped in the car, grabbed a Red Bull on my way and arrived 45 minutes prior to downbeat. After entering the studio I asked the 2nd engineer, Matt Brownlee, to set up a vocal chain of a Sony C800G/Neve 1073/Summit TLA-100. I chose this chain because:

- *The C800 has a bright, detailed tone*
- *The 1073 provides rich, crisp harmonics and gain*
- *The TLA-100 has a nice, thick tube sound and really warms up the voice*

Andre arrived solo and we exchanged pleasantries. He told me that the session was actually a feature for a songwriter named Frank Ocean and that Frank was to arrive soon, so Andre and I talked shop for a bit while we waited. During this time, Andre handed me a hard drive and said, "Can you open the session called Pink Matter?" I pulled up the session, imported my vocal template and we took a brief listen. When playback arrived at his verse he said, "Okay, I already cut some

vocals and I want to use the same mic." When I asked which microphone he used, he responded "an SM57." As my mind silently spoke words that are not appropriate for this column, I verbalized "sure, no problem at all." I instructed Matt to replace the gorgeous C800 with the 57 in the existing vocal chain.

Frank arrived solo a short time later (I have been fortunate enough to have sat in many studio power triangles over the years). Everyone assumed their position, with Frank behind the console, me behind the computer and Andre in the booth. I dialed in the vocal chain and heard a surprising result: the vocal crossed the professional threshold and didn't sound bad! We started recording, but like any session, it was not without a speed bump or two. I'm known for being nimble behind the Pro Tools rig, but we were having some buffer and latency issues, probably due to a preference from the previous session. I was able to manage the issues and finish cutting the vocal, albeit a bit slower than normal. The session wrapped successfully, including a full preview of *Channel ORANGE*, and we all went on our respective ways.

With regard to the purpose of this writing, what can we take away from this story from a

microphones perspective? First thing is first: purchasing an SM57 and wiring it to a \$500 interface will not fetch a GRAMMY nomination. Bear in mind that this 57 was put through a fantastic mic pre and compressor, so its sonic characteristics were greatly enhanced. Having an incredible artist on the other side of the 57 certainly goes a long way as well.

What is safe to say is that while the microphone is a very important part of the input chain, the other components (pre and compressor) matter greatly. A microphone that isn't necessarily designed for vocal recording can be enhanced enough by a high-level vocal chain to be useable on a voice.

FINAL THOUGHTS

Microphones capture creativity. Show a piece of creativity the respect it deserves by fully understanding the mic being used to record the performance. After we understand microphones, we can customize microphone purchase and selection to capture a desired sonic texture from a source. Plenty of time was spent writing the perfect song, so make sure to follow through with the technical part of our craft and take control of your recordings. **MC**



DOUG FENSKE is a Grammy-nominated, multi-platinum engineer, producer and mixer for artists such as Frank Ocean, LL Cool J and Ryan Tedder. He also serves as Director of Education for Crē•8 Music Academy, which provides four expansive music production courses through a unique partnership with Westlake Recording Studios. For more information about Crē•8 Music Academy, email cre8info@cre8musicacademy.com.

RECORDING STUDIO

Music Connection's annual Recording Studio Survey collects data regarding trends and activities at commercial recording studios in the United States. We survey studio owners and managers across the country, including those from major music towns. This year, almost 90 studios responded to our survey, with most reporting great news for 2017. In fact, the recording business looks robust. Indeed, the tumultuous years many studios endured appear to be over.

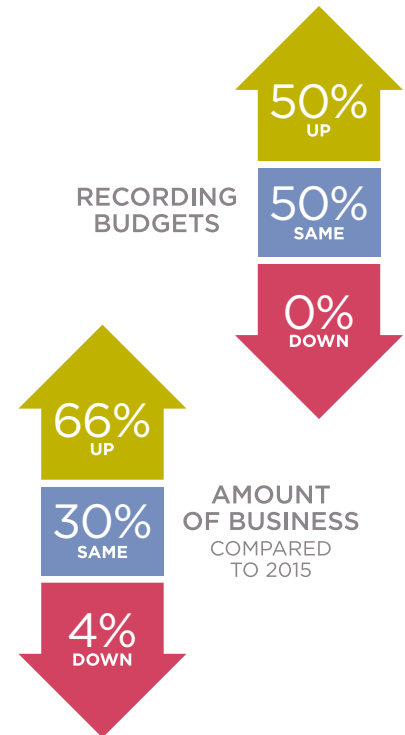
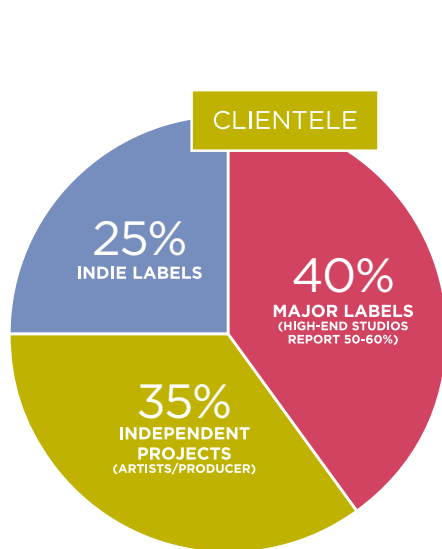
STUDIO BUSINESS LOOKS GREAT FOR 2017

After years of struggle, the recording studio business began picking up a few years ago and now, in 2017, it is thriving. Indeed, 66% of all the studios that responded reported an increase in business. That is the biggest increase we've seen since *Music Connection* started doing this survey.

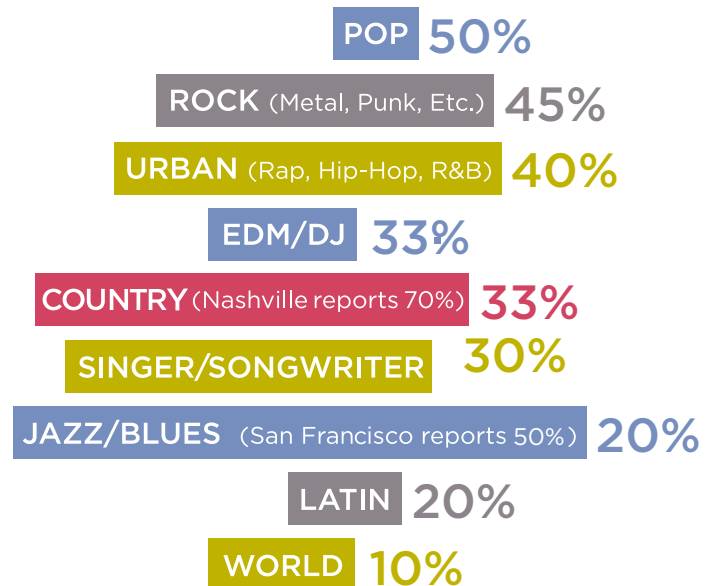
Although recording budgets don't match the heady days of the '80s and '90s, they are picking up and getting close to what they used to be. In fact, for the second year in a row our survey respondents noted that recording budgets are increasing! That's a godsend for studios, especially those that rely on label work. Additionally, major labels are booking more time, while independent projects have increased, surpassing indie label work.

Due to the tremendous amount of competition in the marketplace, the need for professional and polished productions continues to be at an all-time high. Artists and producers have learned that high-quality productions get the deals, and the only way to get the quality you need to compete is in a professional setting.

Our survey shows how the turnaround that began a few years ago is gaining momentum. In fact, only a few (.04%) small studios reported a downturn in business. Overall, this year's survey indicates that the studio business is finally seeing the light at the end of the tunnel.



GENRES OF MUSIC RECORDED



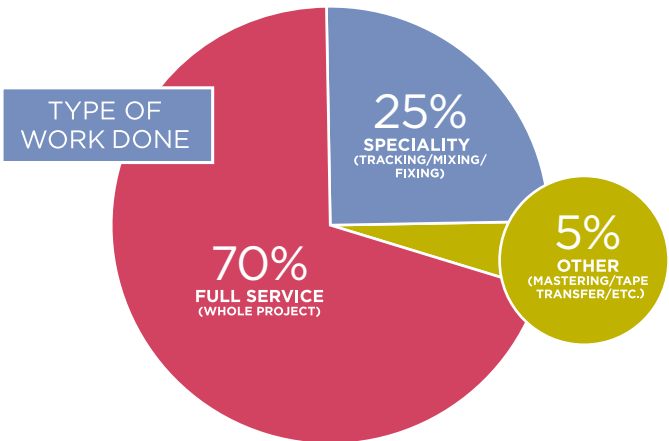
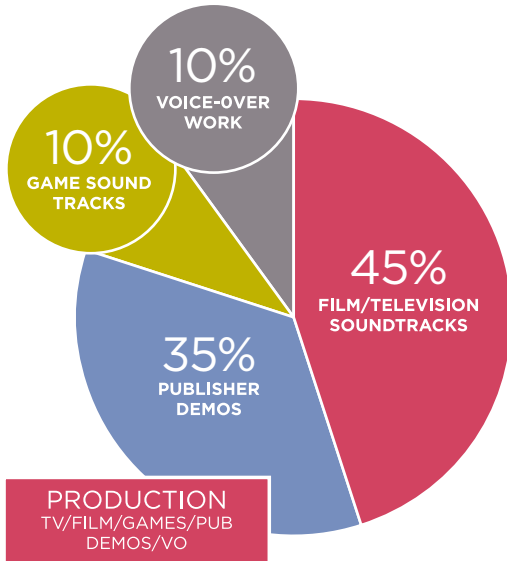
POP IS POPULAR - BUT ROCK IS ROLLING

Although different areas of the country produce different styles of music (e.g. country in Nashville, blues in Memphis, jazz in San Francisco), we noticed a consistent thread over the past few years. It should come as no surprise that pop music has retained its lead for the ninth consecutive year. The big surprise this year is that rock is back. It has surpassed urban for the first time in many years. Even Nashville, where 70% of clients are country artists, reports that rock is challenging country and pop genres for supremacy.

NOTE: Aggregate percentage exceeds 100% because some studios "specialize" in specific genres

EDM & DJ PRODUCTIONS REMAIN STEADY

With the popularity of EDM continuing to grow, quite a few studios reported that many EDM artists and DJ's are booking studio time. They apparently feel the need to have the best equipment and gear available at their disposal. As a result, EDM and DJ acts are using professional studios to create and/or finish their mixes and master their recordings.



MULTI-PURPOSE USES HAVE DECREASED

For several years studios have operated as multi-purpose facilities. They rented rooms out for a variety of purposes (parties, special events, video/photo shoots, TV shows, etc.), and the additional revenue helped to offset the decrease in recording projects and budgets. In 2017, however, business has increased significantly and budgets have risen. As such, the need for multi-use facilities is less than before.

RATES ARE HOLDING - WITH SOME INCREASING

For only the fifth time in *Music Connection's* Studio Survey history we can report that 75% of all the studios that responded have maintained their rates, while 25% have raised them with no adverse effect. That is great news for the studio business, and bodes well for the future.



INTERNET IMPACT ON BUSINESS AS A WHOLE

SIGNIFICANT 100%
(emailing tracks, mixes, etc.)
SLIGHT 00%

THE INTERNET IS ESSENTIAL

All the studios surveyed utilize the Internet to such an extent they consider its impact to be 100%. Whether it's booking time via their websites, emailing mixes for review or remote tracking via live video feeds, studios believe the Internet is an essential tool for their business.

MAJOR PROGRESS

Major labels continue to book the most studio time, followed by independent (DIY) (Artist/Producer) projects. For the first time in years, indie label work has actually decreased—mostly because many indies use their own studios. The majority of studios (75%) continue to service the entire project, from start to finish. Other uses (photo shoots, video shoots, special events, TV shows, parties, etc.) have decreased due to the increase in business. Based on the first six months of 2017, the recording studio business looks better than ever.

OVERALL ACTIVITY

FULL SERVICE (whole project) **75%**

MAJOR LABELS **55%**

INDEPENDENT PROJECTS **50%**

FILM/TELEVISION **40%**

INDIE LABELS **33%**

OTHER USES (videos, parties, etc.) **30%**

PUBLISHER DEMOS **25%**

MIX/MASTER **20%**

VOICE-OVER WORK **15%**

PRODUCTION (rentals) **10%**

NOTE: Percentages are rounded off per the number of studios that responded.

JBL—Past, Present & Future

Audio electronics stalwart JBL marked its 70th anniversary last year as a consumer and professional speaker maker. The company was established in 1946 by James B. Lansing—the initials imply the name—who was also one of the founders of Altec Lansing. Parent company Harman has secured patents on more than 6,000 innovations, many of which were spawned at JBL. Their studio monitors can be found in professional rooms throughout the world and their speakers now blast out tunes in a range of cars, Ferraris included.

Headquartered in Northridge, CA, the company was snapped up by Harman in the late '60s. The parent company was likewise acquired by Samsung in March of this year. *Music Connection* spoke with 40-year

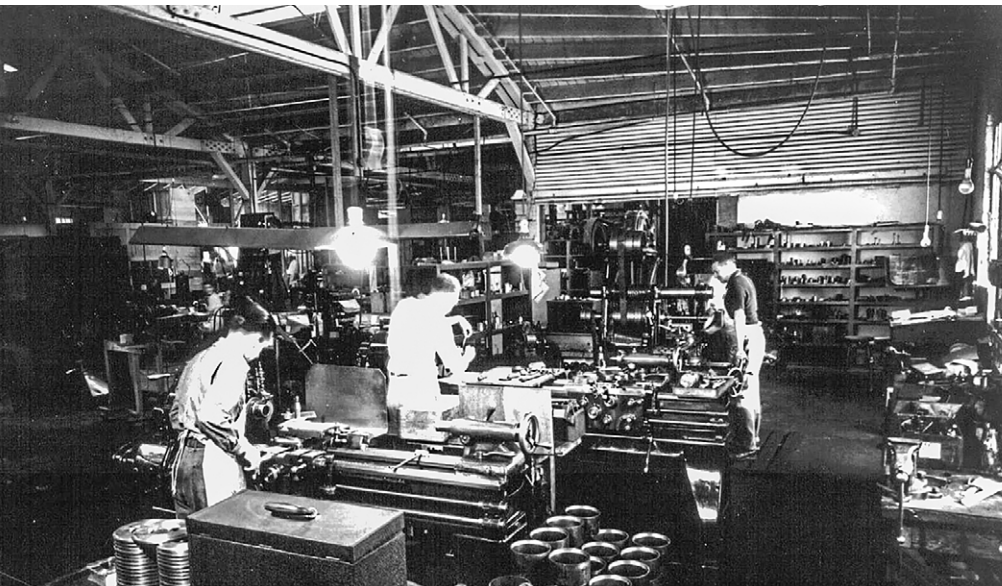
used a thin aluminum foil and formed it into domes. Being in Southern California, we were near the aerospace industry and one of the first to learn about things like the [Lockheed] SR-71 Blackbird that was made [mostly] out of pure titanium. We learned that the industry could also form that into a thin foil."

Titanium is heavier than aluminum, but also stronger. Consequently, the foil can be thinner. To illustrate, while aluminum foil in tweeters may be two or three one-thousandths of an inch thick, titanium would only be one. As revolutionary as titanium once was, though, JBL now largely employs high-polymer exotic synthetic materials (plastics, essentially) that are both stiff and light.

JBL is comprised of three primary divisions: consumer, professional and automotive.

those kinds of people to develop the unstated needs of customers who don't always know what the company is capable of. When we introduced the EON Sound System in 1995, people were reluctant to use powered speakers because amps were just beginning to get reasonably reliable. Now more than 80% of small PA systems are powered loudspeakers."

When *Music Connection* spoke with Gander in May, the company was preparing the launch of its 7 Series studio monitors. The new monitors will leverage patent-pending driver technologies as well as JBL's Image Control Waveguide, which was developed originally for the M2 Master Reference Monitor. The construction of the waveguide enables high-frequency detail, imaging and balance from a broad range of listening positions in



JBL veteran Mark Gander, Director of JBL Technology, to gain insight into what fosters a successful company and what makes it thrive.

"Technology and innovation in the service of high fidelity sound reproduction," are the keys to surviving for nearly a century in the business, Gander asserts. "James B. Lansing started making radio speakers in the '20s and was involved in setting the first standard for cinema sound. He developed the woofers and compression drivers that were integrated into the Shearer Horn system, which won an Academy Award because it became the standard for motion picture sound reproduction. That's important because everything the industry does—studio monitors, sound systems, etc.—stems from that. We're also one of the few companies that makes our own transducer components."

Another element of JBL's secret to longevity is the employment of new materials and methods. It's also helped them to remain at the forefront of the industry. "In the eighties, we were the first company to utilize titanium for tweeter and compression driver diaphragms," Gander explains. "The industry had always

Despite their different end-user orientations, they tend to trade ideas, developments and resources across departments. "There's a tremendous amount of sharing," Gander says. "We're big in all divisions on acoustic research into the psychoacoustics of how people listen to loudspeakers and headphones and correlating measurement with listener preferences. Corporate acoustical engineering is based at our Northridge headquarters. The synergies are strong. [The] Lifestyle and automotive [divisions] will benefit from the research that pro is doing into diaphragm materials, for instance. Benefits are also shared, of course, with Harman in general."

Refinements and new ideas are often driven by consumer feedback. "You've got to listen to the customer," Gander asserts. "We have specialists in the musician PA business, for example, that spend their time working with big dealers like Guitar Center, Sam Ash and Sweetwater. They collaborate with the engineers during product development, they'll field-test the new prototypes and they'll take the input back from the individual customers about what products they need. You also need

nearly all acoustic environment configurations. Essentially, it guides and directs the sound issued from speakers, both vertically and horizontally. As a result, a mix is both neutral and accurate from any given listening position.

Other notable landmarks in the company's history include the two-way compact design (the first studio monitor, 1937), Leo Fender's integration of JBL's D130 into Fender amps (1959) and JBL components being used at Woodstock (1969, for anyone that's inexcusably unaware). In 2005 JBL was also awarded a Technical Grammy.

Since its acquisition by Samsung, JBL will remain innovative and nimble. "There are serious business synergies—more than there are overlaps," he says. "Having seen many generations of Harman in my 40 years at JBL, I'm optimistic that it'll be a very positive environment."

Contact Becki Barabas / Harman Professional Solutions, Entertainment, becki.barabas@harman.com

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Rod Melancon

Southern Gothic

Blue Élan

Producer: Rod Melancon and Brian Whelan

Part of the esteemed new southern artists collective that includes Drive-By Truckers and Jason Isbell, Rod Melancon indeed represents. His Southern Louisiana drawl is not just window dressing. He brings songs and a wealth of life lessons that are exploratory and dramatic. "With the Devil" opens with a dark venture into the mind of a serial killer, "Different Man" is an unapologetic anti-war anthem and "Lights of Carencro" is hypnotic and spooky. The young Melancon also employs classic touchstones, with the Springsteen-meets-Exile-era Stones hybrid "Promises" and the Merle Haggard-flavored "Outskirts of You." — **Eric A. Harabadian**



8

Imagine Dragons

Evolve

KIDinaKORNER/Interscope Records

Producer: Alex da Kid & Imagine Dragons

Rarely do artists combine cutting edge with easily accessible, daring alongside non-threatening, but Dragons manage precisely that with their sophomore full-length. Famously melding electronic bloop-age and hard rock brio smothered by a mystical aura of modernist transcendence, *Evolve* actually lives up to its name in achieving new levels of compositional complexity. Every track sparkles, but enduring standouts like "Thunder," "Believer" and "Whatever It Takes" are so perfectly formed you'll genuinely delight when they inevitably stick in your head. — **Andy Kaufmann**



9

Alfa

Spark & Fury

Pacific Records

Producer: Alfa + Various

Indie pop artist Alfa is not here to show off or impress with flashy vocals or gimmicky sounds. For her Pacific Records debut, the songstress has crafted a collection of honest songs, putting feelings out in the open; vulnerability. Combining witty lyricism, catchy melodies and genuine, warm vocals, Alfa showcases lighthearted, rom-commy takes on love and love lost without resorting to writing emotional songs in a heartbreaking, dark and gloomy manner—listeners can still relate to the material that they might actually shed a tear. See select tracks: "Round & Round," "Rubber Band" and "M.O. (Missed Opportunity)." — **Siri Svay**



8

SZA

CNTRL

Top Dog Ent./RCA

Producer: Various

SZA blossoms on *CTRL*, her debut album. The fusion of her raw and intimate songwriting and song concepts with melodically refined instruments creates an emotionally exquisite musical journey that explores themes such as relationships, sex, and personal struggles. "Supermodel" details a past relationship dressed with secrets and revenge while "Prom" conveys the fear of aging and unfulfilled potential. Within every record, SZA shines as she confidently and unapologetically opens her life up to her listeners. *CTRL* is not your generic lovesick R&B album; it is tasteful, deep and may so far be the year's best R&B album. — **Don Dao**



8

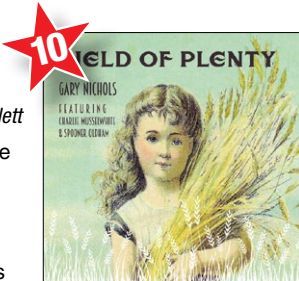
Gary Nichols

Field of Plenty

Merrimack Records

Producer: Gary Nichols, Joe Melnikas, Donnie Gullett

When you have the right elements in place you just can't go wrong. Gary Nichols is a Nashville staple, a guitarist and vocalist for the award-winning bluegrass act, the Steeldrivers. He brings that wealth of history, song craft and collaboration to this solo flight, joined by the best in the biz, with harp master Charlie Musselwhite and Muscle Shoals keyboard legend Spooner Oldham on select tracks. Nichols has a rich and honeyed rasp of a voice that graces the serene and gospel-like title track, blues jams like "Meet Up with Charlie," the musical outlaw ode "I Ain't Comin' Back" and the folksy patriotic "America, American Dream." — **Eric A. Harabadian**



10

Dreadnaught

Hard Chargin'

Red Fez Records

Producer: Bob Lord

What an interesting and mind-blowing album! It is equal parts Frank Zappa, Steely Dan, Beach Boys and Merle Haggard mixed with snippets of symphonic music, cartoon segues, some Rush and post-punk sounds. In other words, just the kind of disc for adventurous and fun-loving audiophiles. Bob Lord heads this trio of madmen that cut TV commercials and collaborative projects with folks like Pete Townshend by day, and walk on the wild side of artsy pop by night. If you're looking for simple hooks and repetitive motifs, this ain't it. But if you have a flair for the strange, have we got some tunes for you! — **Eric A. Harabadian**



8

Derek Davis

Revolutionary Soul

Apocalypse Records/Select-o-Hits

Producer: Derek Davis

Back in the late '80s Davis was frontman for heavy rockers Babylon A.D. He still has that rock feel, but goes for an old school funk and R&B vibe on this spirited new venture. The robust and leathery-voiced Davis pens nine of the dozen songs here. His delivery recalls James Brown and Terence Trent Darby that is as much an homage as a reflection of his own vocal prowess. Tracks like "Rapture" and "Love and Abuse" just sizzle, and his cover of Bobby Womack's "Woman's Gotta Have It" displays serious soul cred. The production appears a little thin in spots, but his ample pipes and stellar songs shine center stage. — **Eric A. Harabadian**



7

Richie Kotzen

Salting Earth

Headroom Inc.


Producer: Richie Kotzen

You've known him from remarkable success with, among others, his band the Winery Dogs. But, it's been a while since Kotzen made his mark on the solo scene. Well, he's back with a production that's, literally, a one-man show. "End of Earth" and "Thunder" grab your attention immediately with mighty riffs and raw emotion. The Todd Rundgren-esque "My Rock" and the Prince-meets-Dramatics "This is Life" display another exciting and diverse side. Kotzen rides the wave where heavy rock, old school R&B and blues-infused pop converge. He delivers a record that plays for keeps, with a generous slice of singles-savvy power in tow. — **Eric A. Harabadian**




8

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.



“Anyone that knows me knows I’m not a big fan of doing press, but when Music Connection (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored.”

– Alex da Kid
producer/label owner (Imagine Dragons, Rihanna, B.o.B)



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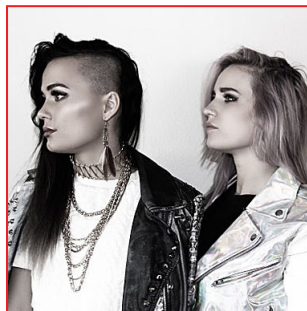
Janvi Anand

Contact: janvianandmusic@gmail.com
Web: janvianand.com
Seeking: Label, Booking, Film/TV
Style: Singer-Songwriter

Janvi Anand is not only blessed with an arrestingly husky-toned voice (which can at times attain a solid, satisfying high-range), she's a penetrating songwriter who can plumb the depths and dimensions of human relationships, as in "Faces of Love," where a jazzy arrangement features a saxophone that melds beautifully with her sexy/soothing vocals. She depicts a voyeuristic infatuation in "The Girl on the Train," a nice slice of chamber-pop. But just when you think this is a brooding, downcast artist she delivers the delightful, lilting, ukulele-fueled "440 Volt," not only busting out the harmonica, but also some wet-lipped whistling, too. The film/TV potential of these mood-setting songs is obvious.

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

SCORE: 8.2



Riot Child

Contact: jeffblue.music@gmail.com
Web: youtube.com/user/Riotchildofficial
Seeking: Major Label, Exposure
Style: Alternative Pop

Under the tutelage of veteran A&R rep Jeff Blue, these Scandinavian electro rock-pop hellions have put together a sampling of tunes that benefit from expert, high-impact production values. On the lurching "Bullet" ("I would take a bullet for you!") lead singer Amanda Nordelius shows how it should be done, confidently attacking the mic with no apologies and plenty of sass. Her voice, well-mixed amid the ballistic production, echoes with familiar radio-friendly influences, such as Lorde and Tove Lo. "Liar" connects best with us, its big bold beats and stabbing keyboard taking us on a brisk 2:40 thrill-ride that includes a sudden confessional interlude. It'll be interesting to see how this promising act develops.

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

SCORE: 8.0



Charles Wiley

Contact: info@charleswiley.net
Web: charleswiley.net
Seeking: Distribution, Film/TV, Label
Style: Instrumental Synth/Fusion/Prog

Composer/drummer Charles Wiley offers a medley of themes (named perhaps for his favorite vegetable?) that not only showcase his compositional skills but his deft touch on the skins. Powered by an insistent horn section and a cool fusion of synths and saxophone, "Corn on the Run" generates a compelling vitality that builds to an uplifting guitar solo that dazzles with its dexterity. Wiley dims the mood with the loping, wobbling synths of "Kernels" before delivering a dose of swirling supernatural mystery (and lurking mayhem) with "Corn Man," which blossoms into a big-beat horn-fueled spree. Though Wiley's music might lack an overtly modern edge, it is consistently evocative for videogames or films.

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

SCORE: 8.0



Zachary Van Dyck

Contact: zachvandyck@yahoo.com
Web: facebook.com/ZachVanDyckMusic
Seeking: Tours, Mgmt
Style: Pop-Rock

A pair of pop-rock tunes, "Promises" and "Last Night," demonstrate that Zachary Van Dyck has a specific gift—he can write buoyant, relatable tunes that, with his convincing voice, can be delivered to a female audience hungry for male sensitivity. Van Dyck's "Winter," however, despite an artful use of autotune, is a less impressive, less assured veer-off into pop/r&b territory, with lyrics that dip into cliché. Pop-rock, with his melodies and deft transitions, is where Van Dyck seems most at home, where he achieves a vitality akin to All Time Low. Yes, this artist's voice is not all that distinctive, but it rings with a natural appeal that suits the material. TV relationship dramas would be a good fit for these recordings.

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

SCORE: 8.0



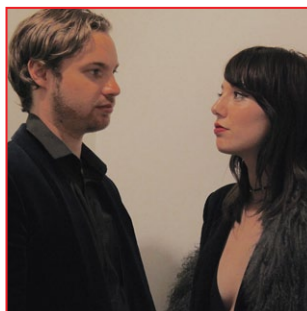
Tera

Contact: terabandofficial@gmail.com
Web: terametal.net
Seeking: Label
Style: Metal

Tera's dark, despairing vision of a dire, bankrupt world is delivered with top-notch metal-core musicianship that brings relentless intensity to every moment. But that ultimately proves to be a nagging handicap. The strengths of a song like "Shots Go Off," for example, are undermined when singer Brandon Bowman is pummeled by weapons-grade guitars and drum and a suffocating sense of too damn much going on. The screamo stampede "Whispers of Contempt" gets a better sound mix, its stage-5 roar alternating (and at times blending with) Bowman's soaring, suffering vocals. But the band's desire to dazzle us proves overwhelming. A highly talented act, these Texans could throttle down and thrive.

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

SCORE: 7.8



Livingmore

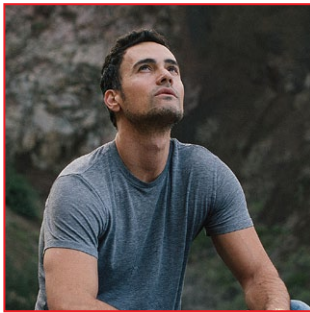
Contact: livingmoremusic@gmail.com
Web: livingmoreband.com
Seeking: Label
Style: Alternative Indie

L.A. duo Livingmore have a disciplined alt-rock vision and a gift for commercial, radio-friendly hooks, as on their best tune "Really Mean It" where Alex Moore's pretty voice is well situated in the mix, right above the downstroked guitars and synth-strings. No solo turns—the musicianship is there to support the song and the singer. Though sweet and sedate, "Little Bird" has an underlying guitar snarl that we like, and the arrangement utilizes a blend of Moore and her cohort Spencer Livingston's voices that is quite pleasing. This gratifying blend sweetens the downcast lyrics of "Counting Sheep," lending the tune a yearning glow. These savvy recordings indicate that Livingmore is poised for a breakthrough.

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

SCORE: 7.8

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



Joseph Eid

Contact: amanada@Lafamos.com
Web: soundcloud.com/josepheidmusic
Seeking: Label, Booking, Film/TV, Mgmt
Style: Singer-Songwriter, Americana

NY native Joseph Eid is an engaging storyteller (a la Jason Mraz) with a keen eye for character, which he proves on "Watch It Fall," about a crumbling apartment building inhabited by neighbors on the downswing. Its twangy pedal-steel guitar complements Eid's amiable tenor, which somehow manages to make a downbeat subject seem light and picaresque. That, in fact, is Eid's gift—an ability to thread a silver lining into the dark cloud of his subject matter. Case in point: "Diary," where Eid's buoyant bongo-fueled arrangement provides a tropical flair to a song about an unfortunate peek at something very private. All in all, Eid has an engaging persona. We only wish his material had stronger, more memorable hooks.

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

SCORE: 7.6



Jennifer Vazquez

Contact: jen@jennifervazquez.com
Web: jennifervazquez.com
Seeking: Publishing, Film/TV, Booking
Style: Pop-Country, Americana, Jazzy Blues

Nashville-based Jennifer Vazquez is blessed with a husky voice that exudes a calming, soulful sincerity. And when combined with solid, relatable material, the result is compelling, plenty enough to captivate a coffeehouse crowd or complement personal relationship issues in a TV drama series. "Let You Back In" and "I Shoulda Told You" are mea culpa's, both delivered with a minimum of instrumentation, just Vazquez's vibrato-tinged vocal and dexterous guitar. "Worst Enemy" has a nice, catchy chorus and gets a full arrangement in a song about withstanding life's everyday hassles. While we don't hear hit-single potential in the artist's material, her ability to communicate trust and intimacy is undeniable.

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

SCORE: 7.6



The Lymbz

Contact: jeff@thelymbz.com
Web: thelymbz.com
Seeking: Label, Booking, Publicity, Mgmt
Style: Indie Rock

Moody and mysterious, the Lymbz seem to want to do things differently and are never too eager to please. Ultimately, their tunes prove to be compelling and winning, thanks to a studied simplicity, an edgy intimacy, that is at work on every recording. "Color and Clockwork" is a case in point. The song has a spare, intriguing arrangement that patiently builds a percolating groove. "Hall of Mirrors" is cut from the same sonic cloth and is likewise punctuated by stabs of electronic dissonance. The band's vision crystalizes with "The Hourglass" where singer Gage Bickerstaff's raspy tenor impresses with its emotive ability. Fans of alt-J will gravitate to this band, whose low-key burn is just what the doctor ordered.

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

SCORE: 7.6



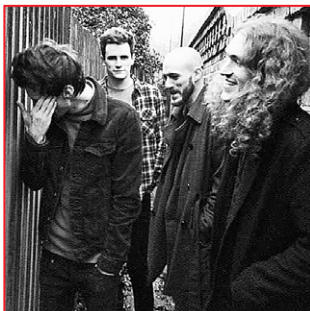
TeBone

Contact: iamtebone@gmail.com
Web: soundcloud.com/lamTeBone
Seeking: Booking, Film/TV, Exposure
Style: Hip-Hop, Rap

Georgia-based rapper TeBone is all about the message, with a stripped-down, uncluttered vision enabling his voice to be heard loud and clear. His rapid-fire flow is impressive on "Magic" where he implores his listeners to "do magic, do magic..." no matter what the endeavor. We also like the subtly jazzy finesse of this track, with its bold piano chords. His flow is likewise dynamic and emotional on "Enemy," which has a more digital (less organic) sound than "Magic." Despite a strong flow, however, and as skilled as he is at modulating his pace, TeBone's basic vocal tone is somehow lacking, veering into monotone. We urge him to experiment with a variety of microphones to find the one that loves his voice.

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

SCORE: 7.4



Adam & The Gaslights

Contact: aatgluk@gmail.com
Web: soundcloud.com/user-958897
696-310253141
Seeking: Label, Reviews
Style: Alternative, Indie Rock

With a strong singer and above average musicianship, this U.K. quartet are well-positioned to bring an appealing indie-rock sound to the airwaves. First off, singer Adam Blinston exudes the right combination of verve and vulnerability that makes these tunes convincing. On the downside, "Namor" masquerades as an instrumental tune until the lead vocal enters deep into the song, torpedoing any radio-readiness it might have. "The Ocean" gets it right, however, going to its chorus quickly as Blinston mourns "from the bottom of a barren sea." All in all, this is a promising band that should tone down the bass level, which is a consistent distraction.

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

SCORE: 7.4



The Undercoats

Contact: biggprman@aol.com
Web: theundercoats.com
Seeking: N/A
Style: Country/Rock/Americana

These demo-quality songs by the Undercoats show a band with solid skills who will need a surer hand at the controls in order for this music to really shine. Bottom line: the production is only fair at best. Singer Dennis Krause suffers most, his voice altogether naked, no reverb adding any warmth. There is, in fact, zero warmth in these recordings, a consistent dearth of richness to the bass, and the drum sound is thin. Which is a shame, because the tunes are pretty catchy, particularly "Southern Time." An amiable barroom vibe permeates "Save The Worm" and a sweet sentimentality lifts "Girl In The Clouds." Keep working, guys. Take these sonic sketches and make something of them.

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

SCORE: 7.0

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

The Roxy Theatre West Hollywood, CA

Contact: Ddevorzonmusic@gmail.com

Web: facebook.com/thefeal

The Players: Daniel DeVorzon, vocals, guitar; Gustavo Buezas, guitar; Sal Ramazzini, bass, vocals; Francisco Nanne, drums.

Material: Before L.A. indie rockers the Feal had even played a note at the sold-out Roxy, the noticeably young crowd was screaming at the band's mere presence as the curtain was raised. This was all the more surprising when considering that they were third on a bill, with headliners Wallows and also Love Ghost above them. When the Feal did kick into the first song, the excitement levels only increased. These young men have got this alt-rock thing sussed; the songs are lush and dreamy, and also epic and climatic. They sit somewhere between The Verve and the Arcade Fire, and as such are incredibly marketable. They didn't play one song that wouldn't sit comfortably on a rock radio playlist.

Musicianship: The guys are all superb musicians individually, but the sum of the parts is far greater. They've clearly rehearsed for hours upon hours, as they're a very tight unit. Drummer Nanne hits hard and makes it look effortless, and is complemented by Ramazzini's hard bass. Buezas is a far better than average guitarist, as is DeVorzon. The frontman is also a wonderful keyboardist, and the songs that see him tickle the ivories are arguably the best in the set. The synth adds an '80s vibe reminiscent of Duran Duran and the Human League.



Performance: Feeding off of the energy coming from the crowd, particularly the screaming girls, the Feal performed as if they were headlining at the nearby Palladium. When Ramazzini pulled off his shirt to allow said ladies a view of his sweaty torso, about 90 percent of the room came close to swooning. The guys in the band know how to play to their crowd. Meanwhile, DeVorzon is a wonderfully charismatic frontman—a sort of alt-rock Beat poet with an air that is part-Nick Cave and part-Morrissey, with a bit of Flaming Lips thrown in.

He seems mature beyond his years. A natural band leader and performer.

Summary: The Feal is making music of a style that is very popular at present. They have a crowd that adores them, and they already sound like accomplished musicians. The scary thing is, they're probably going to get a lot better. This is the sort of band that one can imagine performing early in the day at a summer festival and, as a few years pass, we see them work their way up the bill to the top. — **Brett Callwood**

Harvard & Stone Los Angeles, CA

Contact: flypr@flypr.net

Web: facebook.com/thesweetthingsnyc

The Players: Dave Tierney, vocals, guitar; Lorne Behrman, guitar; Sam Hariss, bass, vocals; Darren Fried, drums.

Material: This Sweet Things show is so refreshing, because it's been so long since a new rock & roll band of this type has emerged and excited. This is sleazy, trashy rock, but the fact that the band is from New York City is apparent—this is more Johnny Thunders & the Heartbreakers than Mötley Crüe. That blues-punk vibe that served Thunders, plus Europeans like the Dogs D'amour, Hanoi Rocks and even the Heavy Metal Kids, so well for decades is being dragged out of the dumpster by these sweaty lads, and resuscitated with their boozy breath. The brash tunes are fantastic—anthemic and yet gloriously sloppy. It's like a bar-room singalong, with the addition of great musicians.

Musicianship: The dichotomy here is that the guys look like they're sloshed, ambulating around the stage like Keith Richards' less-together grandchildren. And yet, in truth, they know exactly what they're doing. Tierney and Behrman make for a thrilling guitar pairing in the great rock & roll Richards/Jones (*Wood*) tradition. Sam Hariss deserves special mention. He's pulling off a decent Johnny Thunders look, but his bass playing is on-point, and driving the whole thing forward. He takes the lead vocals



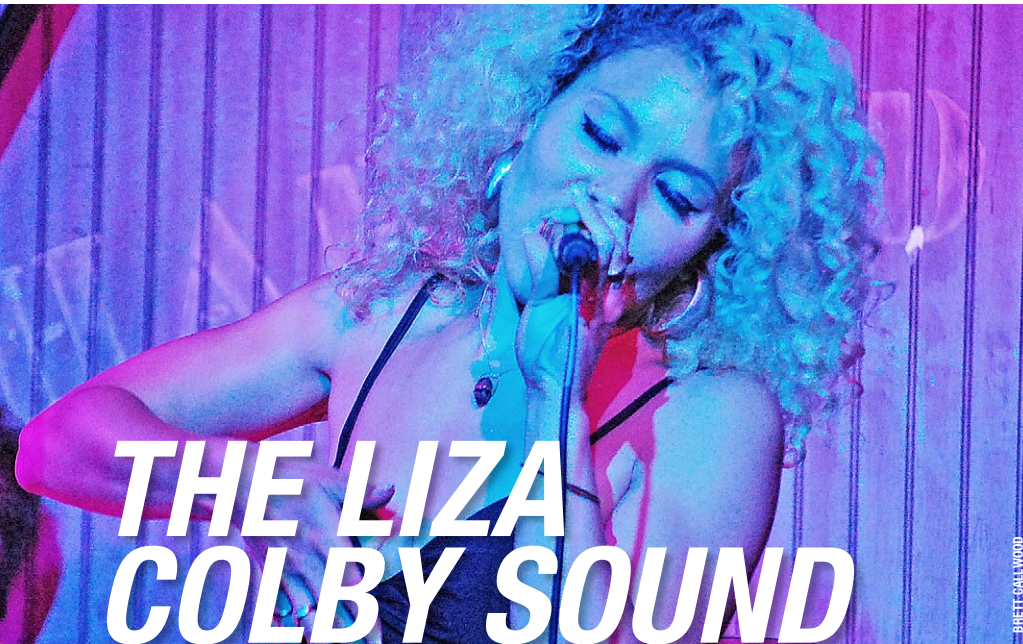
a couple of times, and a song that sees him yelling, "I want cocaine" might be the best of the set.

Performance: No complaints here. There's a wonderfully dangerous edge to the Sweet Things, as if anything might happen. That's important, because that quality has been missing from rock & roll for some time. That vibe of decadence, debauchery and walking a tightrope over self-destruction has been out of fashion for an age but, as uncool as it might

seem, has produced the most exciting music in rock's rich history. The trick is to remain in control when it looks like you're not.

Summary: The Sweet Things have got everything, including a great name. Musically, they have just the right amount of expertise and throwaway riffs. The songs are catchy, and the guys look great. Whether they're playing a stadium or a saloon like Harvard & Stone, the Sweet Things are already rock stars.

— **Brett Callwood**



THE LIZA COLBY SOUND

BRETT CALLWOOD

Harvard & Stone Los Angeles, CA

Contact: flypr@flypr.net

Web: thelizacolbysound.com

The Players: Liza Colby, vocals; Tom McCaffrey, guitar; C.P. Roth, bass; Alec Morton, drums.

Material: Viewers of the Dennis Leary TV show *Sex & Drugs & Rock & Roll* will have heard Liza Colby's voice before without necessarily

knowing it. Colby provides the singing voice for Leary's screen girlfriend Ava (played by Elaine Hendrix) and, while that show has received mixed reviews to say the least, no one can deny that Colby, through Ava, is belting out the songs. On stage, she's a thrill. There are no songs that, the next day, have stuck around in the memory banks, but it's all about the whole. This is blues-rock that sits somewhere between Tina Turner and Janis Joplin—husky, raw, sensual and authentic. She means every single

word she sings, and that translates positively into the music even when the melodies aren't sinking in.

Musicianship: Colby has a wonderful singing voice and she's a tremendous performer, and so it's easy to focus all of the attention on her, but behind and alongside her are three talented musicians, framing everything she does. Roth and Morton are a powerful rhythm section, and Morton chimes in with harmony vocals too. McCaffrey is actually a magnificent guitarist, the Slash to Colby's Axl. His frills offer the perfect foil to her showmanship. It's no surprise that Colby refers to her band on-stage as a "well-oiled machine."

Performance: This is what it's all about. Colby is the consummate performer. She has the crowd in the palm of her hand from the moment she sasses on stage wearing a black swimsuit and heels. Colby writhes and gyrates, humps and moans through the set like she's literally having an intimate moment with the music. She's also strong and in-control — she's doing this her way, so it's in no way uncomfortable. By the time she jumps off stage and gets in the faces of a few attendees, the overriding feeling is, "Of course she did that—this is her room." Her strut, like aspects of her vocals, is Tina Turner-esque, but Colby isn't copying anyone. She's simply making people pay attention.

Summary: The Liza Colby Sound have all of the ingredients in place to warrant a run at some larger success. It's already a phenomenal live band. Again though, the songs aren't massively memorable, so the writing needs some extra attention. Maybe that will come with time.

— Brett Callwood

The Rose Pasadena, CA

Contact: edcohen@pcisys.net

Web: motorbone.com

The Players: Josh Tripp, vocals; Dick Delnevo, guitar; Dan Clout, bass; Keth Morgan, drums.

Material: It's unfortunate that we start these reviews by assessing the quality of the material because, in the case of L.A. hard rockers Motorbone, it's the weakest aspect of the show. They look great, they play great, the mix is spot-on, even the lighting is cool. But the songs need a hell of a lot of work. The shot at a power-ballad, "Lost and Found," is limp and turgid. Even more unforgivable is the fact that they managed to make a song called "S&M" fall flat. Singer Tripp tries to dial up the sexy for this one, rubbing his shirtless torso, but it doesn't save the song, which is laced with tired metal riffs and sub-Rammstein lyrics. Even weirder—because of the venue/restaurant nature of The Rose, there were little kids dancing to this bondage-themed song. No worries—chances are they had no idea what it was about.

Musicianship: This is where the band excels. Tripp, to his credit, has a strong hard rock voice, capable of crooning and belting out a rocker at will. Guitarist Delnevo can pull out a respectable widdle when a song requires one. But the strength of the band comes from the rhythm section. Clout and Morgan are solid players, adding frills when necessary but essentially holding it all together.



MOTORBONE

BRETT CALLWOOD

Performance: Top marks here, too. The three instrumentalists pretty much stick to their spots, but Tripp is a charismatic frontman, cocky in that classic Sebastian Bach/Dave Lee Roth sort of way. He talks between every song, bigging up the venue, the headline band, the crowd and, of course, his own band by repeating the web address. He never stands still, pulling out every rock star pose that every teen has ever practiced in the mirror. Plus, he had the best hair in the house.

Summary: Los Angeles is swimming, even now, with bands who want to be the next big thing of sleaze—just go to any hair band show and there will be at least four local openers. And if Motorbone want to rise above the rest, they need songs that are as strong as those glam headliners. In fact, this show in Pasadena saw Motorbone opening for Warrant, and the fact that, after the main set, it was hard to remember any Motorbone melodies is telling.

— Brett Callwood

The Winery at St. George *Mohegan Lake, NY*

Contact: scarson45email@gmail.com

Web: scarson45.com

The Players: Danny Bemrose, guitar, vocals; Aimee Driver, vocals; Nova, piano, backup vocals; Nate Head, drums.

Material: U.K.-based Scars On 45 make frequent trips to the US, a strong indicator that their music has reached enough people to make these visits worthwhile. Their indie-styled, acoustic pop/rock sound is mainstream enough to resonate with a large audience, but with a slight left-of-center edge to grab those craving that slight departure. "In Take You Home," an upbeat song of comfort and reassurance, is among one of the themes this band espouses and is a feel-good ode to a loved one: "I'll take you home right through the storm/to your front door/you're not alone/you will never have to fear/I will always be right here with you."

"Crazy For You," a gentle and pithy confessional about love unrevealed, is built around the payoff tag line: "Darlin' every time you leave/you're leaving me feeling so blue/hiding my heart away/cause I'm secretly crazy for you." Before the turn around for the final two choruses, the guitar goes to the six chord, an effective device in many pop songs, but works very well in this song to set up the final choruses. (Perhaps the song title should be "Secretly Crazy For You").

Musicianship: Bemrose and Driver, who both front the band, have very effective solo sounds but when their voices come together, it ups



SCARS ON 45

MARK SHWOLICH

the ante. Instrumentally, Bemrose, Nova and Nowakaowski are a tight fit, bringing unity to the group. Their overall musical statement is natural and organic.

Performance: Scars On 45 was equally as compelling a draw as this first-rate music venue, which is also a destination for fine wine and cuisine, and the band successfully entrenched themselves with regular winery clientele. The venue, a renovated church, offers an ethereal backdrop and splendid acoustics, which greatly enhanced the group's assets.

Along with their extensive original repertoire, they included two heavy-hitting covers setting the bar high for their own material. "Time After Time," one of the greatest songs from the '80s, perfectly suited their sound, aligning them with

one of the best in their genre. Not straying too far from the original, a few minor twists made it more their own.

Additionally, a respectable cover of "Go Your Own Way," was another savvy choice. Adding a few more original signature songs, along with creating a unique look, will help to catapult this band even further.

Summary: Scars On 45 have a beautiful sound, especially when Bemrose and Driver harmonize. They are a great example of a band not needing to fly in your face to be effective. Notching up the act to include a couple of more heavy-hitting originals, along with cultivating a look that sets their brand apart, will complete an already strong package. — *Ellen Woloshin*

The Burren *Somerville, MA*

Contact: info@sameroomrecords.com

Web: robertsarazinblake.com

The Players: Robert Sarazin Blake, vocals, guitar; Connor Kennedy, guitar; Brandon Morrison, bass; Will Bryant, keys; Lee Falco, drums.

Material: Gentle and breezy, yet serious and poignant, Robert Sarazin Blake and his coterie of players plunder the breadth of Americana, punctuating their style with influences ranging from folk and country to pop-rock, blues and more. Unafraid of political stances, he tackles the issue of violence inspired by hate speech with "19 Shot." "Single Women," alternatively, celebrates a defiant acceptance of single life, then gets chased with "Couples," a quirky corollary that examines the magical absurdity of relationships. Uniting Blake's tunes is a delivery and flair that conjures the staunch simplicity and manly passion of Ernest Hemingway.

Musicianship: Blake being the group's natural fulcrum, his voice, rich and strong as a Redwood, anchors every arrangement. Whether slow or fast, exuberant or dreamy, the others display understated mastery, ably shifting tempos and letting their notes hang together like a constellation or fly over the audience like a shooting star. In rare instances where the individual players are allowed to stretch their legs, every effort is made to avoid siphoning attention from Blake himself.

Performance: It's always a positive when an artist hits the stage prepared, but Blake



ROBERT SARAZIN BLAKE & THE LETTERS

APPLE KAUFMANN

and his Letters take this credo to an extreme. This discipline pays off in spades. Technical blunders are entirely absent and every moment is marked with polish and panache. Blake displays particular ability when speaking, serving amusing quips and promoting his merchandise absent wearying clichés. The downside is that the illusion of surprise, the hallmark of any live performance, has been wiped clean.

Summary: Here we have something novel—

the troubadour who hogs the spotlight yet isn't insufferably self-indulgent. Blake's supporting players can't be faulted; their skill and commitment remain palpable. It is counterintuitive, but Blake's only downfall remains his considerable experience. Avoiding a sense of routine would infuse his set with an additional layer of excitement. Meanwhile, check out his latest, *Recitative*, or any of his other myriad recordings, presented on his label, Same Room Records. — *Andy Kaufmann*



Hotel Cafe Hollywood, CA

Contact: monica@thinkpress.net

Web: dianademuthmusic.com

Players: Diana DeMuth, vocals, acoustic guitar, and electric guitar; Live Band: Dru De Caro, guitar; Fernada Fuentes, drums; Anel Orantes Pedrero, bass; and Danielle McGinley, keyboard.

Material: You can learn a lot about an artist from just one song, and indie-folk songstress Diana DeMuth's single "The Doorway" does just that. Peppy, folk instrumentation paired with soul-baring vocals and heartstring-tugging lyrics make this track a perfect addition to anyone's work-friendly playlist. "The Doorway" is used as

an opportunity to share the exact type of music we should expect from her—indie-folk anthems derived from personal experiences.

Musicianship: DeMuth strives to make sure that her experiences come through to her listeners. DeMuth doesn't stick to just a standard brand of indie. In fact, her songs easily veer between fun, country-infused tunes to dark, bluesy rock melodies in the blink of an eye. Her mature lyrical and vocal ability, as well as the versatility in her instrumentation, naturally showcases a range of influences. If you're looking for a moody mix of modern indie (Birdy, the Lumineers) and strong classic rock female vocals (Joni Mitchell, Stevie Nicks), look no further than Diana DeMuth.

Performance: When DeMuth and her band took the stage, it was as if they were going to give their audience Avril Lavigne-esque type music. But, if you've ever been to the Hotel Cafe you know you're going to get acoustic acts or indie-folk groups. Well, from the first strum of opening song "Raleigh" it was clear how the rest of the night was going to go. Each track showcased obvious folk/country roots with a slight alternative edge between the instrumentation and DeMuth's smoky vocals.

DeMuth was comfortable with her audience as she smoothly transitioned from melodic mid-tempo tracks to intensely emotional ballads. Standouts included "Forgive Me," a pure country track with light guitars and impressive yodeling skills, and the melancholy, chillingly raw "Eliza." The night ended with the radio-friendly, classically indie "Beat."

DeMuth's set beautifully showcased her lyrical quality and performance strength. The only thing that marred its smooth sailing was the guitar tech's fanboy obnoxiously heckling every single time he switched out DeMuth's guitar.

Summary: Los Angeles has a very competitive indie singer-songwriter scene and DeMuth will constantly have to push to stand out from the rest. Musically, her songs are anthemic and catchy enough to get some traction. Lyrically, she showcases the emotional and experiential factor that modern music should strive to achieve. Lastly, DeMuth's confident rocker-chick stage persona offers a little bit more than the other local artists in her genre. Her future is a complete and total toss-up, but I'm interested to see what becomes of her.

— Heather Allen

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Now expanded for 2017, this is an exclusive list of professional recording studios. All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

BIRDLAND RECORDING STUDIOS

4891 County Rd. 585
Town Creek, AL 35672
256-476-0264
Email: owenwbrown@hotmail.com
Web: birdlandstudios.com

Contact: Owen Brown
Format: 32 channel Trident Analog Console, 24-48 track Alesis HD Digital Recorders
Basic Rate: please call for info

Additional location:

1219 Fremont St. S.W.
Decatur, AL 35601

Contact: Jeffrey Simpson
Email: simpsonjp@aol.com
256-686-0375, 256-466-4312

DAUPHIN STREET SOUND

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

FAME STUDIOS

603 E. Avalon Ave.
Muscle Shoals, AL 35661
256-381-0801
Web: fame2.com

Format: Pro Tools and vintage analog
Basic Rate: please call for info

GAT3 PRODUCTIONS

1820 Hwy. 278
Gadsden, AL 35903
704-525-4552
Email: susan@gat3.com
Web: gat3.com

Contact: Susan Tabour
Studio A: Pro Tools 10HDX, SSL 9000J 72 Input Console

Studio B: Recording and Mastering Suite: Pro Tools 10HDX. Equipment list available on our website.
Studio Rates: Studio A \$105.00 per hour, Block Rate (8 hours or more) \$95.00 per hour; Studio B \$95.00 per hour, Block Rate (8 hours or more) \$85.00 per hour

Additional location:

655 Presley Rd., Suite E
Charlotte, NC 28217

RIVERLAND RECORDING STUDIOS

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

SOUND CELL/SMITH MUSIC GRP, INC.

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

SOUND OF BIRMINGHAM RECORDING

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

ALASKA

10TH PLANET

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

DOMESTUDIOS

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

FM RECORDING STUDIOS, LLC

P.O. Box 879017
Wasilla, AK 99687
907-223-4306
Email: info@fmrecordingstudio.com

Web: fmrecordingstudio.com
Format: Custom BuSiness On-Hold message Services
Basic Rate: please call for info

MIRROR STUDIOS, INC.

3700 Woodland Dr., Ste. 100
Anchorage, AK 99517
907-245-3698
Email: akstudio@mirrorstudios.com
Web: mirrorstudios.com
Format: Pro Tools HD3
Basic Rate: please call for info

SURREAL STUDIOS

355 W. Potter Dr.
Anchorage, AK 99518
907-562-3754
Email: surrealstudiosak@gmail.com
Web: surrealstudios.com
Contact: Kurt Riemann
Format: digital Pro Tools
Basic Rate: please call for info

ARIZONA

ALLUSION STUDIOS

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

BRICK ROAD STUDIOS

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

COSMIC SOUP RECORDING

Glendale, AZ
480-331-7687
Email: mail@cosmicsouprecording.com
Web: cosmicsouprecording.com
facebook.com/cosmicsoupaz
Contact: Jeremy Daniel
Studio: Pro Tools - Equipment list available on website.
Studio Rates: \$30 per hour. Available by appointment only. Contact for more information.

FACTS OF MUSIC PRODUCTIONS

P.O. Box 11145
Prescott, AZ 86304
818-888-8266
Email: philippe@factsofmusic.com
Web: factsofmusic.com
Contact: Philippe Willems
Format: digital and analog, infinite tracks, New MacPro, great sounding plug-ins, micas, special musical instruments
Basic Rate: varies, \$75-150/hr.

FULL WELL RECORDING STUDIO

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

ALLUSION STUDIOS

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

LUNA RECORDING STUDIO

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

SALTMINE STUDIO OASIS, THE

48 S. MacDonald St.
Mesa, AZ 85210
480-220-4007, 480-892-6585
Email: info@thesaltmine.com
Web: thesaltmine.com
Contact: Don
Format: digital and analog
Basic Rate: please call for info

ARKANSAS

BLACKWATER RECORDING STUDIOS

Cabot, AR 72023
501-0843-9522
Web: blackwaterstudios.com

Contact: Michael Sharpe
Rates: call for rates

BLUE CHAIR RECORDING STUDIO

159 Ray Sowell Rd.
Austin, AR 72007
501-605-8489
Email: darian@classicnet.net
Web: bluechairrecordingstudio.com

CRYSTAL RECORDING STUDIOS

2307 Brandon Rd.
Bryant, AR
501-847-8215, 501-681-7935
Email: ray@crystalrecordingstudios.com
Web: crystalrecordingstudios.com
Basic Rate: please call for info

DAWSON MUSIC AND RECORDING STUDIO

573 Hwy. 95 W.
Clinton, AR 72031
501-745-2025
Web: facebook.com/dawsonmusic
Contact: Louis Dawson, owner

EAST HALL RECORDING

4210 N. Salem
Fayetteville, AR
479-582-3278
Email: info@easthall.com
Web: easthall.com,
facebook.com/easthallrecording
Basic Rate: \$120 for 2 hr session, \$220/4hr, \$400/8hr

RANEY RECORDING STUDIO

P.O. Box 17
110 S. Front St.
Drasco, AR 72530-9282
870-668-3222, 870-668-3177
Email: jonr@raneyrecordingstudio.com
Web: raneyrecordingstudio.com

WINTERWOOD RECORDING STUDIOS

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

WOLFMAN STUDIOS

Little Rock, AR
501-247-5525
Email: jason@wolfmanrecordingstudios.com
Web: wolfmanrecordingstudios.com
Rates: \$35/hr weekend, \$25/hr weekly, \$40/hr remote

CALIFORNIA / NORTHERN

25TH STREET RECORDING

25th & Broadway
Oakland, CA
510-788-4089
Email: info@25thstreetrecording.com
Web: 25thstreetrecording.com/
Basic Rate: \$800day/\$45/90hourly

ALIEN PRODUCTIONS STUDIOS

4100 Wayside Ln., Ste. 120
Carmichael, CA 95608
916-483-9988
Email: alienproductions@att.net
Web: alien1111.com
Contact: Jeff Northrup
Format: digital recording, mixing, mastering and music production
Basic Rate: \$40 per hour, \$300 8-hour block.

AUDIO EVIDENCE MOBILE

P.O. Box 428
Redway, CA 95560
707-223-0506
Email: audioevidencemobile@gmail.com
Contact: Rob Seiffert Gage
Format: mobile studio, analog/digital, out of the box mixing, 32 in/out, Dangerous Music Summing, Yamaha NS10, Equator Audio Monitors, PreSonus StudioOne, Analog Effects and UA 2-610 on MixBus, UA 4-710 AD, Manley VariMu and more. On-Site Production.
Rates: Contact for a personalized quote
Clients: Angels Cut, MIMUR, Speed of Darkness, Reggae on the River, MATEEL Summer Arts and Music Festival, Mike Watt, eels and more

BAY RECORDS

3365 S. Lucille Ln.
Lafayette, CA 94549
510-428-2002
Email: mcogan@bayrec.com
Web: bayrec.com
Contact: Michael Cogan
Format: 24-track analog and Pro Tools HD
Basic Rate: Call or Email

BLUE SEVEN AUDIO

Central Fremont
Fremont, CA 94538
650-766-7212

Email: csc@bluesevenaudio.com

Web: bluesevenaudio.com
Contact: Chris
Format: Pro Tools HD3
Basic Rate: call for rates

COAST MASTERING

2600 10th St., Ste. 101C
Berkeley, CA 94710
501-984-0554
Email: mastering@coastmastering.com
Web: coastmastering.com
Format: see website for equipment list
Basic Rate: \$90/song

DAVID LITWIN PRODUCTIONS

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

DIFFERENT FUR

3470 19th St.
San Francisco, CA 94110
415-828-4060
Email: jorge@differentfurstudios.com
Web: differentfurstudios.com
Format: SSL 4056/48 I Pro Tools Version 10
Basic Rate: call for info

THE DOCK STUDIO

Sacramento, CA
916-403-1018
Email: book@onefinmanagement.com
Web: thedockstudio.com
Format: See website for equipment list
Basic Rate: \$200/day

FANTASY STUDIOS

2600 10th St.
Berkeley, CA 94710
510-486-2038
Email: jwood@fantasystudios.com
Web: fantasystudios.com
Contact: Jeffrey Wood
Format: Pro Tools and analog
Clients: Please check our website for examples of our extensive client list.

HYDE STREET STUDIOS

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

PYRAMIND STUDIOS

832 & 880 Folsom St.
San Francisco, CA 94107
415-896-9800 x 201
Contact: Greg Gordon
Email: info@pyramidstudios.com
Web: studios.pyramid.com

LAUGHING TIGER

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

PRAIRIE SUN

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

PYRAMIND STUDIOS

832 & 880 Folsom St.
San Francisco, CA 94107
415-896-9800 x 229
Contact: Nick Romero
Email: info@pyramidstudios.com
Web: studios.pyramid.com

SF SOUNDWORKS SSL9000

San Francisco, CA 94103
415-503-1110
Email: bookings@sfsoundworks.com
Web: sfsoundworks.com
Contact: Tony Espinoza
Format: digital and analog, 128 tracks
Basic Rate: please call for info

SKYWALKER SOUND

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

TINY TELEPHONE

1458 San Bruno
San Francisco, CA 94110
San Francisco, CA 415-819-1960

Email: jv@tinytelephone.com
Web: tinytelephone.com

CALIFORNIA / SOUTHERN

3RD STREET ADR

2438 3rd St.
Santa Monica, CA
310-613-7138
Email: thirdstreetadr@gmail.com

Web: thirdstreetadr.com
Format: digital and analog
Basic Rate: ADR/Voice over rate: \$200 with ADR mixer

17 HERTZ STUDIOS

5253 Lankershim Blvd.
North Hollywood, CA 91601
310-331-8818
Email: info@17hertz.com

Web: 17hertz.com
Contact: Luke Sanchez
Format: Pro Tools HDX/IOS
Basic Rate: Call for rates
Clients: Willow Smith, Rita Ora, Wyclef Jean. See website for client list

17TH STREET

1001 W. 17th St.
Costa Mesa, CA 92627
949-680-6568

Email: 17thstreetrecording@gmail.com
Web: 17thstreetrecordingstudio.com/
Format: See website for equipment list
Basic Rate: \$1500/day

1ST CHOICE STUDIO

1259 Bruce Ave.
Glendale, CA 91202
818-246-6858

Email: info@billkeis.com
Web: billkeis.com/producer
Contact: Bill
Format: digital
Basic Rate: call for rates

4TH STREET RECORDING

1211 4th St.
Santa Monica, CA 90401
310-395-9114
Email: info@4thstreetrecording.com

Web: 4thstreetrecording.com
Contact: Kathleen Wirt
Format: digital and analog, 24 tracks
Basic Rate: \$60-100/hr
Gear: API 3224 Console, Studer A827, Protocols HD3, (4) Neve 1066, (4) Focusrite, (2) Telefunken V72, (2) Maag PreQ4, (2) Maag EQ4, (8) Wardbeck, (2) UREI 1176, (2) LA3A, Genelec 1031s, Yamaha NS10s, Lexicon, Yamaha, DBX, Drawmer, Mics: Neumann U-67, (2) U-87s, (2) AKG 414s, (2) Coles 4038s, Royer, Shure, Sennheiser.
Special Services: Pro Tools and analog recording. Superb sound design, Yamaha C7 grand piano, Hammond organ w/ Leslie, Great drums too.
Clients: Weezer, Muse, Charles Hamilton, Kesha, M.I.A., The Neighbourhood, Vintage Trouble, The Beach Boys, George Clinton, Incubus, No Doubt, Fiona Apple, Nelly Furtado, Bryan Ferry, Jack's Mannequin, Jim Carrey, Steve Martin, Weird Al Yankovic, Deezle, Anthony Hamilton, Ben Harper, Tom Freund, Solange, Charles Hamilton, Andrew McMahon
Comments: Right off 3rd Street Promenade and the ocean. 26 hotels within walking distance. *Top 10 US Studios Under \$100/hour.* Performing Songwriter Magazine. "One of LA's 17 Temples of Sound," Hollywood Reporter (2012)

21ST CENTURY STUDIO

Silverlake, CA (near Satellite)
323-661-3130

Web: 21stcenturystudio.com
Contact: Burt Levine
Format: Digital/Analog
Basic Rate: call for rates

AAA JIMMY HUNTER'S CAZADOR RECORDING OF HOLLYWOOD, CA

A producer's private facility ready to serve you. Great live drum room! Neumann mic
Los Angeles, CA 90048
323-655-0615

Email: jimmy@jimmyhunter.com
Web: jimmyhunter.com
Contact: Jimmy Hunter, owner/producer/engineer/drummer/vocalist/in-studio vocal coach
Format: State of the Art Pro Tools 10 HD6
Basic Rate: Call for a free consultation to discuss
Clients: Todd Stanford, Brian Barnhouse, Bobby Barth, Stacey Evans, Ben Forat, Crimson Crout, Savannah Phillips, Carl (Cix Bits) Summers, Dee Archer, Steve Warnick, Dr. Gary Abrams (Dr. Alias), Ivy Lile Rowway, Carol Casey

AB AUDIO VISUAL

Southern California
(Toll Free) 877-ABAUDIO (877-222-8346)
Email: abaudio01@me.com

Web: abaudio.com
Contact: Arlan Boll

ABET MUSIC

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

THE ABSTRACT

517 Commercial St.
Glendale, CA 91203
818-500-0693

Email: info@theabstractla.com
Web: theabstractla.com
Contact: Doug Boulware, VP Operations/Producer/Engineer
Basic Rate: call for rates
ACDC - AUDIO CD & CASSETTE
606 Alamo Pintado Rd., Ste. 3-281
Solvang CA 93463
818-762-2232, 805-245-5503
Email: steve@acdc-cdr.com
Web: acdc-cdr.com
Contact: Steve Mitchell
Basic Rates: Please call for info.

Studio City Drop-Off Address:

c/o Stella at Universal Mail
12400 Ventura Blvd., #150
Studio City, CA 91604

ADAMOS RECORDING

5611 Westminster Ave.
Westminster, CA 92683
714-897-8886
Web: adamosrecording.com
Email: adamos.recording@verizon.net
Format: digital and analog
Basic Rate: please call for info

ADVENTURES IN MODERN RECORDING

West Los Angeles, CA
323-375-4267
Email: amrdaniell@gmail.com
Web: adventuresinmodernrecording.com
Contact: Daniell Holcomb
Format: digital, Pro Tools 9
Basic Rate: \$50/hr.

AFTER HOURS RECORDING CO.

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

AFTERMASTER RECORDING STUDIOS HOLLYWOOD

6671 Sunset Blvd., Suite 1520
Hollywood, CA 90028
Phone: (310) 657-4886
Email: ealden@aftermaster.com / bookings@aftermaster.com
Web: aftermaster.com
Contact: Erin Alden (818) 404-8583
Six studios including former Graham Nash studio.
Vintage and new gear: 80 Channel SSL 4000 G+, Pultech, Tube-tech, Neve, Teletronix, API, Protocols 12, Lipinski, Bricasti, Chandler, Manley, Dynaudio, Prism, Apogee, Antelope, Avalon, Tonelux, Eventide, Empirical Labs, Lab.gruppen, Briston, Yamaha, NTI, Digidesign.
Vintage and new Mics: Neumann, Telefunken, Sony, AKG, Royer, Peluso, Shure, Sennheiser, Electrovoice, FCA.
Vintage and new Instruments and Amps: Fender, Gibson, Paul Reed Smith, Martin, Taylor, Rickenbacker, Marshal, VOX, Ampeg, Peavey, Yamaha, DW, Marshal, Ibanez.

More Gear and Mic info: aftermaster.com/studio
Services: Recording, Mixing, Mastering.
Home to the biggest hit makers ever assembled
aftermaster.com/discography.

ALLIED POST

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

AMERAYCAN RECORDING STUDIOS

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

ANDY CAHAN-DEMO DOCTOR

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

ARDENT AUDIO PRODUCTIONS

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

ARTISAN'S LABEL RECORDING STUDIO

2454 Fender Ave., Ste. E
Fullerton, CA 92831
646-863-5678
Email: service@artisanslabel.com
Web: artisanslabel.com
Contact: Michael Filson
Format: digital, 128 tracks
Basic Rate: please call for info

ARTISAN SOUND RECORDERS

10419 Burbank Blvd
North Hollywood, CA 91610
818-421-5281

Web: artisan-sound-recorders.com
Format: Sony APR 24 Track Analog, Pro Tools HD3
ARTIS MUSICAL
P.O. Box 3486
Chatsworth, CA 91313
747-224-7165
Email: gussie@artismusical.com
Web: artismusical.com
Contact: Gussie Miller
Format: digital, unlimited tracks
Basic Rate: please call for info

A SMOOTH SOUND

Van Nuys, CA 91406
818-723-4203
Email: Jerry@smoothsoundmultimedia.com
Web: smoothsoundmultimedia.com
Format: digital and analog, 32 tracks, Pro Tools HD
Basic Rate: please call for info

ASPEN'S PLACE RECORDING

32-channel all tube inputs large and live tracking rooms.
Email: aspen@aspenandassoc.com
Web: aspensplacerecording.com
Contact: Aspen Pittman
Format: Pro Tools 10 HD or Logic. Analog tape recording available.
Basic Rate: \$500.00 - \$750.00, please call for indie rates.

ATOMIX STUDIOS

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

AUDIOLOT STUDIOS

Los Angeles, CA 90068
512-686-2899, 323-464-9900
Email: info@audiolot.com
Web: audiolot.com/studios
Contact: Joshua Aaron
Format: Pro Tools HD
Basic Rate: \$85/hr., Half Day/\$325, Full Day/\$575

AUDIO MECHANICS

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

BACKRAYD PRODUCTIONS

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

BEDROCK RECORDING

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

BERNIE BECKER RECORDING & MASTERING

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

BIG CITY RECORDING STUDIOS

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

BIG SCARY TREE

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

BIG SURPRISE MUSIC

16161 Ventura Blvd., Ste. C #522
Encino, CA. 91436
818-613-3984
Email: info@carmengrillo.com

Web: bigsurprisemusic.com

Contact: Carmen Grillo
Format: digital, 128 tracks
Basic Rate: \$50/hr.

BIG SWEDDE STUDIOS

621 S. Spring St., Ste. 1208
Los Angeles, CA 90014
213-629-4940 Fax 213-629-4940
Email: bigswede@bigsweddestudios.com
Web: bigsweddestudios.com
Contact: Big Swede
Format: digital and analog, 256 tracks
Basic Rate: call for info

BILL CORKERY STUDIOS

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

BLUE RHODE STUDIOS

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

BOMB SHELTER REHEARSAL

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

BRIAN GARCIA PRODUCTIONS

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

BRODSKY ENTERTAINMENT

Beverly Hills, CA
Boston, MA
Meriden, NH
Web: brodskyentertainment.com/studios
Format: Digital Performer, Logic

BRUCE HANIFAN PRODUCTIONS

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

CALIFORNIA SOUND STUDIOS, INC.

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

CAPITOL RECORDING STUDIOS

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

CHALICE RECORDING STUDIO

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

CHARLES LAURENCE PRODUCTIONS

19002 Los Alimos St.
Northridge, CA 91326
818-366-4962
Email: charles@aol.com
Web: clpstudios.com
Contact: Charles Laurence
Format: analog and digital, 24 tracks
Basic Rate: please call for info

CHESSVOLT STUDIOS

Van Nuys, CA 91402
419-827-8411
Email: info@chessvolt.com
Web: chessvolt.com
Contact: Landry Malick, Studio Manager
Format: Pro Tools HD Accel3 and MCI 2-inch 24 track, Vintage 48 channel Neve Console.
Basic Rate: call for Indie artist specials

CLEAR LAKE RECORDING STUDIOS

10520 Burbank Blvd.

N. Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com
Contact: Eli Smith - Manager/Eric Milos - Owner
Rates: from \$60 per hour, call for a personalized quote.
For more affordable rates ask about recording in Studio B
Format: Full band tracking with Pro Tools HDX v12 or 24 Track Analog Tape
Gear: Vintage Microphones, Vintage Trident 80b Console, Yamaha C7 Grand Piano, Hammond B3, Selection of Amps and Guitars, Large Selection of outboard including: Neve 1073's Sidecar, 5 Pultec Eqp3a, 3 UREI 1176's, LA2A, Distressors, Tube Tech, Allen Smart Smart C2, and much more!
Comments: With our large tracking room and first class facilities, we are the high end LA studio accessible to everyone.

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

CONSUELO STUDIOS
Hollywood Hills, CA 90068
323-876-1168
Email: brettthompson@earthlink.net
Web: consuelostudios.com
Contact: Bret Thompson
Format: Pro Tools HD Native 16x16 IO w/ Vintage Analog Console
Basic Rate: \$75 per hr with engineer

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

COOK UP RECORDS
5253 Lankershim Blvd.
North Hollywood, CA 91601
818-850-2642
Email: info@cookuprecords.com
Web: cookuprecords.com
Basic Rates: See website or call for rates

COSTA MESA STUDIOS
711 W. 17th St., Ste. D
Costa Mesa, CA 92627

949-515-9942 Fax 949-515-4230
Email: nick@conwayrecording.com
Web: costamesastudios.com
Format: digital and analog
Basic Rate: please call for info

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

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

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

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

DESIGN FX REMOTE RECORDING
P.O. Box 491087
Los Angeles, CA 90049
818-843-6555, 800-441-4415
Email: gary@dfxaudio.com
Web: dfxaudio.com
Contact: Gary Ladinsky
Format: API console, Pro Tools, Analog, portable rigs available
Basic Rate: please call for info

DIAM ENTERTAINMENT
3734 San Fernando Rd.
Glendale, CA 91204

818-662-0670
Format: digital and analog
Basic Rate: call for information

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

D.O.B. SOUND
8531 Wellsford Pl., Ste. 1
Santa Fe Springs, CA 90670
562-464-9456
Email: dobsound20@yahoo.com
Web: dobsound.net
Contact: Larry Ramirez, Derek O'Brien
Basic Rate: call for quote
Services: Full recording, Mixing and Mastering Studio, Video Production, 5 fully-equipped rehearsal rooms and guitar repair shop.

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

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

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

EASTSIDE MANOR
615-878-2137
Los Angeles, CA
Contact: Jay Tooke, Studio Mgr.
Email: jay@esmstudios.com
Web: eastsidemanor.com
Format: Neve VR48 Legend

EASTWEST RECORDING STUDIOS
6000 W. Sunset Blvd.
Hollywood, CA 90028
323-957-6969 Fax 323-957-6966
Email: candace@eastweststudio.com
Web: eastweststudio.com
Contact: Candace Stewart
Format: Analog and Digital
Rates: Call for Daily Rate or Block Bookings
Gear: 80 Chnl Neve 8078, 40 Chnl Neve Custom 8028, 40 Chnl Trident "A" Range, 64 Chnl SSL G +, Fairchild 670, Bricasti, EMI REDD 47 mic pre, GT Vibre Tube mic pre, Urie 1176LN, Teletronix LA-2A, Avalon AD2044, Pultec EQP-1A3, Lexicon 960L, AMS RMX16, GML 8200, AKG C12's, Neumann U67's, Neumann U47's, Neumann M50's, Telefunken ELA-M 251's, Sony C55p's, Coles 4038's, Royer R-121's. MKH-800's, AEA- 440
Services: Orchestra tracking, band tracking, mixing, live performances, events in famous vintage studios. Private Lounges and Outside Deck
Clients: Frank Sinatra, Justin Timberlake, John Legend, Frank Ocean, Ariana Grande, Lady Gaga, John Mayer, The Beach Boys, The Mamas & the Papas, The Foo Fighters, The Red Hot Chili Peppers, Elton John, Demi Lovato, Justin Bieber, Shania Twain, Keith Urban, Weezer, Sum41, The Goo Goo Dolls, Blink-182, Third Eye Blind, Animal Collective, Jim James, Dawes, Madonna, Rihanna, Nas, Common, Miguel, Michael Buble, Metallica, Slayer, Faith Hill, U2, Fiona Apple, Akon, Bruce Springsteen, Dwight Yoakam, Rage Against the Machine, Jason Mraz, Ella Fitzgerald, Johnny Cash, Jimmy Cliff, Jerry Lee Lewis, Garbage, Muse, Iggy Pop, Bob Dylan, Whitney Houston, The Rolling Stones, Stone Temple Pilots, Foster The People, M83, Tina Turner, Stephen Stills and Neil Young.

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

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

EL CERRITO STUDIO
P.O. Box 625

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4TH STREET RECORDING
SANTA MONICA

1211 4th Street, Santa Monica, CA 90401
310-395-9114 • info@4thstreetrecording.com

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818.222.2058
studioreferral.com

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

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

ELITE REHEARSAL
1641 Naud St.
Los Angeles, CA 90012
323-384-9067
Email: eliterehearsal@yahoo.com
Web: facebook.com/eliterehearsal
Basic Rate: call or email for info

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

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

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

THE FAB FACTORY
13324 Sherman Way
North Hollywood, CA 91605
818-435-4070
Email: shaun@thefab-factory.com
Web: fabfactorystudio.com
Basic Rate: please call for info

FEVER RECORDING STUDIOS
5739 Tujunga Ave.
N. Hollywood, CA 91601
818-762-0707
E-mail: contact@clearlakerecording.com
Web: feverrecording.com
Contact: Eli Smith - Manager/Eric Milos - Owner
Rates: Please call to discuss a personalized quote.
Format: Full featured, and private boutique recording experience. Studio A features two private lounges, private parking, and runner services.
Gear: SSL 4000G, Augsburger Mains with dual 18" Subs, large selection of high end outboard and microphones.
Comments: Fever Recording Studios offers a truly private and boutique recording experience all while maintaining the service and amenities expected with a first class commercial recording studio.

FIREWATER STUDIOS
Los Angeles
310-354-5901
Email: info@firewaterstudios.com
Web: firewaterstudios.com
Contact: Billy Graziadei
Format: Pro Tools HD4
Basic Rate: call for rates

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

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

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

FREEDOM STUDIOS
17050 Los Alimos
Granada Hills, CA 91344

818-269-7070
Contact: Thomas LeBlank
Format: Digital and Analog
Rates: call for rates

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

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

FWDPRO
3391 Robertson Place
Los Angeles, CA 90034
310-853-9124
Contact: Matthew Nelson, Producer/Engineer
Email: booking@fwdpro.com
Web: fwdpro.com
Rates: \$40/75 hr

GC STUDIOS
6400 Owensmouth Ave.
Woodland Hills, CA 91367
818-883-4427
Email: TimothyH076912@guitarcenter.com
Web: gcastudios.com

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

GOLDENTRACK STUDIO
San Diego, CA
619-252-8763
Email: record@goldentrackstudio.com
Web: goldentrackstudio.com
Contact: Steve
Format: digital and analog, 24 tracks
Basic Rate: please call for info

GOLD STREET
Burbank, CA 91504
818-577-1911
Email: avpost@goldstreet.net
Web: goldstreetmusic.com
Contact: Eric Michael
Format: digital, 128 tracks
Basic Rate: Start \$40/hr.

GRANDMASTER RECORDERS LTD.
1518 N. Cahuenga Blvd.
Hollywood, CA 90028
323-462-6136
Email: meanidu@roadrunner.com
Web: grandmasterrecorders.com
Contact: Jimmi Mayweather, Studio Manager
Format: digital and analog, 24 tracks
Basic Rate: please call for info

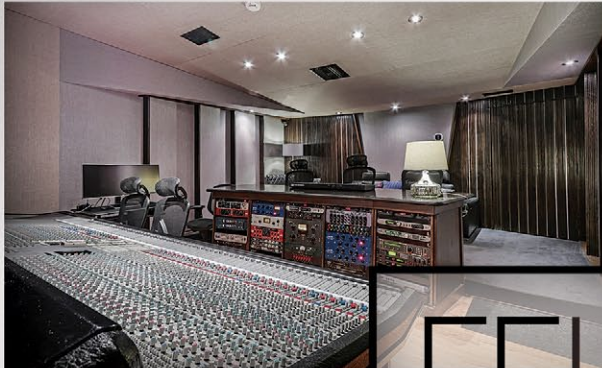
GROOVE LAB, THE
West Hills, CA 91326
818-903-0005
Email: olivierroulon@thegroovelab.org
Web: thegroovelab.org
Contact: Olivier
Format: digital, 32+ tracks
Basic Rate: call for rates

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

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

HIT SINGLE RECORDING SERVICES
19350 Friendship Dr.
El Cajon, CA 92020
619-258-1080
Email: hitsingle@earthlink.net
Web: hitsinglerecording.com

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Contact: Randy Fuele
Format: digital and analog
Basic Rate: please call for info

HOUSE OF BLUES STUDIOS
 4431 Petit Ave.
 Encino, CA 91436
 818-990-1296
Email: info@houseofbluesstudios.com
Web: houseofbluesstudios.com
Format: digital and analog, 48+ tracks
Basic Rate: call for rates

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

HYBRID STUDIOS
 3021 S. Shannon St.
 Santa Ana, CA 92704
 714-850-1499
Email: info@hybridstudiosca.com
Web: hybridstudiosca.com
Format: Analog and Digital
Rates: Please call for rates

HUMAN ELEMENT
 (Post Studios)
 453 S. Spring St.
 Los Angeles, CA 90013
Email: post@humanelement.tv
Web: humanelement.tv
Basic Rate: Call or email for information

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

IMAGINE POST PRODUCTIONS
 (Recording and Mixing)
 4872 Topanga Canyon Blvd., Ste. 406
 Woodland Hills, CA 91364
 310-924-7849
Email: info@imaginepost.com
Web: ImaginePost.com
Contact: Chris Julian
Format: Pro Tools HD3 / Logic
Rate: call for info

IN FIDELITY RECORDINGS
 16824 Saticoy St.
 Van Nuys, CA 91406
 818-786-3144
Email: david@infidelityrecordings.com
Web: infidelityrecordings.com
Format: digital and analog
Equipment/Facility: Pro Tools HD combined with analog equipment, including API, Avalon, Urei, Lexicon, DBX, 1176, LA2A, Neumann and more. 1,000 sq. ft. including 16x20 tracking room and two additional isolation rooms.
Services: We offer personalized and professional services, including recording, mixing and mastering. \$600/day or \$60/hour with experienced staff that treats every project with care and attention to detail.
Basic Rate: \$60/hr

JAGGO STUDIOS
 Hollywood Hills, CA 90068
 323-950-1819
Email: studios@jaggo.com
Web: jaggo.com/studios
Format: Pro Tools HD3 Accel
Basic Rate: Call us for a rate sheet

JC SOUND STAGES/RECORDING STUDIOS
 6670 Lexington Ave.
 Hollywood, CA 90038
 323-467-7870
Email: jcinhollywood@hotmail.com
Web: jcsoundstages.com
Contact: JC
Format: digital and analog, unlimited tracks
Basic Rate: see website for information

JEL RECORDING STUDIOS
 6100 W. Coast Hwy.
 Newport Beach, CA 92663
 949-631-4880
Email: shelly@jelrecording.com
Web: jelrecording.com
Contact: Shelly Guidotti
Format: digital, 100+ tracks
Basic Rate: please call for info

J.E. SOUND
 Burbank, CA
 323-850-0765
Email: jesound@jps.net
Web: jesound.com
Contact: John
Format: Analog & Digital
Basic Rate: Call for info

JRLDRUMS
 Internet Drum Sessions
 818-903-3690
Email: johnlewis@jrldrums.com
Web: jrldrums.com
Contact: John Lewis
Format: digital
Basic Rate: \$150-\$250/song

Additional location:
 Phoenix, AZ
 480-374-3786

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

KAIROS MUSIC GROUP
 Los Angeles, CA
Email: admin@kairosmusicgroup.com
Web: kairosmusicgroup.com
Basic Rate: email for info

KONSCIOUS STUDIOS
 1655 9th St.
 Santa Monica, CA 90404
 310-980-9968
Email: booking@konsciousstudios.com
Web: konsciousstudios.com
Contact: Dan or Ric
Basic Rate: call or email for info

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

L.A. ENTERTAINMENT, INC.
 7095 Hollywood Blvd., Ste. 826
 Hollywood, CA 90028
 800-579-9157 Ext. 1
Email: info@laeg.net
Web: laeg.net
Contact: Jim Ervin
Format: digital and analog, 48 tracks
Basic Rate: call for info

LAGUNA SOUND STUDIO
 381 Forrest Ave., Ste. D
 Laguna Beach, CA 92651
 949-395-9400
Contact: Gary Hicks, Studio Manager

Email: info@lagunasoundstudio.com
Web: agunasoundstudio.com
Format: Logic Pro X, Pro Tools 11

LAKE TRANSFER RECORDING
 11300 Hartland St.
 North Hollywood, CA 91605
 818-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Format: Pro Tools
Basic Rate: \$50. per hr

LAFX RECORDING SERVICES
 P.O. Box 827
 North Hollywood, CA 91603
 818-769-5239 Fax 818-769-7288
Email: info@lafx.com
Web: lafx.com
Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info

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

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

LA VALLEY COLLEGE RECORDING WORKSHOP
 5800 Fullton Ave.
 Valley Glen, CA 91401-4096
 818-947-2779
Email: mike@thequimbyhouse.com
Web: thequimbyhouse.com, lavc.edu/music
Contact: Mike Julian
Format: digital and analog, 24 tracks, Pro Tools editing
Basic Rate: please call for info

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

LITTLE HIPSTER MUSIC STUDIOS
 Van Nuys, CA 91405
 818-731-1043
Email: contact@littlehipstermusic.com
Web: littlehipstermusic.com
Contact: David Snow
Format: digital, 999 tracks
Basic Rate: call for info-all instrumentation included in hourly rate.

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

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

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

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

MAR VISTA RECORDING STUDIO
 Mar Vista, CA
 31021 W. 0889
Email: rermusic@verizon.net
Web: jerrymanfredi.com
Contact: Jerry
Basic Rate: Please call for information

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

MAURICE GAINEN PRODUCTIONS
 4470 Sunset Blvd., Ste. 177
 Hollywood, CA 90027
 323-662-3642
Email: maurice@mauricegainen.com
Web: mauricegainen.com
Contact: Maurice
Format: Logic Pro 10.2/ProTools 10 & 11
Basic Rate: Call for info. Indie rates avail.
Gear: Pro Tools HD, Mac Intel 8 Core, Yamaha O2R Mixer, Waves Diamond, API, CLA Signature, GTR Solo, JJP Signature, Kramer Tape Restoration, Reason, All Spectronics, Auto-Tune, Bomb Factory and many other plug-ins, soft synths and EFX. Avalon 737, ART Dual-MP, DBX 160X and other outboard gear. Neumann U47 fet and many other excellent mics. Genelec speakers w/ subwoofer, acoustic piano, 4 ADA's, Waves Horizon, U47 FET, much more.
Special Services: Start to finish CD production. CD Mastering, video editing. Top session players at discount rates. Full-band recording. Vocalist friendly, Berklee trained producer-musician-engineer.
Clients: Starbucks (mastering for 185 compilations), Disney, EMI, UNI, Warner, Sony, Rafael Moreira, Alex Skolnick, Andy McKee, The Hues Corp ("Rock The Boat"), Mighty Mo Rodgers, Orchestre Surreal.
Comments: 28 years in the same location. Comfortable, casual, hard-working environment. Consistent and dependable. Competitive rates.

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

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

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

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

M L E STUDIOS
P.O. Box 93008
Hollywood, CA 90093-0008
866-246-8846
Email: mail@mlestudios.com
Web: mlestudios.com
Contact: Col. Darryl Harrelson
Format: digital/analog, Pro Tools HD2 Accel
Basic Rate: \$45/hr. or flat rate per song/project

MMP REHEARSAL'S THE VAULT
453 S. Spring St. Ste. B5
Los Angeles, CA 90013
213-283-7485
Email: info@mmprehearsal.com
Web: facebook
Basic Rate: \$20-\$45/hr

MORNING VIEW STUDIOS
P.O. Box 4225
Malibu, CA 90265
310-924-9697
Fax 310-457-5382
Email: sternalbert@gmail.com
Contact: Shawn Stern
Format: digital and analog, 92 tracks
Basic Rate: please call for info

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

MUZICARD
Nashville TN
844-689-4227 X3
Web: muzimusic.com
Format: ProTools
Basic Rate: contact us

MY SONIC TEMPLE
13200 Warren Ave
Los Angeles, CA 90066
310-944-1994
Web: mysonictemple.com

MYSTICAL ARTS RECORDING STUDIO
23550 Ehlers Dr.
Chatsworth, CA 91311
818-262-9951
Email: JamesFuria@aol.com
Web: mysticalartsrecording.com
Contact: James Furia
Format: Digital
Basic Rate: 35/hr see website for details

NEW MILLENNIUM RECORDS GROUP
1750 Vine St.
Los Angeles, CA
323-962-5960
Email: info@nmrgonline.com
Web: facebook.com/TimSimmslam
Contact: Tim Simms
Format: digital, unlimited tracks
Basic Rate: negotiable rates

NIGHTBIRD RECORDING STUDIOS
At The Sunset Marquis Hotel & Villas
1200 Alta Loma Rd.
West Hollywood, CA 90069
310-657-8405
Email: manager@nightbirdrecordingstudios.com

Web: nightbirdrecordingstudios.com
Contact: Angelo Caputo
Format: Pro Tools 12 HDX
Basic Rate: call for prices

NIGHT SKY SOUND
3420 Laketree Dr.
Fallbrook, CA 92028
760-731-6434
Email: inquiries@nightskysound.com
Web: facebook.com/NightSkySoundStudios
Contact: Steve Donato, Owner, Producer/Engineer
Format: MOTU DP8/Logic/Pro Tools/Apoee and Studer A827 Gold analog
Basic Rate: Contact us to discuss your project

NRG RECORDING SERVICES
11128 Weddington St.
North Hollywood, CA 91601
818-760-7841
Email: Jillian@nrgrecording.com
Web: nrgrecording.com
Contact: Kylie Higginbotham
Format: digital and analog
Basic Rate: Call for details

OC RECORDING COMPANY, THE
3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fulk, Engineer and Producer
Format: Analog and Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon
Styles: All music genres, ADR and Voice Overs, World Class Recording, Mixing, Mastering & Production
Basic Rate: Please call for info.

OCEAN STUDIOS BURBANK
435 S. San Fernando Blvd.
Burbank, CA 91502
818-955-9010
Email: info@oceanstudiosburbank.com
Web: oceanstudiosburbank.com
Format: digital and analog
Basic Rate: please call for info

OLD BOOTS RECORDING STUDIO
14947 Gilmore St.
Van Nuys, CA 91411
818-785-8611
Email: greggb69@yahoo.com
Web: oldbootsrecordingstudio.com

PACIFICA STUDIOS
2620 La Cienega Ave.
Los Angeles, CA 90034
310-559-9777
Web: pacifica-studios.hub.biz
Contact: Glenn
Format: Pro Tools
Basic Rate: please call

PACIFIQUE RECORDING STUDIOS
10616 Magnolia Blvd.
North Hollywood, CA 91601
818-761-8042 Fax 818-761-9277
Email: tony@pacifiquestudios.com
Web: pacifiquestudios.com
Format: digital and analog, 64 tracks
Basic Rate: \$200/hr.

PANGEA
P.O. Box 591
Topanga, CA 90290
310-455-2356
Email: pangea@verizon.net
Web: pangeaproductio.com
Format: digital and analog, 48 tracks
Basic Rate: please call for info

PARAMOUNT RECORDING STUDIOS
6245 Santa Monica Blvd.
Los Angeles, CA 90038
323-465-4000 Fax 323-469-1905
Email: booking@paramountrecording.com
Web: paramountrecording.com
Format: digital and analog, 96+ tracks
Basic Rate: call for rates

PARK HILL MUSIC
P.O. Box 5247

Hemet, CA 92544
951-652-8742
Email: galletta@parkhillmusic.com
Web: parkhillmusic.com
Contact: Eric Galletta
Format: digital and analog, 48 tracks
Basic Rate: negotiable call us

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

PENGUIN RECORDING
P.O. Box 91332
Pasadena, CA 90041
323-259-8612 Fax 323-259-8613
Email: john@penguinrecording.com
Web: penguinrecording.com
Contact: John Strother
Format: digital and analog, 48 tracks
Basic Rate: please call for info

THE PIE STUDIOS
Pasadena, CA
714-606-3770
Email: info@thepiestudios.com
Web: thepiestudios.com

PLASTIC DOG RECORDING
12257 Venice Blvd.
Los Angeles, CA 90066
310-795-1526
Contact: Colin Liebich
Email: colin@plasticdogrecording.com
Web: plasticdogrecording.com

PLATINUM STUDIO
Van Nuys, CA 91411
818-994-5368
Email: paulhilton123@sbcglobal.net
Web: paulhiltonmusic.net
Contact: Paul Hilton
Format: digital, 200 stereo tracks
Basic Rate: please call for info

PLAYBACK RECORDING STUDIO
400 E. Gutierrez St.
Santa Barbara, CA 93101
805-730-7529, 917-331-0429
Web: playbackrecording.com

PPL RECORDED MUSIC COMPANY
(A PPL Entertainment Group Company)
468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310-860-7499, 818-506-8533
Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Jim Sellavain
Format: Analog, digital, AVID, Apple Final Cut, Pro Tools, DVD authoring
Basic Rate: please call for info

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

PRODUCTION COMPANY RECORDING, MASTERING & REHEARSAL STUDIO, THE
673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Format: 2-inch Ampex 16 track and Trident Mixing Console, Pro Tools and Analog Mastering
Basic Rate: \$50 per hour

PYRAM-AXIS PRODUCTIONS
Redondo Beach, CA 90278
310-869-8650

Email: music@pyramaxis.com
Web: pyramaxis.com
Contact: Jim D.
Format: ProTools HD, Logic
Services: world class production, mixing, mastering, music for media
Basic Rate: \$80 Hourly, Project Rates - Call for details.

RACE HORSE STUDIOS
3780 Selby Ave.
Los Angeles, CA 90034
310-280-0175 Fax 310 280-0176
Email: duncan@racehorsestudios.com
Web: racehorsestudios.com
Contact: Duncan Macfarlane
Format: digital, 192 tracks
Basic Rate: please call for info

RAINMAN STUDIOS, INC.
Montrose, CA 910208
818 468 5701
Email: PlatinMixes@gmail.com
Web: MultiPlatinums.com
Contact: David "Rain" Banta
Format: Cubase 9 wide selection of top vintage microphones, keyboards, and drum machines
Clients: "Bone Thugs-N-Harmony", Snoop Dogg, Tracie Spencer, "The Roots", "Pharcyde", "Do or Die", Fox Sports, Warner Brothers Television, Capitol Records, TVone, Nascar.
Basic Rate: please call for info

READY MIX MUSIC
5635 Lankershim Blvd.
North Hollywood, CA 91601
818-388-2196
Email: studio@readymixmusic.com
Web: readymixmusic.com
Contact: Paul or Sarah
Format: Pro Tools
Basic Rate: Call for info

RE-AMP STUDIOS
15441 Red Hill Ave., Ste. G
Tustin, CA 92780
949-390-9876
Email: info@reampstudios.com
Web: reampstudios.com
Contact: Tyler Wirtz, Engineer
Format: Pro Tools 10 HD
Rates: call or see our website for rates

REAL LINE MUSIC
1141 Seward St.
Hollywood, CA, 90038 USA
323-377-0436
Email: info@realinmusic.com
Web: realinmusic.com
Contact: Ashley Jones
Format: Digital and analog, 32 tracks
Basic Rate: please call for info

RECORD PLANT
1032 N. Sycamore Ave.
Hollywood, CA 90038
323-993-9300 Fax 323-466-8835
Email: Jeff@recordplant.com
Web: recordplant.com
Contact: Jeff Barnes
Format: digital and analog
Basic Rate: please call for info

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

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

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RIOTVAN
323-869-0240
North Hollywood, CA
Email: jason@riotvanproductions.com
Web: riotvanproductions.com
Format: Pro Tools HD, Tube Preamps, Neumanns and nice guys.
Basic Rate: call for rates
Comments: Good Sound is about the people and the songs.

ROBERT IRVING PRODUCTIONS, INC.
Woodland Hills, CA 91367
818-224-3633
Email: riving@pacbell.net
Web: robertirving.com
Contact: Robert/Tim
Format: Digital Performer or Logic, Pro Tools
Basic Rate: flexible
Notes: 3 great live rooms, Yamaha DC-7 Grand Piano, vintage mic collection

ROSE STUDIOS
El Centro, CA
760-352-5774
Email: info@rosestudios.net
Contact: Danny Berg
Web: dannyberg.org/private-recording-studio
Format: digital, 48 tracks
Basic Rate: please call for info.

ROUND HILL MUSIC
520 Broadway, 2nd Fl
Santa Monica, CA 90403
310-428-0859
Email: info@roundhillmusic.com
Web: roundhillmusic.com
Format: Digital and analog
Basic Rates: please call

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

JAY RUSTON
c/o Adam Mott
AJM Management
6200 Franklin Ave, Ste. 410
Los Angeles, CA 90028
201-233-2384
Email: jayruston@me.com, adam@ajmngmt.com
Web: jayruston.com
Contact: Adam Mott
Basic Rate: call for info

S1 STUDIOS
219 N. Harbor Blvd, Ste. K
Fullerton, CA
714-446-8742
Email: info@s1studios.com
Web: s1studios.com
Basic Rate: call for rates

SAGE AND SOUND RECORDING
Hollywood, CA 90028
323-469-1527, 818-563-1176
Email: info@sageandsound.com
Web: sageandsound.com
Contact: Bryan McCurry, Studio Manager
Format: Pro Tools, 24 Track
Basic Rate: call for info

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

SANCTUS SOUND RECORDING COMPANY
E. Anaheim St. Long Beach, CA 90803
562-999-1332
Web: sanctussound.com
Contact: Peter Guinta
Format: Pro Tools HD 9 and Logic Pro 9
Basic Rate: please call for info

SANTA BARBARA SOUND DESIGN
33 W. Haley St.
Santa Barbara, CA 93101
805-965-3404
Email: dom@tekmstr.com
Web: sound-design.com
Contact: Dom Camardella
Format: digital and analog, 192 tracks
Basic Rate: please call for info

SEAHORSE SOUND STUDIOS
1336 S. Grand Ave.
Los Angeles, CA 90015
909-210-2317
Email: seahorsesoundstudios@yahoo.com
Web: seahorsesoundstudios.com
Contact: Samur
Format: analog and digital, 16 tracks
Basic Rate: call for rates

SEANCE ROOM
5800 Willis Ave.
Van Nuys, CA 91411
818-915-1196

Email: brett@seanceroom.com
Web: seanceroom.com
Contact: Brett Cookingham
Format: Apple Mac Pro 8 core, Pro Tools 10 HD3
Basic Rates: Call for rates

SIGNATURE SOUND
5040 Ruffner St.
San Diego, CA 92111
858-268-0134
Email: info@signature.com
Web: signaturesound.com
Basic Rate: call for info

SIX01 STUDIO
630 S. Flower St.
Burbank, CA 91502
323-639-0451
Email: anthony@stonepagodainc.com
Web: six01studio.com

SKIP SAYLOR
P.O. Box 280010
Northridge, CA 91328-0010
818-300-0400 Fax 818-881-7092
Email: skipsaylor@gmail.com
Web: skipsaylor.com
Contact: Skip Saylor
Format: digital and analog, HDX
Basic Rate: call for info
Gear: SSL 4100G+, Pro Tools HDX, Yamaha grand piano, Hammond B3, TAD, Lexicon 480L, PCM70, PCM42 (4), AMS 1580 (2), AMS RMX-16 (2), API (15), EMT, Apogee, CML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290, Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, PanScan, Ampex ATR, BASE and more.
Services: Studio is located in a secluded private environment with living accommodations for bands/artists on property.
Clients: Beyonce, Derek Dixie, Travis Kr8ts, Malik Yusef, Tamar Braxton, Master P., Julian Lennon, Glasses Malone w/ Kendrick Lamar, Icona Pop, Pras (The Fugees) VMA awards, Art Dixie, Mindi Abair, Booker T. Jones, Vintage Trouble, John Jones, Alan Frew (Glass Tiger), Snoop Dogg, The Game, B.o.B, Michael Jackson, Faith Evans, Mary J. Blige, Pink, Goo Goo Dolls, Gary Taylor, Kevin Teasley, Malcolm-Jamal Warner, Gregg Alexander, Keira Knightley, Jonathan Butler, Mali Music, Foo Fighters, Guns N' Roses, Santana, k.d. lang, Tupac, Ice Cube, Eminem, R. Kelly, Avril Lavigne, Bobby Brown, Bootstraps, Israel Houghton, Jonny Lang, Egyptian Lover, Rodney O & Joe Cooley, Too Short, E-40, W.C., Krizzie Bone, Tyga, KRS-ONE, K. Michelle, Trey Smoov, Brian May, Boyz II Men, The Whispers, Death Cab For Cutie, Everclear, Jenni Rivera, Juan Rivera, Ana Barbara, Mila J, Common Kings, Parenthood, Private Practice, Iron Man 2, FIFA World Cup, Space Jam soundtrack.

Comments: Facility features a large high ceiling tracking room and excellent mix room built/owned by a 30-year veteran of the recording industry.

SONIC FARM PRODUCTIONS
310-402-2390, 604-522-2646
Email: zoran@sonicfarm.com
Web: sonicfarm.com
Contact: Zoran T.
Format: digital and analog, 64 tracks, Neve analog mixing
Basic Rate: call for rates

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

SONIKWIRE STUDIOS
Irvine, CA
949-851-9340

Email: alex@sonikwire.com
Web: sonikwire.com
Contact: Alex Bush
Format: digital and analog, 60 tracks
Basic Rate: call for info

SONORA RECORDERS
3222 Los Feliz Blvd.
Los Angeles, CA 90039
323-663-2500
Email: ductape@aol.com
Web: sonorarecorders.com
Contact: Richard
Basic Rate: call for information

SOTTO VOCE STUDIO
Sherman Oaks, CA 91423
818-694-3052
Email: info@sottovocestudio.com
Web: sottovocestudio.com
Format: digital, unlimited tracks, albums/film/TV
Basic Rate: call for rates

SOUNDCUBED STUDIOS - WEST
7080 Hollywood Blvd., Ste. 1017
Hollywood, CA 90028
310-880-1292
Email: info@sound3studios.com
Web: sound3studios.com
Contact: Myke Aaron
Format: digital, HD3
Basic Rate: negotiable

SOUND FACTORY
6357 Selma Ave.
Hollywood, CA 90028
323-469-1186 Fax 323-465-5579
Email: mail@sunsetsound.com
Web: sunsetsound.com
Contact: Craig Hubler
Format: digital and analog, 48 tracks
Basic Rate: call for rates

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

SOUND MATRIX STUDIOS
18060 Newhope St.
Fountain Valley, CA 92708
714-427-9585, 714-437-9877
Email: chrismatrix@mac.com
Web: soundmatrix.com
Contact: Chris Whiting
Format: Pro Tools HD digital, 192 tracks
Basic Rate: \$50-75/hr. package deals available

SOUND OASIS STUDIO
Sherman Oaks, CA
818-385-1775
Email: info@soundoasisstudio.com
Web: soundoasisstudio.com
Contact: Lance Crane
Format: digital, 200+ tracks
Basic Rate: call or see web

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

S.R.S. / HIT RECORDS NETWORK
P.O. Box 6653
Santa Barbara, CA 93160
805-964-3035
Web: tc.67.tripod.com
Format: digital and analog, 35 tracks
Contact: Ernie Orosco, Greg Lewolt or Cory Orosco
Basic Rate: please call for info

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15147 Stagg St.

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WWW.CANOAVILLAGE.COM

Van Nuys, CA 91405
818-989-0511
Email: studio@staggstreetstudio.com
Web: staggstreetstudio.com
Format: Pro Tools HD3
Basic Rate: please call for info

STEAKHOUSE STUDIO, THE
5161 N. Cartwright Ave.
North Hollywood, CA 91601-4075
818-802-0732
Email: kelle@steakhousestudio.com
Web: steakhousestudio.com
Contact: Kelle Musgrave
Basic Rate: please call for info

STEPPINGOUT PERFORMING ARTS & RECORDING STUDIO
11405 E. Firestone Blvd., Ste. E
Norwalk, CA 90650
562-929-1050
Email: info@steppingoutstudio.com
Web: steppingoutstudio.com
Contact: Steve Smith
Format: digital
Basic Rate: please call for info

SPHERE STUDIOS
10335 Magnolia Blvd.
North Hollywood, CA 91601
Email: megan@spherestudios.com
Contact: Francesco Carnelli, Chief Engineer/Producer
Web: spherestudios.com
Basic rate: Call for info

STEELMAN STUDIOS
Los Angeles, CA
818-465-3357
Email: devessteelman@hotmail.com
Web: steelmanstudios.net/

STUDIO 47
817 N. Vine St.
Los Angeles, CA 90038
323-993-3179
Web: promusic47.org
Format: Pro Tools HD9
Basic Rate: \$50/hr

STUDIO 770
770 S. Brea Blvd., #218
Brea, CA 92621
714-672-1234
Email: info@studio770.com
Web: studio770.com
Contact: Shantih Haast
Format: Pro Tools HD
Basic Rate: call for current rates

STUDIO 5109
1110 N. Western Ave., #206
Hollywood, CA 90029
213-369-7094
Email: info@studio5109.com
Web: studio5109.com
Contact: Mike Wolf
Format: digital and analog, 128 tracks
Basic Rate: call for rates and discount blocks

STUDIO CITY SOUND
4412 Whittsett Ave.
Studio City, CA 91604
818-505-9368 Fax 818-761-4744
Email: booking@studiocitysound.com
Web: studiocitysound.com
Contact: Estelle Harrison, Manager
Format: digital (256 tracks) and analog (24 track 2-inch)
Basic Rate: \$75-150/hr.
Gear: Custom Neve 8068 MKII, EMT 140 plate reverb, Pro Tools HDX, Avid HD I/O's, Otari MX-80 2-inch 24-track, Neumann: U47 - M149s - U87s, Sony C800g, Bock Audio 251, AKG C12As, Inward Connections, Tree Audio, API, UREI, ADL, Quedsted, Royer, Coles, Yamaha C5 Grand Piano, Hammond B3 w/ Leslie, Fender Rhodes etc.
Clients: Rod Stewart, Kelly Clarkson, Aloe Blacc, Rixton, Jason Derulo, Natasha Bedingfield, T.I., A-Trak, Martin Solveig, Warren G, No Doubt, Eric Benet, Chuck Negron, Keith Richards, Eric Clapton, Willie Nelson, Ryan Adams, Shaggy, Bootsy Collins, The Roots, Bonnie Raitt, Toots and The Maytals, Brian Setzer, Josh Freese, Weezer, Limp Bizkit, Vertical Horizon, A Perfect Circle, Quadron, Joe Bonamassa, Steve Martin, Haley Kiyoko, D.R.A.M., Atlantic Records, Warner Music, Interscope Records, Capitol Records, Universal Music, CBS, NBC, ABC, NPR, Disney, ESPN, Comedy Central, VH1, FX.
Services: Full Record Production: tracking, Grammy award-winning mixing, mastering, producing, arranging, programming, studio musicians. Vocal Production: tuning and editing. Post Production: ADR, ISDN, Source Connect, voice overs, video editing. Mobile Recording: HD multi-camera video package capturing & live streaming in the studio or on location.
Comments: Studio City Sound is a full-service recording studio, owned and operated by Grammy award-winning mixer Tom Weir. SCS has three fully equipped studios, with a spacious tracking room, iso rooms, and a world-class blend of state of the art and vintage gear.

STUDIO DEE
3306 Glendale Blvd., Ste. 4
Los Angeles, CA 90039
323-662-0512
Email: hueydee1234@gmail.com
Contact: Huey Dee
Format: digital and analog
Basic Rate: please call for info

STUDIO MALIBU
22509 Carbon Mesa Rd.
Malibu, CA 90265
310-571-5389, Intl. Calls: +1-310-497-8011
Email: info@studiomalibu.com
Web: studiomalibu.com
Format: Pro Tools HD10
Basic Rate: call for rates

STUDIO WEST OF SAN DIEGO
11021 Via Frontera, Ste. A

San Diego, CA 92127
858-592-9497
Email: chris@studiowest.com
Web: studiowest.com
Format: SSL, Neve, ICON, Pro Tools HD6, Surround Sound, ISDN, Phone-Patch, ADR
Basic Rate: call for rates

SUBURBAN SOUL STUDIOS, LLC
Torrance, CA 90505
310-991-0006
Email: info@suburbansoulstudios.com
Web: suburbansoulstudios.com
Basic Rate: call for rate information

SUNSET SOUND
6650 Sunset Blvd.
Hollywood, CA 90028
323-469-1186 Fax 323-465-5579
Email: mail@sunsetsound.com
Web: sunsetsound.com
Contact: Craig Hubler
Format: digital and analog, 48 tracks
Basic Rate: call for rates

SUNSPOT PRODUCTIONS
912 Glendon Way
Alhambra, CA 91803
323-574-1110
Email: ricklawndale@yahoo.com

Web: sunspotprod.com
Contact: Rick Lawndale
Format: Pro Tools, 32 tracks
Basic Rate: call for rate information

SWING HOUSE REHEARSAL & RECORDING
3229 Casitas Ave.
Los Angeles, CA 90039
323-850-4990
Email: info@swinghouse.com
Web: swinghouse.com
Format: digital, 24 tracks
Basic Rate: please call for info

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

THRESHOLD SOUND + VISION
2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677 Fax 310-314-3826
Email: micheleb@thresholdsound.com
Web: thresholdsound.com

Features include:

- Bedrooms - 3 + Bonus
- Bathrooms - 3 1/2
- Square Feet - 3,098 sq. ft.
- Lot Size - 0.31 Acres



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Studio City, Multi level Views, Pro Recording Studio

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Joseph Goodman
Broker
CalBre# 01300057
Hayden & Bach
Studio City, CA 91604
Cell-818-400-4501
goodmanjoe@me.com

Contact: Michele Blankenship, Operations Mgr.
Format: digital and analog, 64 tracks
Basic Rate: call for info

THUD STUDIOS II RECORDING STUDIO
5430 Vineland Ave.
North Hollywood, CA 91601
818-378-8162
Web: thudstudios.com
Contact: Jeff Abercrombie
Services: Budget recording studio
Basic Rate: Call for info

THUNDER UNDERGROUND RECORDING STUDIO
Palm Springs, CA
760-835-7847
Email: kat@thunder-underground.com
Web: thunder-underground.com
Contact: Kat
Format: see website for equipment list
Basic Rate: call or email for info

TIMEART STUDIO
Studio City, CA
818-980-2840
Email: info@timeart.us
Web: timeart.us
Format: Digital, Pro Tools 9, DP7
Basic Rate: call for rates

TITAN MUSIC, INC.
13547 Ventura Blvd.
Sherman Oaks, CA 91423
818-990-6992
Email: Titanrecording@yahoo.com
Web: titanrecording.com
Format: digital and analog, 64+ tracks
Basic Rate: please call for info

TOMCAT ON THE PROWL PRODUCTIONS
Productions, Mixing, Recording, Restoration
Studio City, CA
818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Contact: Thomas Homig
Format: Pro Tools HDX 32 Channel Avid i/o, Lots of pristine Preamps, EQ's and Compressors ranging from A-Designs Through Neve
Basic Rate: Please email for info

TOTAL ACCESS RECORDING STUDIOS
612 Meyer Ln., Ste. 18
Redondo Beach, CA 90278-5261
310-376-6404
Email: totalaccessrecordingstudio@me.com
Web: tarecording.com
Contact: Wyn Davis - Adam Arnold
Format: digital and analog, unlimited tracks
Basic Rate: all kinds of custom project rates - call for info.

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

TRACK RECORD STUDIOS
5102 Vineland Ave.
North Hollywood, CA 91601
818-761-0511 Fax 818-761-0539
Email: info@paramountrecording.com
Web: paramountrecording.com/studios
Format: digital and analog, 120 tracks
Basic Rate: call for info

TRACK STAR STUDIOS
7242 University Ave.
La Mesa, CA 91942
619-697-7827

Email: info@trackstarstudios.com
Web: trackstarstudios.com
Contact: Josquin des Pres
Basic Rate: Call for rates

TRAIN TRACKS STUDIOS
213 Agostino Rd.
San Gabriel, CA 91776
626-291-5100
Email: info@traintraxstudios.com
Web: traintraxstudios.com
Contact: Alex Truberg
Format: digital
Basic Rate: please call for info

TREBEL GIRL STUDIOS
3200 N. San Fernando Blvd.
Ste. 28
Burbank, CA 91504
818-806-9337
Email: trebelgirlstudios@gmail.com
Web: trebelgirlstudios.com

TRINITY SOUND COMPANY
1240 E. Ontario Ave., Ste. 102-190
Corona, CA 92881
909-923-6640, 888-872-1073
Email: info@trinitysoundcompany.com
Web: trinitysoundcompany.com
Basic Rate: Please call for info

TRU-ONE RECORDS AND REHEARSALS
2100 E. Howell St., 208
Anaheim, CA 92806
714-634-4678
Email: truonerecords@aol.com
Web: truonerecords.com
Contact: Robert Trujillo
Format: Live rehearsal recordings for only \$25
Basic Rate: Record "Live" for \$25

UNCLE STUDIOS
6028 Kester Ave.
Van Nuys, CA
818-989-5614
Email: unclesca@sbcglobal.net
Web: unclerstudios.com
Format: digital, 24 at a time 126 playback
Basic Rate: \$50/hr

UNIT-A RECORDING STUDIO
800 Vella Rd., Ste. A
Palm Springs, CA 92264
760-327-8812
Email: unitarecording@gmail.com
Web: unit-a.com
Contact: Robert Owen
Format: see website for equipment list
Basic Rate: call or email for info

UNIT-O
Orangethorpe Ave., Unit O
Anaheim, CA
805-746-7870
Email: BLeshon@UNIT-O.com
Web: UNIT-O.com
Contact: Brian Leshon
Format: Avid Pro Tools 11 HD

VENETO WEST
4712 Admiralty Way, Ste. 536
Marina del Rey, CA 90292
818-415-7674, 310-200-9010
Email: rcm@venetowest.com
Web: venetowest.com
Contact: Liz Redwing, Ronan Chris Murphy
Format: digital and analog
Basic Rate: call for info

VILLAGE (RECORDER), THE
1616 Butler Ave. Los Angeles, CA 90048 310-478-8227
Email: villagerecorder@gmail.com
Web: villagestudios.com
Format: digital and analog
Basic Rate: please call for info
Gear: Pro tool HDX in all rooms, Studio A - Vintage Neve 8048 Console, Studio B and D - Neve 88R consoles and Studio F Avid S6 control Surface. Compressors include 1176's, LA-2A's,

Neve and SSL stereo compressors as well as Fairchild 670. Vintage mics including U47s, U67s, C12 and C24 as well as a large selection of standard mics as well.
Clients: Fleetwood Mac, Rolling Stones, Coldplay, U2, Snoop Dogg, Usher, Lady Gaga, John Mayer, Taylor Swift, Harry Styles, Elton John, Miguel, Pink Floyd, Sara Bareilles. Films: Toy Story, Cars, Oh Brother Where Art Thou, The Bodyguard.
Services: Recording, Mixing, 5.1 Mixing, ISDN remote sessions, Live to air/web sessions, Live showcases.
Comments: In every decade since its founding, The Village has produced the favorite songs of all time. As the look and sound of music changes, so does The Village. From legends to new and up and coming artists you would be hard pressed to find an artist who hasn't recorded here.

VIROUISE RECORDING
1631 N. Placentia Ave., Ste. K
Anaheim, CA 92806
714-322-3600
Email: info@virouisse.com
Web: virouisse.com
Contact: Bill Davidow
Format: digital recording / Pro Tools
Basic Rate: see website for rates

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

Additional location:
Las Vegas, NV
702-371-0811

WARRIOR GIRL MUSIC
12115 Magnolia Blvd., Ste. 219
North Hollywood, CA 91607
818-448-6277
Email: info@wariorgirlmusic.com
Web: wariorgirlmusic.com
Contact: Gilli Moon
Format: digital, 64
Basic Rate: call for info

WESTLAKE RECORDING STUDIOS
Studios A & B
8447 Beverly Blvd.
Los Angeles, CA 90048
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Alexandra Burdick, Sara Clark or Steve Burdick
Format: Pro Tools HDX, Logic and Analog Recording
Basic Rate: Please call for rates.

WESTLAKE RECORDING STUDIOS
Studios C, D, E and "The Barn"
Production Rooms 1 & 2
7265 Santa Monica Blvd.
Los Angeles, CA 90046
323-851-9800
Email: bookings@westlakestudios.com
Web: westlakestudios.com
Contact: Alexandra Burdick, Sara Clark or Steve Burdick
Format: Pro Tools HDX, Logic and Analog Recording
Basic Rate: please call for rates.
Gear: Pro Tools HDX & Logic in all studios, Recording Consoles - SSL 9080K Series, SSL 9072J Series, SSL AWS900, SSL G-Series 72 Input, Neve 60 input V Series. Massive selection of vintage tube microphones and outboard gear.
Clients: Michael Jackson ("Off the Wall," "Thriller," "Bad" and "Dangerous"), Alanis Morissette ("Jagged Little Pill"), Quincy Jones, Celine Dion,

Madonna, Mariah Carey, Bruce Springsteen, Britney Spears, Whitney Houston, Michael Bolton, Barbra Streisand, Michael Buble, Josh Groban, Nickelback, Jennifer Lopez, Ne-Yo.
Recent Clients: Rihanna, Imagine Dragons, The Weeknd, Zedd, Chromeo, Brad Paisley, Nick Jonas, Charli XCX, Iggy Azalea, Flo Rida, A-Trak, Adele, One Direction, Usher, One Republic, Slipknot, Metallica, Demi Lovato, Zendaya, Gavin DeGraw, Benny Blanco, Lorde, Jack Antonoff, Chainsmokers, Pitbull, PartyNextDoor, Rita Ora, Rocc City, DNCE, Timbaland.
Comments: Westlake prides itself on making you feel right at home in the studio. Our warm furnishings, friendly staff and skilled audio engineers will keep any session creative and productive. Both convenient studio locations are centrally located and near all amenities.

WINDMARK RECORDING
Santa Monica, CA
424-289-5200
Email: Samantha@windmarkrecording.com
Web: windmarkrecording.com
Contact: Samantha Marquart
Format: Digital and analog
Rates: Call or email for info

WOMB RECORDING STUDIO, THE
Lake Balboa, CA 91406
818-414-6369
Email: haddadddrum@yahoo.com
Web: davehaddad.com
Contact: Dave Haddad
Format: digital and analog, more than 64 tracks
Basic Rate: please call for info

WOODSHED RECORDING
Email: welcometowoodshed@gmail.com
Web: woodshedrecording.com
Contact: Richard Gibbs
Clients: U2, Barbra Streisand, Coldplay, Kanye West, Sting
Format: Hyprid ocean view resort/residential recording
Rates: contact us by email

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

WYMAN RECORDS
1008 Burbank Blvd.
Burbank, CA 91506
818-845-8787
Email: contact@wymarecords.com
Web: wymanrecords.com
Contact: Tip Wyman
Format: digital and analog, 128 tracks
Basic Rate: please call for rates

COLORADO

ASPEN LEAF RECORDING
1992 S. Broadway
Grand Junction, CO 81507
970-201-6166
Email: aspenleafrecording@gmail.com
Web: aspenleafrecording.com
Contact: Ken Dravis
Format: ProTools 10
Basic Rate: \$35-\$65 per hr

THE BLASTING ROOM
1760 Laporte Ave. Ste. 2
Fort Collins, CO 80521
970-416-9292
Email: info@blastingroomstudios.com
Web: blastingroomstudios.com
Contact: Bill Stevenson, Andrew Berlin, Chris Beeble
Format: Pro Tools 10.3 HD-X
CCM: \$25-75/hr, \$200-650/day

CCM RECORDING STUDIOS
4214 E. Colfax Ave.
Denver, CO 80220
720-941-6088

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PLITEC, I.T.I.
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MOOG, RHODES
SEQUENTIAL
A.R.P., FENDER
MARSHALL, VOX
HIWATT, AMPEG
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ADK Z-67 THE SOUL MATE FOR YOUR STUDIO.

Let your vocals shine, capture your guitar's beautiful tone, elevate your recordings—make them sound amazing.

FALL IN LOVE

THESE AUDIO PROFESSIONALS *HEART* THIS MICROPHONE. YOU WILL TOO!

"Overall on her voice it offered a very real, you-are-here sound that had a natural weight along with a nice sparkly high end—sparkly as in exciting and not harsh or bright. [...] I also fell in love with the Z-67 on a number of acoustic guitars, especially on 12-string where it was full and detailed, scooping out a touch of the boxy mids. [...] The Z-67 offers a very classy rich sound—very 3D with the perfect hint of vintage vibe."

Paul Vnuk Jr. – Review in *Recording Magazine*, May 2014

"This is one of the very finest microphones I have ever purchased, period. Classically identifiable sound quality, amazingly well made, astonishingly Quiet and customer service second to none. I will be buying more of these microphones!"

Bernie Becker – Legendary Engineer – Frank Sinatra, Neil Diamond, Tupac

"First thing I noticed was the significantly lower self-noise of the Z-67 (vs. favorite U-67). On pick-strummed guitar, however, the Z-67's presence bump highlighted the plectrum-on-string detail I was looking for. On JT's voice **this mic was just stunning**. It complimented his true tone with a clarity that I've been searching for. It was head and shoulders above the U-67..."

Ryan Hewitt – Review in *Tape Op*, Issue #100

"It is a perfect microphone for critical vocals and female voices and compare very favorably to any U-67 I have heard. It also shines on acoustic guitars and anything that needs an open top end without over pronounced upper midrange. **I love the ADK Z-67!**"

Michael Wagener – Legendary Engineer – Mötley Crüe, Metallica, Megadeth, Dokken



www.ADKMIC.com



Email: info@cmstudios.com
Web: cmstudios.com
Contact: Darren Skanson
Format: digital
Basic Rate: please call for info

CHERRY SOUND RECORDING STUDIO
 1600 Downing, Ste. 120
 Denver, CO 80218
 303-910-5359, 303-416-0152
Email: info@cherrysoundrecords.com
Web: cherrysoundstudios.com
Contact: Chris or Gustav
Format: digital and analog
Basic Rate: please call for info

COLORADO SOUND STUDIOS
 3100 W. 71st Ave
 Westminster, CO 80030
 303-430-8811
Email: colosnd@coloradosound.com
Web: coloradosound.com
Contact: Kevin Clock
Format: Pro Tools 12 HDX
Also Remote Recording and Mastering Services

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

ROCKY MOUNTAIN RECORDERS
 1250 W. Cedar Ave.
 Denver, CO 80223
 303-777-3648 Fax 303-777-3923
Email: frontdesk@rockyrecorders.com
Web: rockyrecorders.com
Contact: Rachel Converse
Basic Rate: please call for info

CONNECTICUT

CARRIAGE HOUSE STUDIOS
 119 Westhill Rd.
 Stamford, CT 06902
 203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Contact: John Montagnese
Format: digital and analog
Basic Rate: please call for info

FIREHOUSE 12
 45 Crown St.
 New Haven, CT 06510
 203-785-0468
Web: firehouse12.com
Format: see website for studio equipment
Basic Rate: call for information

FRESH TRACKS STUDIO
 65 Deer Hill Ave
 Danbury, CT
 475-329-5264
Email: jon@freshtracksstudio.com
Web: freshtracksstudio.com/Home.html
Contact: Jon Lindahl
Format: HD
Basic Rate: call for rates

ONYX SOUND LAB
 56 Cooper St.
 Manchester, CT 06040
 860-436-4581
Email: contact@onyxsoundlab.com
Web: onyxsoundlab.com
Format: digital
Basic Rate: please call for info

STUDIO UNICORN
 36 Sanford Town Rd.
 Redding, CT 06896-2411
 203-938-0069
Email: paul@studiunicorn.net
Web: studiunicorn.net
Contact: Paul Avgerinos, Grammy-nominated producer

Format: Pro Tools HD 128 Tracks
Basic Rate: call for information

TARQUIN STUDIOS
 Bridgeport, CT
Contact: Sandy Robertson
Email: studio@tarquinrecords.com
Web: tarquinrecords.com/studio/
Email: studio@tarquinrecords.com

TROD NOSSEL
 10 George St.
 Wallingford, CT 06492
 203-269-4465
Web: trodnosel.com
Format: Pro Tools HD2/HD3
Basic Rate: call for information

WHITEHOUSE PRODUCTIONS
 549 Howe Ave.
 Shelton, CT 06484
 203-400-6207
Email: info@whitehouseproductions.net
Web: whitehouseproductions.net
Contact: Scott White
Basic Rate: \$550/\$3500 packages

DELAWARE

JAMLAND STUDIO
 2326 Empire Dr.
 Wilmington, DE 19810
 302-475-0204
Email: music@jamlandstudio.com
Web: jamlandstudio.com
Format: see website for equipment
Basic Rate: call for information

SIDE DOOR STUDIO
 69 Albe Dr.
 Newark, DE 19702
 302-738-8777
Email: sdseng@sidedoorstudioinc.net
Web: sidedoorstudioinc.net
Basic Rate: \$75/hr, \$350/8hr block

DISTRICT OF COLUMBIA

CLEANCUTS MUSIC
 4100 Wisconsin Ave. N.W., 1st Fl.
 Washington, D.C. 20008
 202-237-8884
Email: teliana@cleancuts.com
Web: cleancuts.com
Format: digital
Basic Rate: please call for info

Additional locations:

8403 Colesville Rd., Ste. 250
 Silver Springs, MD 20910
 410-495-772c
Email: olya@cleancuts.com

2901 Chestnut Ave.
 Baltimore, MD 21211
 410-467-4231
Email: Iris@cleancuts.com

LISTEN VISION RECORDING STUDIOS
 2622 Georgia Ave. N.W.
 Washington, D.C. 20001
 202-332-8494
Email: JeremyBeaver@gmail.com
Web: listenvision.com
Contact: Jeremy Beaver
Format: Pro Tools, digital, 124 tracks
Basic Rate: \$60/hr.

OMEGA STUDIOS
 12712 Rock Creek Mill Rd., Ste. 14A
 Rockville, MD 20852
 301-230-9100
Web: omegastudios.com
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13885 W. Dixie Hwy.
 North Miami, FL 33161
 305-893-9191, 305-321-4565
Email: sales@audiovisionstudios.com
Web: audiovisionstudios.com
Format: Digital and Analog
Rates: Please Call in

BIG WALL STUDIOS
 1925 NE 148 St.
 North Miami, FL 33181
 305-336-9130, 305-450-4746
Contact: John D. Thomas
Email: bigwallstudiosmiami@gmail.com
Web: bigwallstudios.com
Basic Rate: Call for info

BRIAN TARQUIN
 P.O. Box 540732
 Merritt Island, FL 32954
 917-449-8841
Email: BhpMusic@gmail.com
Web: jungleroomstudios.com
Styles: guitar virtuoso instrumental
Basic Rate: Call for Information

BRICKS HOUSE OF BEATZ
 762 N Belcher Rd.
 Clearwater, FL 33765
 727-754-6429, 813-545-8453
Contact: Corey Jackson
Email: booking@dirtybeatz.com
Web: dirtybeatz.com
Basic Rates: \$45/5hr

CLEAR TRACK STUDIOS
 814 Franklin St. Clearwater, FL 33756
 727-449-8888, 866-963-3108
Email: info@cleartrackstudios.com
Web: cleartrackstudios.com
Contact: Marina
Format: see website for equipment list
Basic Rate: call for info

CRESCENT MOON
 6205 Bird Rd.
 Miami, FL 33155
 305-663-8924
Email: info@crescentmoon.com
Web: crescentmoon.com
Format: Audio/Video Suites, ISDN, Digital/Analog
Basic Rates: Call for rates

CRITERIA RECORDING STUDIOS
(The Hit Factory Criteria)
 1755 N.E. 149 St.
 Miami, FL 33181
 305-947-5611
Email: info@criteriastudios.com
Contact: Trevor Fletcher
Format: 16 and 24 tk analog, 48k digital, DAW's
Basic rate: Six full-service world-class studios from vintage Neve 8078 to SSL9096J to SSL Duality. Founded in 1958 this landmark facility has produced hundreds of gold & platinum albums in every genre. Rates tailored on a per project basis.

EVERMORE SOUND RECORDING STUDIOS
 1633 Acme St.
 Orlando, FL 32805
 407-218-5953
Web: evermoresound.com
Contact: Luke Beaulac
Format: see website for equipment list
Basic Rate: call or email for info

GASOLINE ALLEY RECORDING STUDIOS
 2202 Lake Bradford Rd.
 Tallahassee FL 32310
 850-575-4277
Email: info@gasolinealleystudios.com
Web: gasolinealleystudios.com
Contact: Jerry Gaskins
Format: see website for equipment list
Basic Rate: call or email for info

PHAT PLANET RECORDING STUDIOS
 3473 Pkwy. Center Ct.
 Orlando, FL 32808
 407-295-7270, 800-667-4893
Email: info@phatplanetstudios.com

Web: phatplanetstudios.com
Contact: Ed Krout
Format: Pro Tools HD, analog 2-inch etc.
Basic Rate: \$75/hr. Studio A, \$65/hr. Studio B

LALA MANSION
 Tampa, FL
 813-658-5747
Contact: Andrew Boullianne, Head Eng./Studio Mgr.
Email: info@lalamansion.com
Web: lalamansion.com

Additional location:
 Los Angeles
 323-848-4503

LOG CABIN STUDIO
 Tallahassee, FL
 850-567-5554
Email: kris@logcabinmusic.com
Web: logcabinmusic.com
Contact: Kris Kolp
Format: see website for equipment list
Basic Rate: call or email for info

MIAMI BEACH RECORDING STUDIOS
 14880 NE 20th Ave.
 North Miami, FL 33181
 305-956-3939
Email: Pablo@mbrs.us
Web: studio.mbrs.us

MyPLATINUM SOUND
 937 11th Ave., S.
 Jacksonville, FL 32250
 904-612-1492
Web: myplatinumsound.com
Contact: Paul Lapinski
Basic Rate: call or see website for info

NOISEMATCH STUDIOS
 169 NW 23rd St.
 Miami, FL 33127
 786-334-5382
Email: staff@noisematch.com
Web: noisematchstudios.com
Basic Rates: \$135/hr/\$1500(12 hrs), ½ day/\$780

THE SHACK NORTH
 #9-0
 9809 NW 80th Ave.
 Hialeah, FL 33016
 305-610-4299, 786-253-9917
Web: shacknorth.com
Basic Rate: Call for info

SONIC RECORDING
 Cape Coral
 Fort Meyers, FL
 239-898-1339
Email: bo@sonicrecording.net
Web: sonicrecording.net
Contact: Bo Davis
Basic Rate: \$65/hr

STUDIO CENTER
 6157 N.W. 167 St. F-4
 Miami, FL 33015
 305-828-7231
Email: studiocentermiami@gmail.com
Web: studiocentermiami.com
Format: Digital and Analog
Basic Rate: please call for info

STYLE-CITY MUSIC
 P.O. Box 40403
 St. Petersburg, FL 33743
 727-520-2336
Email: stylecitymusic@yahoo.com
Web: stylecitymusic.wixsite.com/home
Contact: Steven Berry
Format: "Style-City Music Presents" is a 29-minute music video program showcasing music videos from all over the world from both signed and unsigned artists, on over 74 local stations.
Basic Rate: call for rates

TWENTY-FIRST CENTURY STUDIOS
 1736-2 Landon Ave.
 Jacksonville, FL 32207
 904-346-3452
Email: 21centurystudios@bellsouth.net



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424.262.0622

info@lasoundpanels.com
www.LaSoundPanels.com

Web: twentyfirstcenturystudios.com
Rates: call for rates

UNITY GAIN RECORDING STUDIO
1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
Email: info@unitygain.com
Web: unitygain.com
Contact: Bart Iannucci
Format: Direct to Disk, Digital & Analog Tape, & MIDI
Basic Rate: call for rates

VELVET BASEMENT RECORDING STUDIO
1954 N.E. 147th Terrace
Miami, FL 33181
786-252-2924
Email: velvetbasement@gmail.com
Web: velvetbasement.com
Format: see website for equipment list
Basic Rate: call for info

VIRTUAL PRODUCTIONS
Islamorada, FL
303-364-1642
Email: MichaelVDamon@gmail.com
Contact: Michael Damon
Format: Pro Tools
Basic Rate: Please call for info

GEORGIA

ARCADIA PRODUCTION AND RECORDING STUDIO
Atlanta, GA 30071
770-448-9992
Email: streetkid@arcadiarocks.com
Web: arcadiarocks.com
Contact: Knox
Format: Pro Tools HD2 Accel 2-in tape
Basic Rate: please call for info

ELEVATED BASEMENT STUDIO, INC.
911 65th St.
Savannah, GA 31405
912-356-9445
Email: kevin@elevatedbasement.com
Web: elevatedbasement.com
Contact: Kevin Rose
Format: digital and analog
Basic Rate: \$65/hr.

GROOVE TUNES STUDIOS
340 Rossiter Ridge
Alpharetta, GA 30022
770-842-5513
Email: eatunison@bellsouth.net
Web: groovetunes.com
Contact: Eric Tunison
Format: Pro Tools HD/3 v. 8.0
Basic Rate: \$75/hr.

HUFF RECORDING STUDIOS
P.O. Box 248
Good Hope, GA 30641
770-265-5266
Email: info@huffrecording.com
Web: davidwhuff.com/studio
Format: digital Pro Tools
Basic Rate: please call for info

LEDBELLY SOUND STUDIO
243 Hwy 52 E.
Dawsonville, GA 30534
678-977-6045
Email: ledbellysound@gmail.com
Web: ledbellysound.com

MAW SOUND RECORDING STUDIOS
P.O. Box 45
Hiawassee, GA 30546
706-896-4560, 800-535-4560
Email: mawsound@juno.com
Web: mawsound.com
Format: digital and analog, Sonar recording
Basic Rate: call for info

PARHELION RECORDING STUDIOS
684 Antone St. S.E., Ste. 110
Atlanta, GA 30318
678-949-9119
Email: mail@parhelionrecordingstudios.com
Web: parhelionrecordingstudios.com
Format: see website for equipment list
Basic Rate: \$60/hr

PATCHWERK
1094 Hemphill Ave., N.
Atlanta, GA 30318-5431
404-874-9880
Email: curtis@patchwerk.com
Web: patchwerk.com
Contact: Curtis Daniel III
Format: SSL48-Channel Duality console, SSL J-9000 Console.
Basic Rate: call for rates

SILENT SOUND STUDIOS
588 Trabert Ave., N.W.
Atlanta, GA 30309
404-350-9199
Email: tk@silentsoundstudios.com
Web: silentsoundstudios.com
Contact: Thom "TK" Kidd, Studio Owner
Format: (Pro Tools, digital/analog for example)
Rate: call for rate or list your rates

SONICA
500 Bishop St., Bldg. C-2
Atlanta, GA 30318
404-350-9540
Email: john.bringlevich@gmail.com
Web: sonicarecording.com
Contact: John Bringlevich

Format: Pro Tools HD, Studer 2"
Basic Rate: call for rates

TREE SOUND STUDIOS
4610 Peach Tree Industrial Blvd.
Norcross, GA 30071
770-242-8944
Email: ben@treesoundstudios.com
Web: treesoundstudios.com
Rate: please call for info

HAWAII

CARAT RECORDING STUDIO
P.O. Box 1274
Lahaina, HI 96761
808-214-6910
Email: Mail@Lo-Boy.com
Web: caratrecords.com
Contact: Abbey
Format: 24 track 2-inch analog tape machine.
Pro Tools 2010 8.1 Hard drive recording, Lexicon, Soundcraft, JBL, Neumann, Ludwig, Korg
Basic Rate: \$49 per hour, 1st hour free w/ engineer. Call for special packages and rates. 500 yards from Kaanapali beach, free parking, walk to rental cars, shops, lodging and surfing.

HIGHWAY RECORDING
P.O. Box 25993
Honolulu, HI 96825
808-396-9771
Email: pakala@aol.com
Web: highwayrecording.com
Contact: P. Keat
Format: digital, 24 tracks
Basic Rate: \$25/hr.

ISLAND SOUND STUDIOS
377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-393-2021
Email: info@islandsoundstudios.com
Web: islandsoundstudios.com
Contact: Gaylord Kalani Holomalia
Format: digital and analog, unlimited tracks
Basic Rate: please call for info

SOUNDS LIKE HALE RECORDING STUDIO, LLC
355 Hukilike St., Ste. 110
Kahului, HI 96732
808-877-4253
Email: info@soundlikehale.com
Web: soundlikehale.com
Contact: Halemanu
Format: digital and analog, 192 tracks
Basic Rate: please call for info

IDAHO

OSMOSIS RECORDING
P.O. Box 790
Meridian, ID 83680
208-371-3509
Email: nathan@osmosisrecording.com
Web: osmosisrecording.com
Contact: Nathan
Basic Rate: \$35/hr

TONIC ROOM, THE
1509 Roberts St., Ste. 103
Boise, ID 83705
208-338-8433
Email: info@tonicroomstudios.com
Web: tonicroomstudios.com
Contact: Jason or Chris
Format: Pro Tools HD/Neve
Basic Rate: \$50/hr(8-12hrs) \$265/half day, \$65/hr(1hr)

ILLINOIS

APOCALYPSE COW
20 Pomeroy Rd.
Montgomery, IL 60538
630-897-9023
Email: info@callthecow.com
Web: callthecow.com
Contact: Theresa Brooks
Basic Rate: call for rates

CHICAGO RECORDING COMPANY
232 E. Ohio St.
Chicago, IL 60611
312-822-9333
Email: chrissheward@chicagorecording.com
Web: chicagorecording.com
Contact: Chris Shepard
Format: Monster Pro Tools HD systems + every format since 1975
Basic Rate: Special "lockout" day rates, call for info

Additional location:

55 W. Wacker
Chicago IL 60601

CLASSICK STUDIOS
2950 W. Chicago Ave.
Chicago, IL 60622
773-656-8050
Email: classick@classickstudios.com
Web: classickstudios.com
Basic Rate: \$40/\$60 Hr \$220/\$300/\$550 4hr/6hr/12hr block

DEAF DOG MUSIC
2239 S. Michigan Ave.
Chicago, IL 60616
312-927-4870
Email: jfo@deafdogmusic.com
Web: deafdogmusic.com
Basic Rate: call or email for info

GRAVITY STUDIO
2250 W. N. Ave.
Chicago, IL 60647
773-662-1880
Email: info@gravitystudios.com
Web: gravitystudios.com
Format: Digital/Analog
Basic Rates: please call

GROOVEMASTER STUDIOS
1719 S. Clinton St.
Chicago, IL 60616
312-929-2811
Email: info@groovemasterstudios.com
Web: facebook.com/johnny_karkazis
Contact: Johnny K. Studio Owner
Format: 24 tracks analog 2 inch, 2 track analog 1/2 inch and Pro Tools HD3 Accel
Basic Rate: please call for rates.

HANDWRITTEN RECORDING
1346 W. Belmont
Chicago, IL 60657
773-472-7132
Email: nick@handwrittenrecording.com
Web: handwrittenrecording.com
Format: digital and analog
Basic Rate: \$395 day (10hr) / \$45/hr

IPPOLITO RECORDING COMPANY
523 Penrose Rd.
Dixon, IL 61021
815-440-0987
Email: vippol@aol.com
Web: vippolito.com
Contact: Vince Ippolito
Format: audio and midi digital
Basic Rate: call for info

MYSTERY STREET RECORDING COMPANY
2827 N. Lincoln Ave.
Chicago, IL 60657
773-512-2630
Email: record@mysterystreetrecording.com
Web: mysterystreetrecording.com
Basic Rate: \$50-\$75/hr

PILLAR PRODUCTIONS, INC.
P.O. Box 35
301 Oak St.
Quincy, IL 62306
217-228-7200, 888-616-1179
Email: record@pillarproductions.com
Web: pillarproductions.com
Contact: Jack Inghram
Format: DA88 and DAW
Basic Rate: call for rates

PRESSURE POINT RECORDING STUDIOS
2239 S. Michigan Ave.
Chicago, IL 60616
312-842-8099
Email: info@pprecs.com
Web: pprec.com
Format: Digital/Analog
Basic Rates: please call

RAXTRAX
3126 N. Greenview
Chicago, IL 60657
773-871-6566
Email: info@raxtrax.com
Web: raxtrax.com
Format: 2 SSL control rooms, digital/analog
Basic Rates: please call for info

STUDIO 11
345 N. Loomis St.
Chicago, IL 60607
312-372-4460
Email: studio11chicago@gmail.com
Web: studio11chicago.com
Basic rates: \$65/hr

STUDIO VMR
1100 West Cernak
Chicago, IL 60608
708-267-2198, 312-286-5018
Email: don@studiomvr.com
Web: studiomvr.com
Format: Pro Tools HD3 Accel, also Hard Disk Recorders/72 Tracks
Basic Rate: Call for prices

TREE HOUSE RECORDS
4808 W. Wrightwood Ave.
Chicago, IL 60639
847-302-6105
Contact: Matt Geiser
Email: mg@treehouserecordschicago.com
Web: treehouserecordschicago.com/
Basic Rates: \$40/hr

UPTOWN RECORDING
4656 N. Clifton Ave.
Chicago, IL 60640
773-271-5119
Email: info@uptownrecording.com
Web: uptownrecording.com
Contact: Matt Denny
Format: see website for equipment list
Basic Rate: \$75/hr

INDIANA

AIRE BORN STUDIOS
4700 Northwest Plaza W. Dr.
Zionsville, IN 46077
317-876-1556
Email: contact@aireborn.com
Web: aireborn.com
Contact: Mike Wilson
Format: see website for equipment list
Basic Rate: call or email for info

AZMYTH RECORDING
5210 E. 65th St.
Indianapolis, IN
317-849-2009
Email: Ryan@azmythrecording.com
Web: azmythrecording.com
Contact: Ryan Adkins
Format: Pro Tools HD2/HD3
Basic Rate: \$70/hr

LODGE STUDIOS, THE
3550 Roosevelt Ave.
Indianapolis, IN 46218
317-568-0000 Fax 317-568-0021
Email: info@thelodgestudios.com
Web: thelodgestudios.com
Contact: Michael Graham
Basic Rate: please call for info

SWEETWATER PRODUCTIONS
5501 U.S. Hwy. 30 W.
Fort Wayne, IN 46818
800-222-4700 ext. 1801
Email: studio@sweetwater.com
Web: sweetwaterstudios.com
Format: Pro Tools HD3 (3 rooms), ADAT - 2-inch Tape
Basic Rate: \$85/hr. includes engineer

IOWA

CATAMOUNT RECORDING, INC.
5737 Westminster Dr.
Cedar Falls, IA 50613
919-268-1011
Email: catamount@cfu.net
Web: catamountrecording.com
Format: Pro Tools HD3, Otari 2-inch analog, SSL 4048E/G+
Basic Rate: call for rates

TRIAD PRODUCTIONS, INC.
1910 Ingersoll Ave.
Des Moines, IA 50309
515-243-2125 Fax 515-243-2055
Email: sales-studio@triadav.com
Web: triadav.com
Basic Rate: please call for info

KANSAS

CHAPMAN RECORDING AND MASTERING
8805 Monrovia St.
Lenexa, KS 66215
913-894-6854
Email: chuck@chapmanrecording.com
Web: chapmanrecording.com
Contact: Chuck Chapman
Format: Pro Tools & analog 2" 24 trk tape
Basic Rate: see website for rates

GREENJEANS STUDIOS
110 W. Harvey Ave., Ste. 2
Wellington, KS 67152
620-326-5326
Email: carter@greenjeansstudios.com
Web: greenjeansstudios.com
Format: Pro Tools HD3
Basic Rate: please call for info

KENTUCKY

DOWNTOWN RECORDING
515 S. 4th St.
Louisville, KY 40202
502-583-9966
Email: nick@downtownrecording.com
Web: downtownrecording.com
Contact: Nick Stevens
Format: Pro Tools HD, 24 Track 2-inch analog
Basic Rate: please call for info

DSL STUDIOS
10352 Bluegrass Pkwy.
Louisville, KY 40299
502-499-2102
Email: info@dslstudios.com
Web: dslstudios.com
Format: digital Pro Tools
Basic Rate: please call for info

REELDEMO
P.O. Box 19421
Louisville, KY 40259-0421
Email: reeldemo@reeldemo.com
Web: reeldemo.com
Basic Rate: please call for info

TNT PRODUCTIONS
6303 Fern Valley Pass
Louisville, KY 40228
502-964-9616
Email: barry@tntrecording.com
Web: tntrecording.com
Format: digital Pro Tools HD
Basic Rate: please call for info

WHITE HORSE CHRISTIAN RECORDING
P.O. Box 997
Nortonville, KY 42442
270-985-5548
Email: studio@wh-recording.com
Web: wh-recording.com
Format: digital
Basic Rate: please call for info

LOUISIANA

DOCKSIDE STUDIO
4755 Woodlawn Rd.
Maurice, LA 70555
337-893-7880
Email: docksidestudio@gmail.com
Web: docksidestudio.com
Contact: Steve and Cezanne (Wish) Nails

Format: Tracking, Mixing, Lodging
Basic Rate: please call for info

ESPLANADE STUDIOS
 2540 Esplanade Ave.
 New Orleans, LA 70119
 504-655-0423
Email: mishak@esplanadestudios.com
Web: esplanadestudios.com

LIVING ROOM, THE
 Near Downtown
 New Orleans, LA
 504-278-2772
Email: thelivingroom@hotmail.com
Web: thelivingroomstudio.com
Contact: Chris George
Format: digital and analog
Basic Rate: please call for info

MARIGNY RECORDING STUDIOS
 535 Marigny St.
 New Orleans, LA 70117
 504-475-4535
Email: marignyrecording@gmail.com
Web: marignyrecordingstudio.com
Contact: Rick Nelson
Format: see website for equipment list
Basic Rate: call or email for info

MUSIC SHED, THE
 929 Euterpe St.
 New Orleans, LA 70130
 504-812-1928
Email: info@musicshedstudios.com
Web: musicshedstudios.com
Format: digital Pro Tools HD 3
Basic Rate: please call for info

THE PARLOR RECORDING STUDIO
 New Orleans, LA
Email: info@theparlorstudio.com
Web: theparlorstudio.com
Format: Pro Tools HDX
Basic Rate: email for rates

PIETY STREET RECORDING
 728 Piety St.
 New Orleans, LA 70117
 504-948-4968 Fax 504-948-4364
Email: studio@pietystreet.com
Web: pietystreet.com
Contact: Shawn
Format: Pro Tools HD
Basic Rate: please call for info

STUDIO IN THE COUNTRY
 21443 Hwy. 436

P.O. Box 490
 Bogalusa, LA 70429
 985-735-8224
Email: studiointhecountry@gmail.com
Web: studiointhecountry.com
Contact: Ben
Format: Studer 2-inch 24-track, Pro Tools HD3 32
 i/o and Neve 8068 analog mixing board (32 ch.).
Basic Rate: \$100/hr. including engineer

MAINE

BAKED BEANS RECORDING
 75 Weston Farm Rd.
 Harrison, ME 04040
 207-583-2923
Email: beans@megalink.net
Web: bakedbeansrecording.com
Contact: Alan Bean
Format: Pro Tools HD3
Basic Rate: \$45/hour

MAIN STREET MUSIC STUDIOS
 379 Main St.
 Brewer, ME 04412
 207-992-6169
Email: info@mainstreetmusicstudios.com
Web: mainstreetmusicstudios.com
Basic Rate: call for rates

MY THRILL STUDIO
 46 Blueberry Hill Rd.
 Winterport, ME 04496
 207-223-5082
Email: mirancis@mythrillstudio.com
Web: mythrillstudio.com
Basic Rate: please call for info

STUDIO, THE
 45 Casco St.
 Portland, ME 04101
 207-772-1222
Email: info@thestudioportland.com
Web: thestudioportland.com
Contact: Tim Tiemey
Format: Pro Tools
Basic Rate: call for rates

MARYLAND

CLEANCUTS MUSIC
 2901 Chestnut Ave.
 Baltimore, MD 21211
 410-467-4231
Email: daveb@cleancuts.com
Web: cleancuts.com
Basic Rate: please call for info

Additional locations:
 8403 Colesville Rd., Ste. 250
 Silver Spring, MD 20910
 301-495-7772
Email: olya@cleancuts.com

4100 Wisconsin Ave., N.W., 1st Fl.
 Washington, D.C. 20016
 202-237-8884
Email: tetiana@cleancuts.com

HIT AND RUN RECORDING
 18704 Muncaster Rd.
 Rockville, MD 20855
 301-948-6715
Web: hitandruncording.com
Format: Main DAW Cubase, 2nd DAWs Digital
 Performer, Pro Tools Le
Basic Rate: call for rates

LION AND FOX RECORDING STUDIOS
 9517 Baltimore Ave.
 College Park, MD 20740
 301-982-4431
Email: mail@lionfox.com
Web: lionfox.com
Contact: Jim Fox
Format: 32 track IO, 96k, 24bit
Basic Rate: call for rates

NIGHTSKY STUDIOS
 3432 Rockefeller Ct.,
 Waldorf, MD 20602
 301-910-6163, 301-374-9450
Email: aurore4dth@aol.com
Web: nightstudio.org
Contact: Ron
Format: Pro Tools HD
Basic Rate: call for current rates

OMEGA STUDIOS
 12712 Rock Creek Mill Rd., Ste. 14 A Rockville,
 MD 20852 301-230-9100
Web: omegastudios.com
Format: Pro Tools HD and analog 24 track in all
 three tracking rooms.
Basic Rate: Call for rates
Services: Four State of the Art Rooms

ZAMPI PRODUCTIONS
 404 Ben Oaks Dr. W.
 Severna Park, MD 21146
 410-729-1869
Email: mikezampi@gmail.com
Web: zampi-productions.com
Contact: Mike Zampi

Format: Pro Tools Digital, Acoustic, Jazz, Rock,
 Christian, Folk, Blues, Classical
Basic Rate: \$50/hr. - \$80/hr

MASSACHUSETTS

BLINK MUSIC, INC
 129 Franklin St.
 Cambridge, MA 02139
 617-225-0044
Email: info@blinkmusic.com
Web: blinkmusic.com
Basic Rate: call for info

CYBER SOUND RECORDING STUDIOS
 349 Newbury St., Ste. 201
 Boston, MA
 617-424-1062
Email: cyber.sound@verizon.net
Web: cybersoundmusic.com
Format: Pro Tools HD, Digital/Analog
Basic Rate: \$125 per hour with Engineer

DIGITAL BEAR ENTERTAINMENT
 1035 Cambridge St., Ste. 17B
 Cambridge, MA 02141
 888-844-2327, 617-522-4550
Email: info@digitalbear.com
Web: digitalbear.com
Contact: Jordan Tishler
Format: see website for equipment list
Basic Rate: \$65/hr

INFINITE MUSIC
 50 Terminal St.
 Charlestown, MA 02129
 617-391-0115
Email: infiniteboston@gmail.com
Web: infinite-music.com
Format: Pro Tools, Logic, Reason, Ableton
Basic Rate: variable

MADDEN MUSIC STUDIO
 520 Canton St.
 Westwood, MA 02090
 781-461-6799
Email: tom@maddenmusicstudio.com
Web: maddenmusicstudio.com
Contact: Tom Madden
Format: digital, 48 tracks
Basic Rate: \$50.00 an hour

MIXED EMOTIONS MUSIC
 11 Pine Ave
 Middleton, MA 01949
 978-774-7413
Contact: Kenny Lewis, Engineer/Producer
Email: mixedemt@aol.com
Web: mixedemotionsmusic.com

Brad Divens
 Engineer/Mixer
 (Enrique Iglesias, Garbage, KIX)

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 www.auralex.com

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MUSICMEZ STUDIO
Greater Boston Area
617-529-1922
Email: mez@musicmez.com, stevemez@verizon.net
Web: musicmez.com
Contact: Steven Mesropian (aka mezm)
Format: DAW, specializing in broadcast quality productions for songwriters, lyricists and artists
Basic Rates: See website for rate

NORTHFIRE RECORDING
15a Grove St.
Amherst, MA 01002
413-256-0404
Web: northfirerecording.com
Format: see website for equipment list
Basic Rate: \$60/70/hr, \$550/10hr.

PILOT RECORDING
1073 Main St.
Housatonic, MA 01236
413-274-1073
Email: info@pilotrecording.com
Web: pilotrecording.com
Contact: Will Schillinger
Format: see website for equipment list
Basic Rate: call or email for info

Q DIVISION STUDIOS
363 Highland Ave.
Somerville, MA 02144
617-623-3500
Web: qdivisionstudios.com/
Basic Rates: Call for rate

SUREFIRE CREATIVE STUDIOS
100 Phoenix Ave., Ste. 2B
Lowell, MA 01852
978-441-0975
Email: SurefireCreativeStudios@gmail.com
Web: surefirecreativestudios.com
Comments: Surefire Creative Studios is an award winning audio and visual production company based outside of Boston, Massachusetts. Surefire provides its family of clients with a number of services such as music composition, video production, soundstage rental, recording studio rental, audio engineering, and brand consultation.
Rates: call for rates

MICHIGAN

THE 45 FACTORY
120 S. Telegraph Rd.
Waterford, MI
248-505-4278
Email: info@the45factory.com
Web: the45factory.com
Contact: Ryan McGuire
Format: see website for equipment list
Basic Rate: call or email for info

METRO 37 RECORDING STUDIO
1948 Star Batt Dr.
Rochester, MI 48309
586-549-2879
Email: metro37studio@gmail.com
Web: metro37.com
Contact: Kevin Sharpe
Format: see website for equipment list
Basic Rate: please call for info

ROYALHOUSE RECORDING
Detroit, MI
Email: RoyalHouseBooking@gmail.com
Web: royalhouserecording.com
Contact: Roger Goodman
Format: see website for equipment list
Basic Rate: see web for info

RUSTBELT STUDIOS
118 E. 7th St.
Royal Oak, MI 48067
248-541-7296
Email: office@rustbeltstudios.com
Web: rustbeltstudios.com

THE SOUNDSCAPE RECORDING STUDIO
3323 Rochester Rd.
Royal Oak, MI 48073
248-320-6706
Web: soundscapestudio.com
Format: see website for equipment list
Basic Rate: \$65/hr

STUDIO A RECORDING, INC.
5619 N. Beech Daly
Dearborn Heights, MI 48127-3927
313-561-7489
Email: marilyn@studioarecording.com
Web: studioarecording.com
Contact: Marilyn Morgeson
Basic Rate: \$85/Hr

WATERFALL STUDIOS
11389 S. Forrest Sideroad
Dafter, MI 49724
313-674-2740
Email: waterfall@waterfallrecordings.com
Web: waterfallrecordings.com
Contact: Michael Stevenson or Kenneth Sutton
Format: digital
Basic Rate: please call for info

MINNESOTA

BABBLE-ON RECORDING STUDIOS
5120 27th Ave. S.
Minneapolis, MN 55417
612-375-0533
Email: andre@babble-on-recording.com

Web: babble-on-recording.com
Contact: Andre Bergeron
Format: digital and analog, Pro Tools HD2
Basic Rate: \$100/200 hr.

THE HIDEAWAY
77 13th Ave., N.E.
Minneapolis, MN 55413
Email: joe@thehideawaympls.com
Web: thehideawaympls.com
Format: see website for equipment list
Basic Rate: email for rates

THE TERRARIUM
607 Central Ave., S.E.
Minneapolis, MN 55414
612-338-5702
Email: jasonorris@mac.com
Web: the-terrarium.com
Contact: Jason Orris
Format: Pro Tools HD3
Basic Rate: call for rates

CUSTOM RECORDING STUDIOS
4800 Drake Rd.
Minneapolis, MN 55422
763-521-2950
Email: jpreynolds1946@yahoo.com
Web: customrecordingstudios.com
Contact: Jim Reynolds
Format: Pro Tools HD3
Basic Rate: \$50/hr, call for additional rates

MISSISSIPPI

COWART RECORDING STUDIO
3207 Chicot St.
Pascagoula, MS 39581
228-762-7205
Email: cowartstudio@cablone.net
Web: cowartrecordingstudio.com
Format: digital
Basic Rate: please call for info

STUDIO 61 CLARKSDALE
209 N. Main St.
Leland, MS 38756
601-529-9495
Email: info@studio61.com
Web: studio61.com
Format: digital
Basic Rate: please call for info

TWEED RECORDING
355 County Rd., 102
Oxford, MS 38655
662-236-3902
Email: tweedrec@aol.com
Web: tweedrecording.com
Contact: Andrew Ratcliffe
Format: digital Pro Tools
Basic Rate: please call for info

WILDFIRE STUDIO / CIRCUIT RIDER RECORDS
132 Tarnell Rd.
P.O. Box 118
Grenada, MS 38901
662-227-9245
Email: wct.wild@gmail.com
Web: wildfireworldwidemusic.com/crider/crider.htm
Contact: W.C.Taylor or Charles Taylor
Format: digital and analog, 24 tracks
Basic Rate: call for rates

MISSOURI

JUPITER STUDIOS
3323 Locust St.
St. Louis, MO 63103
314-535-5556
Email: jupiter.booking@yahoo.com
Web: jupiterstudios.net
Basic Rate: please call for info

MUSIC MASTERS
P.O. Box 1144
Cape Girardeau, MO 63702
314-773-1480
Email: greg@musicmastersinc.com
Web: musicmastersinc.com
Contact: Greg
Format: digital Pro Tools
Basic Rate: please call for info

PHAT BUDDHA PRODUCTIONS
1901 Locust St.
St. Louis, MO 63103
314-231-3930
Email: info@phatbuddhaproductions.com
Web: phatbuddhaproductions.com
Format: digital Pro Tools HD2
Basic Rate: please call for info

MONTANA

BEVEL STUDIO
P.O. Box 2491
Missoula, MT 59801
406-327-0097
Email: info@bevelstudio.com
Web: bevelstudio.com
Format: digital
Basic Rate: please call for info

BOONE PRODUCTIONS
579 Belt Creek Rd.
Belt, MT 59412
406-788-0255
Email: aviator@3rivers.net
Web: booneproductions.com
Contact: Daniel Gilko
Format: digital
Basic Rate: please call for info

HOT MIX STUDIO
3110 Parkwood Ln.
Big Fork, MT
Email: jim@hotmixstudio.com
Web: hotmixstudio.com
Contact: Jim
Format: digital
Basic Rate: please Email for info

JERECO STUDIOS, INC.
627 E. Peach St., Ste. E
Bozeman, MT 59715
406-586-5262
Email: jeremiah@jerecostudios.com
Web: jerecostudios.com
Contact: Jeremiah Slovarp
Format: digital
Basic Rate: call for rates

NEBRASKA

JOE AUDIO PRODUCTIONS
10850 John Galt Blvd.
Omaha, NE 68137
866-JOE-AUDIO, 402-341-9153
Email: joe@joeaudioproductions.com
Web: joeaudioproductions.com
Contact: Joe
Format: digital Pro Tools

RAINBOW RECORDING STUDIO
2322 S. 64th Ave.
Omaha, NE 68106
402-554-0123
Email: audioguru@rainbowmusicomaha.com
Web: rainbowmusicomaha.com
Basic Rate: please call for info

STUDIO 24
8601 N. 30th St.
Omaha, NE 68112
402-342-9900
Email: rcb@studio24omaha.com
Web: studio24omaha.com
Contact: Chuck Beckler
Format: digital
Basic Rate: \$60/HR

WAREHOUSE PRODUCTIONS, INC.
206 S. 44th St., #1
Omaha, NE 68131
402-553-8523
Email: whp@qwestoffice.net
Web: warehouseproductions.net
Contact: Tom or Terri Ware
Format: digital
Basic Rate: \$100/hr - block rates available

NEVADA

THE HIDEOUT RECORDING STUDIO
14 Sunset Way
Henderson, NV 89014
702-318-6001
Email: kellemusgrave@gmail.com
Web: hideoutlv.com
Format: Analog and Digital
Basic Rate: Hourly and Block, call for quotes

DIGITAL INSIGHT RECORDING STUDIOS
2810 S. Maryland Pkwy., Ste. C
Las Vegas, NV 89109
702-792-3302 Fax 702-792-8582
Email: digitalinsightrecording@gmail.com
Web: digitalinsightrecording.com
Contact: Rob Devlin
Format: Pro Tools HD, 175 tracks
Basic Rate: \$85/hr. includes engineer

THE HIDEOUT RECORDING STUDIO
14 Sunset Way
Henderson, NV 89014
702-318-6001, 702-445-7705
Email: info@oddsonecording.com
Web: hideoutlv.com

HIT TRACK STUDIOS
8260 Haven St.
Las Vegas, NV 89123
Phone: 702-481-1663
Email: mix@hittrack.com
Web: hittrackstudios.com
Contact: Tom Parham
Format: Analog and Digital
Services: Recording, Mixing and Mastering
Duplication.

IMIRAGE SOUND LAB
15555 Linda Way
Sparks, NV 89431
775-358-7484
Email: tom@inspired-amateur.com
Web: inspired-amateur.com

JAGUAR RECORDING STUDIO
Las Vegas, NV
702-808-4400
Email: thad@jaguarstudio.com
Web: jaguarstudio.com
Contact: Thaddeus Corea
Format: Logic Pro
Basic Rate: Call for rates.

STUDIO AT THE PALMS
4321 W. Flamingo Rd.
Las Vegas, NV 89103
702-944-3400, 877-326-7358
Email: zoe.thrall@palms.com
Web: studioatthepalms.com
Contact: Zoe Thrall
Format: digital and analog

STUDIO DMI
7320 Smoke Ranch Rd. C,
Las Vegas, NV 89128

702-508-0085
Contact: Ronnie Lee, Founder, CEO
Email: music@studiodmi.com
Web: studiodmi.com

TK PRODUCTION & REHEARSAL STUDIOS
3311 Meade Ave.
Las Vegas, NV 89102
702-303-4094
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Jimi

TONE FACTORY, THE
5329 S. Cameron
Las Vegas, NV 89120
702-301-6964
Email: info@thetonefactory.com
Web: thetonefactory.com
Contact: Vinny

TRIMORDIAL STUDIO LAS VEGAS
Audio Video Graphics Web
Las Vegas, NV 89101-1819
702-340-6748
Email: trimordial@thefaro.com
Web: trimordial.com
Contact: Roy Rendahl
Format: Digital Pro Tools, Ozone Mastering
Gear: MacBook Pro, JBL, Shure, Yamaha
Services: Location and studio recording, song
mastering and music creation and production.

UNIVERSITY OF NEVADA, LAS VEGAS
4505 S. Maryland Pkwy.
Las Vegas, NV 89154
702-895-3011
Web: unlv.edu/music/beam/studio
Contact: Music Department, Recording Studio

NEW HAMPSHIRE

CEDARHOUSE SOUND & MASTERING
P.O. Box 333
North Sutton, NH 03260-0333
603-927-6363
Email: gerry@cedarhousesound.com
Web: cedarhousesound.com
Contact: Gerry Putnam
Format: Pro Tools HD, DA-78HR, SADIE, analog
2", 1", 1/2", 1/4"
Basic Rate: please call or email for info

MOJO MUSIC STUDIO
Gingerbread Village
Easton, NH
603-348-5249
Email: mojomusicstudio@gmail.com
Web: facebook.com/mojoproaudio/
Contact: Tony or Joe
Format: Pro Tools 10
Basic Rate: call for rates

NEW JERSEY

KALEIDOSCOPE SOUND
514 Monastery Pl
Union City, NJ 07087
201-223-2868
Web: kaleidoscopesound.com

HANDS ON STUDIO
470 Kipp St.
Teaneck, NJ 07666
201-446-5477
Email: madmike@madhands.com
Web: madhands.com
Contact: Mad Mike
Format: digital multi-track
Basic Rate: call for rates

PONDERROSA STUDIOS
144 Warbasse Junction Rd.
Lafayette, NJ 07848
973-715-8124
Email: Info@PonderRosaStudios.com
Web: ponderrosastudios.com
Contact: Tom Askin
Format: see website for equipment list
Basic Rate: call or email for info

SOUND WARS STUDIOS
47 Harrison St.
Hoboken, NJ 07030
201-528-3468, 201-683-8552

XANTHI MUSIC PRODUCTIONS
321 Newark St., 4th Fl.
Hoboken, NJ 07030
201-647-9051
Email: shep0222@optonline.net
Web: xanthimusic.com
Contact: Rod Shepard
Format: 24 track analog, 24 trk digital, Pro Tools
Basic Rate: \$65/hr.

NEW MEXICO

JOHN WAGNER RECORDING STUDIOS, INC.
8601 Lomas N.E.
Albuquerque, NM 87112
505-296-2766, 505-296-2919
Email: info@johnwagnerstudios.com
Web: johnwagnerstudios.com

JOHNNY MULHAIR RECORDING
3101 N. Prince
Clovis, NM 88101-3829
575-783-1441
Email: johnny@johnnymulhair.com
Web: johnnymulhair.com

SANTA FE CENTER RECORDING STUDIOS
933 San Pedro S.E.

Albuquerque, NM 87108
505-265-2511 Fax 505-265-4714
Email: jdgeist@santafecenterstudios.com
Web: santafecenterstudios.com

SON SET BEACH PRODUCTIONS
Albuquerque, NM 87111
505-228-8131
Email: sonsetbeach@comcast.net
Web: sonsetbeach.com
Contact: Bob Reynolds
Format: analog and digital
Basic Rate: Call for rates

STEPBRIDGE STUDIOS
528 Jose St.
Santa Fe, NM 87501
505-988-7051
Email: info@stepbridge.com
Web: stepbridge.com
Contact: Edgard Rivera
Format: Pro Tools HD, Music production, audio services for film and authors.
Basic Rate: please call for info

TONE PALACE RECORDING STUDIO
Taos, NM
575-779-1087
Email: omar@taosrecording.com
Web: tonepalace.com
Basic Rate: Please call for rates

NEW YORK

825 RECORDS, INC. (STUDIO & PRODUCTIONS)
825 48th St.
Brooklyn, NY 11220
347-240-5417
Email: info@825records.com
Web: 825records.com
Contact: Funmibi
Format: Large Format (Custom Hybrid Console) SSL
Basic Rates: Studio available per project only. Tracks via FTP available. Call for rates and more information.

AVATAR STUDIOS
441 W. 53rd St.
New York, NY 10019
212-765-7500 Fax 212-765-7450
Email: tino@avatarstudios.net
Web: avatarstudios.net
Contact: Tino Passante, Manager
Format: digital, analog, all formats accommodated
Basic Rate: please call for info

THE BREWERY RECORDING STUDIO
910 Grand St.
Brooklyn, NY
844-717-2739
Email: booking@breweryrecording.com
Web: breweryrecording.com
Contact: Nick D'Alessandro
Basic Rate: \$95/hr

THE BUNKER STUDIO
Brooklyn, NY
929-234-8534 booking
Email: booking@thebunkerstudio.com
Web: thebunkerstudio.com

THE CHORD CLUB
207 E. 94th St., 5th Fl.
New York, NY 10128
212-246-7369
Email: info@thechordclub.com
Web: thechordclub.com

CUTTING ROOM RECORDING STUDIOS, THE
14 E. 4th St., Ste. 602
New York, NY 10012
212-260-0905 Fax 212-358-0041
Email: anthony@thecuttingroom.com
Web: thecuttingroom.com
Contact: Anthony Spinnato
Format: Pro Tools HD3 Accel, SSL9000J
Basic Rate: negotiable

DOWNTOWN MUSIC STUDIOS
Soho neighborhood
212-461-1889
Email: contact@downtownmusicstudios.com
Web: downtownmusicstudios.com

DUBWAY STUDIOS
42 Broadway, 22nd Fl.
New York, NY 10004
212-352-3070
Email: info@dubway.com
Web: dubway.com
Contact: Al Houghton
Format: Pro Tools, full-service, Film, TV, post production
Basic Rate: please call for info

ELECTRIC LADY
52 W. 8th St.
New York, NY 10011
212-677-4700
Email: lee.foster@electricladystudios.com
Web: electricladystudios.com

Format: digital and analog
Basic Rates: please call

ENGINE ROOM AUDIO
42 Broadway, 22nd Fl.
New York, NY 10004
212-625-3467 Fax 212-625-3496
Email: info@engineroomaudio.com
Website: engineroomaudio.com
Format: Tracking, Mixing, Mastering and Manufacturing
Basic Rate: Contact us for details

EUSONIA STUDIOS
333 Park Ave., S., Ste. 2A/R
New York, NY 10010
212-260-7295
Web: eusoniasstudios.com
Contact: Scott Jacoby
Format: see website for equipment list
Basic Rate: call for info

FLUX STUDIOS
154 E. 2nd St., Ste. #4A
New York, NY 10009
917-512-3489
Email: info@fluxstudios.net
Web: fluxstudios.net
Format: Vintage Heart, Modern Mind
Rates: Call for rates

GERMANO STUDIOS
676 Broadway, 3rd Fl.
New York, NY 10012
212-260-6001 Ext. 1
Email: tgermano@germanostudios.com
Web: germanostudios.com
Contact: Troy Germano
Format: SSL Duality SE 48 input analog with Total Recall
Basic Rate: please call for info

HYPERSTUDIO RECORDING
419 Maple St.
West Hempstead, NY 11552
516-486-5198
Email: hyperstudiorecording@gmail.com
Contact: Eitan Kantor
Format: Pro Tools
Basic Rate: \$75-125/hr.
Services: Comfortable large rooms with cathedral ceilings, creative atmosphere with windows overlooking grass & trees, musical & efficient engineers. C7 grand piano, Yamaha recording drum set and more.

THE ICE PLANT
Long Island City, NY
Email: bookings@theiceplant.com
Web: theiceplant.com
Contact: Wayne Silver
Basic Rate: email for rates
Services: API Console, lots of analog outboard, Studer, Pro Tools HDX, live room, iso room, lounge with full kitchen and daylight, and a lot of musical instruments.

JUNGLE CITY STUDIOS
520 W. 27th St., Ste. 1002
New York, NY 10001
646-476-2684
Email: phil@junglecitystudios.com
Web: junglecitystudios.com
Contact: James
Format: SSL Duality, Euphonix S5Fusion, Digidesign's Icon D-Command
Basic Rate: please call for info

LOUNGE STUDIOS
315 W 39th St.
New York, NY
212-268-8522
Contact: Walter Randall
Email: info.loungestudiosnyc@gmail.com
Web: loungestudiosnyc.com

MARS MAGIC SHOP, THE
68 Jay St.
Brooklyn, NY 11201
212-226-7035
Email: mars@magicshopny.com
Web: magicshopny.com
Format: Analog and Digital
Basic Rates: Call for information

MANHATTAN CENTER PRODUCTIONS
311 W. 34th St.
New York, NY 10001
212-695-6600
Email: obie@mcpsstudios.com
Web: mcpsstudios.com/theloggabin
Format: see website for equipment list
Basic Rate: call or email for info

MAVERICKS STUDIOS
New York, NY
Email: blurry55@gmail.com
Web: mavericksrecording.com
Format: see website for equipment list
Basic Rate: email for info

METROSONIC RECORDING
143 Roebling St., 3rd Fl.
Brooklyn, NY 11211



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RECORDING STUDIOS

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www.omegastudios.com • www.facebook.com/omegarecordingstudios • info@omegastudios.com

718-782-1872
Email: manager@earthsonic.net
Web: metrosonic.net
Contact: Peter Mignola
Format: all analog and digital formats
Basic Rate: Call for information

MISSION SOUND
 16 Powers St.
 Brooklyn, NY 11211
 917-566-9701
Email: missionsound@mac.com
Web: missionsoundrecording.com/

MONO LISA STUDIOS
 43-01 21st St., Ste. 212B
 Long Island City, NY 11101
 212-920-0192
Contact: Denise Barbarita
Email: Shytune@earthsonic.com, MONOLisaNYC@gmail.com
Web: monolisanyc.com
Format: ProTools HD10
Basic Rate: Available upon request

SKILLMAN MUSIC
 65 Skillman Ave
 Williamsburg, NYC 11211
 718-869-1993
Email: booking@skillmanmusic.com
Web: skillmanmusic.com
Basic Rate: please call for info

SONIC-DEBRIS SOUND
 Long Island, New York
 631-371-2699
Contact: Dan Kornoff
Email: dankornoff@gmail.com
Web: sonic-debris.com

SPACEMAN SOUND
 Greenpoint, Brooklyn
Contact: Alex Mead-Fox, Tom Tierney
Email: info@spaceman-sound.com,
Web: spaceman-sound.com, facebook.com/SpacemanSound/

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

PYRAMID RECORDING
 12 E. 32nd St., 3rd Fl
 New York, NY 10016
 212-686-8687
Contact: Todd Hemleb, Founder
Email: pyramidrecording@aol.com
Web: pyramidrecording.tv

QUAD STUDIOS
 723 7th Ave., 10th Fl.
 New York, NY 10019
 212-730-1035
Email: bookings@quadnyc.com
Web: Quadnyc.com
Format: Analog/digital
Basic Rates: Call for info

ROUND HILL MUSIC
 400 Madison Ave., 18th Fl
 New York, NY 10017
 212-380-0080
Email: info@roundhillmusic.com
Web: roundhillmusic.com/
Format: Digital and analog
Basic Rates: please call

SEAR SOUND
 353 W. 48th St., 6th Fl.
 New York, NY 10036
 212-582-5380
Email: walterssear@aol.com
Web: searsound.com
Contact: Roberta Findlay, Studio Manager
Format: Analog/Digital
Services: Music Producers, Artist Development, Recording Studios
Basic Rates: call for rates

THRESHOLD RECORDING STUDIOS
 440 W. 41st St.
 New York, NY 10036
 212-244-1871
Email: thresholdstudiosnyc@gmail.com
Web: thresholdstudios.com
Contact: James Walsh
Format: Analog/Digital
Services: Music Producers, Artist Development, Recording Studios
Basic Rates: call for rates

THUMP RECORDING
 295 Eckford St.
 Brooklyn, NY 11222
Email: booking@thumprecording.com
Web: thumprecording.com
Format: see website for equipment list
Basic Rate: call or email for info

STRANGE WEATHER
 New York, NY
 347-422-6419
Email: booking@strangeweatherbrooklyn.com
Web: strangeweatherbrooklyn.com
Format: see website for equipment list

Basic Rate: call for info
NEW WARSAW STUDIO
 Brooklyn, NY
 718-652-8928
Email: riley@rileymcmahon.com
Web: newwarsawstudio.com

WATCHMEN STUDIOS
 5996 Snyder Dr.
 Lockport, NY 14094
 716-439-6146
Email: watchmens@aol.com
Web: watchmenstudios.com, facebook.com/watchmenstudios
Format: Pro Tools L.E.
Rate: \$35/hr, \$280/8hr

NORTH CAROLINA

DAXWOOD PRODUCTION COMPANY
 Fayetteville, NC
 910-329-2550
Email: daxwood@aol.com
Web: daxwood.com
Format: Pro Tools
Basic Rate: call for rates

DEEP RIVER SOUND STUDIO
 6173 Deep River Rd.
 Sanford, NC 27330
 919-718-0075
Web: deepriverstudios.com
Email: deepriverstudios@gmail.com

EARTHTONE RECORDING
 620 S. Elm St.
 Greensboro, NC 27406
 336-273-0001, 336-210-7107
Email: earthtonesrecording@gmail.com
Web: earthtonesrecording.com
Contact: Benjy Johnson
Basic Rate: \$35/50hr, two hour minimum

ECHO MOUNTAIN RECORDING
 175 Patton Ave.
 Asheville, NC
 828-232-4314
Email: info@echomountain.net
Web: echomountain.net
Format: Digital/Analog
Basic Rate: please call for more info

GAT3 PRODUCTIONS
 655 Pressley Rd., Ste. E
 Charlotte, NC 28217
 704-525-5552
Email: susan@gat3.com
Web: gat3.com
Contact: Susan Tabor
Studio A: ProTools 10HDX, SSL 9000, 72 Input Console.
Studio B: Recording and Mastering Suite: ProTools 10HDX. Equipment list available on our website.
Studio Rates: Studio A \$105.00 per hour, Block Rate (8 hours or more) \$95.00 per hour Studio B \$95.00 per hour, Block Rate (8 hours or more) \$85.00 per hour

CATALYST RECORDING
 Charlotte, NC
 704-526-8400
Email: rob@catalystrecording.com
Web: catalystrecording.com
Contact: Rob Tavaglione
Format: digital and 16 track analog
Rate: Tracking, Mac'ing & mixing at \$40/hr, mastering at \$25/song (6 or more)

RUBBER ROOM STUDIO
 508 Estes Dr Ext
 Chapel Hill, NC 27516
 919-929-7209
Email: jerrybrownchapelhill@gmail.com
Web: rubberroomstudio.com

TEQUILA SUNRISE MUSIC
 112 Ann St.
 Gaston, NC 27832
 800-537-1417
Email: tequilasunrisemusic@yahoo.com
Web: tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$40/hr. 2 hr. min.

NORTH DAKOTA

RAPTOR STUDIOS
 P.O. Box 1455
 Fargo, ND 58105
Email: coates@barkingdogrecords.com
Web: barkingdogrecords.com
Contact: Mike Coates
Basic Rate: email for rates

WHISKYSAM RECORDING STUDIO
 3314 Royal Cir.
 Grand Forks, ND
 701-741-4667
Email: whisksyam@hotmail.com
Web: whisksyam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

OHIO

FIREFLY STUDIOS
 Cincinnati, OH
 419-350-6454
Email: fireflystudios@firefly419.com

Web: firefly419.com
Rates: \$40/45hr
COMMERCIAL SOUND + IMAGE
 6001 W. Creek Rd.
 Independence, OH 44131
 216-642-1000
Web: commercialrecording.com
Contact: George Gates
Format: digital
Basic Rate: please call for info

REFRAZE RECORDING STUDIOS
 2727 Gaylord Ave.
 Dayton, OH 45419
 937-298-2727
Email: tom@refraze.com
Web: refraze.com
Contact: Ron Pease
Format: Digidesign Pro ToolsHD 2 Accel
Basic Rate: \$600/day incl. engineer

SOUNDCUBED STUDIOS - EAST
 101 S. Main St.
 Basement Floor
 Poland, OH 44514
 303-207-2470
Email: info@sound3studios.com
Web: sound3studios.com

ULTRASUEDE STUDIO, INC.
 2834 Spring Grove Ave.
 Cincinnati, OH 45225
 513-394-6427
Email: ultrasuedestudio@gmail.com
Web: ultrastudio.com
Contact: John Curley
Format: digital (Logic, Pro Tools, Digital Performer)
Basic Rate: \$75/hr. engineer included

OKLAHOMA

BENSON SOUND, INC.
 5717 S.E. 74th St., Ste. F
 Oklahoma City, OK 73135
 405-610-7455
Email: info@castlerowstudios.com
Web: bensonsound.com
Format: digital
Basic Rate: please call for info

CASTLE ROW STUDIOS
 2908 Epperly Dr.
 Del City, OK 73115
 405-429-4055
Email: info@castlerowstudios.com
Web: castlerowstudios.com
Rate: Call or email for rates

CORNERSTONE RECORDING CO.
 1315 Locust Ln.
 Edmond, OK 73013
 405-848-8400
Email: info@cornerstonerecording.com
Web: cornerstonerecording.com
Contact: Ken Sarkey
Format: Digital and Analog
Basic Rate: please call for info

NATURA DIGITAL STUDIOS
 14540 Happy Camp Rd.
 Beggs, OK 74421
 918-695-8992
Web: facebook.com/naturadigitalstudios/
Contact: David Teegarden
Format: Pro Tools HD Core 3
Basic Rate: please call for rates

STUDIO SEVEN / LUNACY RECORDS
 417 N. Virginia Ave.
 Oklahoma City, OK 73106
 405-236-0643
Email: cope@okla.net
Web: lunacyrecords.com
Contact: Dave Copenhaver
Format: 2-inch 24-Track, Pro Tools & other digital formats, large playing room, tracking, mixing & mastering
Basic Rate: call for rates

OREGON

BIG RED STUDIO
 P.O. Box 66
 Corbett, OR 97019
 503-695-3420
Email: billyo@bigredstudio.com
Web: bigredstudio.com
Contact: Billy Oskay
Format: 2-inch analog, vintage Trident Console, Pro Tools HD2
Basic Rate: Please call for rates

FALCON RECORDING STUDIOS
 15A S.E. 15th Ave.
 Portland, OR 97214
 503-238-3856
Email: falconstudios@comcast.net
Web: falconrecordingstudios.com
Contact: Dennis Carter
Format: digital Pro Tools
Basic Rate: please call for info

JACKPOT! RECORDING STUDIO
 2420 S.E. 50th
 Portland, OR 97206
 503-239-5389
Email: info@jackpotrecording.com
Web: jackpotrecording.com
Contact: Larry Crane
Format: see website for equipment list
Basic Rate: \$50/hr

NORTHSTAR RECORDING STUDIOS
 13716 S.E. Ramona St.
 Portland, OR 97236-4444
 503-760-7777
Email: skyradio@frontier.com
Web: northstarsamples.com
Contact: Scott Hybl
Format: digital and analog
Basic Rate: please call for info

OPAL STUDIO
 6219 S.E. Powell Blvd.
 Portland, OR 97206
 503-774-4310
Email: info@opal-studio.com
Web: opal-studio.com
Contact: Kevin Hahn
Format: digital and analog
Basic Rate: \$50/hr.

SPROUT CITY STUDIOS
 Eugene, OR
 541-687-0947
Email: giddy@sproutcity.com
Web: sproutcity.com
Format: digital
Basic Rate: please call for info

PENNSYLVANIA

APOCALYPSE THE APOCALYPSE
 303 W. Market St.
 Clearfield, PA 16830
 225-266-1973
Email: fred@fredweaver.com
Web: apocalypsetheapocalypse.com
Contact: Fred Weaver
Rates: \$40 hr/\$400 Day

FORGE RECORDING
 100 Mill Rd.
 Oreland, PA 19075
 215-885-7000 Fax 215-887-3501
Email: info@forgerecording.com
Web: forgerecording.com
Format: ProTools HD3 Accell, MacPro 2.8 quadcore, API 1608
Basic Rates: \$95/hr, \$400/1/2 day, \$800/day

GREEN VALLEY RECORDING
 590 S. Frymire
 Hughesville, PA 17737
 570-584-2653
Email: greenvalleyrecording@windstream.net
Web: greenvalleyrecording.com
Contact: Richard or Alison Rupert
Format: Analog, Digital
Basic Rate: call for rat24

LIFELINE STUDIOS & MUSIC SERVICES
 Coatesville, PA 19320
 610-380-9729
Email: davekurtz@comcast.net
Web: lifeline-studios.com
Contact: Dave Kurtz
Format: 16 track analog
Basic Rate: call or email for rates

PHILLY SOUND STUDIOS
 2829 S. 18th St.
 Philadelphia, PA 19145
 215-551-1800
Contact: Drew Raison
Email: info@phillysoundstudios.net
Web: phillysoundstudios.net
Basic Rate: call for rates

REPERCUSSION STUDIOS
 2424 Coral St.
 Philadelphia, PA 19125
 257-307-6648
Contact: Andrew Ha, Founder
Web: repercuSSIONstudios.com/
Basic Rate: \$40/Hr (2 Hr min)

RIGHT COAST RECORDING
 Columbia, PA
 717-681-9801
Email: studio@rightcoastrecording.com
Web: rightcoastrecording.com
Format: 2-inch 16 + 24 track analog, 48 track 192k digital performer, automated Neotek elite console
Basic Rate: call for rates

SIGNAL SOUND
 163 E. Cherry Rd.
 Quakertown, PA 18951
 215-536-4660
Email: pete@signalsound.com
Web: signalsound.com
Contact: Pete Davis
Format: 2-inch analog, 32 track ADAT, 32 track Pro Tools, 3 camera HD, Steadycam, Crane, 12x26 green screen
Basic Rate: from \$48/hr.

SILENT WING AUDIO RECORDING & MASTERING
 P.O. Box 536
 Bobtown, PA 15315-0536
 724-839-7292
Email: silentwing@juno.com
Web: silentwingaudio.tk
Contact: Dan Festog, owner
Format: 8-track digital
Basic Rate: \$25/hr.

SINE STUDIOS
 127 S. 22nd St., 2nd Floor
 Philadelphia, PA 19102

484-883-4343
Email: matt@sinestudios.com
Web: sinestudios.com
Basic Rate: \$100 min. (2 hr blocks)

SURREAL SOUND STUDIOS
 2046 Caster Ave., 2nd Fl.
 Philadelphia, PA 19134
 215-288-8863
Web: surrealsoundstudios.com
Format: Digital and Analog

THIRD STORY
 5120 Walnut St.
 Philadelphia, PA 19139
 215-747-1200
Email: tsr2@verizon.net
Web: thirdstoryrecording.com
Format: Pro Tools, Digital/Analog
Basic Rate: please call for rate

THE VAULT RECORDING
 6500 Grand Ave.
 Pittsburg, PA 15225
Contact: Bob McCutcheon, Owner
Email: bob@thevaultrecording.com
Format: SSL AWS 948, ProTools II HD Native

RHODE ISLAND

HIPPO
 Heavyweight Audio Production
 27 Bank St.
 Warwick, RI 02888
 401-521-5676
Email: martingleitsman@mac.com
Web: hippostudios.com
Contact: Martin Gleitsman
Format: Pro Tools, sound for advertising and audio/visual
Basic Rate: call for rates

MACHINES WITH MAGNETS
 400 Main St.
 Pawtucket, RI 02860
 401-475-2655
Email: mail@machineswithmagnets.com
Web: machineswithmagnets.com
Format: see website for equipment list
Basic Rate: call for rates

STATIC PRODUCTIONS
 North Kingstown, RI
 401-267-8236
Email: record@staticproductions.com
Web: staticproductions.com
Contact: Peter LaGrasse
Basic Rate: see website

STUDIO BLUE
 109 Summer St.
 Providence, RI
 401-663-7871
Email: thestudioblue@gmail.com
Web: thestudioblue.com
Format: see website for equipment list
Basic Rate: call for rates

SOUTH CAROLINA

CHARLESTON SOUND
 2612 Larch Land, Ste. 108
 Mt. Pleasant, SC 29466
 843-216-5556
Web: charlestonsound.com

THE JAM ROOM
 201 S. Prospect St.
 Columbia, SC 29205
 803-787-6908
Email: jamroomstudio@gmail.com
Web: jamroomstudio.com
Contact: Jay Matheson
Format: Pro Tools HDX
Basic Rate: please call for rates

STRAWBERRY SKYS RECORDING STUDIOS
 1706 Platt Springs Rd.
 West Columbia, SC 29169
 803-794-9300
Email: info@strawberryskys.com
Web: strawberryskys.com
Contact: Gary Bolton
Format: Radar24 and Pro Tools
Basic Rate: call for pricing

SOUTH DAKOTA

CATHOUSE STUDIOS
 1108 W. 12th St.
 Sioux Falls, SD 57104
 605-728-2145
Email: cathousemike@gmail.com
Web: cathousestudios.com
Format: Pro Tools 10
Basic Rate: email us for rates

FIRE STATION SEVEN RECORDING STUDIO
 505 Kansas City St.
 Rapid City, SD 57701
 605-863-2401
Email: scott@firestationseven.com
Web: facebook.com/FireStationSeven/
Contact: Scott, Miller, Jr.
Format: ProTools 10 24 track
Basic Rate: \$50/\$60/hr., \$75/hr on location

TENNESSEE

ADDICTION SOUND STUDIOS
 506 E. Iris Drive
 Nashville, TN 37204
 615-953-6243
Email: addictionstudios@me.com
Contact: Jonathan Cain or David Kalmsky
Format: Pro Tools HDX2 System
Web: addictionstudios.com/
Basic Rate: please call for info

ARDENT STUDIOS
 2000 Madison Ave.
 Memphis, TN 38104
 901-725-0855
Email: info@ardentstudios.com
Web: ardentstudios.com
Format: Pro Tools 9.0.1 and analog 24, 16, 8 and 2 trk 1/2-inch and 1/4-inch
Basic Rate: please call for info

BOB BULLOCK
 Cool Springs Mix
 Franklin, TN
 615-972-8280
Email: bob@bobbullock.net
Web: bobbullock.net
Format: Mixing services, Specializing in Country, Pop and Rock. Nuendo and Pro Tools. See website for details
Basic Rate: "Contact for Rates"

BLACKBIRD STUDIO
 2806 Azalea Pl.
 Nashville, TN 37204
 615-467-4487
Email: rolff@blackbirdstudio.com
Web: blackbirdstudio.com
Contact: John McBride, Studio Owner; Rolff Zwiep, Studio Mgr.
Format: Digital/analog
Basic Rate: please call

CASTLE RECORDING STUDIO
 1393 Old Hillsboro Rd.
 Franklin, TN 37069
 615-791-0810
Email: booking@castlerecordingstudios.com
Web: castlerecordingstudios.com
Format: digital and analog
Basic Rate: please call

CAVE STUDIOS, THE
 5853 Davis Hollow Rd.
 Franklin, TN 37064
 615-790-7578
Email: thecaverecordingstudios@gmail.com

Web: thecavestudios.net
Contact: Andrew Hooker
Format: Pro Tools HD3
Basic Rate: call for rates

EASTSIDE MANOR
 615-878-2137
 Los Angeles, CA
Contact: Jay Tooke, Studio Mgr.
Email: jay@eastsidemanor.com
Web: eastsidemanor.com/
Format: Neve VR48 Legend

HOUSE OF DAVID STUDIO
 1205 16th Ave. S
 Nashville, TN
 615-320-7323
Email: houseofdavidstudio@gmail.com
Web: houseofdavidstudio.com

THE RECORDING SPA
 3405 Belmont Blvd.
 Nashville, TN 37215
 615-321-2212
Email: studio@zmgllc.com
Contact: Nathan Meckel
Basic Rate: call or email for info

EMERALD CITY PRODUCTIONS
 Nashville, TN
Email: danny@emeraldcitypro.com
Web: emeraldcitypro.com
Contact: Danny Ozment
Format: see website for equipment list
Basic Rate: \$60/hr

HOUSE OF BLUES NASHVILLE
 518 E. Iris Dr.
 Nashville, TN 37204
 615-777-9080
Email: info@houseofbluesstudios.com
Web: houseofbluesstudios.com
Format: Digital and analog
Basic Rates: Please call

JAMES LUGO'S VOCAL ASYLUM
 Nashville, TN
 615-540-9108
Email: james@jameslugo.com
Web: vocalasylum.com
Contact: James Lugo
Format: digital and analog
Basic Rate: call for rates

NASHVILLE TRAX RECORDING STUDIOS
 2817 W. End Ave., Ste's 126-259
 Nashville, TN 37203
 615-319-8616

"IF YOU'RE NOT AT IES, YOU'RE NOT IN THE BUSINESS PERIOD!"

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'If you're NOT at IES, you're NOT in the Business. Period!' - Steve Label, Manager of Superstars
 'Non-stop excitement - Top Speakers everywhere - so excited about this! Fantastic, historic, you CANNOT miss this!' - Violet Brown, TECH N9NE, STRANGE MUSIC
 'Best conference ever attended!' - Sydney Alston DISCMAKERS



'Revolutionary event! I learned more at IES in a few days as I've done in last 10 years in the industry, on way to be as vital to industry as Sundance, SXSW & Mideam!' - Steve Eggleston, CEO-EGGMAN Global
 'IES has made a lasting impression on me! To be able to share & connect ideas with top industry pros is invaluable!' - Peter Rafelson LADY GAGA, MADONNA, BEYONCE

'If you're not at IES you won't live to be a competitive artist, IES feeds your mind & shows you to ways to grow!' - Kevin Black, ex-Pres. WARNER BROS Records
 'Come to IES, it's the annual event that we'll be coming to for years to come!' - Kevin Lyman WARPED TOUR
 'IES is a VERY important event to be at. Don't miss a minute of it!' - Tom Jackson TAYLOR SWIFT
 'Wow, there's a lot of great people at IES!' - Ted Cohen, CEO-TAG Strategic, Digital Guru; 'IES is a wonderful thing!' - TECH N9NE
 'IES is an amazing opportunity for indie artists to propel their careers to new heights, it's vital for anyone aspiring to rise in Entertainment!' - James Leach, VP-SESAC
 'IES has the Cream of the Music Industry! Well worth attending!' - Brian Felson, x-Pres CD BABY

The Ultimate Music & Entertainment Conference & Festival
August 9th-12th - in L.A. - The Entertainment Capital of the World
GET ALL ACCESS PASS: TO ATTEND & PERFORM in Person Only \$49 day x 4 = \$199!
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SUBMIT Questions & LIVE VIDEO To 'Showcases' & Get PRO INDUSTRY FEEDBACK!
NO EXCUSE To Not Participate & GROW - One Way or the Other!

FOR ARTISTS • MUSICIANS • PRODUCERS • WRITERS • MANAGERS • LABELS
• Film & Video Makers • DJs • Promoters & more

GROW • CONNECT • EXPAND YOUR CAREER & OPPORTUNITIES

'If you're serious, don't miss IES!' - Rob McDermott, Manager LINKIN PARK
 'You can't have enough knowledge & connections you can't afford to miss IES a vital event!' - Jazzy, CEO-JAZZY Mgmt
 'IES is a great conference!' - Ritch Esra, MusicRegistry; 'IES has it's finger on the pulse of what's happening now & where it's heading!' - Nick Green, Manager
 'The business is about what works & networking - IES is the place to be!' - Rhonda Bedekian, CEO-Heavy Harmony Publishing
 'IES is unlike any other conference - it's a vital event you cannot afford to miss!' - Nate Beatz, Producer LIL WAYNE
 'Go Indie at IES!' - KRISOne
 'Long live IES - am excited to be a part of it!' - Bruce Kulick KISS
 'I employ you to go & be a part of IES!' - DJ QUIK
 'At IES you'll see how to master the way it is today & how it's gonna be tomorrow!' - Dan Kimpel, Industry Expert / Author
 'IES is a must attend conference!' - Stephanie Spruill, Industry Coach

'A must attend to anyone serious!' - Gail Murphy, The Celebritizer; 'IES is the ultimate connect the dots' event for big time industry execs & aspiring artists!' - Evan Seinfeld, Supergroup
 'IES is where you HAVE to be!' - Bob Hernandez AKON
 'IES is Real People making Real Deals, not just talk, but doing!' - SPICE 1, multi-platinum artist
 'IES is extremely important to attend & very informative!' - Mike Albert MEGADETH
 'You NEED to come to IES & participate, well worth the time effort & cost to come, will pay dividends for many years to come!' - Ben McLane, Top Attorney DMX, G'nR, Eagles, Keith Sweat

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Facebook, YouTube, LinkedIn, Twitter, Instagram, and a star icon.

Email: nashvilletrax@bellsouth.net
Web: nashvilletraxrecordingstudio.com/
Rate: call for rates

OCEAN WAY NASHVILLE
 1200 17th Ave., S.
 Nashville, TN 37212
 615-320-3900
Email: pmcmakin@oceanwaynashville.com
Web: oceanwaynashville.com
Format: digital and analog
Basic Rate: please call

OMNISOUND STUDIOS
 1806 Division St.
 Nashville, TN 37203
 615-482-1511
Web: omnisoundstudios.com
Format: Pro Tools HD/24 TK analog
Basic Rate: call for rates

PALETTE MUSIC
 2491 N. Mt. Juliet Rd., #1934
 Mount Juliet, TN 37121
 615-681-4061
Contact: Jeff Silverman
Web: palettemusic.net/
Basic Rate: Call for info

PARAGON STUDIOS
 320 Billingsly Ct.
 Nashville, TN 37067
 615-778-9083
Email: info@paragon-studios.com
Web: paragon-studios.com
Format: digital and analog
Basic Rates: please call

PRIME CUT STUDIO
 Nashville, TN
 615-582-7307
Web: primecutstudio.com
Contact: Daniel Dennis
Rate: call for rates

ROUND HILL MUSIC
 1802 Grand Ave.
 Nashville, TN 37212
 615-292-5100
Web: quadstudiosnashville.com
Contact: Mark Greenwood
Format: Digital and analog
Basic Rates: please call

THE RECORD SHOP RECORDING STUDIO
 2480 Moore Way
 La Vergne, TN 37086
 248-207-4975
Email: therecordshop1@gmail.com
Web: therecordshopnashville.com
Contact: Sean Giovanni

ROYAL STUDIOS
 1320 Willie Mitchell Blvd.
 Memphis, TN 38106
 901-775-3790
Web: royalstudios.com
Format: see website for equipment list
Basic Rate: call for info

THE RUKKUS ROOM RECORDING
 2741 Lamon Dr.
 Nashville, TN 37204
 615-385-4007, 518-524-0832
Email: booking@rukkusroom.com
Web: rukkusroom.com
Rate: Call or email for rates

SAM PHILLIPS RECORDING
 639 Madison Ave.
 Memphis, TN 38103
 901-523-2251
Email: samphillipsrecording@gmail.com
Web: samphillipsrecording.com/

SKYWAY STUDIO
 3201 Dickerson Pike
 Nashville, TN 37207
 615-650-6124
Web: skywaystudiosnashville.com

SOUND EMPORIUM STUDIOS
 3100 Belmont Blvd.
 Nashville, TN 37212
 615-383-1982
Email: info@soundemporiumstudios.com
Web: soundemporiumstudios.com
Rate: call or email for rates

SOUND KITCHEN STUDIOS
 112 Seaboard Ln.
 Franklin, TN 37067
 615-370-5773
Email: iblonder@soundkitchen.com
Web: soundkitchen.com
Format: Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy
Basic Rates: Please call Ira Blonder, Managing Partner

SOUTH BY SEA
 1313 Jewel St.
 Nashville, TN 37207
Email: Amanda@southbysea.com
Web: southseastudios.com

STATION WEST
 616 W Iris Drive
 Nashville, TN 37204
 615-463-9118
Contact: Luke Wooten, Owner/Producer/Eng
Email: stationwest@gmail.com
Web: stationwest.com

STARSTRUCK STUDIOS
 40 Music Square W.
 Nashville, TN 37203

615-259-5400
Web: starstruckstudios.com
Contact: Janet Leese
Format: digital/analog
Basic Rate: call

STONEBRIDGE MASTERING STUDIO
 140 Jefferson Ave.
 Memphis, TN 38103
 901-654-6491
Web: stonebridgemastering.com
Contact: Gebre Waddell
Format: see website for equipment list
Basic Rate: \$75/single, \$50/song for 2 or more songs

SUN STUDIO
 706 Union Ave.
 Memphis, TN
 800-441-6249
Email: ples@sunstudio.com
Web: sunstudio.com

TOP HAT RECORDING
 2302 Rebel Rd.
 Austin, TX 78704
 512-779-8188
 Knoxville, TN
Email: mary@tophatrecording.com
Web: tophatrecording.com

THE TRACKING ROOM
 2 Music Circle E.
 Nashville, TN 37203
 615-242-8181
Email: booking@thetrackingroomstudio.com
Web: thetrackingroomstudio.com
Rates: email or call

WILDWOOD RECORDING
 2201 N. Berry's Chapel Rd.
 Franklin, TN 37069
 615-708-6944
Email: brendan@wildwoodrecording.com
Web: wildwoodrecording.com
Contact: Brendan Harkan
Format: Digidesign Pro Tools HD3 wit Pro Control, Otari 2-inch 24 Track
Basic Rate: Call for Information

TEXAS

ARLYN STUDIOS
 200 Academy Dr., Ste. 140
 Austin, TX 78704
Email: booking@arlynstudios.com
Web: arlynstudios.com
Rates: call or email

BLUE ROCK ARTIST RANCH AND STUDIO
 P.O. Box 619
 Wimberley, TX 78676
 512-847-7440
Email: info@bluerocktexas.com
 billy@bluerocktexas.com
Web: bluerocktexas.com
Contact: Billy Crockett
Format: Pro Tools HD3
Basic Rate: call for rates

CEDAR CREEK RECORDING
 5012 Brighton Rd.
 Austin, TX 78745
 512-829-1176
Web: cedarcreekrecording.com
Format: Pro Tools 10 HD Native, Yamaha NS-10, 1973 Custom 32 Input Neve

CRYSTAL CLEAR SOUND
 4902 Don Dr.
 Dallas, TX 75247
 214-630-2957, 888-237-2679
Email: michael@crystalclearsound.com
Web: crystalclearsound.net
Contact: Michael Walter, studio mgr/Owner
Format: analog, digital, mastering
Basic Rate: \$80/hr

IMIX RECORDING STUDIOS
 6347 Ashcroft Drive, Ste. 6b
 Houston, TX 77081
 888-316-1077
Email: imixhouston@gmail.com
Web: imixhouston.com/

FIREFLY SOUND STUDIO
 3711 Farm to Market Rd., 484
 Fischer, TX 78133
 830-935-2069
Web: sfirefly.com
Contact: Steve Hennig
Format: see website for equipment list
Basic Rate: call or email for info

JOMUSIK
 Sunnyvale, TX 75182
 972-226-1265
Email: info@jomusik.com
Web: jomusik.com
Contact: Joe Milton
Format: digital and analog, lots of tracks
Basic Rate: \$60/hr

THE KITCHEN STUDIOS
 9024 Garland Rd.
 Dallas, TX 75218
 214-321-6401
Email: thekitchenstudios@sbcglobal.net
Web: thekitchenstudios.net
Rates: \$60/80hr

LUMINOUS SOUND
 17120 Dallas Pkwy., Ste. 100
 Dallas, TX 75248
 972-331-7040

Email: info@luminoussound.com
Web: luminoussound.com
Basic Rate: please call for info

MAGIK STUDIOS
 16745 North Freeway, Ste. D
 Houston, TX 77090
 281-880-8992, 832-305-6429
Contact: Karim Khorsheed, Owner-Operator/Eng.
Email: karim@magikrecordingstudio.com
Web: magikrecordingstudio.com/
Basic Rate: \$50/hr/2hr min.

NEXUS RECORDING STUDIOS
 8535 Fair Haven
 San Antonio, TX 78229
 210-639-5266
Email: Jason@nexusrecordingstudios.com
Web: nexusrecordingstudios.com
Contact: Jason Hatch

ORB RECORDING STUDIOS
 9306 Ledgestone Terrace
 Austin, TX 78737
 512-433-6301
Email: bookingorb@gmail.com
Web: orbrecordingstudios.com
Rates: call or email for rates

PLANET DALLAS
 P.O. Box 110995
 Carrollton, TX 75011
 214-893-1130
Email: planetd@ix.netcom.com
Web: planetdallas.com
Contact: Rick Rooney
Format: please see website
Basic Rate: call for pricing

RAMBLECREEK STUDIO
 Austin, TX
 512-797-7131
Contact: Britton Beisenherz
Email: info@ramblecreek.com
Web: ramblecreek.com/
Basic Rate: Call for info

RECORD WITH BARRON
 1701 Detering St.
 Houston, TX
 713-225-1846
Email: barron@recordwithbarron.com
Web: recordwithbarron.com/#musicians
Rates: 1 hr/\$75, 4 hr/\$260

RED SKY STUDIO
 1401 N. Dowell Rd.
 Amarillo, TX 79124
 806-335-0485
Email: redskyrecording@sbcglobal.net
Web: redskyrecording.com

SONIC RANCH
 20200 Alameda
 Tomillo, TX 79853
 915-449-3717
Contact: Tony Rancich
Email: tony@sonicranch.com
Web: sonicranch.com/

SOUND ARTS RECORDING
 8377 Westview Drive
 Houston, TX 77055
 713-464-4653
Email: brianbaker@soundartsrecording.com

STONE WALL STUDIO
 P.O. Box 855
 Groveton, TX 75845
 936-642-2142
Email: stonewall@valornet.com
Web: stonewallstudio.com
Format: 48 tracks of Pro Tools LE7 (16 live inputs)
Basic Rate: \$60/hr.

STUDIO 601
 South Austin, TX
 512-629-9465
Email: info@studio601recording.com
Web: studio601recording.com/

STUDIO713
 848 Richey St.
 Houston, TX 77002
 713-640-5428
Email: info@713music.com
Web: 713music.com/

SUGARHILL STUDIOS
 5626 Brock St.
 Houston, TX
 713-926-4431
Contact: Casey Waldner
Email: producerbuck@gmail.com
Web: sugarhillstudios.com

SUNRISE SOUND
 3330 Walnut Bend
 Houston, TX 77042
 713-977-9165
Email: info@sunrisesound.com
Web: sunrisesound.com/

360 RECORDING STUDIO
 11430 Bissonnet St.
 Houston, TX 77099
 832-598-7348
Web: 360recordingstudio.com/

TIERRA STUDIOS
 7502 ShadyVilla Ln.
 Houston, TX 77055
 832-730-0040
Email: info@tierrastudios.com
Web: tierrastudios.com/

TRINITY RECORDING STUDIO
 P.O. Box 1417
 Corpus Christi, TX 78403
 361-854-SING (7464)
Email: webinfo@trinitystudio.com
Web: trinitystudio.com
Contact: Jim Wilken
Format: digital, unlimited tracks
Basic Rate: \$30/hr.

226 RECORDINGS
 226 W 19th St.
 Houston, TX 77008
 832-224-5943
Web: 226recordings.com/

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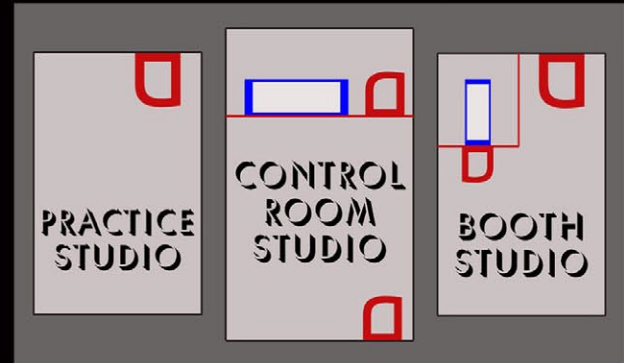
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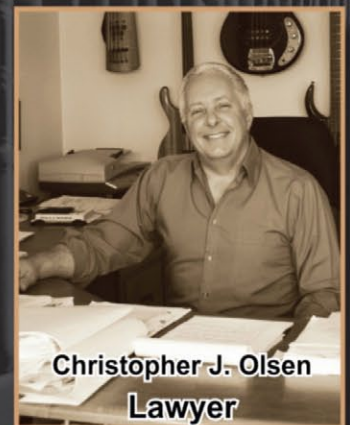
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10 TIPS: What It Takes to Write a Hit Song

An industry veteran—a songwriting mentor who has had years of experience grooming and handling multiplatinum-selling talent—gives you specific instructions about the art & craft of hit songwriting.

1. Be up front with your story.

Look at the first two lines of your lyric. Imagine someone came up to you and read just those two lines. How much has the, “who, what, where, why, and how” of the story been communicated? If you’re still lost after hearing those first two lines (i.e., you don’t know what’s happening to the protagonist or have any idea what the song is about), then a record executive, producer or casual listener will likely be uninterested in hearing more.

2. Make every line count.

Go to any of your lines. Read just that one out loud. Does it make sense? Could it stand on its own without the support of the preceding and subsequent lines? It should. Every line should present a complete and independent picture for your listeners. Every line should also ultimately speak to the title of your song. Your title is your theme, and good writing never strays from its theme.

3. Vary the length of your lines.

Type your lyric flush left on a sheet of paper (by the way, if your lyric doesn’t fit on one sheet, you’re in trouble). Can you draw a neat box around your lyric? How about your chorus or bridge? Do most of the lines hit the right side of the box? If this is true, then your song will likely sound monotonous. You need variety in the lengths of lines and patterns of lyrics. Look for a really ragged right edge as a sign that your lyrics are conversational and rhythmically interesting.

4. Vary the number of lines between chorus and verse.

Count the number of lines in each of your verses. Now, count the lines in your chorus. If they’re exactly the same (e.g., 4-line verse and a 4-line chorus), then you’re probably not contrasting enough between the two sections. That contrast helps the song feel fresh and exciting when played.

5. Match the beat between verses.

Count the number of beats in the lyric of verse 1, line 1. Now, count the number of beats in verse 2, line 2. Do they match? What we often see is something like 8 beats in verse 1, line 2, and 13 beats in verse 2, line 2. No way those extra 5 beats are going to fit comfortably on the melody you worked so hard to establish in the first verse.

6. Give yourself a title of power.

The position of your title tells the listener what your main point is. There are certain power positions in a song, all dependent on the structure you set up. Is it a verse/bridge structure (A,A,B,A)? Then your title will be in the first or last line of the verse. Think of “Yesterday” by the Beatles.

Exceptions are rare, and require strong melodic emphasis to counteract the weaker positioning.

For a verse/chorus structure, the power positions are at the beginning or end of the chorus. Pick one for your title. Keep in mind that repetition of the title can work here. Think, “Yellow Submarine,” by the Beatles. Burying the title in the middle of your song confuses your listener, leading to fewer requests on the radio and fewer purchases at the store.



7. Establish consistent rhyme schemes but change up your rhyme sounds.

Look at your rhyme scheme. If you have an a, b, a, b, c, c rhyme scheme in verse one, you should do the same for verses 2 and 3. Now, what about the sounds of your rhymes? Is your song just a repetition of the “ee” or “o” sound? The ear gets tired relatively quickly from repetitive sounds like this.

8. Make sure your pronouns agree with their antecedent.

When you’re listening to a song, and you recognize that “you” has become a “she,” you’ve now entered Pronoun Hell. You, as a songwriter, shouldn’t write “I” three times and have it refer to three different people. This sort of thing needlessly confuses your listener and can totally take away from your song’s story. Pro tip: when you’re using a quote in your song, make sure there’s an audible “he/she/they said,” so the listener understands what’s going on.

9. Sing your melody a capella.

Keep an ear out for where the title goes. If that happens to be the best part of your melody, then congrats, you’ve placed the title correctly. If not, fix it. Also, look for emotional dynamics in your song. Do you feel emotion

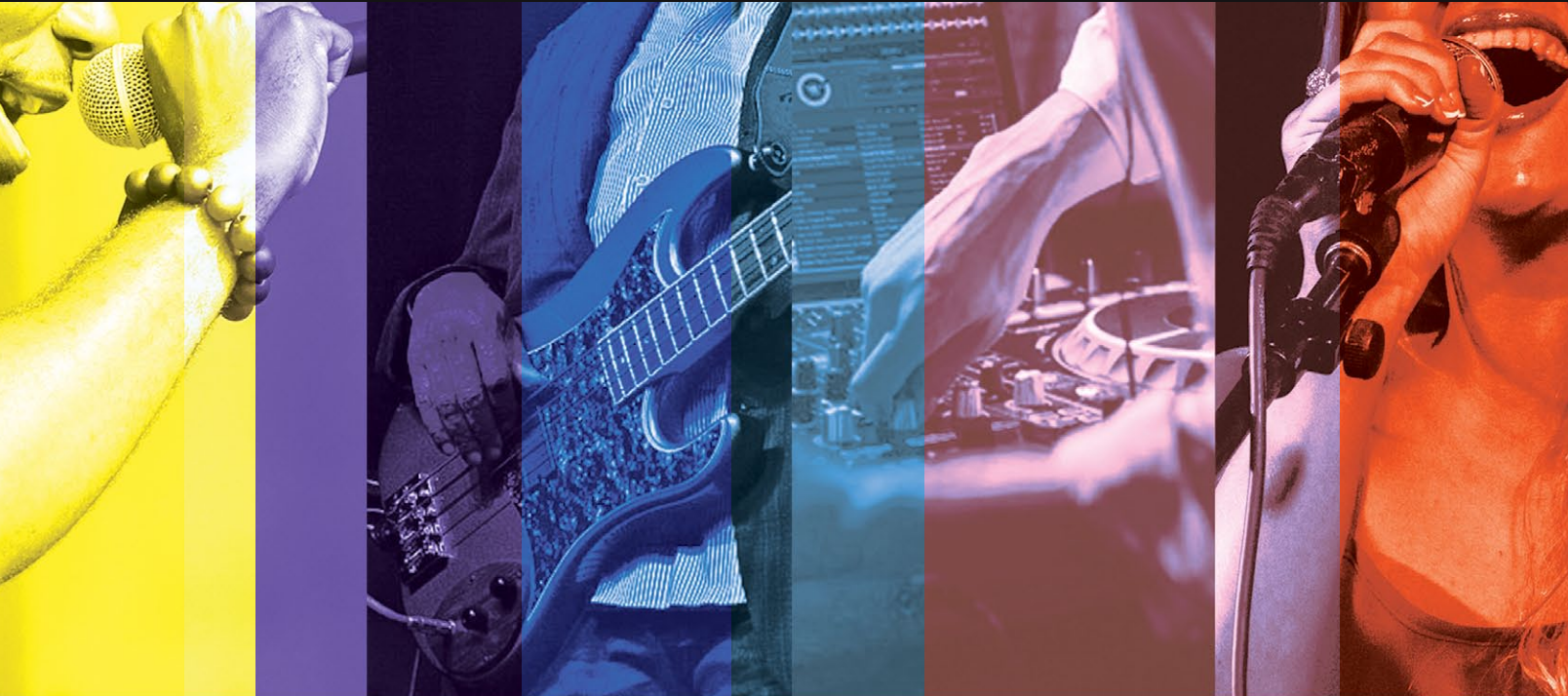
when singing it? Or does it sound repetitive like a nursery rhyme. Make sure you vary the lengths of notes and the intervals between the notes to create a sense of connection to the listener.

10. Color your melody with chords.

Each chord has an emotional tone that gives shading to your melody. Minor chords tend to express doubt or sorrow. Major chords have a happy, positive feeling. Adding 6ths, 7ths, 9ths, suspensions and inversions give the basic chord more feeling. Appropriate use of chords will give you the sound you’re looking for. Being too rapid or complex with chords might be distracting. Not changing enough or having a repetitive strum can be boring.

LOREN ISRAEL is a songwriting teacher, record producer and A&R consultant specializing in finding and developing new talent. For over 15 years, Israel was an executive in the Artist & Repertoire department at Capitol Records. He worked with bands such as Coldplay, Less Than Jake, and was the A&R rep for Jimmy Eat World’s multiplatinum Dreamworks album, *Bleed American*. Lately, Israel has been developing artists through his six-month Songwriting Course, while also recently becoming an A&R Consultant for Sony Music. Bands he’s mentored through his course include: Plain White T’s, Neon Trees and the Unlikely Candidates. His songwriting mentoring has helped his bands earn over \$60 million in contracts, promotions and merchandise.

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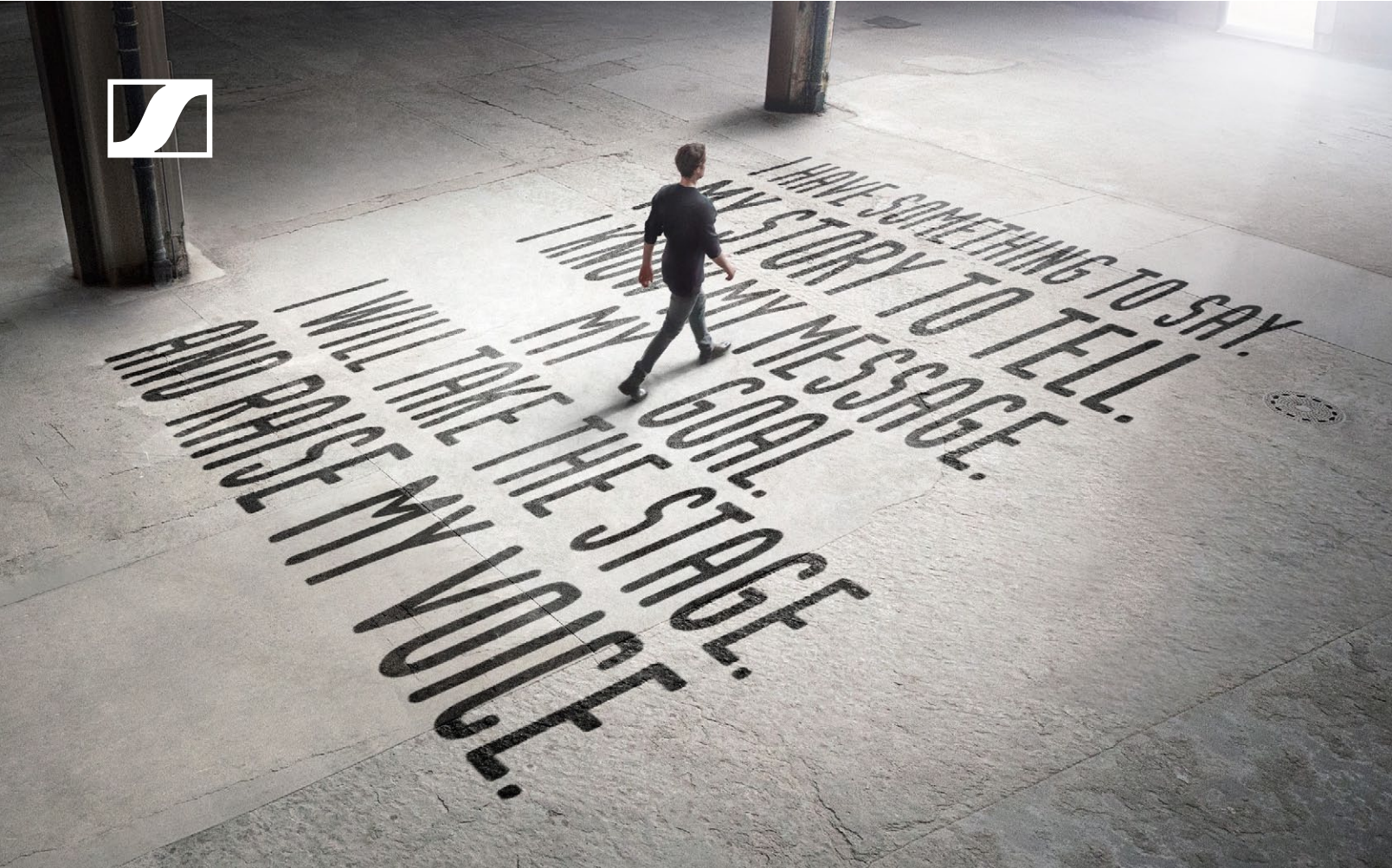


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