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CROSSTALK WITH
JEREMY SKALLER
(JAY SEAN, BEYONCÉ, BRITNEY SPEARS)

2013 RECORDING
STUDIO SURVEY

JOHN FOGERTY

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WITH SIRENS
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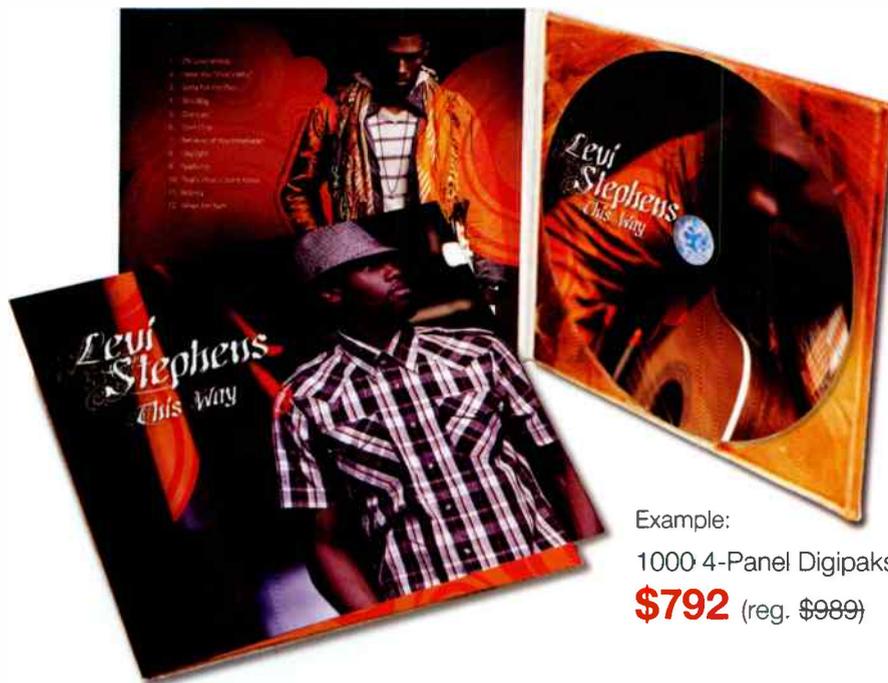


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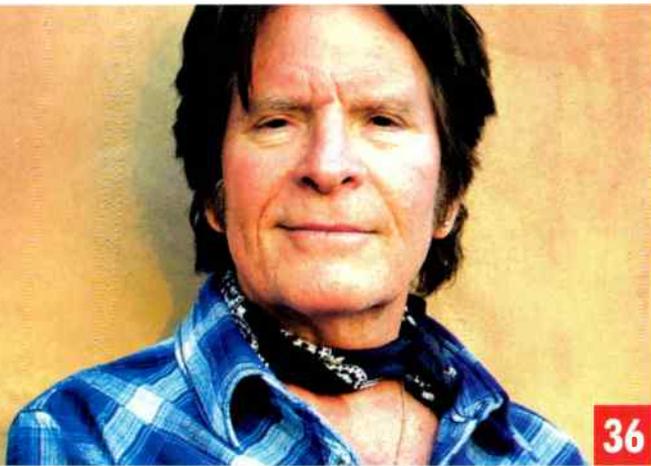
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John Fogerty

The Creedence Clearwater Revival legend takes the reins of his songwriting legacy on the new *Wrote A Song For Everyone*. Fogerty discusses collaborating with Kid Rock, Miranda Lambert, Foo Fighters and a host of other top performers, and he offers plenty of sage career advice.

By MC Senior Editor
Mark Nardone



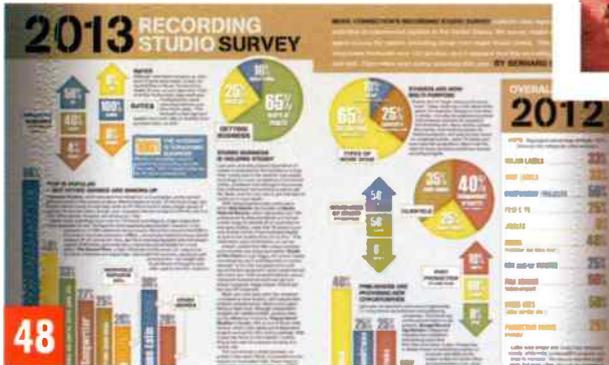
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Producers Sound Off

Five acclaimed producers deliver insights about choosing the right studio for a given project and how to make a great-sounding track without spending a ton.

By Bernard Baur



2013 Recording Studio Survey

Music Connection presents the results of its 2013 polling of over 100 studios nationwide.

By Bernard Baur

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Directory of U.S. Recording Studios 2013

Compiled By Denise Coso



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By Andy Mesecher

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PRISCILLA RENEA

VIRGIN RECORDS RECORDING ARTIST
AND HIT SONGWRITER
(Rihanna, Madonna, Demi Lovato)

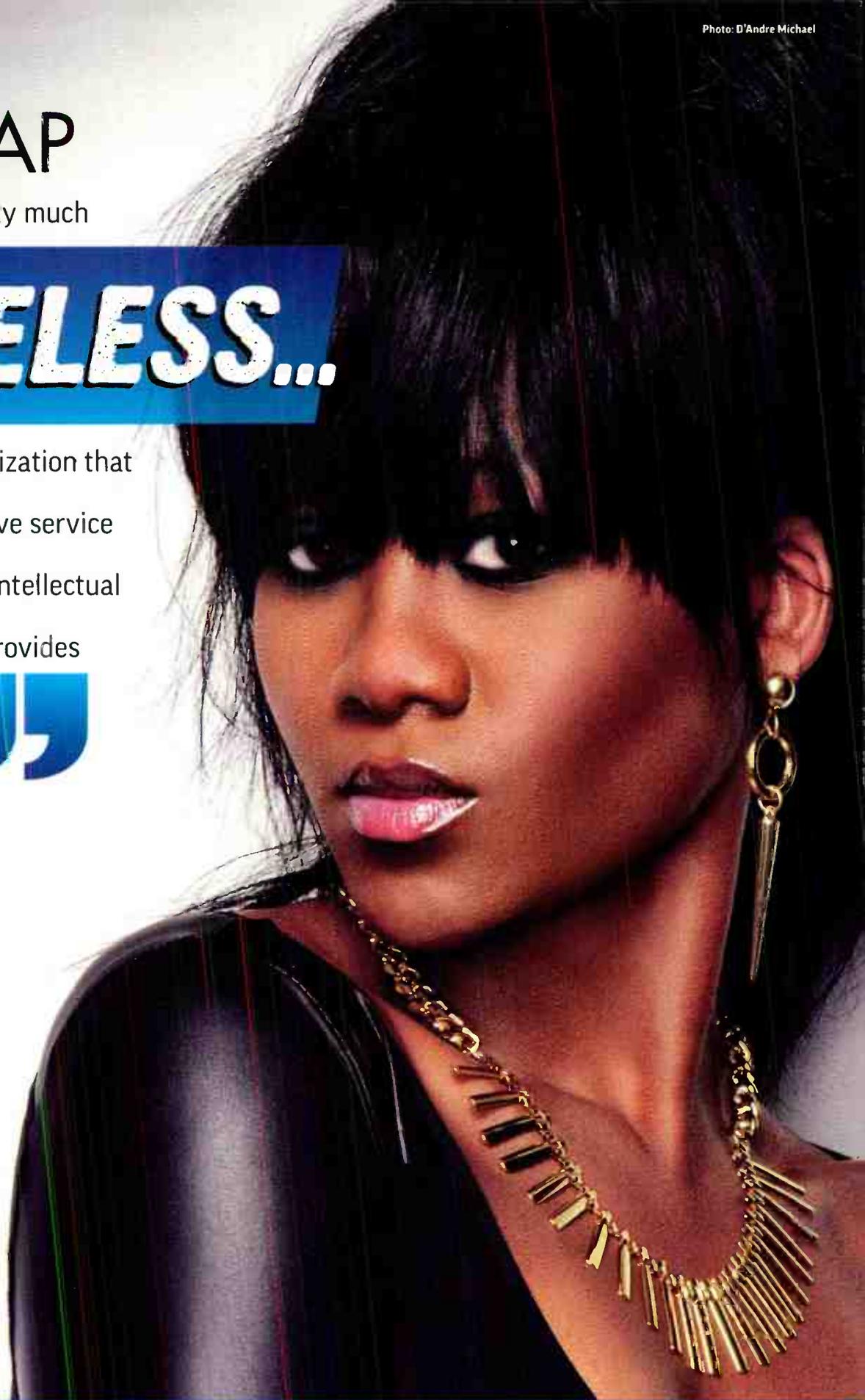


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Bootstraps	Eagle Eye Cherry	Marilyn Manson	Xzibit
Boys II Men	El DeBarge	Mary J. Blige	20th Century Fox
Brandy	Elton John	Michael Jackson	Fox Sports
Chaka Khan	Eminem	Nine Inch Nails	HBO Films
Death Cab For Cutie	En Vogue	Ozzy Osbourne	Iron Man 2
Def Leppard	Everclear	Parenthood	and many more!

Recording * Mixing * Production * Instruments

CLOSE UP

GARNISH MUSIC PRODUCTION

By Jonathan Widran

Given his years of expertise as an engineer, producer and DJ/promoter Dave Garnish—who was once signed as a songwriter with Universal UK—was happy to invite DJ/producer friends to his house for demonstrations in advanced music production techniques. As word spread about these informal sessions, their growing popularity sparked a unique idea: starting a boutique music production school that focused more on teaching people how to make records than working toward a certificate or degree.

Taking over a friend's warehouse in East London, he launched the Garnish Music Production School in the summer of 2011. With classes limited to under 10 students at a time, the school became an immediate success; it has averaged 250 students per year including members of the bands Babyshambles and Placebo, Des'ree the '90s soul singer, and a number of high-profile DJs on the global EDM circuit.

In June, after extensive scouting for local instructor talent and the resolution of various Visa issues, Garnish opened his Los Angeles, CA, location (<http://us.garnishmusicproduction.com>) in West Hollywood, branded simply as an "innovative music production and DJ school for everyone."

"While developing the concept and curriculum," Garnish explains, "I noticed that most music schools offering anything similar make their students commit to three years of courses for tens of thousands of pounds, which is bonkers. You don't need to go to a university or study for three years—you just need to learn how to use the tools. Our school is more organic in nature, built around the truth that you can learn Logic or mixing in a single, intense six week course, but not in a weekend. We're teaching common sense things, like how to master your chosen DAW, recording master-quality vocals, and mixing to a professional standard in-the-box. If someone came to us that had never turned on a Mac before, they would be fine on one of our DAW or DJ courses."

Continues Garnish, "It's far superior to the many online courses out there because you're interacting for six hours with an instructor and students in person. You will have questions to ask every 10 minutes and they are answered in real time which will obviously benefit their likeminded fellow learners too."

The school's website indicates the key features of what makes Garnish Music Production School an ideal choice: "Learn to produce, in your style, fast, with Grammy-winning instructors with record sales in the millions. Weekday, weekend and evening music production courses; You do not need to know how to play an instrument for most of our courses; Range of music production courses available for beginners to accomplished professionals; Specialist electronic music DJ school; UK price tag, but in dollars instead of pounds for this year only (which translates to \$449 weekday, \$499 weekend)."

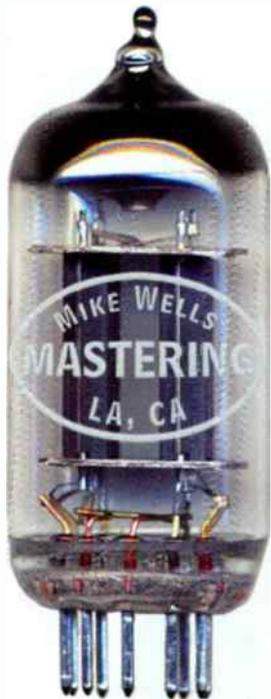
The Los Angeles location offers all of the same courses as the flagship London school, plus a course in Pro Tools. Other initial offerings include courses in Pop Music Production, Mixing & Mastering, Sound Engineering, EMP, Ableton Live, DJ School, Logic, and a Music Producer course.

One of the school's prominent instructors is Adam Moseley, famed for his work at Trident Studios in London and The Boat Studio in L.A., whose credits include Wolfmother, U2, Richard Marx, the Cure, John Cale and "The Big Wedding." Moseley will teach two courses: a Pro Tools class (split with Grammy-winning engineer Warren Russell-Smith) and Music Producer, which is similar to a course he started teaching last year at UCLA Extension.

"Throughout my career, starting with helping to build an incredible team of producer/engineers at Trident Studios in the '80s, one of my purposes has been spotting and nurturing talent—and this led me into teaching," Moseley says. "I'm excited to bring my knowledge and experience to aspiring engineers, producers and artists coming up in this very different environment today. The essence of my course is about how to create emotion in music and the origins and art of music production, which for me is the arrangement of notes into musical parts and the arrangement of those parts in the sonic field, which is the space between, above, below, behind and in front of the speakers." 



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Contact Garnish Music Production School, 323-229-5070,
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Simma Levine

Dir., Theatrical Properties & Special Ventures
The Agency Group

The Agency Group, an entertainment booking agency, has announced the hire of top theatrical agent **Simma Levine** as Director of Theatrical Properties and Special Ventures. Levine joins The Agency Group from On The Road, where she oversaw national tours of Tony Award winning shows such as *Hairspray*, *The Producers*, *Movin' Out*, *Spring Awakening*, *Little Shop of Horrors*, *Sweeney Todd*, *Young Frankenstein* and *Burn The Floor*. Current productions under her guidance include *Flashdance the Musical* and *Old Jews Telling Jokes*. She has also served as a consultant to performing arts centers across the United States and other arts entities. For further information on this appointment, contact ahinshaw@rubensteinpr.com.



Marcin Nowak

Technical Services Manager, Western Region
GC Pro

Guitar Center Professional (GC Pro), the outside sales division of Guitar Center, has announced the appointment of **Marcin Nowak** to the position of GC Pro Technical Services Manager, Western Region. In his new position, Nowak will be assisting the GC Pro staff and its affiliate network on the design of advanced installations projects. Nowak is certified on Apple computers and has been training on a variety of high-end products from manufacturers such as Avid, Ocean Way, RedNet, Raven and Penteo. In the near future, he will be attending advanced training with many vendors in an effort to better support GC Pro's clients. For further information on this appointment, contact info@clynemedia.com.



Niels Jørgen Øhrgaard

Executive VP of Sales
DPA Microphones

DPA Microphones has appointed **Niels Jørgen Øhrgaard** as its new Executive Vice President of Sales. Øhrgaard joins DPA Microphones from Reson, where he was Executive VP of Global Sales and Marketing. He has also held similar positions at other high tech companies including Hasselblad A/S and ScanView A/S – Purup Eskofot A/S. After completing a Bachelor of Science degree in Engineering, Øhrgaard moved into research and development, later taking on a sales position. At that time he motivated staff to produce outstanding results for his employers. Now based in Copenhagen, he has travelled extensively and has lived in various countries including the Philippines, Chile and Kenya. Contact anb@dpamicrophones.com.



Jeff Taylor

Manager, North American Sales
VUE Audiotechnik

VUE Audiotechnik has announced the immediate appointment of **Jeff Taylor** to manage the company's North American sales organization. In his new role, Taylor will be responsible for managing VUE's network of independent sales reps, as well as key relationships with contractors, consultants, and rental companies throughout the United States and Canada. Taylor brings more than 15 years of experience with some of the most noted brands in professional audio. Key business development and strategic sales positions include Mackie, RCF, BIAAMP Systems, and the pro audio brands of Telex Communications including Electro-Voice, Midas and Dynacord. Contact Taylor directly at jtaylor@vueaudio.com.



Jason Kelly

Product Manager
Solid State Logic

Solid State Logic (SSL) has announced the appointment of **Jason Kelly** to Product Manager for its new Live console. With a 25-year career that spans live sound production, live event systems design and implementation and technical support management, Kelly has developed a solid understanding of the key aspects of the pro audio industry. In his new role, Kelly will spearhead the recent introduction of SSL's "Live" console, which brings to the stage the industry standard, sonic legacy of the SSL brand. He will build on his knowledge, as well as his sales and technical support experience, to help dealers and key customers understand all of the benefits of this innovative live-sound product. Contact allanv@dpagan.com for further information.



Andy Chen

Chief Executive Officer
WIMP

Andy Chen has joined the music streaming service WIMP as the new Chief Executive Officer. Chen was most recently CEO at Preview Networks in Copenhagen and also holds a number of board positions for companies within the technology and media sector. He has previously held senior management positions within global media companies like MTV and Viacom. During his tenure with Preview Networks, the company developed into one of Europe's largest digital content distribution platforms and networks for marketing, PR and advertising video content. Chen will replace Espen Lauritzen who has functioned as Interim CEO since May 2012. For further information, contact Kristen Eldnes at kristin.eldnes@wimpmusic.com.



Marsh Gooch

Marketing Manager
Aphex

Marsh Gooch has been appointed to Marketing Manager for Aphex. In his new role, Gooch will oversee all of the company's marketing efforts. A veteran of the pro audio and musical instrument industry, Gooch joins the company after successful positions with LOUD Technologies, TASCAM, ESP Guitars and more. "Marsh brings a wide range of marketing skills and expertise to the Aphex team," said Aphex CEO David Wiener. "With his knowledge of audio product marketing, brand marketing, artist relations and social media, he'll help us achieve the goals we've set as we continue to grow Aphex." For further information, contact info@clynemedia.com.



Nithin Cherian

Marketing Manager
Yamaha Corporation of America

Yamaha Corporation of America (YCA) has announced the appointment of **Nithin Cherian** to the position of Marketing Manager for the Live Sound department, effective immediately. Before joining Yamaha, Nithin held the position of Territory Manager at AudioPros, an independent manufacturer's firm that represents sound reinforcement brands for music retail, live sound, commercial and installed sound markets, where he won several sales awards. He also served as a consulting engineer for studio and live recording, mixing, editing and sound system design. Contact Marc Ferris, mferris@giles.com, for further information on this appointment.



► LOGITECH UE 900 NOISE ISOLATING EARPHONES

I am a big fan of Logitech's Ultimate Ears In-Ear Reference Monitors and I jumped at a chance to try these new Logitech UE™ 900 Noise-Isolating Earphones that feature four, precision and balanced armature speakers and a three-way crossover. Sound is channeled through dual-bore ports directly to your ear canal without the need of custom ear molds. The UE 900s fit conventionally—they come with five sizes of silicon (XXS, XS, S, M, L) and three sizes of Comply™ (XXS to L) Foam Tips. I found the tips to fit just right and the malleable ear loops let me adjust the wires for a secure yet comfortable use.

I like that there are two sets of 1219.2 mm/4-ft. detachable braided cables included: a black audio cable for kick-back listening and a beautiful blue cable with integrated mic and remote control for my iPhone. Both the remote control functionality and microphone are supported by most of the iOS devices—as long as they are 3rd generation or later.

I've been using the UE 900s on my subway rides where the 26dB of ambient noise isolation comes in handy. Taking the time to make sure you're using the right sized tip for a good seal in your ear canal ensures isolation as well as proper bass response.

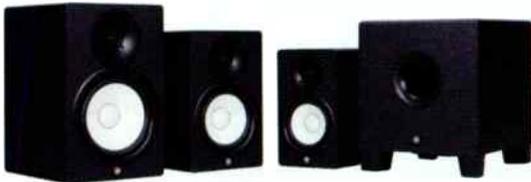
I found the UE 900s most useful with my iPhone 4S. They have a warm sound that makes even the tinniest MP3s sound thick and rich. There is good and plenty of bass reproduction and they go louder than loud (impedance is 30-ohms) plus they don't "leak" sound if you like your music super loud but nobody around you does.

The Logitech UE 900 Noise Isolating Earphones sell for \$399 MSRP, weigh in at 17.7 grams and come in a kit that includes an upmarket and stylish black carrying case with pouch, 1/4-inch gold adapter, airline adapter, complete instruction manual and 2-year limited hardware warranty. Check out <http://ue.logitech.com/en-us/earphones/ue900> for more.



▼ YAMAHA 2ND GEN HS SERIES POWERED STUDIO MONITORS

Yamaha has its second-generation HS Series powered studio monitor and subwoofer series with a choice of three different woofer/cabinet sizes that all feature a new, larger 1-inch tweeter (previous models had 3/4-inch tweeters). With three sizes available, 5.1 or 7.1 surround sound monitoring systems are easily set up in any size rooms from small listening rooms, project studios up to large, pro editing/Foley/ADR suites.



The three full-range model sizes offered are the HS5 with 5-inch woofer, HS7 with 6.5-inch and the HS8 model with an 8-inch woofer. All three models are bi-amped and use bass reflex cabinets made of dense, resilient MDF. These cabinets use a new port design to reduce vortices, "chuffing" and other unwanted (and audible) internal cabinet air vibrations up to 6dB.

All three models have level controls, three-position high trim (0, -2 and -4dB) attenuation and switchable Room Control switch (0, -2, -4dB) to compensate for exaggerated low frequencies when speakers are placed next to walls or in room

corners. The HS8S subwoofer has controls and switches for level, reversing phase, and separate adjustable low cut and high cut filters for dialing in the sub's output anywhere in the 80 to 120Hz range.

The HS5 sells for \$250, the HS7 is \$399, the HS8 sells for \$499 and the HS8S 8-inch subwoofer goes for \$599—all prices MSRP. For more information, visit <http://4wrd.it/yamahausa>.

► AUDIX CABGRABBER MIC PACKS

The CabI5 and Cabf5 kits are "ready to go" bundles that each feature Audix instrument microphones and their CabGrabber™ microphone mounting system. Each pack contains an i5 or f5 dynamic microphone, mic clip and the CabGrabber mic mounting system. The CabGrabber grips guitar cabinets from their sides or top without damage because of the soft, rubber cushioning pads. For as permanent as they look, CabGrabbers mount in seconds and without tools—plus repositioning is quick and easy.

A curved arm and locking choke system assures repeatable microphone placement with final adjustments made right at the mic clip. You can add Audix's Boom CG option that allows for more exacting positioning if the speakers in your cabinet require it. I like the cable clips that keep the cables out of the way—especially important for fast backline setups on live stages.

The CabGrabber can accommodate guitar cabinets from 8 to 14-inches deep and can mount on recessed, flush or slanted cabinets. The CabGrabberXL is for larger cabinets 14 to 20-inches deep, such as bass amp cabs.

The Audix i5 dynamic cardioid mic handles up to 144 dB SPL with a frequency response of 50Hz to 16kHz while the f5 hyper cardioid dynamic mic will take 136dB with 55Hz to 15kHz response. Both microphones are constructed using a precision cast zinc alloy body, steel mesh grill and black finish.

The CabI5 is \$190 and the Cabf5 pack is \$150. For more information, go to <http://audixusa.com>.



► TAYLOR GUITARS' ALL-MAHOGANY FIRST EDITION GUITARS

Taylor Guitars has added several new all-mahogany models in all five Taylor body shapes to the company's mahogany 500 Series. Because of their mahogany top, these guitars are said to offer players a "meaty midrange character with a strong emphasis on the fundamental frequencies."

Taylor will release a limited run of these First Edition models as: the Dreadnought (520), Grand Concert (522), Grand Concert 12-Fret (522-TF), Grand Auditorium (524), Grand Symphony (526) and Grand Orchestra (528) models.

Each guitar features ivoroid binding, a black pick guard, and a new "Century" inlay that incorporates a retro-inspired progressive fretboard pattern and headstock detail. Each guitar will be available with optional Expression System® electronics and/or with a cutaway. Check out <http://taylorguitars.com/news/2013/04/11/taylor-expands-500-series-first-edition-all-mahogany-guitars> for more.



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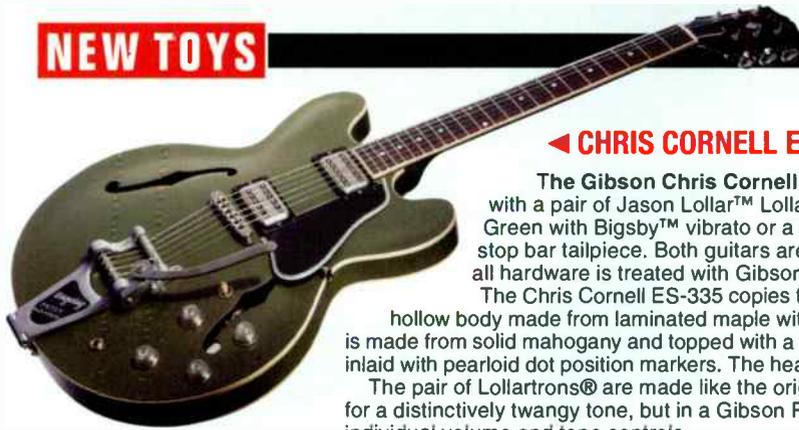
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◀ CHRIS CORNELL ES-335 GIBSON GUITAR

The Gibson Chris Cornell ES-335 is a remixed ES-335—a thin line semi-hollow electric with a pair of Jason Lollar™ Lollartron® pickups. You have your choice of Chris' Olive Drab Green with Bigsby™ vibrato or a Flat Black version with a Tune-o-matic bridge and aluminum stop bar tailpiece. Both guitars are equipped with high-quality Grover™ Rotomatic® tuners and all hardware is treated with Gibson's proprietary VOS process for a gently aged vintage look.

The Chris Cornell ES-335 copies the original "dot neck" 335s of the late 1950s including a semi-hollow body made from laminated maple with a bound top, back and solid maple center block. The neck is made from solid mahogany and topped with a bound fingerboard made from hand-selected rosewood that's inlaid with pearloid dot position markers. The headstock carries a mother-of-pearl Gibson logo and crown inlay.

The pair of Lollartrons® are made like the original Filter'Tron® humbuckers of the late '50s and early '60s for a distinctively twangy tone, but in a Gibson PAF-style. The pickups use a traditional three-way switch with individual volume and tone controls.

The Chris Cornell ES-335 includes a black leatherette hard-shell case with plush charcoal lining, a Certificate of Authenticity, owner's manual, and coverage by Gibson's Limited Lifetime Warranty and 24/7/365 customer service. Check out <http://gibson.com/Products/Electric-Guitars/ES/Gibson-Memphis/Chris-Cornell-ES-335.aspx> for prices and more.

▶ SCHERTLER JAM SERIES ACOUSTIC GUITAR AMPS

The Schertler Jam Series wood cabinet amps come in three models: Jam 100, Jam 150 and Jam 400. These are designed to amplify acoustic stringed instruments such as acoustic guitars and violins with high fidelity.

The Schertler Jam 100 (\$999.99) is a 100-watt bi-amped unit with a 6-inch woofer and 1-inch dome tweeter. It has four channels for mixing vocal mics, XLR, 1/4 inch, RCA inputs and built-in digital reverb effects. It measures: 10.6 x 11.4 x 14.17 inches and weighs 24.25 lbs.

The Schertler Jam 150 (\$1,249.99) is a 150-watt bi-amped system with an 8-inch woofer and 1-inch dome tweeter. There is a six-channel onboard mixer for vocal mics, guitars and line inputs plus a mid-range EQ on all channels. All XLR inputs have phantom power and four channels have Alesis effects. There are RCA jacks for recording and it measures: 10.6 x 14.17 x 15.74-inches and weighs 28.66 lbs.

Lastly the Schertler Jam 400 (\$1,749.99 and pictured right) is a 400-watt bi-amp with two 8-inch woofers and a 1-inch dome tweeter. It has a switchable subwoofer output, variable anti-feedback control, phantom power and multiple Alesis digital effects. The amp features nine channels: three available for use as dedicated vocal mics and six line inputs. Great for duo acts, it measures: 14.56 x 16.92 x 19.29-inches and weighs 46.29 lbs.

All three of the Schertler Jam Series have pole-mounting options for use as a stage monitor. For more information, visit http://schertler.com/homepage_schertler/amplifiersjam-en.html.



◀ ON-STAGE GTA6000 TUNE-UP

Back in the early '80s, one of On-Stage Gear's very first products was a compact, battery-powered stroboscopic tuner called Tune-Up. This year, On-Stage Gear just released a new multi-mode tuner called the GTA6000 TUNE-UP—the latest version to expand their lineup of On-Stage Gear tuners including the CTA7700 Clip-On Tuner, GTA7600 Chromatic Tuner, and the True Bypass Pedal Tuner.

The GTA6000 works like the chromatic CTA7700 tuner—it has a transducer built into a clamp that clips onto most instruments including electric/acoustic guitars, basses, horns and woodwinds. Any pitched instrument whose body vibrates sympathetically

can be tuned with the GTA6000. The TUNE-UP's positive clamp has rubber contact points that will not mar instrument finishes.

Even clamped to a bass guitar's headstock far away (visually) from the player, the oversized, tri-color LCD screen makes the GTA6000 easy to read. But you'd have to be blind (at least color blind) to miss when the entire screen glows red when flat, green in tune, and yellow when sharp. Of note: there is a single button for simple navigation through four operating modes: Chromatic, Guitar, Bass and Ukulele.

Priced at \$21.99 MSRP and for more about the GTA6000, see <http://onstagestands.com>.



▶ GOBY LABS THINGY SERIES

Goby Labs' Guitar-hook and Stand-top for iPad are excellent accessories for the traveling musician whether going to live gigs, sessions in the studio or back home. These first two new Thingy Series accessories are easy-to-use and portable problem solvers.

The GBX-302 Goby Labs Guitar-hook Thingy (\$23.95 MSRP) is a guitar hanger that will attach to any vertical pole—such as a mic stand with tripod base. On stage, having your guitar or second guitar ready to go is a big plus, but carrying a separate guitar stand is a big minus. The Guitar-hook Thingy is easily tucked into your guitar case and allows any mic stand on the stage to be enlisted for double-duty as a guitar stand.

It has a patent-pending pole grip mechanism that forms a closed loop around mic stands that measure close to 1-inch outside diameter. The aluminum quick-release shutter allows the Guitar-hook Thingy to be positioned at any height on a vertical mic stand without disassembling it or the stand itself. This feature is great for accommodating various sized guitars and basses as required. Once positioned vertically, there is a set of cushioned, vice-like jaws that tighten to lock it in place.

The Guitar-hook Thingy relies on the strength and leverage of the microphone stand to which it is attached and it worked great to support my Fender Strat securely. When lifting up the guitar for playing, I got into the habit of putting my foot on one of the stand's tripod legs.

The GBX-301 Goby Labs Stand-top Thingy for iPad (\$23.95 MSRP) is compatible with 2nd, 3rd and 4th generation iPad tablets and was derived from the GBX-300 Tablet Frame for iPad but has a compact stand adaptor instead of pole grip. It attaches on top of a mic stand in place of a microphone clip. It comes to fit both US and European-style microphone stands (threaded adaptor) and has a thumb-release, universal ball joint mechanism that allows the iPad to be positioned in landscape or portrait modes or anywhere in between. I like that the clamps gripping the iPad are flexible and make installing/removing the iPad easy and without damage. See <http://gobylabs.com>.



BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 RIAA certified gold and platinum award-winning records. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and Robbie Nevil, among others. Barry has his own futuristic music mixing facility and also teaches recording engineering at Musician's Institute, Hollywood, CA. <http://barryrudolph.com>

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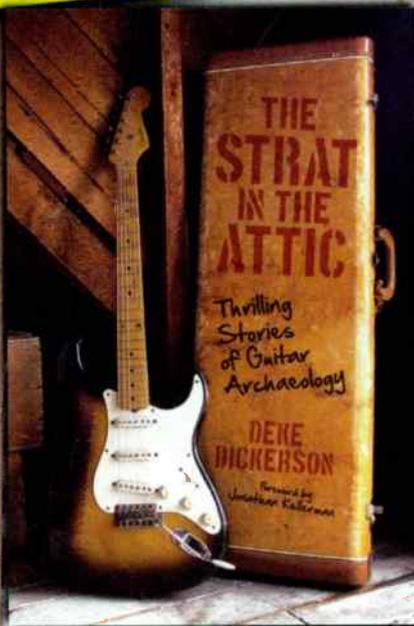


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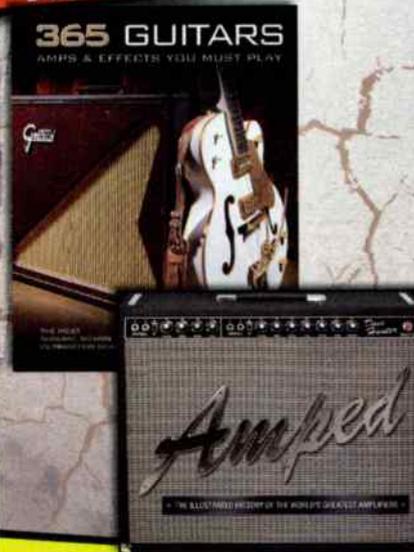


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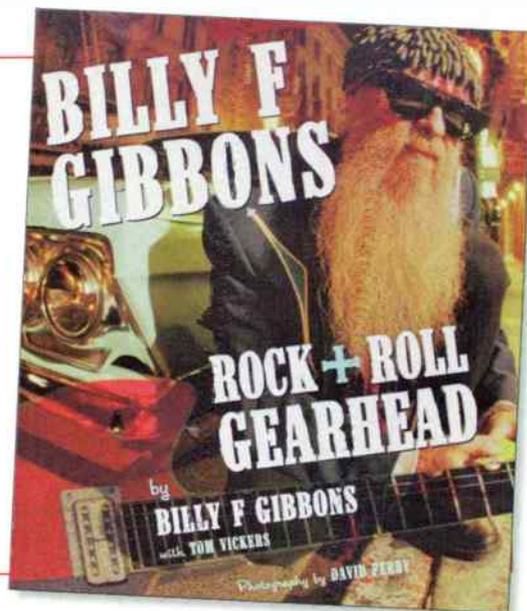
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(hardcover) \$50

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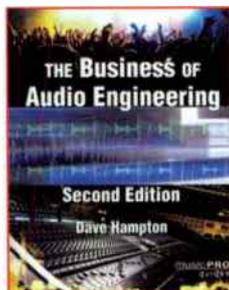


greatest entertainers in popular music, from Stray Cats to Sinatra and from Cobain to Calloway. A truly passionate music fan as well as a fine photographer, Steinfeldt enthusiastically shares inside stories about each shot, the circumstances in which he snapped it and how it came to be chosen for his book. A bonus feature is author/journalist Harvey Kubernik's interview with Steinfeldt that takes the reader deep into the photographer's process. See <http://jimmysteinfeldt.com>.

The Business of Audio Engineering: Second Edition

By Dave Hampton
(softcover) \$24.95

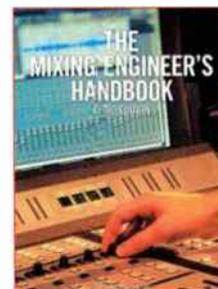
Award-winning top engineer, Dave Hampton, offers an introduction into the professional realm for new, independent audio engineers. He gives experienced advice on how to make and maintain business relationships, and delves into all the need-to-know basics of starting a professional life as an audio engineer.



The Mixing Engineer's Handbook 3rd edition

By Bobby Owsinski
(paperback) \$39.99

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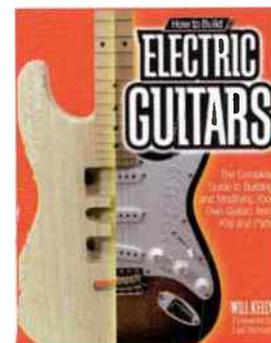


covers all the fundamentals, breaking the mixing process down into easily understandable elements. He covers the things you need to know most, including the variety of mixing styles, the six elements of a mix, the rules for arrangement and how to build a mix.

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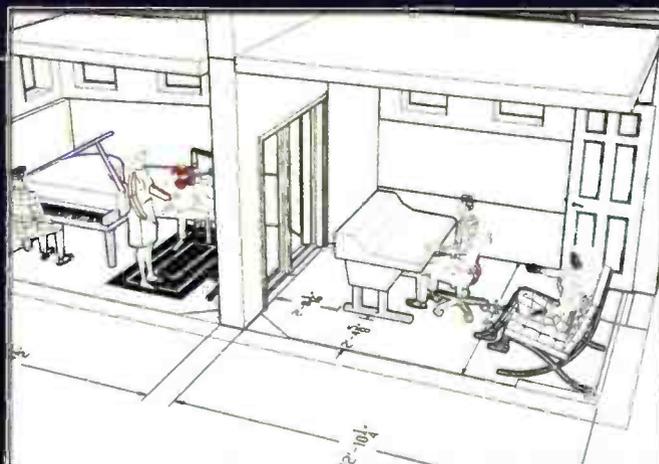
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UP CLOSE

Hit Track Studios

By Jonathan Widran

After 15 years of operating his dual Las Vegas businesses, Hit Track Studios (<http://hittrackstudios.com>) and Vegas Disc (<http://vegasdisc.com>), Tom Parham and his wife Debbie bought a house in the mountains (at 9,800-ft elevation) of Southern Utah and built a new state of the art studio in Cedar City—only 150 miles up I-15 but worlds away from the atmosphere of Vegas.

Booked solid this year, even as Parham is still planning its official grand opening, the new freestanding facility has a large tracking room, booth and concrete drum room, along with an amp room and lounge kitchen. Seeking to duplicate the high-end sonic experience of his renowned studio in Vegas, the studio owner hired HD Design Acoustics Jeff Hedback to treat the rooms.

Parham also put in a state-of-the-art mixing and mastering control room with all the latest gear. He mixes and masters bands that both record on the premises or utilize his popular e-mixing and e-mastering services. "Artists and bands often hire us for mastering and we tell them about our remixing services," Parham says. "Once they hear our work they hire us to mix and upgrade the whole project."

"I have a duplicate control room at my home studio and worked up there while the studio was being built," he adds. "It's a great vacation vibe with amazing views. Everybody loves coming up there to work."

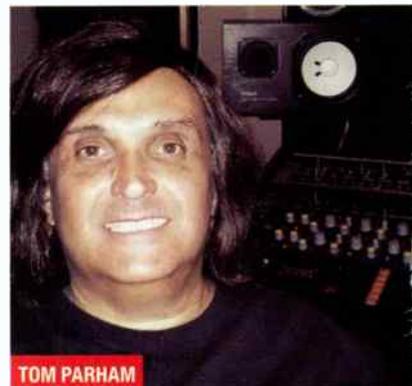
The rest of the new building is dedicated to the full service duplication/replication, printing and packaging services that are the core of Parham's other successful business, Vegas Disc. There was a time in recent years when the company manufactured up to eight million discs per month and had many corporate clients outside the music industry, including the US Government and Microsoft. These days, they still create a million units per month, doing all the packaging (digipaks, wallets, sleeves, jewel boxes) and digital printing in-house focusing mainly on the music industry. The growing demand for vinyl LPs and USB sticks are trends Vegas Disc can accommodate as well, which are still more popular with corporate clients.

For Parham, still active as a drummer, relocating and simplifying his life and business are parts of his desire to focus more on his first loves, working with great bands and drumming. Recent projects Parham agreed to include the Zeros, 187, Jak Paris and International group Sun-crown. He has worked over the years with both national greats and local bands, including Sublime, Imagine Dragons, Smashmouth, Trace Adkins, beydeathdesign, Psychic Radio, Doolin, TQ and many others.

"At Hit Track Studios, we have recorded everybody from the Platters to Five Finger Death Punch," explains Parham. "I really enjoy producing and mixing rock/metal music, although, I mix my fair share of hip-hop, R&B and country. I'm honored to have the greatest seasoned musicians to work with continuously. More recently, I mixed tracks for Kill Devil Hill (Vinny Appice and Rex Brown), tracked two albums with King Cobra featuring Paul Shortino and Carmine Appice, recorded and mixed Slash's bassist Todd Kerns' solo record and EP. The studio is always involved in many diverse projects, from laying down drum tracks for Michael Schenker to vocal tracking with Christian Rocker Jak Paris. We're finishing up the album with Jak's anticipated single, 'This Isn't Heaven,' featuring Vinny Appice of Black Sabbath."

Another major reason Parham decided to relocate was to be in an environment with no outside distractions. "Las Vegas is a fun city," he says, "but for years I've dealt with bands that come in with a budget and gamble it away. Most Indie labels have smaller budgets so they're hesitant to send bands there. If artists are tempted to work only few hours and then go party on the Strip, that's not good for the project. Artists need a tranquil place."

"Since I moved to Utah," he adds, "those Vegas 3 to 4 hour interrupted sessions have become 12 hour days where my clients are really focused, creative and accomplishing great amounts. Without all the distractions, the quality of our time and work has exploded." **MC**



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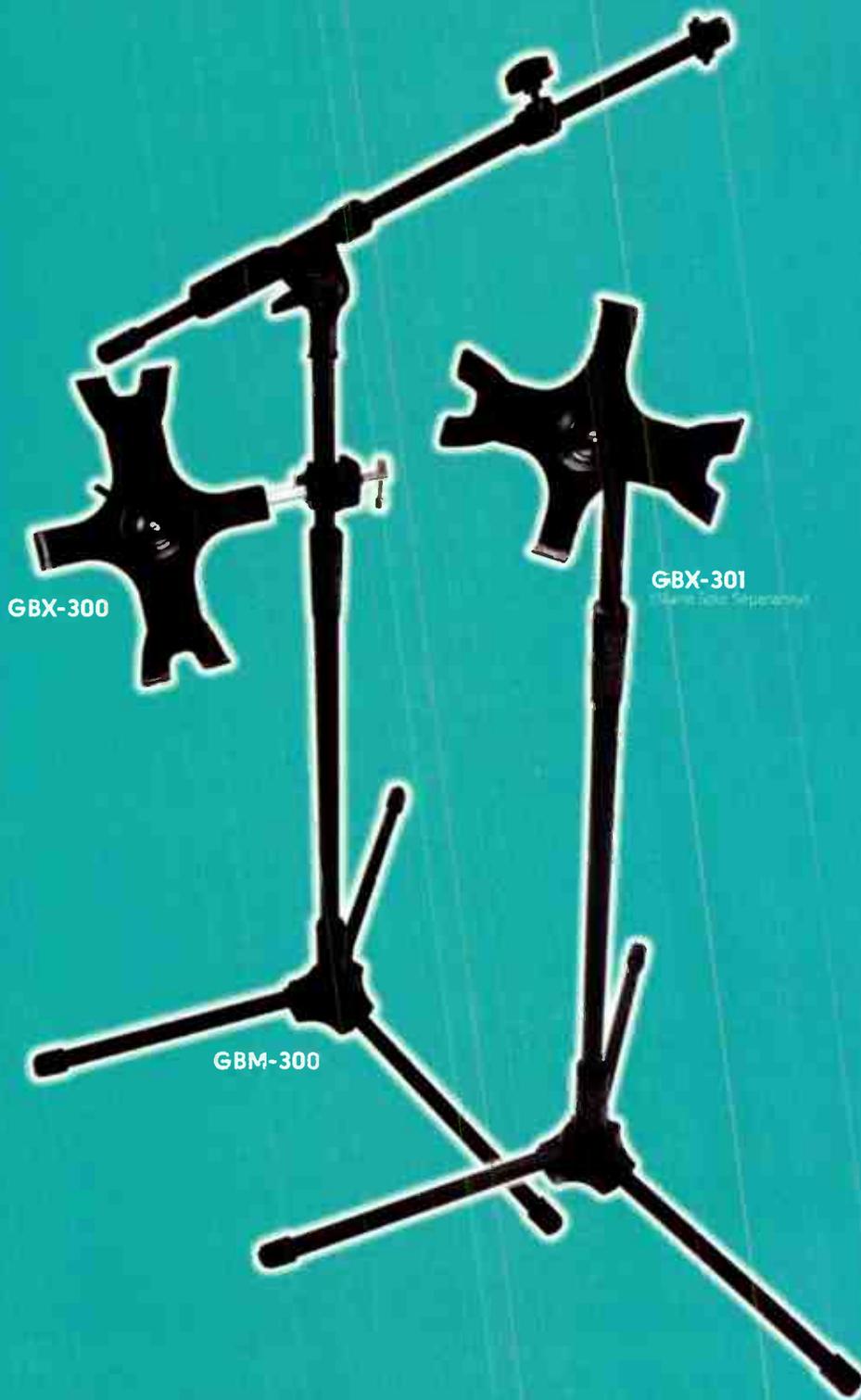
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▲ MI Student Hand-Picked For Invisible Poet King Project

Matt Forger (Michael Jackson, Quincy Jones) and Barry Keenan (Invisible Poet Kings) stopped by the Musicians Institute in Hollywood, CA, to hand pick an engineer to assist on the studio sessions for the upcoming Invisible Poet Kings album. Forger and Keenan chose MI's Jonathan Allee. Titled *Mutiny In The Dream Tent*, the album is due out next year on Neville Johnson's East of Sideways Music. Pictured (l-r): Dan Warren, Warren Publicity; Keenan; Forger; Matt Gendal, Musicians Institute. For full details, contact Dan Warren at warrenpublicity@yahoo.com.



▲ Greetings From Tim Buckley Premieres in N.Y.C.

Greetings From Tim Buckley director Dan Algrnt hired Jann Klose as a featured vocalist and guitarist in the movie that stars Penn Badgley and Imogen Poots. Released by Tribeca Film / Focus World, the movie is on iTunes and in select theaters worldwide. Klose's album *Mosaic* was released earlier this year. Pictured (l-r): Badgley and Klose after the film's New York City premiere. See <http://anneleighton.com>.



▲ Lovely Lady Announces Kazanjian's Debut

Lovely Lady Records has announced the November 2013 release of Kasondra Kazanjian's debut jazz album. Kazanjian recorded the record in Ocean Way's famed Studio B. Pictured at Ocean Way (l-r foreground): Kazanjian; Rik Pekkonen, recording engineer; Julio de la Huerta, guitar; Kevin Moraine, producer. Standing (l-r): Carlos Velasco, guitar; Scott Moore, assistant engineer; Paulinho Da Costa, percussion; Brian Bromberg, bass and Dan Siegel, piano.

► Saylor Tracks Booker T In San Fernando Valley

Booker T. Jones was in tracking with engineer-mixer Skip Saylor for the soul legend's June 25 album release, *Sound The Alarm* on Stax/Concord. Following the tracking session, Jones traveled to Washington, D.C., to play for President Obama.



Norma Jean are set to release *Wrongdoers* on Aug. 6, through Razor & Tie. The album was recorded at Covenant Recording Studios in Kansas City with producer Josh Barber. It was mixed by Jeremy Griffith. *Wrongdoers* is the band's sixth full-length album and their second with Razor & Tie. The record is the follow-up to the band's 2010 release, *Merdional*. Visit <http://normajeannoise.com> for more information.

at Megaphon Tonstudios in Arnsberg, Germany. The new album is set for a fall release. See the band's studio diary at <http://youtu.be/xA4ZhtJoupY>.

Germany's Zodiac have spent the last year touring throughout their home country, making several festival appearances (Roadburn, Hammer of Doom Festival) and supporting Spiritual Beggars throughout Europe. The group is currently recording their sophomore release, a follow-up to their 2012 debut *A Bit of Devil*,

Skylark Sound Studios, a digital audio facility located in Burbank, CA—which specializes in voice recording—recently completed construction of a second control room, Studio B, which is outfitted with custom Argosy Console, Inc. 90 Series studio furniture. Skylark Sound's Studio A already features a custom Argosy 90 Series console housing the control room's production equipment and also includes a Mirage 240 Series desk for clients. Skylark is a voice production facility that offers recording, mixing, editing, mastering and sound design. See <http://skylarksound.com>.

Producer Playback

"It's not my place to pass judgment on someone's music. It's my job to find out what they're going for and help them get there." – F. Reid Shippen (Little Big Town, TobyMac, Allstar Weekend) Interviewed in MC May 2013





◀ Mike Wells Gets Dangerous On Emily's Army Release

Mastering engineer Mike Wells recently completed a project for producer Billie Joe Armstrong. The new Emily's Army album, titled *Lost at Seventeen* (Adeline Records), debuted June 11, 2013 and features the drumming of Armstrong's son Joey. Wells also mastered the band's first album. Engineer Chris Dugan recorded the *Lost at Seventeen* and worked with mixer Chris Lord-Alge and producer Armstrong to coordinate the mastering at Wells' L.A. studio, which is equipped with the Dangerous Master transfer console, the Dangerous Monitor and the Dangerous MQ for metering. See <http://dangerousmusic.com> and <http://mikewellsmastering.com>.

▶ San Francisco's Studio Trilogy Adds Matt Wood

Audio post engineer Matt Wood is now available for sessions at San Francisco's Studio Trilogy. Wood's past credits include sound design/mixing for national commercial campaigns, as well as film projects such as *Alabamento*, which has won multiple international film festival awards. His recent audio mixing at Trilogy includes Internet videos for Audi and Google+, and for *Freefall*, an independent film by S.F. Ballet dancer Luke Willis. Visit <http://studiotrilogy.com>.



▲ UK Studio Upgrades To SADiE 6

Producer Max Gilkes has upgraded his Brighton-based mastering and post production facility, 1 Sonic, by installing SADiE 6 software for Mastering and a Prism Sound Orpheus FireWire audio interface. With a client list that includes Ninja Tune, Big Dada, Sony (France), Smart Move Productions, Mr. Bongo, Keep Up, Silverland and Mission, Gilkes is rarely out of the studio. His recent credits have included Fink, Dobie, Roots Manuva, the Skints, Deco Child, Raffertie, Eliza Carthy and Prince Fatty. See <http://1sonic.co.uk>.



▲ Spruill Helps Warm Up The Voice

Vocal coach Stephanie Spruill is seen backstage with her student Judith Hill, finalist on *The Voice* and featured artist in the new movie, *20 Feet From Stardom*, released in June. Spruill is a celebrity vocal coach and the author of *17 Points to Longevity in Show Business* and is the founder of Spruill House Music, Inc. Get full details at <http://spruillhousemusic.com>.



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PRODUCER CROSSTALK



Beyoncé, Britney Spears, Jay Sean

By Rob Putnam

Like many in the business, producer-songwriter Jeremy Skaller got his start as a musician. A keyboardist and descendant of 19th-century Hungarian composer Franz Liszt, Skaller evolved effortlessly into a songwriter. He's a co-founder of Orange Factory Music (OFM), the production team that brought Cash Money Records' artist Jay Sean to the forefront. OFM has also produced, remixed and/or written for pop artists including Britney Spears and Janet Jackson. Most recently, Skaller produced Sean's forthcoming *Neon* and three songs on Big Time Rush's *24/Seven*.

Despite Sean's popularity and exposure in 2007—10 million YouTube views and more than 150 thousand independent record sales—Skaller had trouble generating label interest in the English artist from the Asian Underground scene. "I shopped Jay to all of the majors," he recalls. "Every top A&R guy passed. I felt there was a belief that it was impossible for an Indian kid to be successful in America. I knew Slim [Williams] of Cash Money, which wasn't then what it is now. This was pre-Drake, pre-Nicki Minaj. Within 20 seconds of sending him Jay's video, he called and said 'I want you to fly to Miami.'" In 2009, Sean's single "Down" featuring Lil Wayne reached No. 1.

As a producer who is comfortable jumping genres, Skaller finds that artists and A&R reps can sometimes hold preconceived ideas about what he'll bring to a project. "People perceive you one way and you deliver music that sounds another," he observes. "I've run into my fair share of writing tracks for rappers and people raising their eyes when they hear it. They can't believe that I produced it. And there was a time that I'd just completed a dance record but wanted to play a ballad for an A&R guy. All he wanted was another banger. All producers face that challenge."

Skaller views having fun as a crucial element of a successful song. "You can feel the fun and the joy that was put into making it," he observes. "That's the fairy dust. The form and the content of songs change over decades, but the energy that you put into it does not."

He finds that even as a veteran songwriter he continues to be surprised and educated by the process. "Every time I work with a new songwriter, or even a songwriter that I think I know, I learn something new," he asserts. "The second you think you know how to write a hit song is the second you stop writing them. You can't walk in with the attitude of 'This is how it has to be.' That's not musical."

Skaller suggests that new producers know or learn how to play an instrument in order to increase their chances of success. "There are far too many producers out there that may be able to create some beats and maybe have a few hits, but 20 years down the road, will they have Mutt Lange's house in Malibu?" he muses. "It's easy to sample a track and make a hot beat. It's really difficult to create a musical legacy that stands the test of time."

Jay Sean's OFM-produced *Neon* debuted on June 25, preceded by the single "Mars." Skaller is also working with Australian singer Elen Levon and Inna, a European artist signed to Warner Bros. Skaller is also excited about the Janoskians, whose single "Best Friends" dropped in May.

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

- The only "Yes" that matters is your own. It doesn't matter what someone else says yes to.

- Tenacity. You have to be tireless.

- Work ethic trumps talent any day of the week. Point me to any high school and find the six or seven students most likely to succeed. I guarantee that the one that isn't the best singer but has the best work ethic has a longer and better career than the best singer [with a lesser ethic].



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Emma Peterson

Founder & CEO, Tikly

Years with Company: 2

Address: 317 6th Ave., Ste. 500,
Des Moines, IA 50309
Phone: 800-845-5920

FAX: NA

Web: <http://tikly.co>

Email: hello@tikly.co

Clients: the Nadas, Bess Rogers, Ingrid Michaelson, Steve Poltz, Dan Navarro, Charlene Kaye, Bay Area Metal Festival, Des Moines Music Coalition, Gross Domestic Product Festival, Blue Ribbon Bacon Festival

BACKGROUND: As a music fan, Emma Peterson personally experienced how the ticketing industry was letting down the average concertgoer. While managing the Nadas, she gained insight into the many ways that same infrastructure also failed to serve the needs of artists and venues. Wanting to right this injustice, at just 21 years old she launched Tikly, a web-based ticketing solution that places both control and money back into the hands of those who deserve it. One-dollar is added to tickets less than \$10, 10 percent on tickets between \$10 and \$75, and \$7.50 to any ticket over \$75.

Rude Awakening:

I started out as an intern for the Nadas and then they hired me for their record label. While touring with them I quickly found that the ticketing industry didn't do anything good for the buyer. That wasn't a surprise, although it was irritating. I've had those experiences where I buy a ticket in advance and think, why is it \$3 more expensive to buy in advance than at the door? Not only did it not do anything good for the buyer, but also the ticketing industry almost had no concern for the seller.

From One Entrepreneur to the Next:

I have a communications degree from the University of Northern Iowa. I graduated a year early in 2010 and split my time working for a video game company and Authentik Records managing the Nadas. [The weekends] of that year I spent in Meat Loaf's old tour bus. In that time, I got to know artists and venue owners and learned every angle of the touring musician's world.

Sticker Shock:

We were selling tickets for a local show and were the promoters as well. I did the social media for the band, so I posted online and put on our posters and things, "Please buy your tickets in advance." And [the fans'] response was, "Why is it \$5 more expensive to buy in advance?" [I said], "That's a good question." So I went to the ticketing site and found it was about a 49 percent service fee, which took me by surprise. They almost could have bought a CD with that money. They could have bought some kind of refreshment with that money. That doesn't seem appropriate.



"Just because you can be the lesser of two evils doesn't mean you should. It's a real business opportunity to put your foot down and say yes to integrity."

Picture This:

In addition, the information regarding how many albums we'd sold was grossly incorrect. The image associated with the event was an album released from when I was about five years old. That seemed absolutely wrong. I'm thinking, how many press kits have I built for this band? How hard have we worked to establish a brand? I called, I emailed, I did my best to get that information edited and found myself in a position where I had to accept defeat. That drove me to start asking every band we played with and every venue, what do you like about your ticketing company? What do you hate about the ticketing industry?

Ticket to Hell:

I thought, there has to be a software solution. I explored things like Eventbrite and Ticketfly. I even spent some time on the Ticketmaster website. Sure enough, I found that artists were most comfortable using PayPal to accept funds in advance. That's a Band-Aid solution. Venue owners would rather say, call us, we'll write your name down in advance or take cash in an envelope. It needed to be changed.

First, Fulfill a Need:

I didn't want to build a company. I just said, wow, there really is no good solution out there. I interviewed musicians who've been on the road for about as long as I've been alive and venue owners who have worked with five other ticketing companies and event organizers who finally are leaving their contract with a ticketing company, and their solution was to just put an email address on their website. People were hurting for a solution and it's been really cool to be there for both the ticket seller and the buyer.

Explosive Sales:

I created the word Tikly on April 17th, 2011 and our first shows were June of 2011. I effectively joined 30 different teams of clients, ranging from venue owners to event organizers to musicians. That was kind of the beta experience. We did a festival that year that was maybe a month ahead when we got tickets live for this wine festival. We sold 140 tickets and it felt good. The next year, we sold over 2,000 tickets to that same event. Similarly, we have success stories with artists. Because they can provide a more positive ticketing experience and allow for the preselling of merchandise, their profits have gone through the roof. For the Blue Ribbon Bacon Festival, we sold about 8,000 tickets in three minutes and 22 seconds.

Evil Vs. Half Evil:

Ticketmaster is too big. They've got a way of doing things and it would take a lot for them to change. Other companies have seemingly found comfort in being the lesser of two evils. If Ticketmaster can charge \$13 worth of service fees on a \$15 ticket, then it's cool that Ticketfly can charge \$5 on a \$15 ticket. That removes some of the pain, but it's not good enough. Just because you can be the lesser of two evils doesn't mean you should. It's a real business opportunity to put your foot down and say yes to integrity.

The ticketing company doesn't own the tickets. We are a solution by which our fans, venues and clients are able to sell their tickets. They're the ones that put in the time and effort to put on a show. At the end of the day, the tickets belong to the people who conceived the event and the artists.

Adaptability:

Certain features on our to-do list have gotten moved to the top, including promoter utilities and a more in-depth social media sharing utility. Both of those things you'll see within the next six to eight months. I've got this incredible host of clients that we've gotten feedback from and rethought how we do things.

The Wisdom of a Village:

I had a really good life working for a video game company and a record label and traveling with a band. That was something I could've done for quite some time, so I was a little worried to let that go. The thing I've learned since then that eliminated all fear and concern is being able to admit when there is something I don't know. I don't let my ego or assumptions get in [the way]. I believe it takes a village. Tikly is the brainchild of so many people who have lived on the road, owned venues, closed venues, run start-ups, sold start-ups and even had failed start-ups.

Quick and Easy:

It takes 20 seconds to sign up. Just go to the website and click Start Selling. There's no contractual obligation or set-up costs. Send us an email and we'll be in touch. We want to be a positive part of what ticket sellers do.  

MUSIC CONNECTION'S

Business Affairs delivers up-to-date information about the signings of new artists, significant developments at major and indie labels, as well as news of managers and attorneys who are active in the A&R aspect of the music business. So that MC can provide the most current information possible, please send any industry news, buzz or rumors that need to be verified to BBatMC@aol.com.

OPPS

A unique and exciting "CD Release Party Package" is being offered by The Joint in West Los Angeles, CA. Club owner **Ondrea Faillace** is intent on providing everything an act needs for this special occasion. Included in the package is the option to charge any admission price you want for a CD Release Party, an 80/20 door split in your favor, a full backline, a VIP room to hang out in, a display case for merchandise, drink tickets, and a free food platter. The Joint also has a 10x10 video screen to show any music videos you may have, and can even arrange for a video shoot of your show at a nominal cost. Faillace notes, "We abhor the 'Pay to Play' policy that seems to have overtaken the music scene. We like our artists to be taken care of—rather than exploited." See <http://thejointlive.com>. For more information, or to book a Release Party, you can

contact ondreasmp@yahoo.com and/or club manager **Fernando Parral** at fparraljr4@yahoo.com.

MusicSUBMIT, an online publicity company for indie artists, has launched an updated 3.0 Beta Site with new features. The company submits indie artists' music to Internet radio stations, music publications, blogs and podcasts. New features include a mobile-ready music player, download reporting and social-media sharing of radio airplay and music reviews. You can go to <http://musicsubmit.com> to check out the Beta Site.

Sunset Island Music has announced that it will be holding the "Unsigned Band Festival" on Aug. 23 and 24 in Galena, IL. Sunset Island produces Internet music shows for unsigned bands and indie artists and has over 2,000,000 listeners. It is hosted by **DJ Damien Vee**, and encourages all indie bands and artists to sign up at <http://sunsetislandmusicradio.com> to be eligible for play on their radio shows. Currently, their web network receives over 640,000 views a month.

The Hollywood Music in Media Awards is once again presenting "The Real Deal." This time the event that, according to organizers, "guarantees" a real deal for worthy attendees, is focusing on Festival Bookings. The full-day symposium will have festival bookers and talent buyers presenting inside secrets that can help get you and your act booked. The "HMMa's Music Festival Booking Success Summit"



▲ TRUTH & SALVAGE CO. WILL DROP SOPH ALBUM

After three straight years on the road headlining clubs and supporting the likes of the Black Crowes and the Avett Brothers, alternative country rockers **Truth & Salvage Co.** are releasing their second full-length album July 23 via **Megaforce Records** and **Sony's RED Music**. The six-piece Nashville-by-way-of-L.A. band recorded **Pick Me Up's** 12 originals and one cover at **Echo Mountain Studio** in Asheville, NC. Pictured (l-r): **Bill "Smitty" Smith**, lead vocals, drums; **Walker Young**, lead vocals, piano; **Tim Jones**, lead vocals, guitar; **Adam Grace**, organ, vocals; **Scott Kinnebrew**, lead vocals, lead guitar; and **Dean Moore**, bass, vocals. To find out more, visit <http://truthandsalvageco.com>.

will be held on Sunday, July 28, at **Busby's** in Los Angeles, CA. See <http://hmmawards.org>.

Submissions are now open for the 2013 International Music and Entertainment Association Awards (IMEA). Awards in a variety of categories will be given to solo artists, bands, duos, instrumentalists and groups. IMEA is a non-profit organization that promotes and serves as an advocate for individuals and organizations in the performing arts. You can go to <http://imeaonline.com> for submission details.

LABELS • RELEASES • SIGNINGS

Musician and producer Charles Normal and a group of musician friends, including **Black Francis** of the **Pixies**, **Isaac Brock** of **Modest Mouse**, **Pete Dinklage** and members of **Art Brut** and the **Dandy Warhols**, are releasing their own version of **Lee Hazlewood's** 1963 release, **Trouble Is a Lonesome Town**. The release is intended to be the first in a series of releases that **Normal** and **SideOneDummy Records** are calling "Thriftstore Masterpiece." The album is due July 9 on **SideOneDummy**, with narration by **Normal's** mailman. Hear the first released track at <http://youtu.be/ktsAbTF-S60>

Tampa, FL rockers, the Nearly Deads, have signed with **Standby Records** and will release their **Zombie Survival Guide EP** on Aug. 20th. Fresh off a **Converse Battle of the Bands** win at the **Journey's Backyard BBQ** in Nashville, TN, the **Nearly Deads** are ready to explode. The Nashville, TN-based DIY act has created a buzz of their very

own, mixing polished pop vocals with aggressive grunge-inspired instrumentals.

The band caused a stir when a music video for their song "Never Look Back" led to a viral outbreak, resulting in nearly five million views on **YouTube**. That buzz is partly due to the social networking prowess of the band. The **Deads** are truly connected to their fans, and have built up a "zombie nation" of die-hard supporters. Their new EP was produced and recorded with Nashville producer **Jon King (Augustana, 3 Pill Morning, Throwing Gravity)**. Visit <http://thenearlydeads.com>.

Cisco Adler and **Tayyib Ali** have released their six-song **One Way EP** on via **Adler's** very own **Bananabeat Records**. The first two singles, "Ride With Us" and "Way Back When," have both drawn critical acclaim from the likes of **DJ Booth** and **Fresh New Tracks** and collectively generated over one million plays to date. **Ali** recently joined **Adler** on his popular **Road Trippin' Tour**, and you can expect the duo to join forces for more shows. In addition, **Adler** is readying another **Bananabeat** release, a remix of "Classic," from his recent solo album **Aloha**, featuring none other than Boston hip-hop impresario **Sammy Adams**. You can go to <http://ciscoadlerpresents.com> for the latest dish on the dude who embraces big balls.

Fueled By Ramen has announced its signing of **Ghost Town**. The Los Angeles, CA-based outfit revealed the news to their fans in a special video clip for their weekly series, **Ghost Town Tuesday**, which can be viewed on **Ghost Town's** official **YouTube** page. The band are slated to release their **FBR** debut later this



▲ STUDENTS HOST A UNITED REBELLION

Students in the **Musicians Institute's Music Business Entrepreneur Program** in Los Angeles, CA, hosted a benefit concert for **Unite the United**, a non-profit co-founded by the **Warped Tour's Kevin Lyman**. The event, **United Rebellion**, was held at **The Joint** in West L.A. and featured metal, rap and rock acts, as well as DJs. The show was emceed by **Suicide Girl Lindsey Jennings** who wowed the crowd with her outrageous personality and free-styling skills. The show was a class project for **Showcase Promotions**. Pictured above are the tired but excited students, along with **Jennings**, after a long night of revelry. Find out about **MI's Music Business Program** by going to <http://mi.edu> and clicking the link to Degrees and Programs.

year and will be heading out on the road with **Marlanas Trench** and **Air Dubai** on their upcoming national tour. See <http://facebook.com/officialghosttown> for more information and updates.

Roadrunner Records has announced the new album from Dream Theater. The first self-titled collection in the Grammy-nominated band's nearly three-decade career is scheduled for release on Sept. 24th. The record was recorded at **Cove City Sound Studios** in Glen Cove, NY, with founding guitarist **John Petrucci** producing and studio luminary **Richard Chycki (Aerosmith, Rush)** engineering and mixing. "I see every new album as an opportunity to start over," says Petrucci. "To either build or improve upon a direction that has been evolving over time or to completely break new ground." Visit <http://dreamtheater.net>.

Singer-songwriter Scott Murphy (from pop-punk band Allister) and vocalist, guitarist and songwriter Rivers Cuomo (of Weezer) have partnered up to release a self-titled debut album, Scott & Rivers. Available on iTunes, *Scott & Rivers* features 12 pop-rock songs, which are almost entirely sung in the Japanese language, including the hit track "Homely Girl." Hailing from Chicago, IL, Murphy was a founding member of the pop-punk four-piece Allister, who formed in 1996 and was one of the first bands to sign to **Drive-Thru Records**. Both Murphy and Cuomo were fascinated by the Japanese culture and learned the language. Murphy joined Cuomo on stage for the first time at a Weezer show

in Los Angeles where the two surprised fans with a performance of one of their songs. He joined Cuomo again on stage during Weezer's last tour of Japan where the duo performed their single "Homely Girl" for packed venues. To find out more, go to <https://facebook.com/scottandrivers>.

PROPS

The "Father of Shock Rock," Alice Cooper, along with Fretlight Guitar, have announced the launch of "Quitters Anonymous," an online community for "tried" guitar players. Eighty percent of people who start to play the guitar give up within 90 days. Fretlight and Cooper want to reverse this trend, making it possible for anyone to learn to play the guitar, even if they have tried and quit in the past. Quitters Anonymous is an online community for people to share their own personal journeys in learning to play the guitar.

Members will receive exclusive video lessons, tips, tricks and more from guitar experts to help them stop quitting forever, and will get the chance to win autographed Alice Cooper memorabilia, concert tickets and exclusive meet-and-greets during Cooper's US tour. Cooper appears in a series of satirical videos as a therapist helping recovering guitar quitters face their fears and embrace the instrument. If you want to stop quitting, go to <http://quitters-anonymous.com>.

Animals Asia has named Matt Sorum as its newest Ambassador for the United States. Sorum is a legendary drummer, **Rock and Roll Hall of Fame** inductee and **Grammy-winning** musician who has played

DIY Spotlight: Brother



ORIGINALLY from New South Wales Australia, Brother are an alternative rock band that incorporate Celtic rock, Mongrel rock, Australian rock, didgeridoo, bagpipes and vocals. They record on their own Rhubarb Records label, and have gained a worldwide following with their meld of Celtic music and dress (i.e. leather kilts).

The group have undertaken numerous tours around the world, playing Milwaukee, WI's Summerfest and Bethlehem, PA's Musikfest.

By fusing vocals and guitar with the deep pulse of the didgeridoo, the soaring highs of the bagpipes and tribal percussion, Brother present a Celtic Tribal Celebration every time they play.

In fact, there was a time when Fire Marshals followed the band from gig to gig, shutting down shows because of the crowds they attracted. Indeed, acts feared following Brother because they were never sure if they would get to play, or if the venue

would be shut down.

Chances are you've seen Brother on TV, or maybe heard their music on the classic *Baraka* soundtrack or JPN's revival of *The Twilight Zone*.

Over the years, they have shared the stage with Joe Walsh, John Entwistle, Linkin Park, and Alicia Keys... and are the only independent act to have played the Rock and Roll Hall of Fame. Brother also received rave reviews in *Music Connection* on multiple occasions.

Brother accomplished all of this by following a strict DIY regimen. They self-released 12 albums, sold more CDs than any other independent Australian act (over 100,000 in sales) and have regularly been cited as a role model within the independent scene. And... they did it all on their own—free from industry trends and pigeon-holes.

To learn more about this act, visit <http://brothermusic.com>.

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



▲ CELTIC WOMAN ARE PLATINUM HONOREES

The Irish music sensation Celtic Woman were presented with multi-platinum award certifications including Triple Platinum for their 2005 genre-defining DVD *Celtic Woman* and Platinum status for their companion self-titled studio album. In addition, they were awarded Platinum status of their now classic Christmas release *A Christmas Celebration* in both album (2006) and DVD (2007) formats. Pictured (l-r) at the awards ceremony are: Dave Kavanagh, Chairman & Executive Producer, Celtic Woman Ltd.; David Downes, Musical Director Celtic Woman; Lisa Lambe, Celtic Woman; Máiréad Nesbitt, Celtic Woman; Chloë Agnew, Celtic Woman; Susan McFadden, Celtic Woman; Steve Barnett, Chairman & CEO, Capitol Music Group; and Ian Ralfini, Manhattan Records. For further information, including tour itinerary, go to <http://celticwoman.com>.

with **Guns N' Roses, the Cult and Velvet Revolver.** Coinciding with the announcement of his new role, a PSA for Animals Asia has been released in which Sorum, along with celebrity friends **Joe Elliott (Def Leppard), Glenn Hughes (Deep Purple), Duff McKagan (Guns N' Roses), Steve Stevens (Billy Idol), Gilby Clarke (Guns N' Roses), and Sebastian Bach (Skid Row)**, speak on the plight of bears farmed for their bile in parts of Asia, and Animals Asia's work to put an end to the practice. To support the cause, you can log onto <http://animalsasia.org>.

willingness or interest in paying for streaming services. A large portion of respondents said their willingness depends on the service.

Nokia Music has attempted to "slap Apple into reality..." In response to Apple's recent announcement regarding the launch of iRadio, Nokia declared, "We launched our streaming radio service in 2011. It's interesting to see Apple react now as they continue to play catch-up... Our fully automated ability to save your favorite playlists for offline use, combined with no requirement for registration, no payment and no ads continues to resonate with listeners around the world." Nokia Music is live in 28 countries from India to Russia, from Finland to South Africa and from Canada to Mexico. **BB**

THE BIZ

Consumers are increasingly willing to pay for streaming services such as Spotify and Deezer according to WiMP, the sponsor of a new survey. The percentage of willing payers has risen to 48 percent from 33 percent. Some variance between countries was noted. But, on average, consumers expressed either a

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*.



“I’m Smiling Because I Just Cashed Another Royalty Check”

John Mazzei - TAXI Member

My music is played regularly on the top daytime TV talk show as a direct result of my TAXI membership.

I was a full-time gigging musician, playing covers to earn a living. I always thought that was the only way to make money with music. Sure, I’d heard of royalties, but I thought they were just for music industry insiders.

I saw the ads for TAXI but was skeptical that they could help me get an inside track to the music business. I’d always composed in my home studio, and really didn’t think my music would ever be heard by anyone but family and friends.

The Leap of Faith

A few years and a corporate day gig later, I finally decided to give TAXI a try. Within a few months they started sending my music to some great companies. That encouraged me to attend my first

Road Rally – TAXI’s free, members-only convention. That gave me a huge jolt of inspiration and knowledge.

I Didn’t Have To Be An Insider...

I just needed to write consistently great, *targeted* music and learn more about the business side of the music industry. I also learned that the music business is made up of some pretty cool people. I went home from the convention with renewed energy, kept submitting to TAXI, and used their feedback to hone my skills.

My First Composing Gig

A couple of years later, I handed out my demo at the Road Rally. As a result, I was invited to compose

for the famous daytime TV talk show mentioned above. Needless to say, I said, “Yes!!”

Since then I’ve also signed with a number of Film & TV Music Publishers and my music’s been placed on HBO’s *True Blood*. In just three years I’ve signed publishing deals for more than 100 pieces of my music and have an open door to submit to those publishers any time. *All* of this was a *direct* result of my TAXI membership.

Quitting the Day Job...

I can’t quit my day job just *yet*, but that day gets a little closer with each deal! Give TAXI a call. If you’re willing to work hard, learn from their feedback and have patience, you can hear your music on TV and cash royalty checks too.

Thanks to TAXI, I’m smiling all the way to the bank! Give them a call.

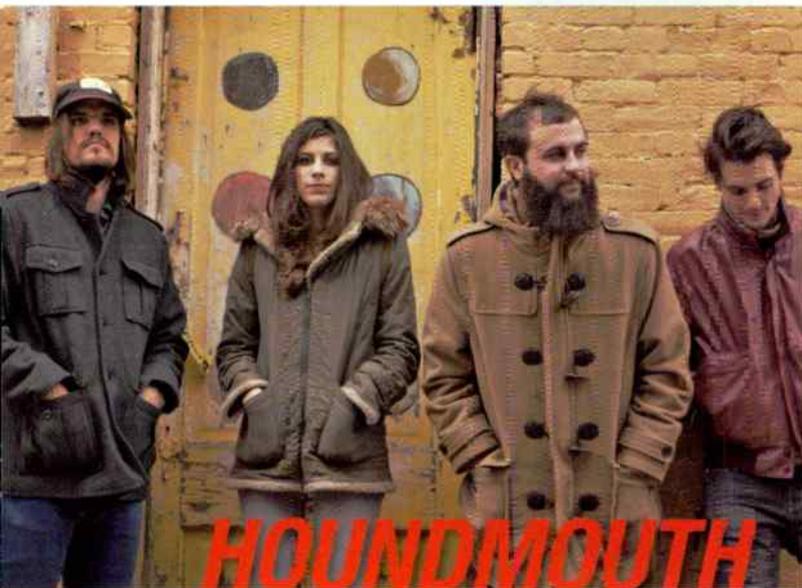


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Date Signed: March 2012
Label: Rough Trade
Type of Music: Americana
Band Members: Matt Myers, guitar; Zak Appleby, bass; Katie Toupin, keyboards; Shane Cody, drums.
Management: Chris Thomas / thebrassmgmt@gmail.com
Booking: NA
Legal: NA
Publicity: Ray Padgett / Shore Fire, 718-522-7171, rpadgett@shorefire.com
Web: <http://houndmouth.com>
A&R: Geoff Travis / geofftravis@roughtraderrecords.com; Jeannette Lee / jeannettelee@roughtraderrecords.com

As an unknown Americana band from New Albany, IA, there aren't many opportunities beyond gigs in Louisville, KY, yet that isolation can be an advantage. "It's a blessing to live in a smaller city," insists Houndmouth's keyboardist, Katie Toupin. "In Nashville, you might never get heard."

Still, reaching the masses would be impossible without the Internet, so the plucky four-piece uploaded one of their songs. The tune generat-

"It's a blessing to live in a smaller city. In Nashville, you might never get heard."

ed buzz and subsequent interest from booking agent Matt Hickey, who showed up at their SXSW gig with Geoff Travis, founder of England's venerable indie, Rough Trade, along with co-owner Jeannette Lee. Remarkably, the band had only been together for three months.

The next day they played San Jose, CA, where Travis introduced himself to the unsuspecting musicians. He expressed interest, but the quartet was wary, especially since they were also entertaining other labels' overtures. Since they'd already recorded a self-titled EP debut without outside funding, the group proposed a one-off deal as a sort of trial run.

Considering Houndmouth's self-sufficient nature, a major wasn't the right path. Their interactions with the indie label's staff, as well as their roster, made the decision to stick with Rough Trade an obvious one. The deal is for two albums with an option for a third.

While Toupin insists the Internet is a great way to get started, she urges caution. "Putting a track out and getting it to people who will listen is an important way to use the Internet," she states, recalling Rough Trade eventually instructed them to stop uploading songs. "There are [artists] who will give away their whole album for free and then tour to make money, and that's totally acceptable. There are just different ways to go about it."

Houndmouth's Rough Trade debut LP, *From the Hills, Below the City*, is out now.

—Andy Kaufmann



Date Signed: October 2012
Label: Kill Rock Stars
Type of Music: Rock/Pop
Band Members: Geoff Halliday, vocals, keyboards; Ryan Sweeney, guitar; Alex Staniloff, bass; Sean Hess, drums.
Management: John Lambremont / Shotclock Management
Booking: Mike Mori / Windish Agency
Legal: Brian McPherson
Publicity: caroline@bighassle.com
Web: <http://handsounds.com>
A&R: Portia Sabin

Indie rock quartet, Hands, retooled its approach to becoming a viable musical act in 2011. Rather than continuing to perform at small clubs around Los Angeles, CA, on a weekly basis, the four-piece took a step back from the live circuit and focused on creating a team to help promote, manage and market itself.

"We went through a period where we played L.A. as much as we could," says frontman Geoff Halliday. "We started realizing that playing every week wasn't getting us where we wanted to go. That's when we got serious about putting together a team with a publicist and a manager."

The act also began working with The Windish Agency to handle bookings, who Halliday partly credits for having record label, Kill Rock Stars

"Playing every week wasn't getting us where we wanted to go."

[KRS], enter the picture. As Halliday explains, Hands was placed on a bill with fellow Windish clients, Milagres, who were already signed to KRS. It was at that show that the burgeoning Hands landed on KRS' radar as label people showed up early enough to catch its set.

"We began talking to [KRS] after the show," says Halliday. "It was a little surreal because we're such big fans of theirs. But, having talked to a bunch of labels, both big and small, before, we knew not to get too excited because a lot of deals don't work out or are just terrible to begin with."

The group continued its dialogue with KRS until label owner, Portia Serbin, met with them in L.A. Having sent a demo of the entire album to Serbin beforehand, Halliday says Serbin expressed her genuine interest and the parties proceeded from there.

"It was then that every member of the band started going nuts with excitement. [KRS] basically just gave us a budget and an open palette to do what we wanted. We decided to track the record ourselves, to save money, and then we had somebody really sick mix the record. We sent it to Alex Aldi, who really helped us realize our album."

Hands' debut, *Synesthesia*, is out now.

—Albert Vega



Date Signed: April 2012
Label: Concord Records
Type of Music: Jazz & Classical
Management: Quincy Jones Productions, Inc.
Booking: The Agency Group
Legal: Kevin Koloff
Publicity: Lori Lousararian / Rogers & Cowan,
 llousararian@rogersandcowan.com
Web: <http://emilybear.com>
A&R: John Burk

Date Signed: Spring 2013
Publishing Company: Imagem Music USA
Type of Music: Hip-Hop
Management: Crowd Control Agency
Booking: NA
Legal: Joshua Kamen & Evan Friefield
Publicity: NA
Web: <http://reverbnation.com/jsol>
A&R: Tunde Balogun

Just a few months ago, Brooklyn singer-songwriter J. Sol found himself signing a worldwide co-publishing agreement with Read & Write Publishing, Imagem Music USA along with producer Arch Tha Boss as part of an ongoing project with Ludacris. This publishing deal, though J. Sol did not disclose many details, will span multiple years.

The artist has made a name for himself working with notable talent, including Nigerian artist D'Banj, touring with Ne-Yo and collaborating with producer Arch Tha Boss, who J. Sol has worked with before on a Ludacris project and says is "an amazing talent."

Experiencing the reality of his first publishing deal, J. Sol observes that, "It takes a load off you. I can be more creative now. In the past, I'd have to schedule studio sessions, find a producer."

"Having the right publishing deal is a necessity—a company that understands your sound."

Appreciating his opportunity to work with Imagem, J. Sol especially likes that it is a smaller company. He says the way the company is run makes business seem more personal, and that the team is accommodating to its artists.

"Having a publishing deal is not a necessity. Having the *right* publishing deal is a necessity—a company that understands your sound. It's not about a name, but about how the situation flows," J. Sol believes, adding that artists need to define their goals to be successful. "Understand your craft. You have to focus on that, and you have to believe in yourself."

— Jessica Pace

Though only 11 years old, Emily Bear brings the extensive resume of a jazz and classical piano veteran to *Diversity*, her debut recording on Concord Records. The album, produced by her mentor, manager and fan Quincy Jones (who isn't overhyping when he calls her a "genius" and "the complete 360 degree package"), features 13 originals that display an equal affinity for pop, straight ahead and contemporary jazz, classical, swing and Latin Jazz.

The Rockford, IL native made her concert debut at Chicago's Ravinia Festival at age five, performed at the White House at six and made her Carnegie Hall debut at nine with a 110 piece orchestra and 220 voice choir. She also has a catalog of indie solo piano albums dating back to age six.

Jones got wind of Bear's prowess via a school program event she had played that was sponsored by a company that made a limited edition signature watch. He immediately made her part of his jazz youth showcase, Global Gumbo All-Stars, showcasing Bear at several international events (including the prestigious Montreux Jazz Festival) and invited her to partici-

Jones got wind of Bear's prowess via a school program event she had played.

pate in his all-star career retrospective in 2011 at the Hollywood Bowl.

Backstage, her mother Andrea was trying to put the young performer's practice keyboard back into its case when John Burk, Executive VP of A&R for Concord, offered to help. Once they learned who the other was, they began talking about Emily. Burk met the young pianist and kept in touch as promised. A few months later, after Jones' company began managing the young phenom, Burk had a meeting with Quincy and Norman Lear to discuss new ideas. The notion of signing Emily came up and everyone was enthusiastic about creating her first ensemble recording. Both Andrea and Emily, who had entertained other offers over the years, felt Concord would be a perfect, organic fit.

"I had always produced my own music, and so this was a big and cool change, and a lot more fun," says Emily. "Quincy was already my manager, and working with him in the studio was awesome. We signed the deal and went into the recording studio and did the whole album in three days."

Diversity is available now.

—Jonathan Widran



▲ SESAC to Rep Natalie Grant

SESAC has announced the signing of Contemporary Christian performer Natalie Grant for representation. A Grammy nominee and multiple Dove "Female Vocalist of the Year" honoree, Grant has just released her latest single, "Hurricane." Pictured (l-r): Mitchell Solarek, Maximum Artist Management; Grant; and Tim Fink, SESAC.



◀ Paul Williams Stands Tall with Daft Punk

The No. 1 Daft Punk release, *Random Access Memories*, features the inimitable songwriting and vocals of Oscar, Grammy and Golden Globe winning Hall of Fame songwriter and President and Chairman of the Board of ASCAP, the legendary Paul Williams. Visit <http://ascap.com>.



▲ BMI Lauds Adam Levine

BMI honored the songwriters and music publishers behind the year's most-performed pop songs at the organization's 61st annual Pop Awards, held at the Beverly Wilshire Hotel in Beverly Hills, CA. International superstar Adam Levine received the BMI President's Award in recognition of his profound influence on the entertainment industry. Pictured (l-r): Adam Levine; Del Bryant, BMI President and CEO; and Barbara Kane, BMI Vice President/General Manager, Writer/Publisher Relations.

Hillbilly Culture Launches Songwriter Platform

Hillbilly Culture LLC, an innovator in the field of music publishing and songwriting community education has launched a new global platform for songwriters and music business entrepreneurs called **Songwriting and Music Business.com**.

In addition to the personalized service and mentoring provided by Hillbilly Culture, the new songwriting and music business platform enables members to upload their music, pictures, post comments, have discussions in the community forum, and to interact with other members and onsite mentors from the greater songwriting and music business community, including publishers, artists, and film and TV professionals seeking music for their projects.

Visit <http://songwritingandmusicbusiness.com> for more details.

Liz Rose Grows with Warner/Chappell

Warner/Chappell Music, the global music publishing arm of Warner Music Group Corp., has inked a worldwide co-publishing agreement with Grammy-winning songwriter Liz Rose and publishing company Liz Rose Music. Rose was the recipient of the 2012 ACM Award for Song of the Year in honor of Eli Young Band's "Crazy Girl," and was a SESAC Nashville Songwriter of the Year.

Rose is also a frequent collaborator of Taylor Swift's, having co-penned 16 songs including the No. 1 crossover hits "Teardrops on My Guitar," "You Belong With Me" (which won the 2010 BMI Award for Song of the Year), and "White Horse" (which won the 2010 Grammy Award for

Best Country Song). Read more at <http://warnerchappell.com>.

Fair Trade for Songwriters Worldwide

Over 25,000 songwriters and composers from nearly 50 countries throughout Europe, North America, South America and Africa have joined together to form **Fair Trade Music**, a new, wholly independent advocacy network for music creators. The immediate goal will be the championing of a set of **Fair Trade Music Principles** designed to ensure transparency, fair compensation, and autonomy for music creators in an increasingly complex and non-transparent music business landscape.

The new group, characterized by its founders as a "Network of Independent Alliances," will serve not only to support advocacy for music creator rights throughout the world, but as a source for the gathering, analysis and distribution of international legal and business information crucial to songwriters and composers. The founding members of the network include the European Composer and Songwriter Alliance (ECSA), Music Creators North America (MCNA), the International Council of Creators of Music (CIAM), the Pan African Composers and Songwriters Alliance (PACSA) and the Alliance of Latin American Creators of Music (ALCAM).

Contact Rick Carnes, Songwriters Guild of America, 615-500-5573, rickcarnes@songwritersguild.com.

SESAC Kicks it with July 26 Bootcamp

SESAC will host its **Sixth Annual Songwriters Bootcamp** at L.A.'s



▲ Sue Drew Draws New ASCAP Post

Sue Drew has been promoted to Senior Vice President, Creative Services, Membership for ASCAP. She will oversee the Membership Creative Services staff in all musical genres and the operations of the Los Angeles, New York and Nashville membership offices. Pictured (l-r): Drew; Songwriter of the Year Max Martin; ASCAP's Randy Grimmer; and Paul Williams.

Skirball Cultural Center on July 26th. The event is a symposium devoted to offering information on all aspects of the music industry to artists, songwriters and producers through panel lectures and discussions courtesy of an array of established industry professionals from varied divisions of the entertainment world.

Hit songwriter **Rico Love (Beyoncé, Usher, Chris Brown)** will be in the house, interviewed by *Billboard's* **Gail Mitchell**. Panels on music supervision plus song critiques will be a part of the day's activities. You can also submit a video of your best live performance and SESAC will choose two acts to perform at the Bootcamp 2013 reception.

The event is free to SESAC affiliates; the non-affiliates rate is \$45. See <http://sesac.com>.

Kobalt Opens the Portal

Kobalt Music has added to its bet on greater transparency with the launch of a new interactive client portal where clients can view the usage data and royalties earned on YouTube user-generated videos. The music publisher expects this technology, and the deals it has in place with digital service providers, to "significantly" increase its clients' royalties from streaming services.

The portal shows real-time sync information along with the resulting income and the videos that resulted in the royalties from user-generated videos on YouTube. The new portal is part of Kobalt's effort to increase its clients' visibility into the activity behind their royalties. It is preceded by a partnership with Swedish collection society STIM, announced in January that created a one-stop shop for Kobalt's European rights for digital music

services. The company hopes to monetize 1.5 billion consumers within two years compared to 300 million today.

Visit <http://kobaltmusic.com>.

Songs in the Key of Meijer

Meijer, a Michigan-based chain of 176 superstores, is promoting a new program to sell homegrown music in its retail outlets. Titled, **Outside the Mainstream**, the program allows an unsigned singer, group or musician to have their previously recorded CD sold in Meijer stores. A new performer will be chosen each month. The CDs will cost \$7.49 each and will be featured in the grocer's ad circulars, which are sent weekly to seven million households in Ohio, Michigan, Illinois, Indiana and Kentucky. Artists from these five states can check out info at <http://meijer.com>.

Kaua'i Calls to Songwriters

The Kaua'i Music Festival (KMF) Songwriter Conference is a four-day celebration of the art and craft of songwriting. Industry guests convene with attendees for one-on-one meetings, configure small group sessions, conduct workshops and participate in panel discussions. Each night features performances and open mic activities. The Kaua'i Music Festival will be held Wednesday, July 10 through Saturday, July 13th. Attendance will be limited to only 200 people in 2013. See <http://kauimusicfestival.com> for complete details. 

DAN KIMPEL's newest book, *It All Begins with the Music*, is penned with legendary A&R exec Don Gnierson. Hear Dan's audio interviews worldwide on Delta Airlines.



Prince Teams with Kobalt Music

Prince has announced a unique new partnership with leading global independent music services company **Kobalt Music Group**. The **Purple One** intends to utilize Kobalt's new label-services model to bring new music to the world without the confines of the old-school label system. Read more at <http://kobaltmusic.com>.



Sharon Farber: Composer with Class

Composer **Sharon Farber** taught a Master Class on composition and score for **Los Angeles Women in Music (LAWIM)** attended by **Keith Emerson (Emerson, Lake and Palmer)** and actor and rocker **Michael Des Barres**. Pictured: (l-r): **Des Barres and Farber**.



Cliff Martinez Honored by BMI

Captain Beefheart, the Weirdos, Red Hot Chili Peppers and the Dickies: who could have guessed that drummer **Cliff Martinez** would have evolved into a notable film composer. He was presented with the organization's prestigious **Richard Kirk Award** at BMI's annual Film and Television Awards in Beverly Hills. Pictured (l-r): **Doreen Ringer-Ross, BMI VP Film/TV; Martinez; and Del Bryant, BMI President and CEO**.

Alexandra Flores: VP at BMG Chrysalis

Alexandra Flores has been promoted to the position of **Vice President, Film & TV Marketing** at **BMG Chrysalis US**. In her expanded role, Flores' main responsibility will be to generate increased exposure for **BMG's** artists and writers through strategic film and TV placement opportunities. Additionally, with an emphasis on synchronization licensing, Flores will partner with the **A&R** team to discover and sign new talent to **BMG's** growing roster. See <http://bmgchrysalis.com>.



ZZ Ward

Balancing Beautiful and Bad Ass

By Dan Kimpel

With her trademark fedora threatening to soar aloft in the wind, singer-songwriter ZZ Ward arrives at a Hollywood coffee shop accompanied by Muddy Waters. No, not the late McKinley Morganfield, but a newly acquired female Border Terrier puppy she named in homage to the legendary bluesman. This summer, after Ward returns from concerts in London and Paris, this lucky canine will accompany her mistress for a series of extensive cross-country jaunts on a summer tour and festival run.

ZZ Ward's Boardwalk/Hollywood Records debut, *Til The Casket Drops*, introduces an artistry informed by both the field hollers collected by archivist Alan Lomax and the exclamatory lyricism of modern hip-hop. Ward possesses a musical vocabulary that is deeply traditional and decidedly modern.

Among the signature tracks on her full length is "Cryin' Wolf," replete with a dirty steel-string guitar and guest artist Kendrick Lamar. "Save My Life" matches a driving old soul rhythm section to bells and tambourines, while "Last Love Song" is an open-veined lament bolstered by a lush orchestral backdrop.

Raised in Roseburg, OR, Ward says that her father's record collection of blues masters was her introduction to the deep imprint of American music. Performing at dive bars and pizza joints—and competing with kangaroos and dog shows at county fairs—anoined her with a formidable stage presence she soon utilized sitting in with local hip-hop artists in nearby Eugene.

Destiny interceded in the person of Evan "Kidd" Bogart, the hit songwriter and impresario who first heard her music online. Under his tutelage, Ward moved to Los Angeles where Bogart signed on as her manager.

Ward says it took the industry awhile to understand her. "Coming down here and moving into a new scene, how are you supposed to walk into a session with someone who says, 'Nah—you should do more of this.' What do you say? You can't say, 'That's not really my sound,' or you wouldn't go very far in this business. So I had to go along and try different things. At the end of the day I learned a lot through co-writes. It was inspiring, but then I'd go off and write a better song. And most of the songs on my album are the songs that I wrote by myself." Notable among the numerous producers on *Til The Casket Drops* are Ryan Tedder, Michael Fitzpatrick (Fitz and the Tantrums) and Theron "Neff U" Feemster. "I don't produce myself," says Ward, "I write a song and then find someone to produce it. It's incredibly tricky because someone can make it a totally different song. To get producers to respect you as a new artist is a challenging thing."

Ward cut some earlier tracks in Nashville, TN, where some of the producers discouraged her from playing guitar on the finished tracks. But Ward avows that her guitar is integral to her overall feel. "I'm not some amazing guitar player, but I don't think that's what music is about. My record has an individuality, and there's something about being backwoods, and dirty and rough around the edges." With appearances on television shows like *Good Morning America*, *The Tonight Show with Jay Leno*, and *Conan* serving as an introduction, Ward's songs have been utilized extensively on television shows and promos, among them *Nashville* and *Pretty Little Liars* (ABC) and *Awkward* (MTV.) "I wasn't expecting to have all of the placements," says Ward. "I'm so thankful because it's gotten my music out to so many fans and it's cool to see the music used in different mediums. Usually in songs for television they want things to be broad. But I'm documenting my life in song—I don't think that my life is generic."

Bonding to the concept of the song, Ward says, is her primary directive as a writer. "The blues, the music I grew up with has extremes of emotions: heartbreak, sex and anger. The artists are so sincere that there is no line between what they feel and what they write. That's my biggest thing; I have to really connect. When you try to force things in songwriting they don't work." **EW**



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DROPS

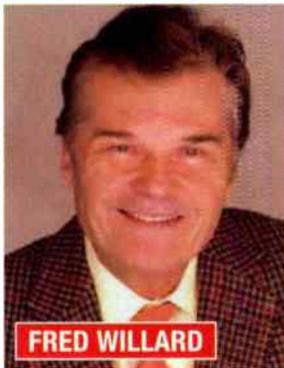
Game Art Connect Ltd. presents a new live event series, **Game Music Connect**, created for fans of music in games, aspiring and professional composers of all backgrounds and those interested in learning about the art and science of creating video game soundtracks. The event will be hosted by composer, audio director and commentator **John Broomhall** (*X-COM* series, *Transport Tycoon*, *A Christmas Carol*). Featuring interviews and roundtable discussions with some of the world's leading composers and audio directors in the video games industry, the first *Game Music Connect* event is scheduled to take place at **Southbank Centre's Purcell Room**, London on Sept. 9, 2013. See <http://gamemusicconnect.com>.



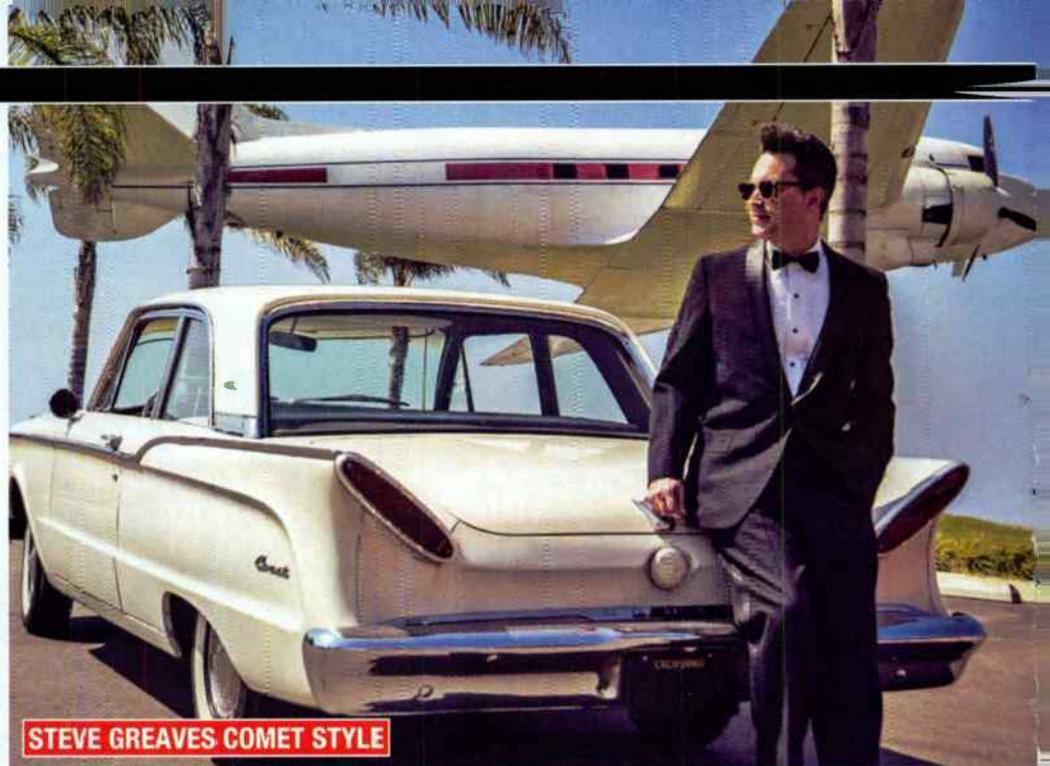
JUST IMAGINE

Tim Piper returns to Los Angeles, CA, in *Just Imagine*, an extraordinary rock & roll celebration of the life and music of **John Lennon**. Backed by rock band **Working Class Hero** (Piper on bass; **Don Butler** on guitar, **Morley Bartnof** on keyboards and **Don Poncher** on drums), Piper will channel Lennon at the **Hayworth Theatre** until Aug. 25th. Written and directed by **Steve Altman**, *Just Imagine* intertwines John Lennon's songs with the stories behind them to create a multimedia concert experience. For reservations and information, call 323-960-4442 or go to <http://plays411.com/justimagine>.

On Aug. 4, the newly renovated **Belasco Theater** in Downtown Los Angeles, CA, hosts **CATbaret: A One-Night Celebrity Musical Celebration of the Alluring Feline**, a benefit event for **Kitty Bungalow Charm School for Wayward Cats**, a nonprofit organization specializing in Trap. Neuter. Release (TNR) feline rescue. *CATbaret* is a music revue of popular and humorous cat-themed songs, and will showcase music from show tunes such as "Be A Lion" to class rock's "Honky Cat" plus everything in between. Performances will feature returning stars from last year's *CATS for Cats* fundraiser show, such as **Fred Willard**, **Owain Yeoman**, **Keith David**, **Ioan Gruffudd**, and stars from the



FRED WILLARD



STEVE GREAVES COMET STYLE

hit TV show *So You Think You Can Dance*. All details are available at <http://kittybungalow.org/catbaretix.html>.

Boston rock band **the Singhs** have just released their new album *Science Fiction* through **Redstar Entertainment**, produced by the legendary **Tony Visconti** (**David Bowie**). The Singhs also released a free iPad app with a video game-like navigational interface that shares content including videos, lyrics, social media feeds and live-streaming performances. The app operates on iPad 2 and later versions, and will also serve as a testing ground for new methods of distributing music. Contact Erin Cook at Jensen Communications, Inc. 626-585-9575 or erin@jensencom.com.

Coming to stores through **La-La Land Records** and **Paramount** is **Geoff Zanelli's** Emmy-winning score to the **Steven Spielberg** and **DreamWorks TV** miniseries *Into The West*. The album is a beautiful double-disc complete with 24-page booklet. Contact Emilie Erskine at CW3PR, 323-476-1050 or emilie@cw3pr.com.

Lincoln Center Festival is scheduled July 6-28 in six venues on and off New York's Lincoln Center campus. Music figures prominently in the 2013 *Festival* with international productions by an eclectic range of renowned composers, singers, musicians and directors. In addition to performances, a panel discussion on **Lera Auerbach's** opera, *The Blind*,

is scheduled. For the full schedule of events, visit <http://lincolncenter.org>.

MUSICWOOD, the environmental/music film that unites top American guitar makers at **Gibson**, **Martin** and **Taylor** against the destruction of the Alaskan Rainforest, is screening at top US music festivals this summer. The tour precedes the regular theatrical release in August. Featuring special performances and

interviews with top acoustic artists including **Yo La Tengo**, **Steve Earle**, **the Antlers** and more, **MUSICWOOD** follows these business executives as they journey into the Tongass National Forest on a mission to protect the cherished Spruce trees essential for creating quality guitars. Contact Russ Posternak at Murphy PR, 212-414-0408 or rposternak@murphypr.com



MUSICWOOD

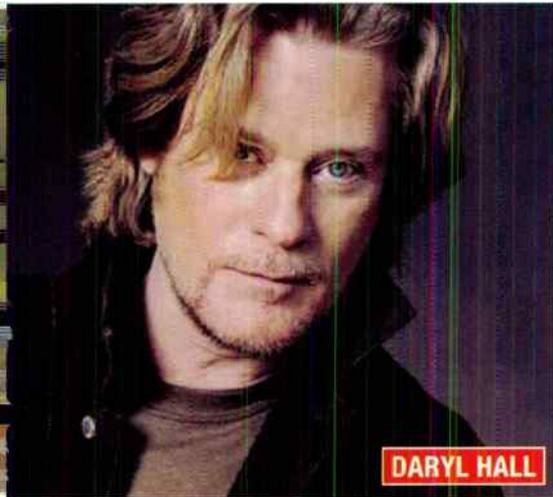
Silva Screen Records has composer **Eric Neveux's** subtle yet powerful, melody saturated soundtrack to the hit **Netflix TV** series *Borgia Season 2* in stores. Created by Emmy-winning writer **Tom Fontana** (*Homicide: Life On The Street*, *Oz*) and starring **John Doman** (*The Wire*, *Damages*), *Borgia* is the story of the dynasty that rose to hold sway over the whole world. Neveux's credits span 70 film and TV productions, and include a long working relationship with director **Patrice Chéreau**, for whom he provided scores for the critically acclaimed *Intimacy* and *Persécution*. Visit <http://silvascreenusa.com> or cinemediapromo@yahoo.com.

OPPS

MTV's hit show, *The Real World*, is now casting people ages 20-24. Producers are looking for people who are outgoing, funny,

quirky or charismatic. To apply, email your age, location, phone number, a bit about yourself and why you would be good on the show, a description of your personality and a few recent photos without sunglasses or hats. Send to castings@kurasula.com.

Real Talk with Lee, a newly launched radio show, is looking for expert guests including recording artists, producers and anyone else with a good story. Host **Lee Avent** is best known for his appearance on **MTV's Catfish**. Contact him directly at lookatmecasting@gmail.com.



DARYL HALL

Being a guest on **The George Espenlaub Show** is like sitting at the kitchen table chatting with your best friend. The show airing live weekdays is seeking to make even more good acquaintances and has now opened their guest list to seek singers, songwriters, musicians and anyone else who has a story to tell. To apply, contact **Espanlaub** directly at george@comcast.net.

If you are or represent a musician, actor, writer, comedian, or other entertainer, add jaimeandlindsey@gmail.com to your mailing list. Interviews are being scheduled now for <http://planketchup.com>.

The daily radio program **Drinks on Russ** is seeking an array of tasty guests including singers, songwriters and performers of all types. To be considered, contact **Russ Heyward** at russheyward@gmail.com or 646-287-3600.

PROPS

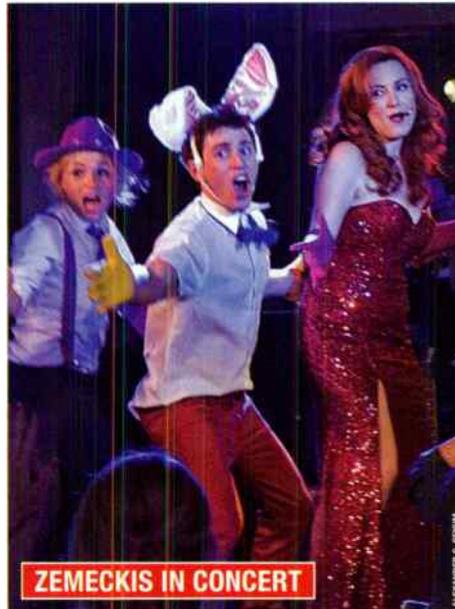
Film composer **Steve Greaves** (aka **The SG Sound**) is hosting the new film music show **Operation: Score** on **Luxuria** web radio. Of special interest is his **Henry Mancini** tribute episode with special guest **Monica Mancini**. Download the entire program in the DeLUX content section at <http://luxuriamusic.com>. Contact the young composer and radio host directly at steve@scorepicture.com or call 213-716-9837.

Legendary musician **Daryl Hall** continues his takeover of the airwaves as **Daryl's Restoration Over-Hall** gets set to debut **Scripps Networks Interactive's DIY Network** in 2014, joining **Live from Daryl's House**, which continues on **Palladia, RFD, Family Net** and in syndication. "The purpose of

my new show is to restore an antique New England house, showing how it can be done in an authentic manner, keeping the original elements and making it consistent with the modern world," said Hall. "I also want to feature the important community of crafts-people, who are expert in authentic restoration." Hall and his manager **Jonathan Wolfson** are executive producers, and **Michael Morrissey** is the director. For more information on **Daryl's Restoration Over-Hall** and **DIY Network**, contact **Brandi Toby-Leon** at btoby@scrippsnetworks.com or 865-560-4280. For more on Hall himself, contact **Wolfson**, jonathan@wolfsonent.com or 818-615-0499.

Club Absurd is an upcoming rock musical that has been tuned up for the global dance club market that is headed to its Los Angeles, CA, debut this summer. The cast includes an ensemble of vocalists, musicians, dancers and character actors. The **Club Absurd** show is designed as less "theatre" and more "club." Music composition, recording and guitars are performed by **Brad Burkhart**, drums by **Roger Friend**, and bass/keyboards by **Geoff Turner**. Original music and lyrics by **Burkhart** and **Michael Fuchs**. Visit <http://clubabsurd.com> or contact **Brad Burkhart**, 310-876-8575 or bradburkhard1962@gmail.com.

Filmmaker **Robert Zemeckis** got the acclaimed **For The Record** treatment recently at **Rockwell Table & Stage** in Los Angeles, CA. This 360-degree theatrical concert and dining

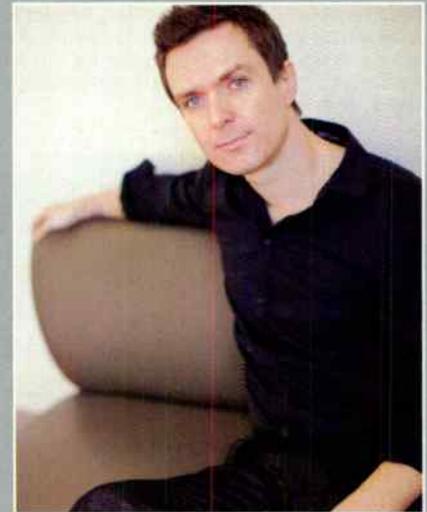


ZEMECKIS IN CONCERT

experience gave diners a rare chance to revel in the music of some of the country's best known and loved films including **Forrest Gump**, **Back to the Future**, **Death Becomes Her** and **Who Framed Roger Rabbit?** Featured singer-actors in **Zemeckis in Concert** moved throughout the space, bringing the show tableside. As a series, **For The Record** has been featured on **CBS, FOX, ABC, CW** and **NBC**. For more information, contact **Edward Allen** at edward@urbanallen.com. 

TOM KIDD's 20-year career includes extensive experience as an artist, producer and performer. Tom has promoted, marketed and developed Emmy- and Oscar-winning composers. He is President of **Pres Pak Public Relations**.

Out Take



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Composer

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Most Recent: *Revenge, Sharpe's*

Working musician turned composer **iZLER** loved touring the world behind International star **Robbie Williams**. He liked touring with a host of other big name artists too as much as any other 20-something musician might.

Yet there was "something much deeper in effect," that caused **iZLER** to sidestep the role of sideman. As he says, "When I finished touring I realized working in music is not just about the perks." He decided to move his career forward.

The Czech born, English raised multi-instrumentalist decided to quit **Williams'** band and make a name for himself. He'd always wanted to score movies and thought he'd be able to do it alongside his regular gigs. To find out if that was true, he moved first to New York and eventually Los Angeles, CA.

Hollywood wasn't quite what **iZLER** expected. "Things changed," he remembers. "You could either be an uber hipster or write songs for **Justin Bieber**. I couldn't stand writing hits. That's just not me."

To get into movies, **iZLER** met with music supervisors. This move led to his writing songs for soundtracks and scored short films for free, working his way up the movie industry food chain.

"It's all about the human connection," **iZLER** says of the experience. "You find the people who are like-minded and work with them."

It couldn't have been that easy for **iZLER** to find someone who shared his artistic aesthetic. Lesser composers might have used synthesizers instead of a pricey live orchestra as **iZLER** employs for **TV's Revenge**. "At the end of the day," he says, "it's easy to think of the industry as industry and forget there's art at the center of it."

"You want the music to not be musical wallpaper," he concludes. "You have an obligation to move things forward."

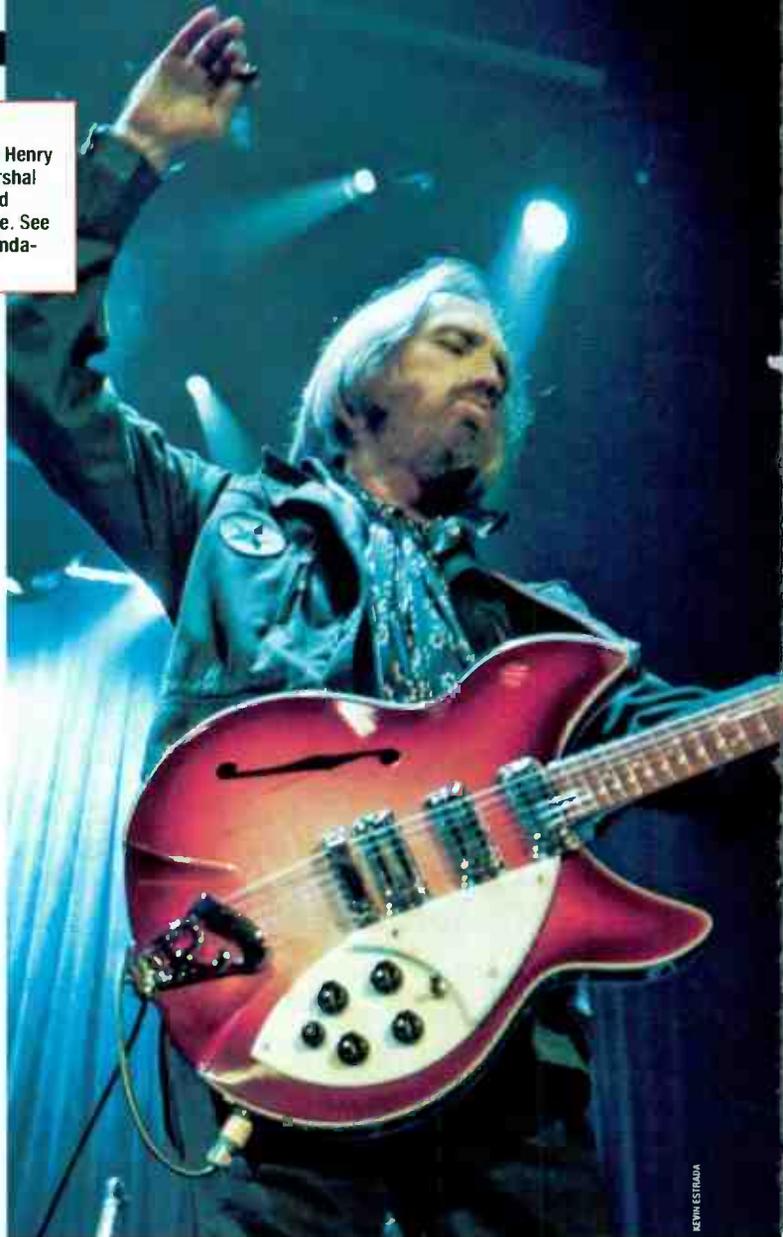
▶ TOM PETTY TAKES SIX-NIGHT RESIDENCY AT THE FONDA

Tom Petty and the Heartbreakers recently delivered six back-to-back shows at the Henry Fonda Theatre in Hollywood, CA. Ninety minutes into the second show, the fire marshal shut down the venue—with about 30 minutes of music left on the set list. Petty and company apologized to fans and offered a full refund for the evening's performance. See <http://musicconnection.com/tom-petty-heartbreakers-announce-refund-june-8-fonda-theatre-show> for full details.



◀ RINGO REGALES AT THE GRAMMY MUSEUM

Former Beatles drummer Ringo Starr made a special in-person appearance at The Grammy Museum in Downtown Los Angeles. Starr regaled an invited pre-opening audience with personal insights about the one-of-a-kind items now on display in a new exhibit of amazing, historic artifacts from the Fab Four's heyday and their individual solo careers. Beatles signature drumhead, *Sgt. Pepper's* uniform, and much more. Highly recommended. More details at <http://grammymuseum.com>.



▲ WILD BELLE KICKS OFF PRIMETIME SALON

Man Made Music hosted its exclusive Primetime Salon at New York City's Soho House, featuring a performance by indie rockers, Wild Belle. The series, created by Man Made Music, helps provide the brand, music and media industries an opportunity to get together. Pictured (l-r): Man Made Music's Founder, Joel Beckerman; Wild Belle's Natalie Bergman and Elliot Bergman; Man Made Music's President, Brand Partnerships, Allison Meiresonne; and Man Made Music's Director, Business Development and Music Strategy, Natalia Romiszewski.

▼ MOSCOW BAND MAKES US DEBUT AT THE ROXY

Pompeya made their US debut with a special performance at the Roxy in Los Angeles in support of their debut single "YAHTBMF." National Record Promotion's Larry Weir was on hand for the event. Pictured (l-r): Nairi Simonian, drums; Anthony Williams, Marketing VP; Alexander Lipskly, keyboards; Daniil Brod, lead vocals, guitars; Denis Agafonov, bass; and Weir. See <http://pompeyaband.com>.





◀ **COOPER DELIVERS BILLION DOLLAR BABIES**

Alice Cooper is seen giving out "Alice Cooper \$100 Bills" during his performance of his classic *Billion Dollar Babies* album at The Gibson Amphitheater in Los Angeles, CA recently. For additional photos, including Marilyn Manson's co-starring performance, visit the *Music Connection* Photo Blog, <http://musicconnection.com>.

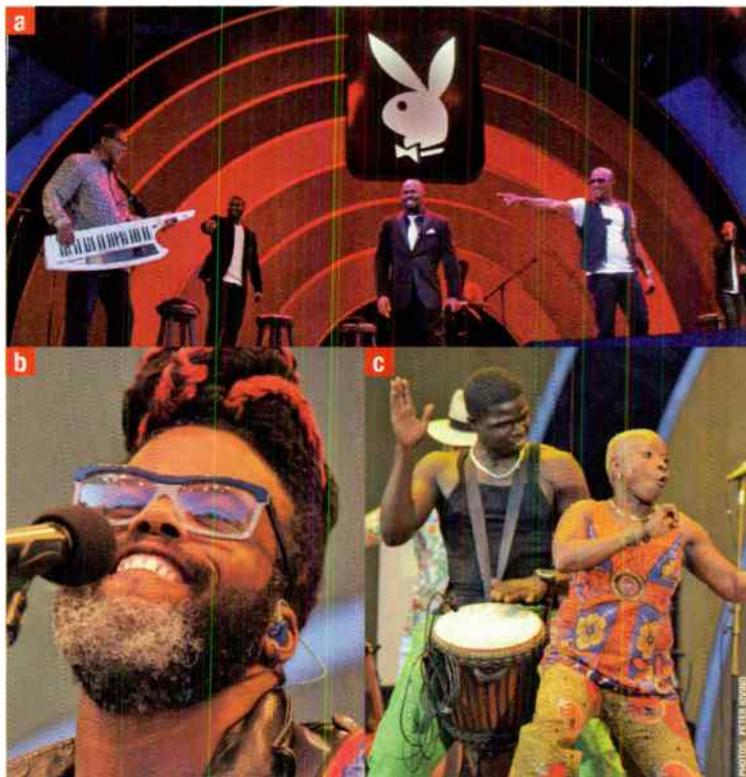


◀ **GREEK THEATRE GOES UP IN SMOKE**

War, Cheech & Chong and Tower of Power kicked off their "Up in Smoke" tour at The Greek Theatre in Los Angeles. Iconic comedy duo Cheech & Chong greeted the venue's General Manager Rena Wasserman backstage prior to the show. Pictured (l-r): Tommy Chong, Wasserman and Cheech Marin. For a complete Greek summer calendar, visit <http://greektheatre.com>.

▶ **PHARRELL TEAMS WITH HTC**

HTC Mobile hosted a 10th Anniversary celebration for Pharrell Williams and his clothing line Billionaire Boys Club at Tribeca Canvas in New York City. Guests included Williams, Jay-Z, Beyonce, Nigo, Terry Richardson, Charlotte Ronson, Q Tip, Busta Rhymes, KAWS, Stephen Hill and Chrissy Miller, among others. Each guest was treated with the new HTC One served up in custom Billionaire Boys Club packaging. Pictured (l-r): Kaws (Brian Donnelly), Nigo, Williams and Mark McNairy.



◀ **35TH PLAYBOY JAZZ FESTIVAL**

The two-day event at the Hollywood Bowl featured: (a) Naturally 7, led by Roger Thomas, who blew our minds Saturday night. Somehow this a cappella septet were able to replicate the full band experience of drums, bass, rhythm and lead guitar, and synths. A real keyboard joined the mix when the iconic Herbie Hancock came out for a medley of his hits; then Grammy winning keyboardist Robert Glasper (b) fused bebop, nu-soul and hip-hop, while his frontman-keytarist-saxophonist, Casey Benjamin, even did a cover of the song of the summer, "Get Lucky," by Daft Punk—complete with vocoder (that he used a bit too much, actually); and finally (c) "Africa's Premier Diva" Angelique Kidjo performed an infectious set that had the whole crowd dancing (many of whom joined her on stage) including legendary trumpeter, Hugh Masekela.



Celebrating **36 Years** 1977—2013

Tidbits From Our Tattered Past

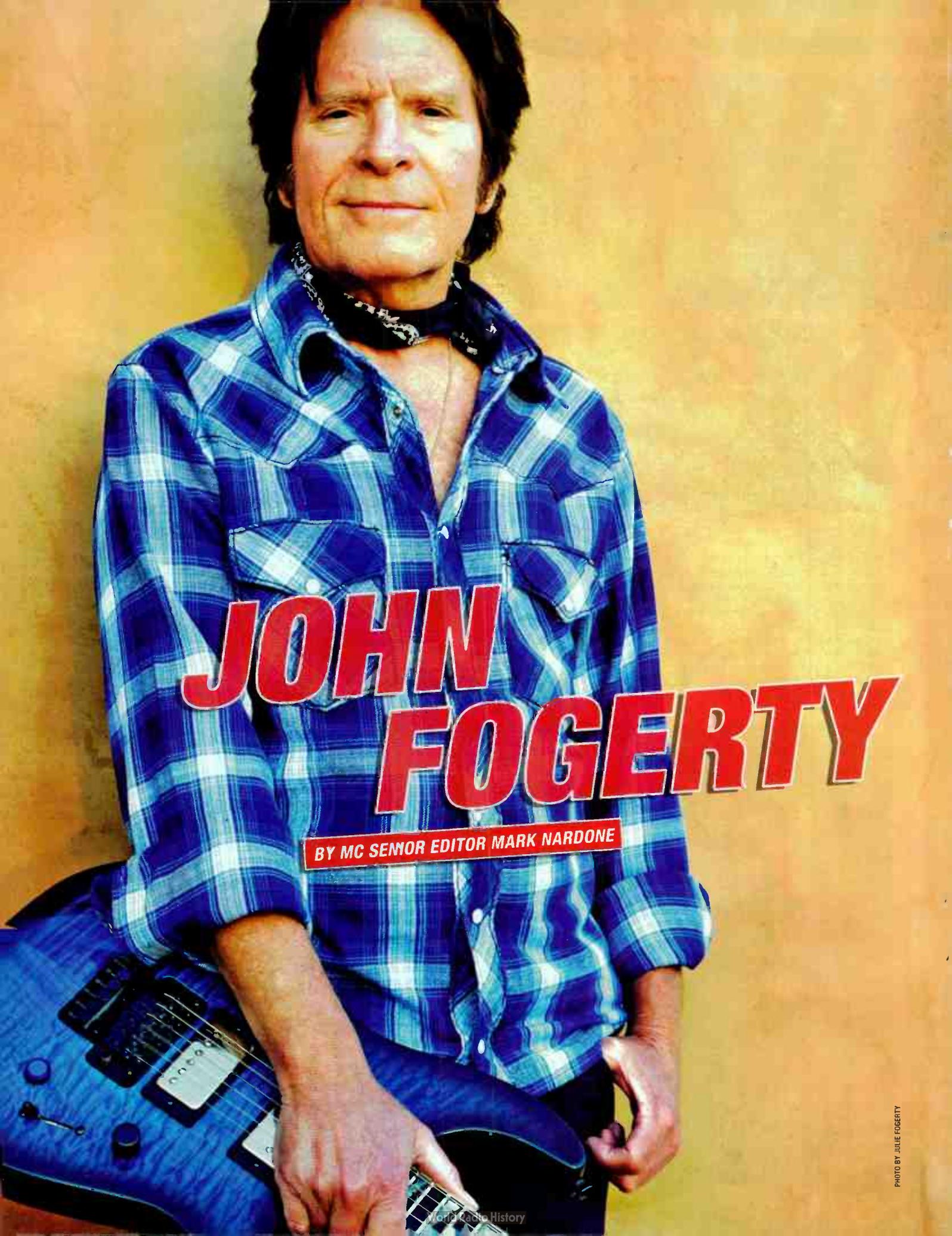


1983—Toto—#4

The six-member hit machine known as Toto was the subject of this issue's cover story. Though never a hit with critics, the band always had the last laugh. "Some people called 'Africa' mindless rubbish," said keyboardist David Paich, "but the public obviously didn't think so. You can't afford to listen to every critic in this business or you'd never create anything." The issue also featured interviews with X, the Bangles, Bob Florence, Oingo Boingo and others who shared their rehearsal habits.



In addition to interviews with producer Sean Beavan and singer-songwriter John Hiatt, this issue of *MC* featured electronic dance kingpins Massive Attack, whose 3D said, "I'm totally influenced by cinema. I work in a very visual way. I'm not really a musician, meaning I'm not classically trained, so most of my ideas have to start in my head...with a visual idea. You're talking about the sound having a purpose in which way it directs your head, what color it leaves in your eyes." *MC*'s club reviews section spotlighted Sara Bareilles.



JOHN FOGERTY

BY MC SENIOR EDITOR MARK NARDONE

HOW IS IT POSSIBLE

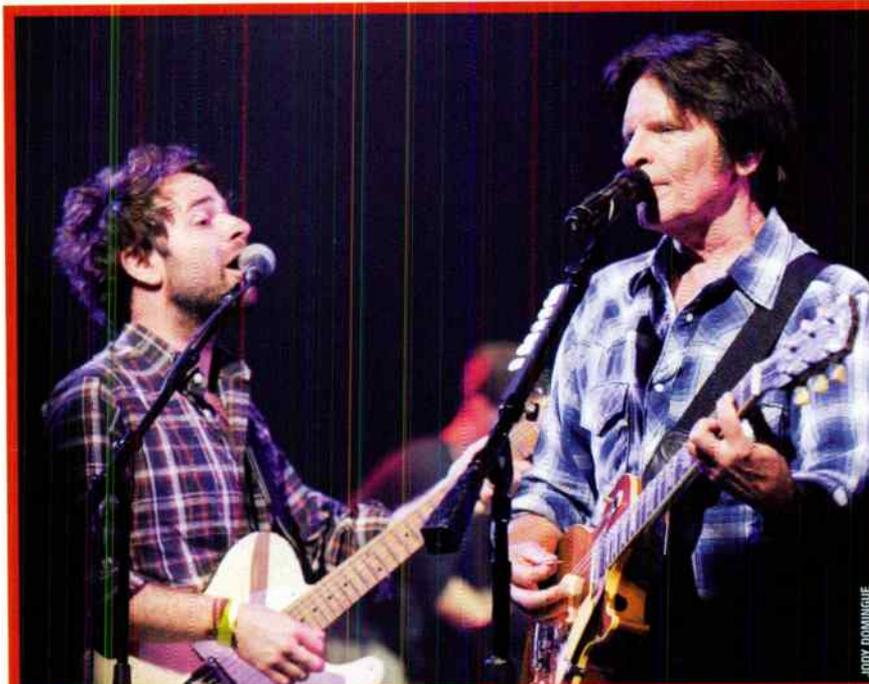
that a kid born and raised in a Northern California suburb could grow up to write, produce and perform a brand of music so convincing in its rural, Deep South flavor, yet so accessible to a worldwide audience? John Cameron Fogerty first accomplished

that unlikely feat in the late '60s and early '70s. And despite relentless competition from British invaders like the Beatles, Rolling Stones and homegrown hit-makers Sly & the Family Stone, Stevie Wonder, Stax and Motown, Fogerty and his band Creedence Clearwater Revival scored no less than

15 Top 10 singles. In one year alone, 1969, they released three Top 10 selling albums. To date, CCR have sold an estimated 26 million records worldwide.

After the group's acrimonious split in 1972, Fogerty weathered a years-long season of music-business hell before finally returning to the top in 1985 with his solo album, *Centerfield*, a record whose popular title track was later enshrined in the Baseball Hall of Fame. That John Fogerty penned such a tune is no surprise. His musical legacy is

thoroughly American, and that reality is reflected in the artists he invited to join him on his latest album, *Wrote A Song For Everyone*. These all-American pop, rock and country artists help to render new versions of Fogerty gems, including "Born



"I have many established artists on the album. And I will tell you Dawes is as good as any of them."

On The Bayou," (Kid Rock) "Who'll Stop The Rain," (Bob Seger), "Fortunate Son" (Foo Fighters), "Proud Mary" (Jennifer Hudson), "Bad Moon Rising" (Zac Brown Band), "Almost Saturday Night" (Keith Urban) and more. It is an album on which the man himself, now 68, goes toe to toe with performers half his age, and has never sounded more soulful or energized.

The man's enthusiasm for this years-long project, plus the inclusion of new solo originals, "Train of Fools" and "Mystic Highway," helps to dispel any expectation that *Wrote A Song For Everyone* (recorded at multiple studios, engineered by Kevin Harp, mixed by Bob Clearmountain) is just another "duets" record, as John Fogerty himself explains in this exclusive *Music Connection* interview.



Music Connection: When you originally envisioned *Wrote A Song For Everyone*, what was your artistic goal?

John Fogerty: I didn't want to do a "duets album." Two and a half years ago, when I was first getting this idea off the ground, I'd be describing it to an attorney or a record label guy and somebody would say, "Oh yeah, you mean a duets album..." And I would go, "Ugh!" That term makes me cringe, y'know? "Echh!!" I never thought of this album in that way, ever. After the Sinatra duets record was such a success, there were too many bland copycats; I guess you would call them "industry records."

MC: Yes, technology allows artists to practically phone it in on those.

Fogerty: Yeah, literally (laughs). No, I said to my wife, "Honey we gotta come up with something other than 'duets.'" Man, I was really running

away from that term. I was afraid someone would make it stick to my album. And, as it turned out, the title was right under our noses the whole time: "Wrote A Song For Everyone."

MC: There are a lot of big names on the album. How did you go about pairing up the performers with the songs?

Fogerty: I knew, number one, that I wanted each artist to pick the song they wanted to do, because I wanted it to be something they knew and appreciated and that resonated with them. And I asked them, "Give me a fresh vision, some musical ideas. How would *you* do it?" These are people who write and arrange and produce their own songs, they know how all of that works, so I felt that they would be able to reimagine my song. I don't know why no one had thought of going about making an album like this in this way.

MC: It's ironic, but when *Music Connection* interviewed you in 1985, you stated "I can't imagine ever producing anyone but myself." Considering you've now produced so many other artists for this new album, including My Morning Jacket and Alan Jackson, what has changed?

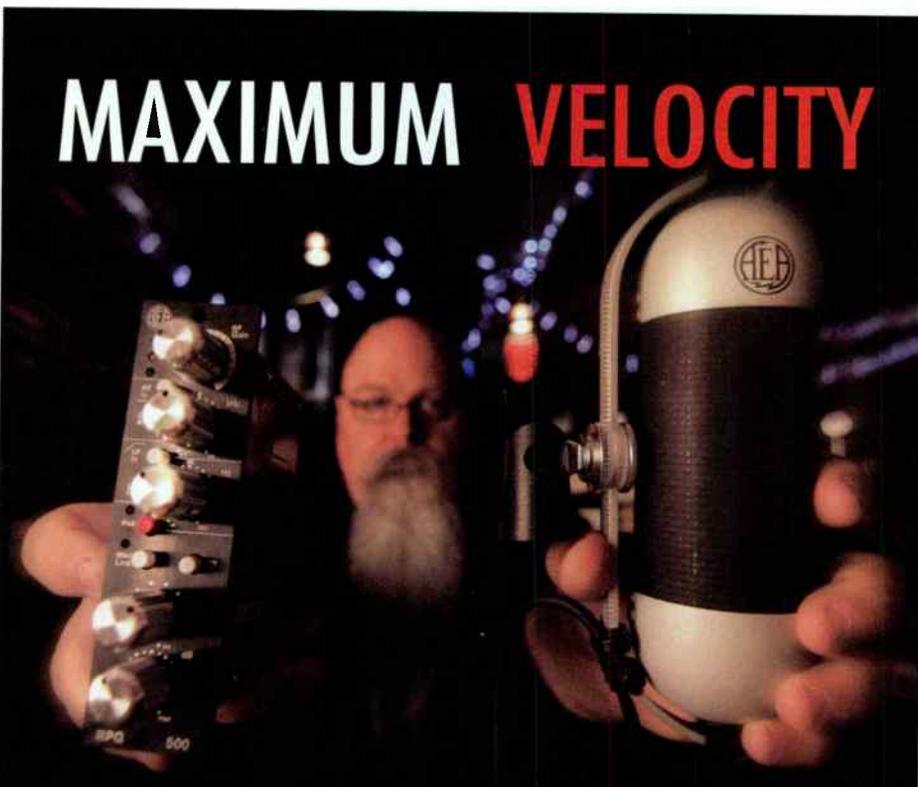
Fogerty: Interesting that I said I couldn't imagine producing someone other than myself... Well, I learned so much doing this record. I think I certainly was totally engaged as a producer, but I never felt I was just "the producer." I was just so thrilled to be working with these people. I wanted to live up to each of my fellow artist's greatness.

MC: How did all of that play out in the recording studio?

Fogerty: Best example is Miranda Lambert on the title song, "Wrote A Song For Everyone." I totally love her voice. I love who she is. Miranda's really downhome and straightforward. She put in a long day and worked hard on her vocal track. And as we were listening back, when it came to where the instrumental break would later be, she suddenly blurted out, "Face-melting guitar solo!" (laughs) I was surprised, I thought she was joking. I had envisioned a "hippie" kinda guitar solo there, but I didn't like what I'd come up with and I wanted to live up to the level that Miranda is at. I said to myself, as a producer, "I really gotta get on my game here." My role as a producer was suddenly on call and I needed to help this artist.

"I assumed that I would be playing the solo. But then I remembered meeting Tom Morello and I said, 'Yeah!' I realized that bringing Tom in would be more interesting instead of me trying to imitate what he does."

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MC: It figures you would think of your producer role in an artist kind of way, because that's what you know best. You've never had a producer helm any of your projects, right?

Fogerty: That's true. All the way back to the beginning I always produced my own records, including Creedence. But now that I was in a quandary about that guitar solo, I remembered meeting Tom Morello at Madison Square Garden with Bruce Springsteen and I said, "Yeah!" I realized that bringing Tom in would be more interesting instead of me trying to imitate what he does. I mean, he wouldn't be imitating, he would be playing himself.

MC: Nevertheless, you take a lot of pride in your own musicianship. You do most of the soloing at your shows. Looking back again to our 1985 *MC* interview, you stated that you were working to become not only a better guitar player, but a better drummer and bassist and even a sax player.

Fogerty: Well, I've given up the drums, the bass and the sax. (laughs) I made that decision somewhere about 20 years ago, basically, about when I discovered the dobro and Jerry Douglas—it transformed my musical life. Then

one night when I was up at Kern River, listening to Jerry's records to get inspired to write, I remembered a thought I'd had when I was about 14. I had made a promise to myself that I would grow up to be the greatest guitar player. At that time, it was Chet Atkins, the greatest of that time. But it was a shock to my psyche, this was around 1993, to realize that I had not become that! It was a "Crossroads" kinda moment, y'know? "Oh my god, I didn't become that guy! I gotta get busy!" But y'know what—it takes a lifetime to become world class on one instrument. It really does. The people I know who are truly great play just one instrument. Meanwhile, I have improved, but I keep finding new places where I'm lacking. (laughs)

MC: When you played your recent birthday show at the El Rey Theatre in Los Angeles, you used a whole battery of vintage guitars. Do you take them out on tour?

Fogerty: I've got several old Goldtops from the late '60s that I play in my shows and they're quite valuable. I sometimes forget, but people will come up to me backstage and see my guitar and just kinda salivate. Like, I was on *Letterman* with the band Dawes and I was playing my Goldtop, and Taylor [Goldsmith, singer in Dawes] came over and said, "That guitar sounds so-o-o good." I asked him, "Do you know who the last guy was who said that to me? Keith Richards, about a week ago." I had gotten to play with the Stones the week before. And Keith—you know he understands vintage instruments—he comes over to check out my guitar and then he waves his wrist at it like to bless it. (laughs) And I said, "Yeah, this is a real one." He lit up with that knowing smile, that look that guys like us get when we encounter the real stuff.

MC: Do you have a line of your own signature guitars?

Fogerty: I don't have any of that. Way back when I was a kid, Duane Eddy was my hero and when I saw his signature guitar I went into a store. But even as a kid trying it out I could tell—"I ain't buying this; this thing sucks!" Right there I decided against ever endorsing a guitar. I mean, the only signature that ever made sense was Leo Fender, and Les Paul, those are the names that mean something.

MC: You spoke of the band Dawes earlier—they're the only act on the new record that's not a big name. How did you hook up with them to do "Someday Never Comes"?

Fogerty: I listen to a lot of different radio stations, so I was aware of the band. Then someone at the record company mentioned Dawes. So I said, "Y'know, I'm going to ask them." And a minute ago you were just talking about how I have many established artists on the album? Well, I will tell you Dawes is as good as any of them. They are just waiting to be discovered. I didn't really know it until we got in the studio together, but they are really, really great musicians, a great band, they truly are at the top. These guys are that good. They chose "Someday Never Comes." That guy Taylor was born to sing that song. (See MC's April issue for a recent profile of Dawes.)

MC: It's good to know that you try to keep up with new bands and new music. Still, it was a surprise recently to hear you play a Bad Religion song when you guest hosted a radio show on local Los Angeles 100.3.

Fogerty: That's because I was exposed to a lot of good music when I'd take my two boys to the skate park.

MC: Including hip-hop?

Fogerty: For a while there, hip-hop and rap could not be ignored. So I went out and bought it and tried to like it. But a lot of it, I came away saying, "Ain't a whole lot resonatin', here." The good songs were too far between for this lilywhite father of two teens. Funny thing is, I had told the boys, "Go find music that I *don't* like." Kids are supposed to find music their parents don't like, right? And y'know what, with hip-hop I had to say to them, "You finally found it!" (laughs) Now I'm hearing a lot that I like from Mumford & Sons, the Villagers, Monsters & Men, Lumineers... It's kinda cool, but I think [the music industry] is gonna run this thing into the ground.

MC: *Rolling Stone* magazine voted you No. 40 in its *100 Greatest Guitarists* list. Are there any young players today you've been impressed by?

Fogerty: Every now and then there'll be a Gary Clark Jr. When I heard him I thought, "This guy's really got it." I mean, yes, it's more traditional. Gary passes what I call my "Albert King meter." Very few young blues players pass that.

MC: Speaking of whom, you played an Albert King song on your "guest host" radio show recently.

Fogerty: That's right, I did play him on my show, didn't I! I actually knew Albert a little bit. Back during the Creedence days, we used to play the same shows with Albert when he was just becoming a superstar with the white audience. It was so much fun. We were both breaking through to bigger audiences. Nowadays it seems a lot of the younger blues phenoms that have come along are more of a gimmick, I think. They play too fast. The feel isn't there.

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AT L.A. LIVE

MC: Well, your current live band doesn't have that problem, with guitarist James Intveld, drummer Aronoff and keyboardist Bob Malone. What do you look for in a player? Have you held auditions for some of your bands?

Fogerty: Oh sure. Occasionally I'll hold an audition if it's for a certain instrument. But I don't have to worry about a drummer. No need for an audition there. I mean, I am so blessed to have Kenny (Aronoff) with me. I'm a longtime John Bonham fan and Kenny is right up there with him. He's got that feel, y'know? I tell him, "Kenny the reason I keep practicing is because I want everything I do to be at the same level that you're at." He is at the top of the world.

When you talk about somebody like James Intveld, he is a guy who has dedicated his life to being a musician and has such an understanding of rock & roll and certain areas, like rockabilly music and the Stax Volt era, and

he knows so much about, and appreciates, that kind of music. He brings a lot of that to his palette. I will have him do a solo so people will hear that style come out of our band. James always brings something special.

MC: Your two sons accompany you on guitar on the album. For the new version of "Lodi" did you all go to Abbey Road Studios in London?

Fogerty: Yes, as a father I wanted my kids to be a part of this album. And the boys chose "Lodi." They were heading off in a folk-rock area, like Fleet Foxes, that direction. [But] I had long thought that "Lodi" would be cool as a sort of (tougher) barrelhouse version. So when it came closer, that we were gonna go to Abbey Road to do it, I sorta used, I guess you'd say, my parental authority and said, "I think we really want to end up with something that day." I think I know this area of rock & roll pretty well and I

wanted to be sure it didn't go too far into Fleet Foxes-land. But when we went to Abbey Road I knew we wanted to use that day well.

MC: You had just one day there?

Fogerty: Right. All the basic stuff for the song was done that one day. And when you're there you can't help but say, "God, we're in the same building where the Beatles and so many other Brit rockers had made classics." So I wanted to be sure we ended up with something solid. And I think it's a track the boys can be really proud of.

MC: Abbey Road was just one of several studios you recorded in. You mainly recorded in Nashville and in Los Angeles, including Foo Fighters' 606 studio. When it came to getting the sounds, the feel, and keeping things consistent, who acted as your right hand man?

Fogerty: Kevin Harp was my main engineer on this. He is the guy I count on to mic things and he's a wiz at Pro Tools too. A lot of the old-timers are not so fast on that, but the fact that the same guy was doing both the mixing and the Pro Tools was a blessing. Kevin could isolate something for me in the blink of an eye. The quality was always there. ... I really like to

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*"If you're in a band,
you need to come to an
agreement about where you all
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hear the song when I work. Pro Tools allowed me to quickly hear a complete version.

MC: A highlight on the album is a new song you wrote, "Mystic Highway." It sounds so natural, like it came easily to you. Was that actually the case?

Fogerty: The song was originally in a notebook from 1967. I didn't, at the time, know what the words meant. But the song is about how we're all traveling down a highway and we don't know where it leads. ... That's what it meant 30 years ago. I had no clue how to do the music. I kind of, over the years, heard a little chorus, but it was vague. And I never made a concerted effort until now. I wanted to write a couple new songs for this record and it was the first... [As production on the album progressed] there was a gun to my head. All this pressure coming to get it done. So what I first recorded of the song came out pretty good, but it didn't quite have all that it needed—and I didn't have all the verses or the middle part. I didn't have all the tricky guitar parts that you hear. Then I got busy with the other artists and so I had to put "Mystic Highway" off for a while. I knew the song was not done. The chorus was not right yet. The song needed a definite break in the middle, a slight pause.

MC: Those accents make all the difference, don't they?

Fogerty: Right, and I thought of what it would be like playing it live. So I developed a much more trippy sounding guitar. I spent three days just getting each part perfected so we could

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play the song all the way through. There are these little guitar things that you hear played a certain number of times. It makes the song work, especially when we play it live.

MC: You've had a long career, full of ups and downs, especially considering the Fantasy Records saga. It became years of music business hell for you. What words of advice do you have for artists and musicians who are trying to navigate the music industry shark tank?
Fogerty: Oh man, there's a whole buncha things to say. One is that if you're in a band, you need to come to an agreement about where you all want to go—get it in writing. Make it a legal document. Have everyone sign it. I don't have that with Creedence and it has led to all kinds of problems, including the fact that there is a band running around calling itself Creedence Clearwater. At the time, we had all agreed we'd never do anything like that. But now I don't have anything in writing.

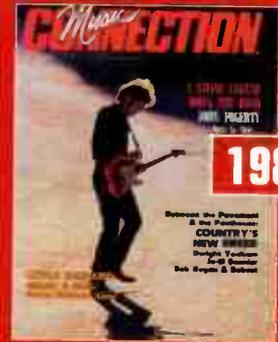
But on a much more philosophical level, I'd say that whatever you're doing, make sure it rings true. Because there are a lot of things in life that don't. You need to be saying, "Yeah, in my heart, this is what I want to do." Ask yourself, "Why am I doing this; this seems weak; why am I showing up to play this show for free just because one of us in the band is going out with the label head's daughter?" Some of those things will work for you. But when you do them, be sure you really understand what you're supposed to get from it.

There's so much of that in the music business, where it's kind of left vague, and what ends up showing up is a lot less, and very disappointing. **MC**

Contact Todd Brodgerski, MSO PR,
todd@msopr.com

Quick Facts

- His pre-CCR band, the Goliwogs, released seven singles that failed to chart.
- Fogerty was inspired to write "Proud Mary" in a moment of elation upon hearing he had been discharged from the Army.
- Despite CCR's phenomenal radio success and album sales, the band was somehow unable to score a No. 1 Billboard-charted song.
- Fogerty's 2007 solo album, *Revival*, was Grammy nominated for Best Rock Album but lost to Foo Fighters.
- In 2012 he debuted the song "Swamp Water" for the title sequence of the FOX TV series *The Finder*. He appeared in the first episode.
- His sons, Tyler and Shane, are music students. Shane is a senior at USC's Thornton School of Music, the pop music program. Tyler is a junior at Cal Arts in the music program.
- Fogerty is currently at work on his autobiography, expected to be published in 2014.



1985

"A Living Legend Down The Road"

There was a time when John Fogerty actually refused to perform his classic songs that today appear on *Wrote A Song For Everyone*. In MC's 1985 cover interview, Fogerty stated his positions related to a bitter dispute with his former label Fantasy Records and estranged bandmates in CCR. "It's all because of one day, one signing of one stupid piece of paper," he lamented. "So many things were covered so cool and thought out, and yet this one thing undercut it all."

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PRODUCERS OFF ON STUDIOS & RECORDING

BY BERNARD BAUR



IF THERE IS ONE INDIVIDUAL WHO USES RECORDING STUDIOS THE MOST, it is the producer. Producers often oversee multiple projects over the span of a year and, as a result, have a wide range of experience with a variety of studios. With that in mind, *Music Connection* contacted five active and renowned producers. We asked them what they look for in a studio, what recording methods they prefer and what artists can do to find the right person to helm their projects.

MICHAEL LLOYD

Michael Lloyd Productions
<http://twitter.com/michaellloydsr>

In a career that spans five decades, Michael Lloyd has earned hundreds of gold and platinum records. In fact, Lloyd's productions have charted in every decade since his start in the 1960s. His recordings range from pop and rock to country, R&B, jazz and gospel. Additionally, he has provided scoring, music supervision and music production for 13 television specials, 16 TV movies, 35 TV series and well over 100 motion pictures, including Dirty Dancing—which is the all time best-

RECORDING METHODS

I like the sound you get when you set up the old-fashioned way—where all of the musicians are in the same room. Sure, you might get some bleed from the other instruments, but that sound is classic. Setting up like that also raises the energy level for everyone involved. You need a good-size live room to do it and, unfortunately, there aren't a lot of them left. Many studios today, especially in Nashville, separate and isolate the players. That will get you a cleaner sound, but you also lose some of the magic.

DOES NEW TECHNOLOGY HELP OR HURT THE RECORDING PROCESS

It can do both. If you get caught up in it, it takes away spontaneity. You could also make a mediocre artist sound great, which I think is a disservice to everyone. Alternatively, you can get very creative and discover things later on that you may have overlooked. But, ultimately, music fans want to hear the magic of artistry. And all the bells and whistles in the

fantastic. Some digital formats can squeeze the dynamics out of a production, but if it's recorded and mixed right it won't harm the listening experience. Besides, at the end of the day, I don't think the consumer cares as long as the songs and artists are great.

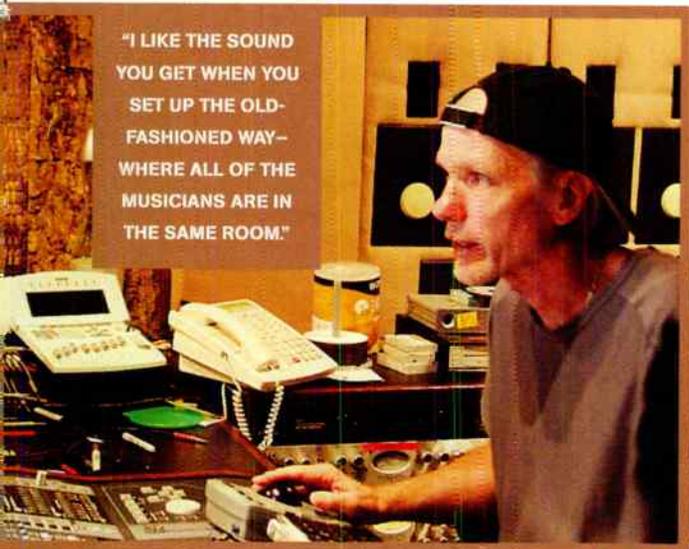
HOW SHOULD AN ARTIST CHOOSE A PRODUCER

They should choose a producer who really understands them, gets them and doesn't want to change them. The producer and artist need to be on the same path to achieve a mutual goal, i.e. the best way to represent the artist's music and skills. And, most importantly, everyone should treat everyone else with respect.

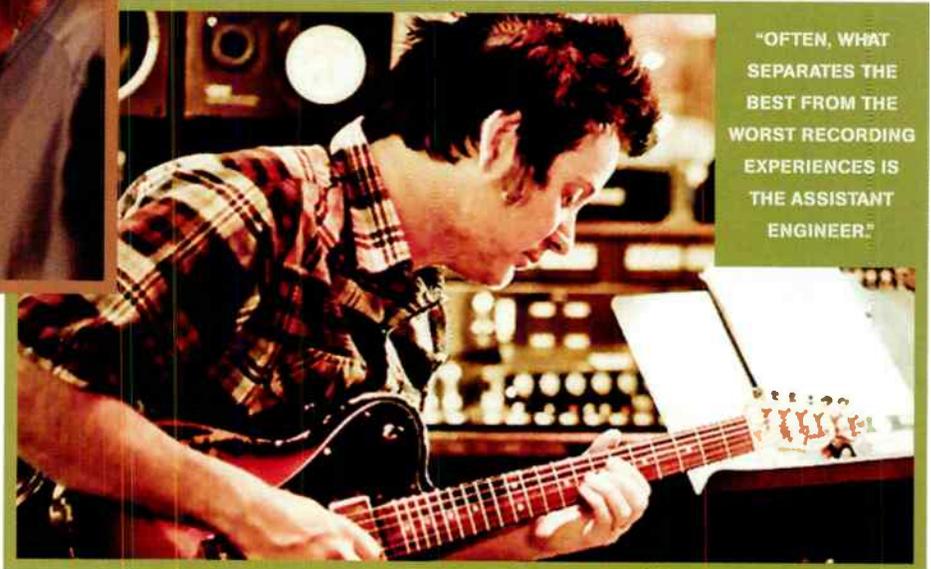
WARREN HUART

Warren Huart Productions
<http://warrenhuart.com>

British-born Warren Huart is a Los Angeles-based music producer. He has played an important part in the creation of many platinum and chart-soaring albums, and has helped



"I LIKE THE SOUND YOU GET WHEN YOU SET UP THE OLD-FASHIONED WAY—WHERE ALL OF THE MUSICIANS ARE IN THE SAME ROOM."



"OFTEN, WHAT SEPARATES THE BEST FROM THE WORST RECORDING EXPERIENCES IS THE ASSISTANT ENGINEER."

selling multi-artist soundtrack. His production roster is packed with remarkable artists, such as Lou Rawls, Barry Manilow, Kimberley Locke, Natalie Grant, Stryper, Jennifer Warnes, the Righteous Brothers, the Monkees, the Burrito Brothers, Donny & Marie, Roger Williams, Debby Boone, Frank Sinatra, the Supremes and even Kim Fowley, among a long list of others.

CHOOSING A STUDIO

I like to know the history of a studio—what they've recorded and what artists recorded there. That way, at least I can determine a "quantifiable sound" a particular studio produces and the vibe I can expect from the facility. You might not make a record as great as some of the superstar acts that recorded there, but at least you know you'll get "that sound." That's why it's a shame that some of the great studios have closed. But, there are still a lot to choose from today.

world won't create that—the artist has to have "it," and the producer has to capture it.

SHOULD YOU MIX FOR A DIGITAL WORLD

We all know that today many people listen to music on iPhones, iPods or other mobile devices. But the listening experience hasn't really changed. People want to hear something

to develop more than a few emerging acts. Over the past 20 years, Huart has worked at hundreds of studios (including Abbey Road in London) with both established and upcoming artists, including Aerosmith, the Fray, Howie Day, Korn, James Blunt, Eve 6, Pitbull, Nelly Furtado, the Suicide Girls and Jennifer Hope, to name a few.

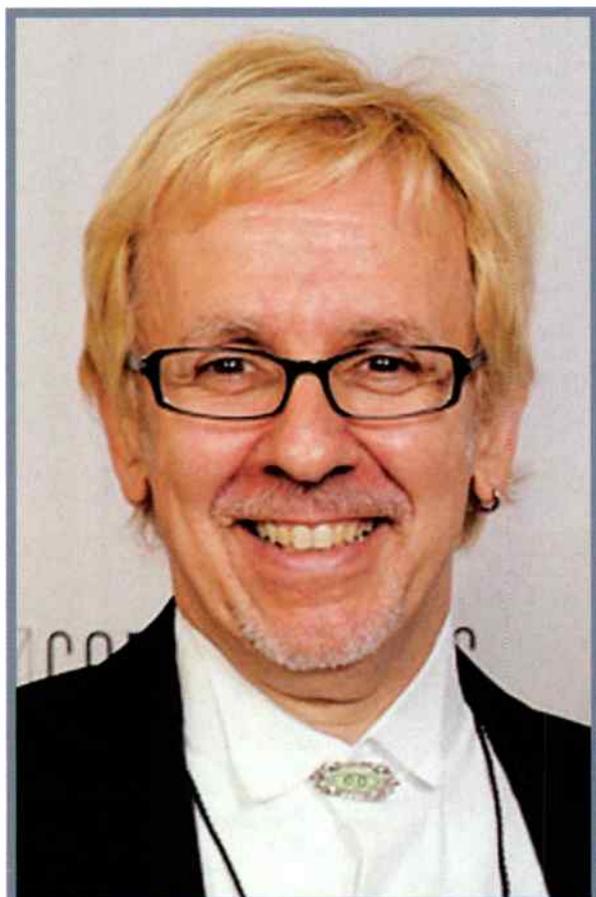
CHOOSING A STUDIO

There are a couple factors that I consider. First, I want to know how well they operate. We all love vintage gear and equipment, but you have to maintain it or it could be a massive problem. So, I look for a full-time in-house tech. If a studio doesn't have one—I worry about it.

Additionally, I want an assistant engineer who really knows the room. That means someone who has worked in that studio for a good period of time. Often, what separates the best from the worst recording experiences is the assistant engineer.

BIG STUDIOS vs. SMALL STUDIOS

Today, we all work in both types of studios. A small studio (e.g. a home studio) is fine as long as the acoustics are good. You can use small rooms for vocals and overdubs. But, often, the acoustics are makeshift and less than satisfactory. In fact, if you find yourself heavily compressing and equalizing the recording, you need to find a better room. It's the room that makes you think you need to do that.



"EVERY STUDIO IS DIFFERENT, AND YOU HAVE TO BE SURE YOU'RE GOING TO GET THE SOUND YOU WANT!"

COST vs. EXPERIENCE: CHEAP, FAST OR GOOD

Communication is key, and the atmosphere should be drama free. Artists should understand that they don't have to sweat blood to be a genius. Usually, artists have three choices: their recording could be cheap, fast or good. If an artist can get two of the three, they're good to go. The problem is that sometimes a cheap recording takes longer, and usually involves an inexperienced producer. Whereas an experienced producer could get what you want quicker.

TEST DRIVE A PRODUCER

Sometimes just trying a song or two isn't a bad idea before you commit to a full album. This is especially true if the producer is new, or stuck in the past. But, if you're dealing with a producer who is current and has a substantial resume, you could benefit by doing the whole project. It can define your sound.

BOB CUTARELLA

Imagine All Music

<http://llimagineallcorp.com>

Bob Cutarella has been in the music industry for over 30 years and has worked with every major label. Currently, he's working with John DeGrazio (an artist discovered by Lady Gaga's producer RedOne) on a song titled "More Than Beautiful." Cutarella began his career working with acts like Joe Williams and Bruce Springsteen, and eventually became an industry executive, producer and founder of his own publishing/management company with a talent roster that reads like a "who's who" in music: Celine Dion, Alice Cooper, Lynryd Skynyrd, Madonna, Cyndi Lauper, Eric Clapton, Jeff Beck, Joss Stone, Sting, Billy Gibbons, Stevie Ray Vaughan, Metallica, Vanessa Williams, Allison Krauss, Joe Perry, Keith Richards and many more. Cutarella also won two Grammys and solicits music for American Idol, X Factor and The Voice. He is a co-owner of Imagine All Music.

CHOOSING A STUDIO

It depends on what I'm recording and what kind of budget I'm working with. Those two factors will narrow my search. Then, I'll check out the rooms at several studios to see what kind of sound they have. Every studio is different, and you have to be sure you're going to get the sound you want. For example, you get that "big drum sound" with big rooms and wooden floors. I also like studios that have a cool vibe. It picks up everyone's game. No one likes to work in a sterile environment.

DO YOU PREFER NEW OR OLD GEAR; DIGITAL OR ANALOG

I mix it up and use both. But, I definitely like to go with analog for some things—vintage microphones, outboard gear, pre-amps and Neve consoles (they give you a lot of headroom). Analog just gives you a warmer sound. With a digital workstation,

no matter what kind of plug-in you use, it does not sound the same. Once I'm working in the digital realm, though, I tend to stay there.

GREATEST CHALLENGE IN THE STUDIO

Often, it's getting the vocals just right. For most styles of music, the vocals drive the song. But, nearly every singer has insecurities. They don't like the way they sound—it could be their tone, their pitch or their expression.

A producer's job is to make them feel comfortable enough to go for it and embrace the emotional content of a song. Sometimes it's

simply a matter of adjusting their headphones—one ear on one ear off—so they get a more natural sound.

HOW SHOULD AN ARTIST CHOOSE A PRODUCER

Artists should look for a producer who gets their vision and enhances it. They should do research and find a producer who knows how to record their style of music and can define their sound in a contemporary and current way. If a producer truly understands the genre as well as the artist and knows how to capture them, you could end up with a very marketable product.

WHAT DO YOU LIKE BEST ABOUT BEING A PRODUCER

I love the creativity, the artistry and working with artists. I like producing different styles of music and learning about them. It gives me a sense of freedom that I don't get from anything else. Good producers don't get stuck in the past and do the same productions over and over again. We evolve with the times so our productions are relevant today.

BILLY GRAZIADEI

Firewater Studios

<http://ffirewaterstudios.com>

Billy Graziadei is the owner of Firewater Studios, the lead vocalist for Biohazard (acknowledged as one of the earliest bands to fuse hardcore punk and heavy metal with elements of hip-hop), and the former guitarist for Suicide City. With 20-plus years in the music industry, Graziadei has sold over four million records. Over the years he has worked with an impressive list of rock, metal and hip-hop acts, including Cypress Hill, Pantera, Hatebreed, Slipknot, House of Pain, Type O Negative, Sepultura, Reakwon (Wu-Tang Clan), Full Blown Chaos, Agnostic Front and Cro-Mags.

CHOOSING A STUDIO

I focus on the rooms. I want to hear what they sound like. To do that, I walk to different parts of the room and clap my hands to check the room tone. I also inspect the studio equipment. I prefer Neve consoles and vintage outboard gear. I like to combine different heads and cabinets, and don't like pre-sets.

RECORDING OPTIONS

There are many different ways to record today; you're only limited by your budget. Overall, there are four options: artists could work out of a producer's studio; a producer could go to the artist and work out of a different studio; you can do pre-production via the Internet (Skype or Nightcap) and record at a mutually agreed upon studio; or, you can record using Skype or Nightcap (I prefer Nightcap) with a direct link with the audio feed. In fact, I've done that last option more than once when an act is in another country and can't afford to fly me there.

CHOOSING A PRODUCER

A producer should take artists to another level—one they didn't even know they could reach. I love being challenged myself and I try to challenge artists to be the best they can



be. It's important to establish a good rapport if you want to achieve that. I'm an artist myself so I want to do what's best for them. In fact, I tell artists that they shouldn't spend all their money on their record—maybe an EP will do. They should save some money for marketing, promotions and touring. Yeah, I may be undercutting my services, but I want them to succeed. Their success would reflect well on all of us.

POST-RECORDING ACTIVITIES

As a signed artist I know how important promotions and marketing are. Sometimes they can create a buzz that spikes sales or bookings. So, I talk to my clients about that, and try to help them formulate a post-recording plan. Their work isn't done when they finish recording; it's just beginning. In fact, 80 percent of the time new acts don't make it to the next record. Artists should realize that if no one hears their record it doesn't matter how great it is.

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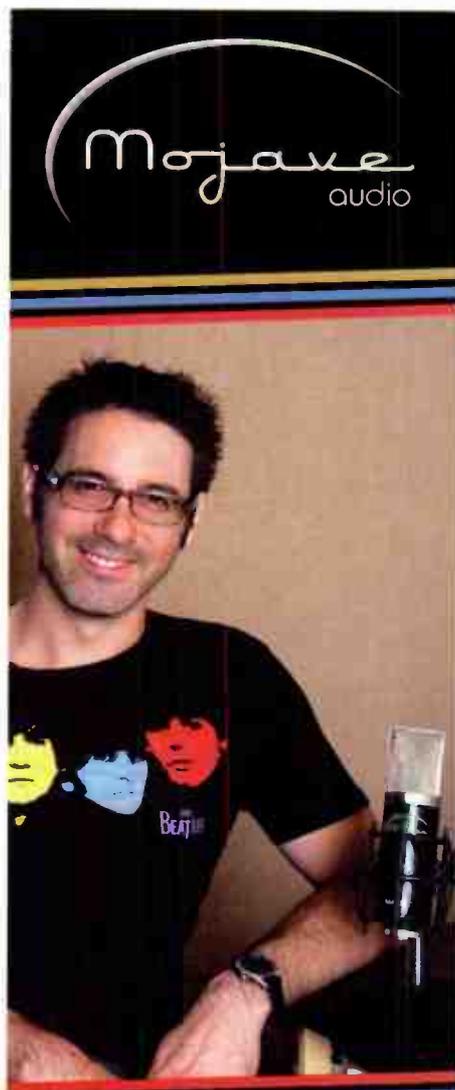
Enrique Nambo is a member of the award-winning Latin neo-soul group, Vinyl Soul. He produces a wide range of music from rock, soul, and hip-hop, to R&B, jazz, house, dance and street music. He has worked with Universal Music, Dream, City of Angels, Ricky

HOW CAN ARTISTS SAVE MONEY ON STUDIO TIME

Pre-production is a huge money saver. You need to take some time working on the songs before you ever enter a studio. If you spend enough time in pre-production, you can knock it out very



"PRE-PRODUCTION IS A HUGE MONEY SAVER."



Ryan Hewitt On the New MA-300

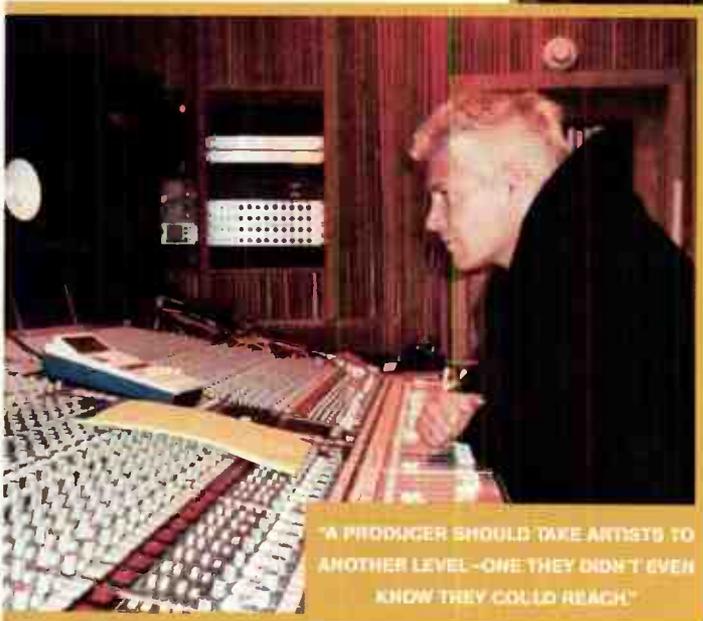
"I've had a pair of Mojave MA-200s for years now and use them on all sorts of sound sources, but I've been begging the company for a variable pattern version for almost as long. I am really amazed with the MA-300's performance. The ability to tailor the response of the mic, along with the new high pass filter and pad has greatly increased its versatility. I'm now able to use the MA-300 even more creatively."

Ryan Hewitt

Engineer: Avett Bros., Red Hot Chili Peppers, Flogging Molly, blink-182

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"A PRODUCER SHOULD TAKE ARTISTS TO ANOTHER LEVEL—ONE THEY DIDN'T EVEN KNOW THEY COULD REACH."

Martin, Shakira, Tucanes De Tijuana, Urban Legend, Sade, Taxi Doll, Lisa D'Amato and Cut Chemist.

CHOOSING A STUDIO

I check out the hardware and room acoustics. I pay close attention to the consoles, compressors and equalizers. I like to combine both analog and digital gear. I also like to talk with the studio engineers to find out what range the rooms might have. That aspect is critical when it comes to recording acoustic drums and guitar. Once I know what a room can give me, I can decide if the studio is right for the project.

quickly because, then, all the players know what their job is.

Additionally, if you block-out time you'll generally get a reduced rate. To do that, though, you need to know how long it's going to take you to record each song.

If you're smart in pre-production, you should have a good estimate of the time you need.

BIG STUDIOS vs. SMALL STUDIOS

Both have their advantages and disadvantages. If you have the right environment and every player knows what he/she is doing, a small studio—even a home set-up—can get you a Grammy. Today, we have

the tools available to accomplish that, and it can be done quickly.

CHOOSING A PRODUCER

Artists should listen to reference recordings the producer has done. They should also inspect the studio to make sure it can deliver what they want. But, most of all, a producer must connect with the artist.

A good producer understands the music and can evaluate the artist's skill level. This is especially important with singers. In fact, I spend a lot of time working with singers on their delivery. 

2013 RECORDING STUDIO SURVEY

AMOUNT OF BUSINESS (COMPARED TO 2012)



RATES

Although rates have not gone up, they haven't gone down either. In fact, for the first time in *Music Connection's* Studio Survey we can report that 100% of all the studios that responded have maintained the same rates they had last year. Ellis Sorkin adds, "The best part is that high-end studios have been able to maintain their premium rates, as well."

RATES

Whether it's emailing mixes for review or remote tracking via a live video feed, 100% of studios today see the Net as an essential tool.

100% THE INTERNET IS EXPANDING BUSINESS

Whether it's emailing mixes for review or remote tracking via a live video feed, 100% of studios today see the Net as an essential tool.



GETTING BUSINESS

STUDIO BUSINESS IS HOLDING STEADY

Last year recording studios reported an increase in business for the first time in a long time, mostly due to the need for high-quality recordings in a very competitive environment. Artists, producers and managers discovered that professional and polished products get the deals, and the only way to get that type of quality is in a pro studio.

Well, that perspective has continued in 2013. Ellis Sorkin, the founder of **Studio Referral Service**, which represents over 700 professional facilities worldwide and serves a wide-range of clientele (from superstars to emerging artists), notes that "Business is not only steady overall, it has increased slightly at quite a few studios (from 3% to 5%)." That observation was confirmed by our survey.

Indeed, studios that offer unique services and amenities are doing even better. **Studio at The Palms** in Las Vegas, NV (which hosted recordings by Jay-Z and Beyonce) is a prime example. It not only has great rooms and top-of-the-line equipment, studio personnel will also book your hotel accommodations, secure restaurant reservations and even get you tickets to popular Vegas shows. Clients get the true VIP treatment.

Major and indie label work has remained consistent at most studios, with independent projects (artist/producer driven) once again taking a slight lead. Although independent budgets are notably smaller, studios make up the difference in volume. **Rogue Island Studios** in Seattle, WA, is one of those indie havens, where indie labels and independent projects account for 50% of the bookings. With a laser-like focus on the indie/DIY market, Rogue has seen its business increase at a steady rate.

The turn-around in studio business, reported in last year's *Music Connection* survey, appears to have taken hold. There were no sad songs sung by anyone this year. In fact, the only studios that reported less than stellar business were the smallest ones, and they accounted for only 4% of all respondents.

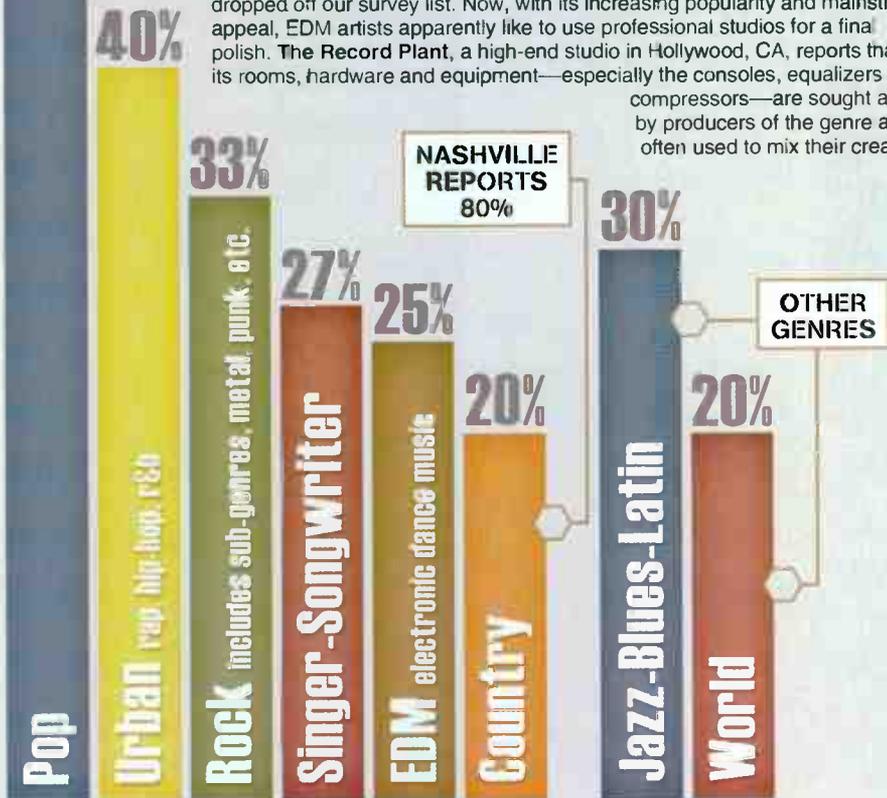
PERCENTAGES HAVE BEEN ROUNDED UP TO THE NEXT WHOLE NUMBER

60%

POP IS POPULAR – BUT OTHER GENRES ARE MOVING UP

Firewater Studios, which relocated from New York to Los Angeles, points out that different areas of the country produce different styles of music. On the East Coast, the studio catered mainly to rock acts, while on the West Coast it sees a larger variety of genres. Across the nation, though, pop music has retained its lead for the fifth year in a row. Other genres, however, are coming on... fast.

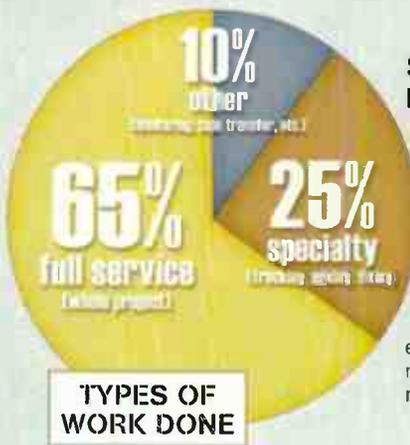
Urban music recordings have risen by 15%, and recordings by singer-songwriters have expanded as well. Perhaps the most surprising development, however, is the appearance of EDM (electronic dance music). Many fans assume that EDM is the product of private production studios, and last year electronic music almost dropped off our survey list. Now, with its increasing popularity and mainstream appeal, EDM artists apparently like to use professional studios for a final polish. **The Record Plant**, a high-end studio in Hollywood, CA, reports that its rooms, hardware and equipment—especially the consoles, equalizers and compressors—are sought after by producers of the genre and often used to mix their creations.



NASHVILLE REPORTS 80%

OTHER GENRES

MUSIC CONNECTION'S RECORDING STUDIO SURVEY collects data regarding trends and activities at commercial studios in the United States. We survey studio owners and managers across the nation, including those from major music towns. This year we received responses from well over 100 studios, and it appears that the recording business is alive and well. There were even some surprises this year. **BY BERNARD BAUR**



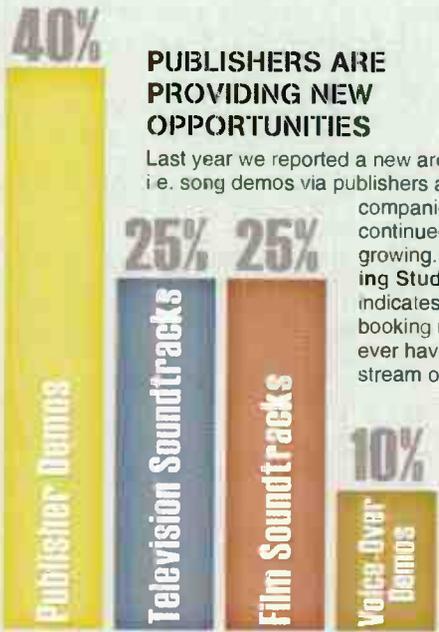
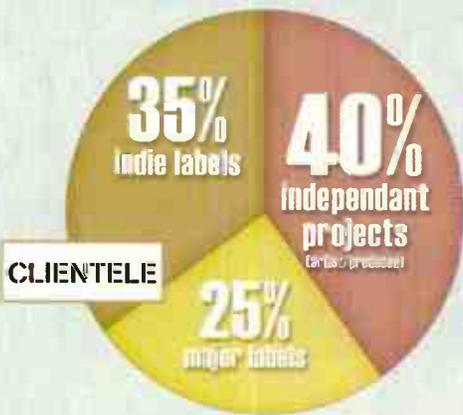
STUDIOS ARE NOW MULTI-PURPOSE
 Studios are no longer used just to record music. Today, multi-use is the name of the game. For example, Omega is more than a studio—it is also an engineering school that prepares students for careers in the recording arts. Many studios across the country host listening parties (for finished projects) and also provide rooms for corporate events, cable TV shows and even indie film productions. Best of all, the rates for these activities sometimes exceed recording budgets.

OVERALL ACTIVITY

(NOTE: Aggregate percentage exceeds 100% because the categories often overlap.)

MAJOR LABELS	33%
INDIE LABELS	33%
INDEPENDENT PROJECTS	50%
FILM & TV	25%
JINGLES	0%
DEMOS (Publisher and Voice-Over)	40%
MIX and/or MASTER	25%
FULL SERVICE (Whole Project)	60%
OTHER USES (Video, Parties, etc.)	50%
PRODUCTION ROOMS (Rentals)	25%

Label work (major and indie) has remained steady, while independent (DIY) projects continue to increase. No studios reported jingle work, but quite a few did note an increase in "publisher demos." More alternative projects (other than recording, i.e. TV shows, films, video shoots, parties, etc.) are being booked in many mid- to large-size pro studios. As a result, studio business for the coming year looks promising.



PUBLISHERS ARE PROVIDING NEW OPPORTUNITIES
 Last year we reported a new area of opportunity, i.e. song demos via publishers and publishing companies. That trend has continued and seems to be growing. Omega Recording Studios in Maryland indicates that publishers are booking more time than they ever have. In fact, Omega has a steady stream of publishing projects on its books and believes the reason is that the studio offers an impressive live room, large enough to accommodate a full orchestra of 65 musicians.



From Major To Indie: One Band's Survival Story

By Andy Mesecher

For a small few, album sales are king. For the rest of us, the greenbacks come from being road dogs—touring 250+ days a year, hoping to find the right label. Easley, like many artists, had to learn this first-hand.

Officially signed to Reprise Records—a subsidiary of Warner Bros.—in 2004, the Tyler, TX-natives Easley consisted of several members of the DuPree family. They began creating a buzz with authentic lyrics and warm live performances from their debut album, *Room Noises*. During that time, the youthful DuPrees opened up for acts like Coldplay, Brand New and Taking Back Sunday. By 2007, Easley had released the more Americana-driven, *Combinations*. But with the album's delayed release and struggles over creative freedom, the five-piece decided to leave the major label scene in early 2010. They have never looked back.

"I don't think you need a major label to be a successful band these days," explains frontwoman Sherri Dupree-Bemis. "I'm not bitter against major labels, they're doing what they know. ... But getting off the major label was the greatest thing to ever happen to us." Once Sherri and company parted ways with Warner's subsidiary, the band began to shop the indie label scene. The team that stood out most was Albany, NY's Equal Vision Records.

"We [found] a cool indie label that supported us and let us have complete artistic control

for the first time in our lives," explains Sherri. "They take care of press, distribution, promotion and day-to-day annoying stuff that you need people's help with. [You need a label who] knows you, understands you, loves your music and knows what your focus is and your goals are." Hooking up with Paradigm Talent Agency to handle booking, Easley were now ready to begin a career in the indie game.

Following the release of *The Valley* in 2011, Easley's third full-length and first with Equal Vision, Sherri and her husband—Max Bemis

"Getting off the major label was the greatest thing to ever happen to us."

of Say Anything—decided to seek more economical ways to survive the struggling music industry. With a not-so-successful Easley Kickstarter campaign, and most of the DuPree family's artist support coming from touring as opposed to record sales, members of Easley and Say Anything decided to cut recording costs.

"We built a studio in mine and my husband's garage last year," Sherri explains. "We're saving money just by having space. We had to put money into building it but it's [already] paid off just by not bringing gear places to record and rehearse, hourly rates, etcetera."

With the new studio, Easley have tracked

the *Deep Space* EP as well as their recent release, *Currents*. With the help of hired engineer, Mark Schwartzkopf, the band now enjoy creative freedom in the studio, in a much more relaxed environment. With that new artistic freedom, Sherri even took the time to draw the cover art for *Currents*, an album you can purchase directly from their site, buy on tour or hear on streaming media platforms.

Unlike many artists in the scene today, Easley don't seem to be bothered by streaming services. "Things like Spotify are great," proclaims Sherri. "Pandora streamed our record for a week before it came out and it got people talking about it and probably boosted the record sales. ... It has helped us reach a broader fan base. I know it does

suck for record sales, but that's almost a losing battle no matter what. Selling records is so hard these days and there's so much access to free or streamed music."

For nearly 10 years, Easley have managed to bring warm and cozy feelings to the harsh reality that is the music industry. Maintaining a commitment to family, and remaining localized in Texas, many members of the band (including Sherri) now have children, who are joining the band on the current Say Anything Rarities and More 2013 tour. **EW**

Contact Natalie Bisignano, Equal Vision Records, publicity@equalvision.com

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Singers: Don't Get Burned By Different Room Acoustics

If you do all your vocal practicing in the same room, you may be setting yourself up for a difficulty you'd never suspect.

Years ago I was preparing for a two-hour concert, so I started my preparation a few months in advance. To fully develop my song performance, I usually practice my vocals with and without accompaniment. So for many weeks prior to starting band rehearsals, I practiced every day in my rehearsal room.

In my solo practice I worked through each technical and performance detail of the 22 songs I had selected. I stripped down each song to develop my understanding of the lyric and storyline. I worked on the dynamic ebb and flow of each song to support my interpretation and styling.

To develop aspects such as song interpretation, melodic improvisation and intonation, I worked on the songs a cappella (without accompaniment).

To blend my mic technique with song performance and adapt my acoustic voice to the electronic sound coming through the speakers, I practiced with a PA and instrumental tracks.

I established the resonance balances of my voice, which gave me the vocal flexibility to meet the challenges of the songs and still be able to sing powerfully without strain. From many weeks of practicing each of the details, I gained complete comfort performing each song.

Since my rehearsal room was large and equipped with a PA, I rehearsed with the full band in the same room. In later rehearsals we brought in my backup singers—again in the same room.

Finally on the day of the concert, I arrived at the large venue for our sound check, which included making sure I could hear myself easily through the monitors and above the band. You can imagine how surprised I was when we began the first song and I was totally thrown off. My voice felt totally different—almost foreign in sensation. I struggled to achieve notes that just the day before had been so easy.

What was throwing me off?

After eliminating various possibilities, such as monitor mix or EQ with the sound engineer, I discovered the obstacle: I had become so accustomed to the acoustics of singing in the same practice room that when I changed to this larger venue, the FEEL of singing changed. As a result of different room acoustics, my physical approach to singing each song now had to be very different.

Why?

How we singers physically work with our voice has a lot to do with how we hear

ourselves. When the sound we hear back is an alteration of the sound we're intending and may in fact be creating, we tend to unwittingly manipulate our vocal muscles in an effort to create the sound we expect to hear. Different room acoustics are a main factor in how your voice sounds, and there are others.

are singing and begin straining. Position and adjust monitors until there is a good balance of bass, midrange and treble and you're comfortable with what you hear.

The Room

As my concert experience dramatically pointed out, room acoustics can influence how you sing. If you have ever sung in the bathroom, as many shower singers have enjoyed doing, you know what a nice difference favorable room acoustics can make. So from room to room your voice will interact with the acoustic environment differently. This can mean that the way you sing may change or at least the way your voice feels when you sing will be different.

Even the direction that you face in a particular room may influence how you hear your voice and consequently how you sing. This is particularly important in a recording studio, and it is something to check if you are having difficulty after you make sure that your microphone is a good match for you and the headset mix is good. If you still have trouble singing well in a vocal booth, try turning around in different directions to see if you can find a "sweet spot" for your voice.

Lesson Learned

Once I figured this out, and from that point on, I began to practice my repertoire in at least three different rooms: in my home music room (an acoustically live environment), my family room (wall-to-wall rug and lots of furniture = an acoustically dead environment) and in several rehearsal studios—each a totally different acoustic environment.

Result

I have never again had that problem. I no longer become subconsciously dependent upon how it feels to sing in a particular acoustic environment. It has restored my confidence in my vocal technique enabling me to sing passionately and without reservation. This has given me even greater versatility and control of my voice. Now, I can walk into a rehearsal room, recording studio or performance venue and I know how to assess and deal with the acoustics of the room. 



"I was totally thrown off. My voice felt totally different—almost foreign in sensation."

Mic Mismatch

An alteration of your vocal sound can occur when the stage or studio mic is not properly matched to the tonal qualities or personality of your voice. Just as each voice has an audio persona, mics also have a "personality" by virtue of their design. Proper mic-to-voice matching avoids unwanted alteration of your voice.

PAs and Monitors

Problems can also occur if you're singing through speakers that do not have a wide enough frequency range to properly reflect all the tonal qualities and nuances of your voice. You'll understand this if you have ever tried to sing through a guitar or bass amp. Electronically designed to reproduce guitars—not voices—these amps will often dramatically alter the sound of your voice, causing you to subconsciously tighten your throat and push for notes.

The same can occur with monitors if they are not EQed for your particular voice or are incorrectly positioned. Even when you are singing well and sound great to the audience, if the monitors alter your perception of your voice, you may involuntarily change how you

JEANNIE DEVA is a celebrity voice and performance coach, originator of *The Deva Method*™, *Complete Technique for Stage and Studio*™, author of *Singer's Guide to Powerful Performances* plus voice enhancement books and exercise CDs. Clients include Grammy winners and multiplatinum recording artists. As a recording studio vocal specialist Deva is endorsed by engineers and producers of the Rolling Stones, Aerosmith, Fleetwood Mac and Elton John. Contact her at sing@jeannedeva.com. Visit <http://jeannedeva.com> and her online vocal school <http://devavocals.com>.

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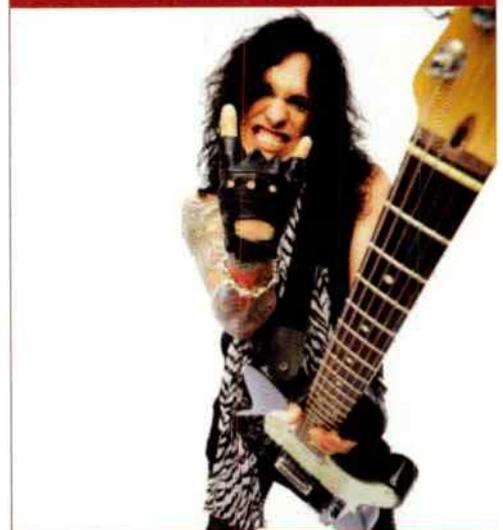
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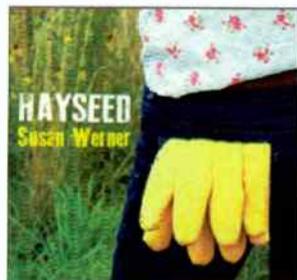
Queensrÿche
Queensrÿche

Century Media Records
Producer: James Barton

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Queensrÿche marks the album debut of vocalist Todd La Torre. With Parker Lundgren and Michael Wilton on guitars, Eddie Jackson on bass, and Scott Rockenfield on drums, this is as close to the classic '80s line-up as you're going to get. With producer James Barton (Operation Mind Crime, Empire) at the board, *Queensrÿche* is a return to the band's signature sound. From the cinematic opening of "X2," the epic guitar orchestration of "Where Dreams Go To Die," to the furious drumming on "Don't Look Back," Queensrÿche returns! La Torre nails every vocal nuance of a young Geoff Tate, making Queensrÿche a must-own for true metal fans.

—Oscar Jordan



Susan Werner
Hayseed

Sleeve Dog Records
Producer: Crit Harmon

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

(Marking a productive and eclectic 20 years as a critically acclaimed indie recording artist) Werner blends Americana flavored wit, pluck, heartfelt poetry and poignant down-home charm on her latest recording—an ode to the enduring necessity and spirit of American agriculture via her Iowa farm roots. Balancing front-porchy acoustic guitar and vocal arrangements with richer country-rock productions, Werner tackles topics ranging from farmers markets and agrochemicals (the hilarious "Herbicides") to more serious topics like climate change and the hope of sustainable agriculture. Crisp vocals and incisive songwriting make this an inspiring set that looks back longingly and forward hopefully at the same time.

—Jonathan Widran



Jon Hopkins
Immunity

Domino Records
Producer: Jon Hopkins

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Getting the resume references like Brian Eno and Coldplay out of the way, we're left with an electronic album that is as personal as it is "popular." This isn't EDM as pop music; instead Hopkins brings you back to the excitement when electronic albums were as adventurous as they were technical. Hopkins' fourth solo album has him raising the bar from 2009's *Insides*, offering a lead single, "Open Eye Signal," that's got a late-night club sound. Other tracks alternate between glitching, shuffling or relentless beats, and blissful, Enoful ambience. The title track features King Creosote on guest-cooing as it brings us down gently and closes out what must be one of the top electronic records of the year—and it's only July.

—Daniel Siwek



Queens of the Stone Age
...Like Clockwork

Matador Records
Producer: Josh Homme / QOTSA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Watching a band or artist progress their signature sound is usually hard for fans to appreciate and accept. Josh Homme and current company are on pace to be the exception. ...*Like Clockwork*, Matador's first No. 1 release, recklessly balances between greaser lullabies and gritty rock anthems, and it works. It seems Homme has spent the last few years building a vocal confidence not yet heard in previous QOTSA records—see "The Vampyre of Time and Memory." The throwback "My God Is The Sun" keeps *Rated R* fans pleased while "Smooth Sailing" toys with falsettos and tones that will entertain Eagles of Death Metal fanatics. "Queens vision with keyboard driven, singer-songwriter fragility" best defines this album.

—Andy Mesecher



Truth & Salvage Co.
Pick Me Up

Megaforce/Sony
Producer: Jon Ashley

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

This is the second album for the decidedly American sextet that seems to blend all the enduring elements of southern rock, west coast rock, traditional country and the like in a seamless manner. The album title is most apt as the music, indeed, does serve as a "pick-me-up." The songs are upbeat and celebratory, with soaring harmonies and earnest performances. "Silver Lining" sets the pace early, with pulse-quickenning rhythms and intricate guitar/keyboard interplay. "Island" has a familiar Allman Brothers feel, with plaintive lyrics that can't be denied. Also noted are the classic New Orleans vibe of "So Sad" and the heartfelt sentimentality of "Appalachian Hilltop."

—Eric A. Harabadian



Sleeping With Sirens
Feel

Rise Records
Producer: Cameron Mizell

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

The meteoric rise of Sirens, founded in 2009, should portend great things for this quintet. With more than 1.4 million Facebook fans and over 95 million YouTube views, intense anticipation no doubt surrounds the release of this record. Yet careers built quickly often crater as rapidly and SWS seem unlikely to escape this fate. Marked by tepid lyrics and lead vocalist Kellin Quinn's piercing ululations, *Feel's* post-punk species of radio-ready rock just never stands apart. Highlights include "Congratulations," featuring Matty Mullins, "Satellites" and "Alone," which boasts Machine Gun Kelly. But mentioning these bright spots seems hollow, as even these tracks come across dull and awkward. *Feel* may fill you up, but isn't likely to satisfy.

—Andy Kaufmann



The Idan Raichel Project
Quarter to Six

Cumbancha
Producer: Idan Raichel and Gilad Shmueli

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

When Paul Simon went to Graceland it inspired him to trace the roots of rock & roll back to Africa, where he assembled a cast of South African musicians. Idan Raichel, who is an international world music star himself, followed Simon's (and for that matter Peter Gabriel) lead, even though his tapestry of world sounds is comprised of chance meetings as much as it is any pilgrimages. His albums started out as a sonic Middle East peace conferences, but with the tongues gathered here (from France to Germany to Ethiopia and Mali), Raichel is on his way to forming a United Nations of Music. The lyric sheet is in English, but where the *Idan Raichel Project* takes you, you won't need to understand words, only music.

—Daniel Siwek



Lettlive
The Blackest Beautiful

Epitaph Records
Producer: Kit Walters/Lettlive

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

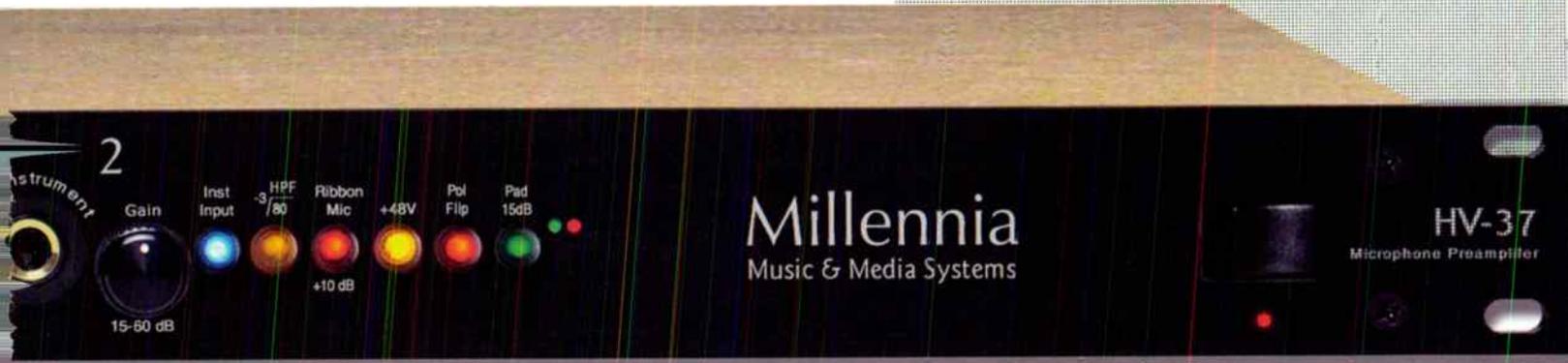
After touring 20 countries over the last two years, Lettlive have returned to kick some American ass. Smacking the post-hardcore status quo for the first time since 2010's *Fake History*, these Los Angeles natives pick up right where the former left off; bleeding personal, political and social lyrics over sporadic and sometimes head-swaying melodic tonality. Unlike trendy socially-conscious lyricists these days, Jason Butler connects on a more honest level in a way we haven't heard since early Rage. "White America's Beautiful Black Market" spews of corruption, while "That Fear Fever" scratches the *Fake History* itch. Definitely could have done without the various vocal "effects," though.

—Andy Mesecher

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.

It sounds like me

Joe Satriani Knows



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Das Tapes

Contact: dastapesband@gmail.com
Web: dastapes.com
Seeking: Label, Booking, Film/TV, Mgmt, Distribution
Style: Electrofunk
Username: dastapesband@gmail.com

The brothers Ignatius—Kevin & Mark—are a producer duo who show superior skills and instincts. Highlights include the atmospheric "Supreme" featuring female singer Jas; the funky and eminently danceable summer vibe of "Midnight Marauder"; and most notably "N-a-t-u-r-a-l," whose catchy hook rides a propulsive bassline to paydirt. Great sounds abound (fx'd guitars and a battery of synths) giving the ears plenty to play with. Anyone who appreciates Chromeo, Ratatat and soul-based electro-pop will dig this.

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

SCORE: 8.2



Courtney Leigh Heins

Contact: cheins26@gmail.com
Web: refofk.com
Seeking: Film/TV, Label, Booking
Style: Americana Pop
Username: refofk

Heins' assured, resonant voice engages with humanistic themes that leave a nice afterglow. Great production quality allows the artist to execute her gift for crafting a well-paced song. "Bright Blue World" is observant and philosophical—classic singer-songwriter fare and has an uplifting finale. "Fear," with its mournful piano and viola and funereal organ, conveys the anxiety of the approaching death of one's beloved mother. The uplifting "Daydream" has a breezy, appealing hook. No question that Heins is a cut above most acts in her genre.

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

SCORE: 8.2



Natania

Contact: LaFamos PR, amanda@lafamos.com
Web: nataniamusic.com
Seeking: FilmTV, Booking, Mgmt
Style: Pop/Singer-Songwriter
Username: Natania

Less edgy than Lily Allen, yet sexier than Lisa Loeb, Natania's coquettish vocals and tremolo guitar are vibrant on the pure pop song "Cherry Love." The child-like energy and little touches, such as the handclaps in the break, make it a winning tune. The singer's sexy/playful nature shines again on "Carelessly Captivated," which describes a consuming infatuation. Piano and catchy guitar licks propel "Baby You're Beautiful." (Do we detect an accent in her falsetto?) Though Natania's lyrics are light, several of her crafty tunes could fit well with the right film or TV show.

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

SCORE: 8.0



Dough

Contact: doughboionline.com
Web: <http://tinyurl.com/kgbdmew>
Seeking: Label, Mgmt, Booking
Style: Hip-Hop, R&B
Username: derianmorgan@yahoo.com

Dough's vision and the promise of his raw skills is impressive. His mixtape's centerpiece, "Same Ol' Song," is unusually compelling but suffers from undercooked vocal production, a typical mixtape malady. The sweet-talking "I Can Tell" is a nice R&B rap-ballad with a Kid Cudi vibe. While the song's hook is not that strong, the verses and beat flow well and there's a deft use of sounds to accent the lyrics. "The Real Me" has forward momentum and an epic beat. The mixtape's cinematic intro "Feature Presentation" has a Sage Francis/Lupe Fiasco influence. Savvy production help could really pay off for Dough.

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

SCORE: 8.0



Duniven

Contact: dunivenmusic@yahoo.com
Web: facebook.com/dunivenmusic
Seeking: Label, Mgmt
Style: Rock, Americana
Username: Duniven

With every note, this agile band shows a love of classic folk-rock values, right down to the upright piano, the B3 fills and especially the wheezy folk-harmonica. All of which, when taken with the tumble of lyrics, sounds like vintage Dylan. But singer Patrick Duniven exudes other influences as well. The pensive "These Dreams" echoes early Bowie. And on the catchiest tune, "Stars Far Above," an Ian Hunter influence couldn't be more clear. Having absorbed from the best, it'll be interesting to see where this band goes from here.

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

SCORE: 7.8



Amy

Contact: rmt@thetasound.com
Web: vocalescencebyamy.com
Seeking: Radio, Film/TV, Marketing Partnership with Shoe/Apparel Company
Style: AC, Vocal Jazz, Pop, Soft Rock
Username: Amy

Singer Amy and her producer-writer Randall Michael Tobin have teamed up on original tunes that showcase Amy's excellent skills. On the lyric-less "Vocalescence" the singer's resonance and Tobin's arrangement lead to a brisk, jazzy parafit of oooo's and ahhhhs. "I Can't Wait" is a nimble number that harks back to la Manhattan Transfer, while "Kinda Cool" (a Great American Song winner 2013) neatly marries trad pop values with a contemporary lyric. No question that Amy can sing circles around most other "singers" today.

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

SCORE: 7.8

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



Sirsy

Contact: robert@gorgeouspr.com
Web: sirsy.com
Seeking: NA
Style: Indie Rock
Username: sirsy

Fans of Black Keys and Band of Skulls will warm to this duo, with their stripped-down, roots-fueled tunes. On their big-beat blues-rocker "Cannonball," singer-drummer Melanie Krahrmer hints at the vocal power she fully unleashes on "Lionheart," conveying strong sex appeal and a slurring signature style. Guitarist Richard Libutti is a pocket player who steps up at the right moment to deliver terse, timely licks. The absence of crunch and noise, while it perhaps mutes the band's indie edge, could work to their benefit when it comes to film/TV prospects.

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

SCORE: 7.8



Without A Leash

Contact: withoutaleash@gmail.com
Web: soundcloud.com/without-a-leash
Seeking: Label
Style: Hard Rock
Username: withoutaleash

Tight, muscular performances and an overall surly, brooding singer with good chops defines this four-piece. Their "Bring It On," "Never Letting Go" and "Gave All That You Got" may lack originality, and exhibit only the most basic musicianship, but are nevertheless extremely well-crafted recordings in the sturdy early 00's "butt rock" genre. We don't wanna use the "N" word here, but it sure does sound a lot like Nickelback. And that is, commercially speaking, a true selling point for this band who could break through with film/TV folks in need of a soundalike.

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

SCORE: 7.6



Kris Orlowski

Contact: ryan.anne.mckenzie@gmail.com
Web: krisorlowski.com
Seeking: Film/TV, Booking
Style: Pop-Rock
Username: kris orlowski

Seattle singer-songwriter Kris Orlowski collabs with composer Andrew Joslyn for a full album of symphop featuring a 17-pc. orchestra. Orlowski has such a pure bell-clear tone of voice, that it is a shame the arrangements clash with and eclipse the singer, whose falsetto (in "I Will Go") betrays a close soundalike to Coldplay's Chris Martin. The wide open spaces of "Mountains" is mirrored by the breathtaking dynamic range achieved in its recording. Film/TV folks looking for a stately Coldplay soundlike should check this out.

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

SCORE: 7.6



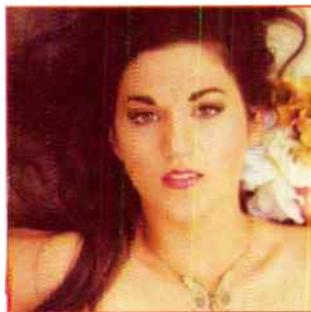
Deja Mae

Contact: LaFamos PR, nicole@lafamos.com
Web: dejamae.com
Seeking: Label, Booking, Film/TV
Style: Singer-Songwriter
Username: dejamae

Artist Deja Mae has a soft vocal whisper that is neo-lullaby in style. Though appealing, and almost hypnotic, this soothing vibe results in songs that do not engage the listener completely. The spare arrangements benefit from cool basslines at times ("Sweet One"), and there is an intelligence at work here, but there is also room for the artist to add subtle dynamics that will take her tracks to the next level. With a deft co-writer/producer, this budding singer-songwriter should be able to deliver a completely satisfying experience.

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

SCORE: 7.4



Rebecca Moreland

Contact: rebeccamorelandmusic@gmail.com, zedd@howiewood.com
Web: rebeccamoreland.com
Seeking: Film/TV, Booking
Style: Soulful Acoustic Pop
Username: RebeccaMoreland

There are indications in her recordings to suggest that Moreland is an adept vocalist a la Sara Bareilles, Kelly Clarkson. Unfortunately, the mix is poorly balanced, so that every time she reaches high or low her voice is all but lost in the instrumentation. Moreland's material is successful in providing a vehicle for her to convey real emotions. Lyrics, though, could be more allusive, a less literal depiction of events. "Just Fine" has a pleasing vibe and we'd love to hear a recording of it where Moreland is properly presented.

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

SCORE: 7.2



Sweet Felony

Contact: sweetfelonyband@gmail.com
Web: sweetfelony.com
Seeking: Film/TV, Label
Style: Alt. Country Rock
Username: sweetfelony

Female singing duo Sweet Felony have put together what sounds like a home-recorded collection of originals that does them little justice. "Dream" is a nice little tune, and "Truckstop" has a rowdy country-rock spirit, but whenever the singers blend they have a tendency to hit one flat note after another. (We wonder if the ladies could even hear each other while recording?) And the guitar part heard on "At Night" does not seem in tune. Thing is, individually, each singer sounds as if she's capable of doing much better—if only a savvy producer were at the helm.

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

SCORE: 6.4

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to <http://musicconnection.com/amp> and click on "Get Reviewed." All submissions are randomly selected and reviewed by committee.

The Basement Nashville, TN

Contact: kansasbiblecompany@gmail.com

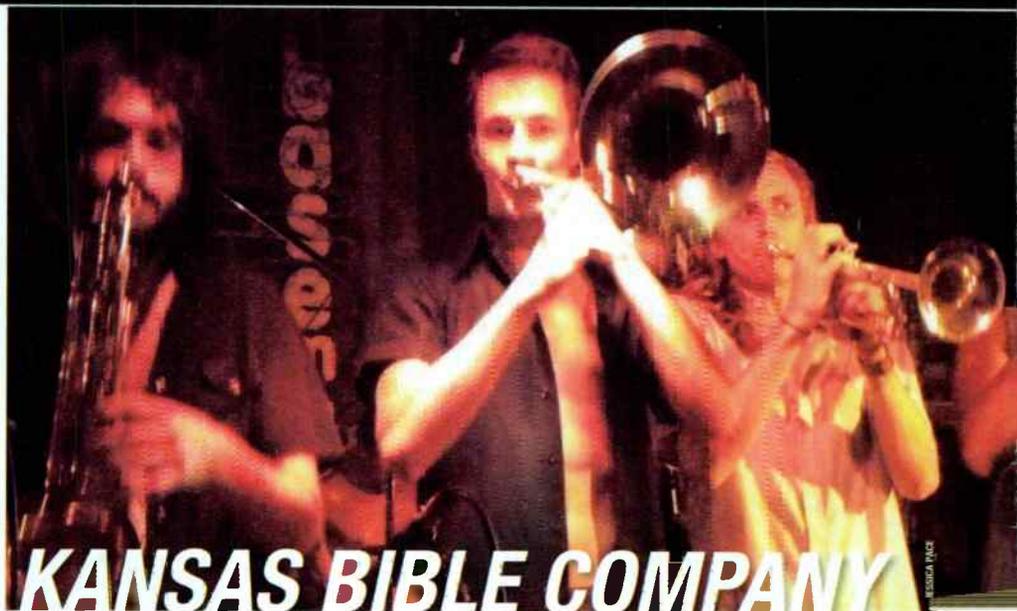
Web: <http://kansasbiblecompany.com>

The Players: Carl Violet, vocals, guitar; Mikey Boo Ruth, guitar; J.J. Sleepy Eyes, guitar; Bones Morrow, bass; El Diablo, keys; Zac Slater, aux. percussion; Nate Klink, drums; Jimmy Nimbus, trumpet; Soc Ramsey, trumpet; Christian Slickrock, bass trombone; Randolph Snake, tenor sax; Yagu Bear, alto sax.

AMP Username: kansasbibleco

Material: They call themselves “a band of brothers playing rock & roll, surf and soul,” which encapsulates the two major facets of Kansas Bible Company—diversity in influence and a kinship that accounts for half of the band’s onstage essence and force. Hip-hop, rock & roll, surf rock and a whole lot of funk and soul are merged to make a danceable, multidimensional musical compound on par with Beck.

Musicianship: Kansas Bible Company formed in Goshen, IN, in 2008 and released a three-song EP that experimented with surf rock and two horn-laden full-lengths over the past five years, the most recent being fall 2012’s *Hotel Chicamauga* LP. They moved to Nashville in 2011 and found a house they could all live and practice in together, and between the sense of community that created and three recordings, they’ve come to execute their sound—multilayered and indefinable as that is—with equal parts spontaneity and scrupulousness. The number of band members in itself is a testament to their musicianship, seeing how 11 guys cram onstage with one another and maintain a banded, rather than disjointed, sound.



Performance: Half the draw was watching Kansas Bible Company dance. The Basement was jammed with the happy and the sweaty who hung around for KBC’s headlining set. They opened with “How to Build a Planet,” which alternated infectious funk soul parts from the horn section with a punchy party rock chorus that the audience knew and shouted back to the band.

KBC moved to their own music, uniform but not overly choreographed, lax but not sloppy, and toward the end underwent a sort of ritualistic water-bottle baptism before breaking into a shamanistic dance that walked a line between whimsical and transcendental. There was chemistry. There were vibes. There were innovative horn arrangements. Both as players and

performers, Kansas Bible Company are clearly musical alchemists who, with color and a cross between crafted and spontaneous, bridged the gap between rock and soul effortlessly.

Summary: It’s like the best of Nashville underground rock & roll mashed up with a few marching band percussionists and horn players who wandered in from a parade. With James Brown. And they all managed to create a unified artistic vision and execute it through a colorful, engaging live show. With an everything-in-its-right-place sort of connection to each other and a closeness to the audience while performing, Kansas Bible Company have got an unforgettable party happening onstage.

— Jessica Pace

House of Blues West Hollywood, CA

Contact: rivaltidesmusic@gmail.com

Web: <http://facebook.com/rivaltides>

The Players: Robyn August, vocals; Caleb Healey, guitar; Alex von Hollen, guitar; Jason Friday, bass, backup vocals; Greg Fulleman, drums.

AMP Username: rivaltides

Material: Rival Tides are a straight-up a rock band with no frills or fluff. While their material is not extremely unique, they are fully capable of producing something well structured and lyrically solid.

Written from singer Robyn August’s experience with his mother’s cancer battle, “Out of Body” cracks the band’s tough exterior with a slight tap of sensitivity, keeping their hardcore foundation intact. The standout track, “Mission:Control,” meanwhile, is catchy enough to merit attention from local rock stations.

Musicianship: A band that play well together stay together and Rival Tides have survived by such a rule. The diversity of their song arrangements may not be something of epic proportions, but each member succeeds at his individual task. August’s vocals, at times, teeter slightly out of tune, but still pack enough punch to break through the band’s massive sound. Friday provides a beacon of support with strong backup vocals and loaded bass lines. Healey



and Von Hollen balance both sides of the stage, each with his own style of guitar playing, while Fullerman’s drums add the remaining bricks to complete this wall of sound.

Performance: While Rival Tides were not professionals on stage, they weren’t rookies either. With a seven-song set the group showcased their strengths without overstaying their welcome. Big on audience participation, August kept up his boisterous energy between songs in an attempt to rile up the somewhat somber crowd. Deploying beach balls and glow sticks, however, was not

as successful in carrying the band’s gusto as was their musical performance.

Overall, the band put on a decent show, mixing new songs in with the old and filling every break with as much chatter as time allowed.

Summary: Rival Tides have no qualms about doing what it takes to be heard and to stand out from the crowd of Los Angeles-based rock bands. This quintet generates a massive sound, and they seem to possess the perseverance and dedication that can lead to bigger and better things.

—Allegra Azzopardi



Douglas Baker makes his presence known with deep and resonating bass lines, while Andrew Caballero's tightly timed drumming goes beyond simple fills. As a frontman, John Komotos' raspy vocals are not bad, but are the weakest link—swamped by the band's overall sound, sometimes going completely unheard.

Performance: Lengthy sets and drugged-out songs are hallmarks of jam bands, and though *Suns of Jimi* veered into this territory their superior musicianship was enough to keep resilient fans engaged. There seemed to be no real structure or planned tactics to the set, just the boys and their instruments playing for a group of friends in a bar. Komotos seemed disconnected as he stumbled along the Redwood's extremely tight stage, knocking over mic stands and starting mosh pits in an area the size of a shoebox. Give him credit, though, as he did all he could to generate energy and entertain the crowd.

Summary: It is not completely clear how committed the *Suns of Jimi* are to furthering their career as band. What is clear is that there is some serious musical promise here and it would be a shame if it went unfulfilled. What's needed is more stage time, more experience performing in front of audiences with an eye and ear toward building a killer set. Examining video of their shows and rehearsals could really help this outfit improve.

—Allegra Azzopardi

The Redwood Los Angeles, CA

Contact: acaballero8118@gmail.com
Web: <https://facebook.com/sunsofjimimusic>
The Players: John Komotos, vocals; Christopher Don, guitar; Douglas Baker, bass; Andrew Caballero, drums.
AMP Username: acaballero8118

Material: Although they may not classify themselves as such, *Suns of Jimi* are a next-generation jam band. Made up of three young, notably talented, musicians and a

vocalist, the *Suns* stay true to the roots of sex, drugs and rock & roll while channeling influences such as Hendrix, Zeppelin and more. to create something fresh.

Musicianship: The strength of the band lies on a foundation of skilled instrumentalists. These guys spend most of their time mastering their axes, it seems, instead of pretending to be rock stars. Christopher Don mesmerizes onlookers with waiting guitar licks, pulling from a plethora of styles, nailing each progression almost impeccably.

El Rey Theatre Los Angeles, CA

Contact: jamie.abzug@rcarecords.com
Web: <http://sammyadamsmusic.com>
The Players: Sammy Adams, emcee, producer.
AMP Username: SammyAdams

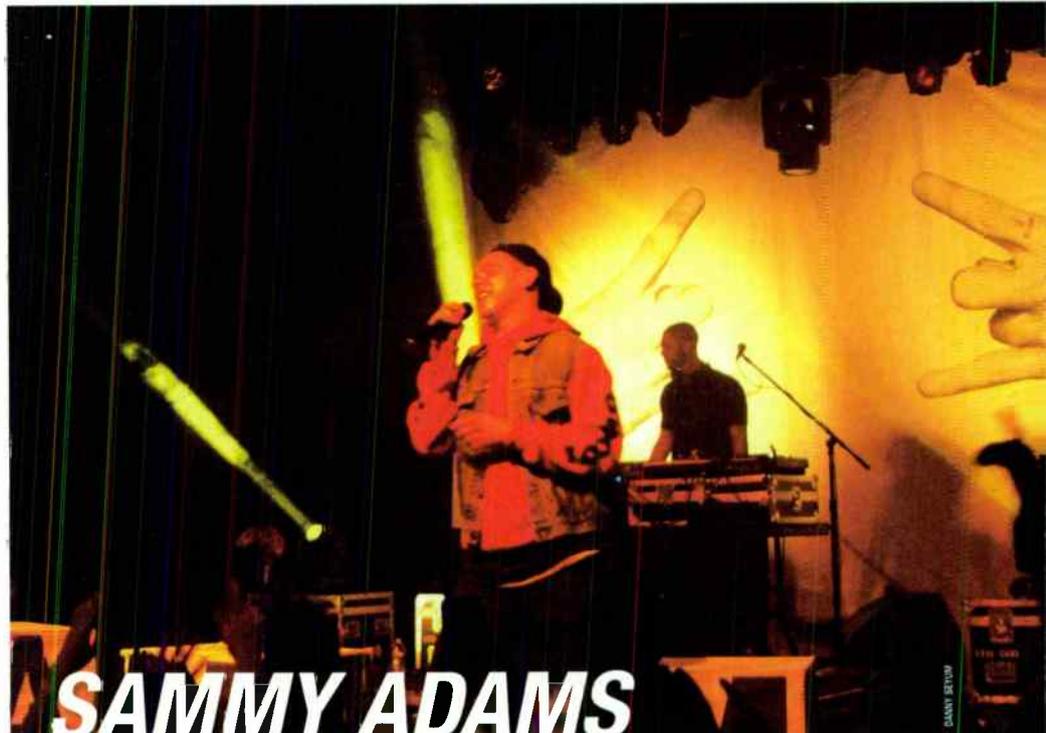
Material: The mean streets of Boston have just found its golden boy for hip-hop music. Sammy Adams signifies someone with a blithe attitude, ready for any party occasion, but if you step to him incorrectly it can get ugly. Best known for his work with Taylor Swift and Enrique Iglesias, Adams' silky vocals are continually paired with basslines and guitar licks, while hi-hats and vivacious drums persistently accelerate his sound.

Musicianship: With natural control, Adams' vocals reverberate both with strength and sensitivity. He delivers each lyric with immaculate clarity and fills the room with a refreshing coolness. To top it off, this guy produces his own music.

Discovering stability between rhythmic patterns and harmonious singing, Adams develops a flavorful sound to complement his voice.

Performance: Adams is truly an artist that knows how to party. His electrifying energy and unrepentant swagger made the audience go crazy. Adams had a fresh attitude and an appeal that could relate to teens and adults alike. Almost everyone seemed quite absorbed with his delivery and overall presence.

Toward the set's end, Adams performed the song that put the rapper on the map, a reflective, college humor, celebratory anthem titled, "I Hate College (Remix)."



Summary: Sammy Adams is a solid, well-trained producer and emcee who is out there paying his dues, righteously. His diligent performing schedule continues to procure new fans. Even bolder material with attention to more harmonious hooks will help catapult him into larger venues without compromising his exclusive take on life.

—Adam Seyum

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LIVE REVIEWS

The Mint Los Angeles, CA

Contact: flypr@flypr.net

Web: <http://dawnoberg.com>

The Players: Dawn Oberg, vocals, piano.

AMP Username: dawnobergawnoberg

Material: To the casual music fan, Dawn Oberg would appear to be alone; just a woman, her voice and a piano. However, Oberg carries one other distinct weapon in her musical arsenal: a razor sharp tongue. Mixing wit, charm and a subtle sense of humor, Oberg masterfully waxes poetic on a wide range of topics. Failed relationships, her hometown of San Francisco, even writer Nathaniel Hawthorne, anything can provide inspiration for this abundantly talented lyricist. Her style fuses jazz with cabaret, a unique blend perfect for intimate settings like small clubs and coffee shops.

Musicianship: While Oberg's vocal range is somewhat limited, she has enough character to carry the tunes. Her piano playing is sparse, but provides a canvas on which her lyrics can paint. Though there is something refreshing about genuine solo artists, the truth is they are limited. In the case of Dawn Oberg, the lack of a backing band prevents her well-crafted songs from reaching their full potential. On her albums *Horticulture Wars* and *Rye*, she indulges in broader arrangements, with percussion, bass, strings, organ and brass all added into the mix. These elements would greatly enhance this musician's live performances. If music fans are to embrace Oberg's unique, jazzy sound, more musicians will need to be added to the live show.



Performance: Beginning her set with "Girl Who Sleeps With Books," Oberg immediately put her clever lyrics on display. Though the subject matter paints her as a loner, one couldn't help but feel a kinship with the singer as she lamented that her "boudoir companionship is fiction and prose." Equally as endearing, the jazz croon of "Old Hussies Never Die," a song that reminds us that wine and chocolate may be the key to immortality. The quirky "Since You Put Up With Me" got fans smiling throughout the room, its lyrics thanking a lover whose patience seems unending.

By the time Oberg closed with "Civic High," an upbeat tribute to the city by the bay,

everyone in the small crowd was enamored with the eccentric singer-songwriter's crooning.

Summary: This singer-songwriter's ability to craft smart, well-structured lyrics is something lacking in many modern artists. Whether this talent alone can carry her solo career remains to be seen. The addition of a backing band will aid her performances exponentially, and inevitably expose her music to a wider audience. Barring that, her future may lie strictly behind the pen, working as a lyricist for other artists' work. Whether on the stage or in the liner notes, one thing is for certain—Dawn Oberg's words will continue to be heard.

—Corey Irwin

The Bullfrog Bar & Grill Redford, MI

Contact: Erin O'Brien, 718-938-8753

Web: <http://reverbnation.com/whiteshag>

The Players: Laura Mendoza, lead vocals, bass; Jorge Cortez, guitars, vocals; Joe Leone, drums, backup vocals.

AMP Username: whiteshag

Material: This is rock & roll with no strings attached. What you see and hear is what you get. White Shag is a classic, no holds barred unit that crafts tight pop hooks and wields massive riffs, all with assertive style and substance. "Die for Me" and "Bleed" are loud and proud anthems that draw as much from modern influences like Queens of the Stone Age and Foo Fighters as Iggy & the Stooges. Other songs veer from neo punk and metal-forged psychedelia to minor-key jam fests. But as much as their music is about the structure and arrangement, there is an equally infectious energy and groove that gets you on your feet.

Musicianship: The trio format has been an enduring stock and trade of modern rock since its inception. This band carry that torch of honoring the self-contained and compact ensemble, with their own provocative brand of Motor City virtuosity. The playing is technically precise and spot-on, yet appropriately rough around the edges when needed. Laura Mendoza's bass lines are a nice mix of melody and viscera that serve as a solid bedrock for Joe Leone's meaty drumming and Jorge Cortez's rich and feedback-laden leads. Mendoza's vocals are clear and confident, with just the right amount of snarl and bite.

Performance: The energy in the nearly standing room only venue was palpable. The people were there to party and White



Shag gave it to them in spades. Frontwoman Mendoza captivated the audience from the first note. She was an entrancing and hypnotic performer who put her whole persona and physical being into the show. Cortez played off of Mendoza's stage moves by offering a few of his own. This conveyed a smooth and organic contrast between the two that appeared natural, not contrived. Leone added the heat that kept the overall feel just on the verge of combustion. There were some slower moments for spice but, across the board, the order of the night was relentlessly uptempo.

Summary: White Shag is an engaging and highly entertaining group that is sure to satisfy. Their time-honored mash of rock star flair and meat-and-potatoes riffage should appeal to music fans of all ages. And their heavy sound and visual onslaught has just the right amount of danger, but comes off as something more approachable and real than off-putting. Mendoza and company are an essential representation of what's cooking in Detroit and are certainly poised for wider things on the national scale as well.

—Eric A. Harabadian



Hard Rock Cafe Hollywood, CA

Contact: management@glitterrose.com

Web: http://glitterrose.com

The Players: Glitter Rose, lead vocals, rhythm guitar; Rob K, lead guitar; Ara Ajizian, bass; Nick Welsh, drums.

AMP Username: GlitterRose

Material: A good, fun, pop-rock sound with a “sexy-tough chick” slant, Glitter Rose seems to meet in the middle of a few genres. It is rock & roll, but of the classic, singer-songwriter type, sometimes sounding straight out of Nashville, such as the tune “Desert Blues,” with its slightly

harder-than-Sheryl Crow sound. Chris Isaak comes to mind with the mellow-groove intro to “Sleep Only Wants Me in the Sunlight,” and the Fleetwood Mac anthem “The Chain” seems an almost direct influence in the track “Kody was a Killer.” Rose covers the Jet rocker “Are you Gonna be My Girl” and the Hendrix favorite “Fire,” suggesting a target market of popular, non-offensive, good energy rock music.

Musicianship: Glitter Rose demonstrates a good deal of comfort with her guitar and voice, and is completely competent in both areas. There is, however, some room to establish a distinctly personal sound. The balancing act between

playing and singing can sometimes take Rose’s mouth away from the microphone, losing the lyrics in the process. The vocal range demanded by the material is wide, and this performer’s voice is sometimes obscure in the lower range. While part of this can be attributed to sound engineering, the performer has the responsibility to craft the song to serve vocal strengths.

Rose’s band is solid, but also has room to grow as a unit. All players are at the professional level. Rob K shines as a soloist, and bassist Ajizian does nothing to distract (which is high praise for a bassist in this style), but drummer Nick Welsh has a tendency to over-play slightly and lose the groove in transitions and fills. For this style, less can sometimes be more, and the band would likely tighten up as a result of simplifying the fills and just sinking into the groove.

Performance: Glitter Rose came to give everything she had. Perhaps an off-night for the sound engineer didn’t distract or dampen Rose’s spirit. Her interaction with bandmates, the audience, and some quality moves on the stage proved that Rose is a workhorse who takes the art of performance seriously, and—quite frankly—has fun doing it, which is the most important part.

Summary: Glitter Rose is sexy, tough and generally a lot of fun. The music is pleasing, safe and marketable, and the band is just a notch shy of inspiring. It is clear by her charisma and ability to perform in difficult conditions that this artist has the potential to grow into a dynamic, exciting and memorable act.

– Tim Reid, Jr.

Whisky-a-Go-Go West Hollywood, CA

Contact: info@regimeinc.com

Web: http://facebook.com/halocircus

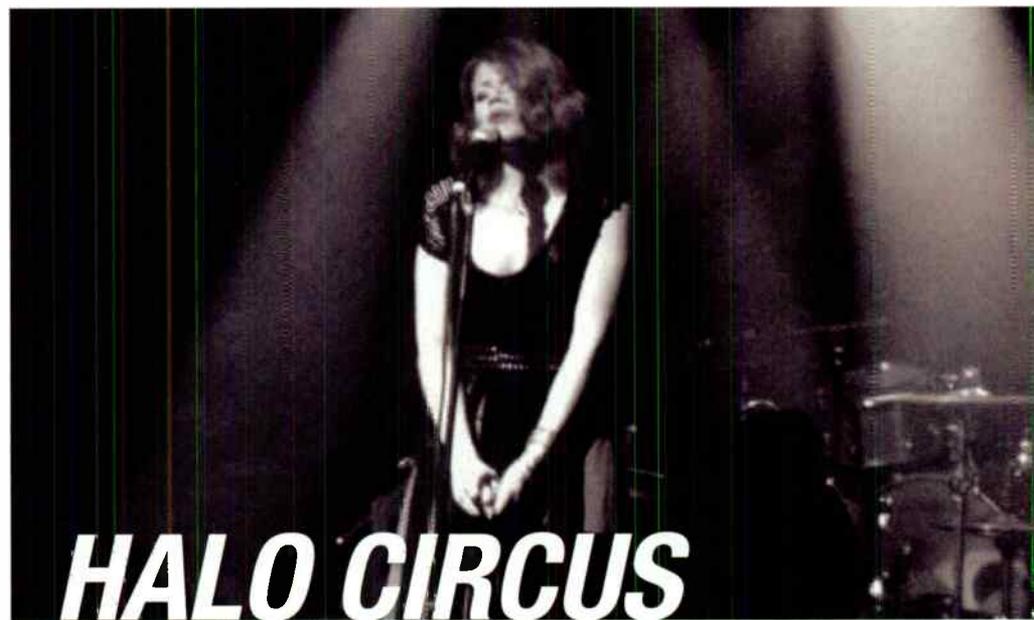
The Players: Allison Irehata, vocals; David Immerman, guitar; Valerie Franco, drums; and Matthew Hager, bass.

AMP Username: halocircus

Material: From *American Idol* fame, Allison Irehata steers away from the limelight, transitioning from solo artist to frontwoman of Halo Circus. Bringing a new sound, and tasty material, the band delivers solid ballads as well as energetic rock songs. “You Can’t Take You Away From Me” truly demonstrates Irehata’s strength as a performer and her comfort zone as a solo artist. Halo Circus’ more crowd-pleasing numbers, “Hello Love” and “Desire,” are especially catchy and cheeky, with stomping drums, infectious guitar lines and creative melodies.

Musicianship: Halo Circus, whose members are all veterans to the stage, bring a helping of charisma and talent to their live performance. The only thing that needs a little work is the camaraderie between singer and band members. At times it is unclear if this is a band or a singer with backup.

Performance: Irehata’s voice, combining both the powers of a well-tuned R&B singer and the trilling coos of artists like Amy Winehouse and Duffy, was stunning. The live mix, however, was not. For anyone unfamiliar with Halo Circus, the lyrics were difficult to decipher and Irehata’s entangling vocals didn’t help the listener understand what the song was



about. As for the rest of Halo Circus, the stage presence seemed energetic and in groove with one another. This was a great strength for the show, but again, not in combination with Allison’s own performance on stage.

Irehata’s more demure and elegant appearance clashed with her band’s relaxed rip-jeans and t-shirt style, which added to the overall discomfort when she interacted with her bandmates. However, this can be forgiven as sometimes it takes a while to grow comfortable and confident with new projects and musicians.

Summary: Allison Irehata, formerly a contestant on Season 8 of *American Idol*, tip-toes from solo artist to frontwoman in the rock band in Halo Circus. Just getting started, the band have yet to release any singles, however their songs “Hello Love” and “Desire” could contend for that spot. With Irehata taking the lead vocals and the band’s mix of soulful lyrics with upbeat songs, they have a solid foundation to build upon.

– Mary Broadbent

32nd Annual Directory of Recording Studios



Download This Directory From Our Website: www.musicconnection.com/amp

Compiled By Denise Coso

U pdated and expanded for 2013, this exclusive list of professional recording studios includes information supplied by the listees. To receive thousands of free industry contacts, visit <http://musicconnection.com/amp>.

Alabama

BIRDLAND RECORDING STUDIOS

4891 County Rd. 585
Town Creek, AL 35672
256-476-0264

E-mail: simpsonjp@aol.com,
owenwbrown@hotmail.com
Web: www.birdlandstudios.com
Contact: Jeff or Owen
Format: digital Alesis HD, 24-48 trks.
Basic Rate: please call for info

Additional location:

1219 Fremont St. SW
Decatur, AL 35601
256-353-4599

FAME STUDIOS

P.O. Box 2527
603 E. Avalon Ave.
Muscle Shoals, AL 35662
256-381-0801 Fax 256-381-6337
Web: www.fame2.com

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

GAT3 MIDSOUTH

1820 U.S. Hwy 278
Gadsden, AL 35903
704-525-5552

E-mail: susan@gat3.com
Web: www.gat3.com
Contact: Susan K Tabor
Format: A Room - Pro Tools HD / SSL A/D
Converters, B Room - Pro Tools LE /48 track
Mackie HDR
Basic Rate: \$105/hr. 2 hour minimum -
\$760/8hr. day

RIVERLAND RECORDING STUDIOS

509 Talucah Rd.
Valhermoso Springs, AL 35775
256-683-1740

Web: www.riverlandrecording.com
Format: Alesis HD 24, Pro Tools LE
Basic Rate: please call for info

SOUND CELL/SMITH MUSIC GRP, INC.

601 Meridian St.
Huntsville, AL 35801
256-539-1868, 800-933-2688

E-mail: soundcell@soundcell.com
Web: www.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

E-mail: marketing@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

E-mail: 10planet@mosquitonet.com
Web: www.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
E-mail: domestudios@alaskajam.com

Web: www.alaskajam.com/domestudios.html
Contact: Jerry or Rif
Format: Tascam 16 track 1-inch analog tape
Basic Rate: please call for info

FM RECORDING STUDIOS, LLC

5700 Old Seward Highway, Suite 202
Anchorage, AK 99518
907-563-0003

E-mail: info@fmrecordingstudio.com
Format: digital
Basic Rate: please call for info

MIRROR STUDIOS, INC.

3700 Woodland Dr., Ste. 100
Anchorage, AK 99517
888-808-8894, 907-245-8888

E-mail: admin@mirrorstudios.com
Web: www.mirrorstudios.com
Format: Pro Tools HD3
Basic Rate: please call for info

Additional locations:

Orange County, CA
E-mail: ocstudio@mirrorstudios.com

Washington, D.C.

E-mail: dcstudio@mirrorstudios.com

SURREAL STUDIOS

355 W. Potter Dr.
Anchorage, AK 99518
907-562-3754

E-mail: surrealstudiosak@gmail.com
Web: www.surrealstudios.com
Contact: Kurt Riemann
Format: digital Pro Tools
Basic Rate: please call for info

Arizona

BRICK ROAD STUDIOS

7944 E. Beck Ln., Ste. 160
Scottsdale, AZ 85260
480-788-3573

E-mail: scott@southweststudios.com
Web: www.brickroadstudio.com
Contact: Scott Leader
Format: call for info
Basic Rate: \$450/day \$75/hr or flat rate for
larger projects

FULL WELL RECORDING STUDIO

1718 N. 17th Ave.
Phoenix, AZ 85007
602-367-1342

E-mail: mike@idnmusic.com
Web: www.idnmusic.com/studio
Contact: Mike Bolenbach
Format: Pro Tools HD3
Basic Rate: please call for info

LUNA RECORDING STUDIO

4500 E. Speedway Blvd., Ste. 86
Tucson, AZ 85712
520-260-7576

E-mail: producer@lunarecording.com
Web: www.lunarecording.com
Contact: George Nardo
Format: Pro Tools HD
Basic Rate: \$50/hr. block bookings available

NOVA MUSIC PRODUCTIONS

Tucson, AZ
520-288-5267

E-mail: novamusic@novamusic.com
Web: www.novamusicproductions.com
Contact: Mikey
Format: Full production, arrangement,
recording, mixing, mastering
Basic Rate: \$45/hr.

SALTMINE STUDIO OASIS, THE

48 S. MacDonald St.
Mesa, AZ 85210
Cell 480-220-4007, Office 480-892-6585

E-mail: info@thesaltmine.com
Web: www.thesaltmine.com
Contact: Don

Format: digital and analog
Basic Rate: please call for info

Arkansas

BLACKWATER RECORDING STUDIOS

Cabot, AR 72023
Web: www.blackwaterstudios.com
Contact: Michael Sharpe

BLUE CHAIR RECORDING STUDIO

159 Ray Sowell Rd.
Austin, AR 72007
501-605-8489

E-mail: darian@classicnet.net
Web: bluechairrecordingstudio.com,
www.myspace.com/bluechairstudio

CEDAR CREST STUDIO

#17 CR 830
Henderson, AR 72544
870-488-5777

E-mail: cedarcrest@springfield.net
Web: www.cedarcreststudio.com
Contact: Bob Ketchum

Format: analog 1-inch 16-track, digital PC w/
Sony ACID Pro 6.0, Sony Vegas
Basic Rate: please call for info

CRYSTAL RECORDING STUDIOS

2307 Brandon Rd.
Bryant, AR
501-847-8215, Cell 501-681-7935

E-mail: ray@crystalrecordingstudios.com
Web: crystalrecordingstudios.com
Basic Rate: please call for info

DAWSON MUSIC AND RECORDING

STUDIO
575 Hwy 95 W.
Clinton, AR 72031
501-745-2025

Web: www.dawsonmusicandstudio.com
Contact: Louis Dawson, owner

EAST HALL RECORDING

Fayetteville, AR
479-582-EAST
E-mail: info@easthall.com

Web: www.easthall.com, www.myspace.com/easthallrecording
Basic Rate: \$45/hr

PRODUCTION CO., THE

510 N. Mt. Olive
Siloam Springs, AR 72761
479-524-4626

E-mail: theproco@cox.net
Contact: Ken Flory
Format: Digital 24 track
Basic Rate: please call for info

RANEY RECORDING STUDIO

P.O. Box 17
110 S. Front St.
Drasco, AR 72530-9282
870-668-3222, 870-668-3698
Fax 870-668-3520

E-mail: jonr@raneyrecordingstudio.com
Web: www.raneyrecordingstudio.com

STARBORN STUDIOS

5100 B Towson Ave.
Fort Smith, AR 72901
479-648-1020

E-mail: info@starbornstudios.com
Web: <http://starbornstudios.com>

WINTERWOOD RECORDING STUDIOS

1442 CR 1531
Eureka Springs, AR 72632
479-253-2530

E-mail: winterwoodstudio@aol.com
Web: www.winterwoodstudios.com
Contact: Eric T. Schabacker
Format: Nuendo, Cuebase, Pro Tools
Basic Rate: \$60-\$75/hr.

WOLFMAN STUDIOS

Little Rock, AR
501-247-5525
E-mail: jason@wolfmanrecordingstudios.com
Web: www.wolfmanrecordingstudios.com

California (Northern)

ALIEN PRODUCTIONS STUDIOS

4100 Wayside Ln., Ste. 120
Carmichael, CA 95608
916-483-9988

Contact: Jeff Northrup
E-mail: alienproductions@att.net
Web: www.alien1111.com
Format: digital recording, mixing,
mastering and music production
Basic Rate: \$35 per hour, \$250 8 hour
block.

ANNEX STUDIOS, THE

P.O. Box 2390
Los Gatos, CA 95031
650-328-8338

E-mail: info@theannex.us
Web: www.theannex.us
Contact: Tony Wentzel
Format: digital and analog
Basic Rate: call for info

AUDIO EVIDENCE MOBILE

P.O. Box 428
Redway, Ca 95560
707-223-0506

E-mail: audioevidencemobile@gmail.com
Contact: Rob Seifert Gage

Format: mobile studio , analog/digital, out
of the box mixing, 32 in/out , Dangerous
Music Summing, Equator Audio Monitors ,
PreSonus StudioOne, Analog Effects and
MixBus
Rates: Contact for a personalized quote

BAY RECORDS

3365 S. Lucille Ln.
Lafayette, CA 94549
510-428-2002

E-mail: mcogan@bayrec.com
Web: www.bayrec.com
Contact: Michael Cogan
Format: 24-track analog and Pro Tools HD
Basic Rate: Call or e-mail

BLUE SEVEN AUDIO

Central Fremont
Fremont, CA 94538
650-766-7212

E-mail: csc@bluesevenaudio.com
Web: www.bluesevenaudio.com
Contact: Chris
Format: Pro Tools HD3
Basic Rate: \$50/hr. \$450/day project rate
negotiable

COAST RECORDERS

1340 Mission St.
San Francisco, CA 94103
415-795-1831

Contact: Sean Beresford
E-mail: seanberesford@gmail.com
Web: coastrecorders.com
Format: ProTools HDxsystem
Basic Rate: call for rates

CRYSTAL IMAGE FULL BAND DEMOS
P.O. Box 996
Jackson, CA 95642
E-mail: crystal@volcano.net
Web: www.myspace.com/the88bar
Contact: John Covert
Format: digital and analog, 16 tracks
Basic Rate: \$60 per demo (rates can vary with repeat orders or complexity of order.
E-mail us with your budget)

DAVID LITWIN PRODUCTIONS
One Bridge Road
Larkspur, CA 94939
415-924-2240
E-mail: info@davidlitwinproductions.com
Web: www.davidlitwinproductions.com
Contact: David
Format: Pro Tools HD
Basic Rate: \$100/hr., \$120/hr weekends.
Flexible rates for longer bookings.

DIFFERENT FUR
3470 19th St.
San Francisco, CA 94100
415-828-4060
E-mail: Lindsay@differentfurstudios.com
Web: www.differentfurstudios.com
Contact: Lindsay
Format: SSL 4056/48e I Pro Tools Version 10
Basic Rate: call for info

FANTASY STUDIOS
2600 Tenth St.
Berkeley, CA 94710
510-486-2038 Fax 510 486-2248
E-mail: jwood@fantasystudios.com
Web: www.fantasystudios.com
Contact: Jeffrey Wood
Format: Pro Tools and analog
Clients: Please check our website

FIREWATER STUDIOS
Los Angeles
310-567-1280
Contact: Billy Graziadei
E-mail: info@firewaterstudios.com
Web: www.firewaterstudios.com
Format: Pro Tools HD4
Basic Rate: call for rates

HYDE STREET STUDIOS
245 Hyde St.
San Francisco, CA 94102
415-441-8934
E-mail: info@hydestreet.com
Web: www.hydestreet.com
Format: digital and analog, 24 tracks
Basic Rate: call for info

SF SOUNDWORKS SSL9000
San Francisco, CA 94103
415-503-1110
E-mail: bookings@sfsoundworks.com
Web: www.sfsoundworks.com
Contact: Tony Espinoza
Format: digital and analog, 128 tracks
Basic Rate: please call for info

SONOMA MOUNTAIN STUDIO ESTATE
369B Third St., #171
San Rafael, CA 94901
707-665-0849
E-mail: info@studioestate.com
Web: www.studioestate.com/studio.html
Format: Digital and Analog
Basic Rate: call for info

THE SOUND THEORY
1141 Campbell Ave
San Jose, CA 95126
408-921-1550
E-mail: record@thesoundtheory.com
Web: www.thesoundtheory.com
Contact: Rico, Chief Engineer/Producer
Format: Pro Tools HD hybrid Analog & Digital
Basic Rate: Call or visit for info

California (Southern)

17 HERTZ STUDIOS
5253 Lankershim Blvd.
N. Hollywood, CA
310-331-8818
Web: www.17hertz.com
Contact: Jason Gluz
Format: Pro Tools HD3/192
Basic Rate: call for rates
Clients: Jabbawockeez

17TH STREET
1001 W. 17th St.
Costa Mesa, CA 92627

949-680-6569, 949-412-3231
E-mail: lewp77@hotmail.com
Web: www.17thstreetrecording.com
Format: see website for equipment list
Basic Rate: \$1500/day

1ST CHOICE STUDIO
1259 Bruce Ave.
Glendale, CA 91202
818-246-6858
E-mail: info@billkeis.com
Web: www.billkeis.com
Contact: Bill or Rita
Format: digital
Basic Rate: call for rates
Services: production, recording, mixing, mastering, all styles including classical music. Also available: keyboard player, arranging, composition, drum programming.

4TH STREET RECORDING
1211 4th St.
Santa Monica, CA 90401
310-395-9114
E-mail: info@4thstreetrecording.com
Web: www.4thstreetrecording.com
Contact: Kathleen Wirt
Format: digital and analog, 24 tracks
Basic Rate: \$50-100/hr
Gear: MCI 428 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: M.I.A., The Neighbourhood, Vintage Trouble, The Beach Boys, George Clinton, Incubus, No Doubt, Fiona Apple, Nelly Furtado, Bryan Ferry, Jack's Mannequin, Kasabian, K-Flay, The Kin, Steve Martin, Weird Al Yankovic, Bad Suns, Anthony Hamilton
Comments: Right off 3rd Street Promenade, 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: http://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)
Los Angeles, CA 90048
323-655-0615
E-mail: jimmy@jimmyhunter.com
Web: www.jimmyhunter.com
Contact: Jimmy Hunter, owner/producer/engineer/drummer/vocalist/in-studio-vocal coach
Format: State of the Art ProTools 10 HD6
Basic Rate: call for a free consultation to discuss
Clients: Wes Williams, Stacey Evans, Todd Stanford, Ben Forat, Ric Lashever, Crimson Crout, Savannah Phillips, Niki Svava, Carl (Cix Bits) Somers, Dee Archer, Steve Warnick, Dr. Gary Alias, Ivy Lite Rocway, Carol Casey

AB AUDIO VISUAL
4212 Hackett Ave.
Lakewood, CA 90713-3208
562-429-1042, Toll Free: 877-ABAUDIO (877-222-8346) Fax 562-429-2401
E-mail: info@abaudio.com
Web: www.abaudio.com
Contact: Arlan Boll

ABET MUSIC
411 E. Huntington Dr., Ste. 170-372
Arcadia, CA 91006
866-574-0175
E-mail: support@abetmusic.com
Web: www.abetmusic.com
Contact: Aeron K. Nersoyan
Format: digital and analog, 96 tracks
Basic Rate: \$275/hr.

ACDD- AUDIO CD & CASSETTE
606 Alamo Pintado Rd., Ste. 3-281
Solvang CA 93463
818-762-2232 or 805-245-5503
E-mail: steve@acdc-cdr.com
Web: www.acdc-cdr.com
Contact: Steve Mitchell
Basic Rates: Please call for info.

ADAMOS RECORDING
5811 Westminster Ave.
Westminster, CA 92683
714-897-8886
Web: www.adamosrecording.com
Contact: adamos.recording@verizon.net
Format: digital and analog, 64 tracks
Basic Rate: please call for info

ADVENTURES IN MODERN RECORDING
W. Los Angeles, CA
323-375-4267
E-mail: danielh@adventuresinmodernrecording.com
Web: www.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
E-mail: arecording@netzero.net
Contact: Bill
Format: digital and analog, 16 tracks
Basic Rate: \$35/hr.

ALLIED POST
1642 17th St.
Santa Monica, CA 90404
818-392-8280
Contact: Woody
Web: www.alliedpost.com
Format: digital and analog
Basic Rate: call for info

AMBER SKY MUSIC PRODUCTION
P.O. Box 2164
Toluca Lake, CA 91610
818-788-6840
E-mail: amberskystudio@earthlink.net
Contact: Rick Kraushaar
Format: digital, 48 tracks
Basic Rate: \$45/hr. including an engineer

AMERAYCAN RECORDING STUDIOS
5719 Lankershim Blvd.
N. Hollywood, CA 91601
818-760-8733
E-mail: info@paramountrecording.com
Web: www.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
E-mail: andycahan@verizon.net
Web: www.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
E-mail: info@aap123.com
Contact: Rich Wenzel
Web: www.ardentaudioproductions.com
Format: Pro Tools HD-3
Basic Rate: call for rates

A ROOM WITH A VU
Santa Barbara, CA 93111
805-967-9494
E-mail: aroomwithavu@gmail.com
Contact: Don
Format: ISDN, digital and analog
Basic Rate: please call for info

ARTISAN'S LABEL RECORDING STUDIO
2454 Fender Ave.
Fullerton, CA 92831
888-345-4749
E-mail: service@artisanslabel.com
Web: www.artisanslabel.com
Contact: Michael Filson
Format: digital, 128 tracks
Basic Rate: please call for info

ARTIS MUSICAL
P.O. Box 3486
Chatsworth, CA 91313

747-224-7165
E-mail: gussie@artismusical.com
Web: www.artismusical.com
Contact: Gussie Miller
Format: digital, unlimited tracks
Basic Rate: please call for info

A SMOOTH SOUND
6828 Valjean Ave.
Van Nuys, CA 91406
818-779-1259, Cell 818-723-4203
E-mail: smoothsounds@sbcglobal.net
Web: www.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 & live tracking rooms.
E-mail: aspen@aspenandassoc.com
Web: www.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.

Gear: 32+ channels all tube preamps w/ tube compressors, tube EQs into Pro Tools HD w/ Pro Tools 10 and Logic via 32 I/O newest Avid converters. Very large selection of vintage tube microphones and outboard gear, as well as dozens of original GT tube mics, ViPRE preamps, Glory CMP tube compressors and other assorted CT designed audio outboard gear.
Clients: Join me in my new life adventure, we have just finished building our new rooms and are now open to the public. So far we've hosted Doyle Dykes recording his new Christmas album produced by Michael Lloyd, Eric "ET" Thorngren producing a new band project The Reflecticles, and a live concert recording by New Age artist Constance Demby before dozens of her loyal fans. We'd like to help you with your next project, give us a call!

Comments: APR is tucked away 20 minutes from Hollywood or Santa Monica in the "Historic & Visionary" city of San Fernando. The uniquely large live tracking rooms are located in the original Groove Tubes tube factory. APR is owned and operated by Aspen Pittman, author of the Tube Amp Book (140,000 copies in print), the founder of Groove Tubes. He is the designer/manufacturer of 1,000s of tube based mics, preamps, compressors, EQs, and over a dozen original vacuum tubes used in studios worldwide for over 3 decades, holder of 5 patents and recipient of numerous TEC nominations and awards for his work! Selling Groove Tubes to Fender in 2008, he dedicated himself and his vast vintage audio experience and resources to creating the world's finest all tube major format tracking studio. You will find APR a comfortable Mecca of vintage vibe where recordings are done the old school way; live and direct! APR offers a band the rare opportunity to perform live and produce an LP in days, not weeks or months. There is no other studio quite like APR, and our rates are old school too.

ATOMIX STUDIOS
Van Nuys, CA
E-mail: atomixmedia@mac.com
Web: https://www.facebook.com/AtomixStudios
Contact: Tom
Format: Analog and Digital
Basic Rate: inquire for rates

AUDIOLOT STUDIOS
Los Angeles, CA 90068
512-686-2899, 888-224-3343
E-mail: info@audiolot.com
Web: www.audiolot.com/studios
Contact: Joshua Aaron
Format: Pro Tools HD
Basic Rate: \$750/day

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

BACKYARD PRODUCTIONS
Van Nuys, CA 91405
818-780-7845 Fax 818-780-7845

E-mail: hughjames@sbcglobal.net
 Web: www.backyardrecording.com,
 www.hughjamesmusic.com
Contact: Hugh James
Format: digital and analog, 48 tracks
Basic Rate: variable rates: per hour & per project
Format: digital and analog, recording & production

BADMAN PRODUCTIONS

13445 Crewe St.
 Van Nuys, CA 91405
Contact: Lovy Longomba or Benjamin Ochieng
 E-mail: mike@badmanprod.com
 Web: www.badmanprod.com
Services: Pro Tools, Control 24 board, Reason, Logic
Basic Rate: call for info

BARRY PAUL RECORDING

5633 Lankershim Blvd.
 N. Hollywood, CA 91601
 818-458-2362
 E-mail: BAZ67@packbell.net
 Web: barypaulrecording.com
Format: call for info
Basic Rate: call for info

BATTLE PANDA PRODUCTIONS RECORDING STUDIO

7519 Collett Ave.
 Van Nuys, CA 91406
 316-518-5639
 E-mail: battlepandaproductions@gmail.com
 Web: www.battlepandaproductions.com
Contact: Dan or Joe
Format: Apple Logic Pro 9, Pro Tools 9, Mac Pro/Apogee/Onyx Setup, 44.1-192 kHz, 24bit recording.
Basic Rate: \$55/hr. w/engineer, \$400/day w/engineer

BEACH CITIES RECORDING, LLC

2416 Amsler St., Ste. 2
 Torrance, CA 90503
 310-901-2490
 E-mail: beachcitiesrecording@gmail.com
 Web: www.beachcitiesrecording.com

BERNIE BECKER RECORDING & MASTERING

35 West Dayton St.
 Pasadena, CA 91105
 626-304-1682 Fax 626-304-1683
 E-mail: bernie@berniebecker.com
 Web: www.berniebecker.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
 E-mail: paul@bigcityrecording.com
Contact: Paul
 Web: www.bigcityrecording.com
Format: digital and analog, unlimited tracks
Basic Rate: call for info

BIG SCARY TREE

Downtown Artists Loft District
 Los Angeles, CA
 213-680-8733
 E-mail: bigscarytree@gmail.com
 Web: www.myspace.com/
 BigScaryTreeStudios
Format: digital and analog, 64 tracks
 Web: www.bigscarytree.com
Basic Rate: please call for info

BIG SURPRISE MUSIC

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

BIG SWEDE STUDIOS

621 S. Spring St., Ste. 1208
 Los Angeles, CA 90014
 213-629-4940 Fax 213-629-4940
 E-mail: bigswede@bigswedestudios.com
Contact: Big Swede
 Web: www.bigswedestudios.com
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
 E-mail: bcorkery@bcproductions.com
 Web: www.bcproductions.com
Contact: Bill
Format: digital
Basic Rate: please call for info

BITWERX

N. Hollywood, CA
 818-985-8078
Contact: Eddie Rogers
 E-mail: eddie@bitwerxstudios.com
Format: digital & analog
 Web: www.bitwerxstudios.com

BLUE RHODE STUDIOS

10520 Burbank Blvd.
 N. Hollywood, CA 91601
 323-842-0269
 E-mail: ad@bluerhode.com
 Web: www.bluerhode.com
Contact: Andrew De Lucia, President & CEO
Format: digital, Pro Tools 9, Reason; and analog
Basic Rate: e-mail or call for more info

BRIAN GARCIA PRODUCTIONS

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

BRICK HOUSE STUDIOS

Hollywood, CA 90068
 818-562-6132, 323-682-0102
 E-mail: camieamber@yahoo.com
 Web: www.brickhousehollywood.com
Format: digital & analog
Basic Rate: please see website for info

BRIGHT ORANGE STUDIOS

7657 Winnetka Ave., Ste. 200
 Los Angeles, CA 91306
 818-645-1415
 E-mail: jon@brightorangestudios.com
 Web: www.brightorangestudios.com
Contact: Jon Mattox
Format: digital and analog, Pro Tools and Logic
Basic Rate: call for info

BRODSKY ENTERTAINMENT

Beverly Hills, Boston, Meriden
 Web: brodskientertainment.com
Format: Digital Performer, Logic

BRUCE HANIFAN PRODUCTIONS

9023 Beverlywood St.
 Los Angeles, CA 90034
 310-559-4522
 E-mail: info@brucehanifan.com
Contact: Jan Aldrin
 Web: www.brucehanifan.com
Format: digital 64+ tracks
Basic Rate: call for rates

CALIFORNIA SOUND STUDIOS, INC.

25651 Atlantic Ocean Dr., Ste. A16
 Lake Forest, CA 92630
 949-855-0211 Fax 949-855-0224
 E-mail: info@casoundstudios.com
 Web: www.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
 E-mail: paula.salvatore@capitolstudios.com
 Web: www.capitolstudios.com
Contact: Paula Salvatore
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
 E-mail: info@chaliceRecording.com
 Web: www.chaliceRecording.com
Format: digital and analog
Basic Rate: please call for info

CHARLES LAURENCE PRODUCTIONS

19002 Los Alimos St.
 Northridge, CA 91326
 818-368-4962
Contact: Charles Laurence
 E-mail: clpmanagement@aol.com
 Web: www.clpstudios.com
Format: analog and digital, 24 tracks
Basic Rate: please call for info

CHESSVOLT STUDIOS

Van Nuys, CA 91402
 419-827-8411
 E-mail: info@chessvolt.com
 Web: www.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
 E-mail: contact@clearlakerecording.com
 Web: www.clearlakerecording.com
Contact: Eric Milos
Rates: \$60 /hr w/ Assistant or \$75 /hr w/ Experienced Engineer - Block Rates Available
Format: Pro Tools HD5 v10 and 24 Track Analog Tape
Gear: Vintage Microphones, Vintage Trident 80b Console, Yamaha C7 Grand, Hammond B3, Large Selection of outboard including: Neve 1073's, 5 Pultec Eqs, 3 UREI 1176's, LA2A, Distressors, Tube Tech, Allen Smart Smart C2, and much more!
Comments: With our large tracking room and high-end client facilities, we are the affordable alternative to big-budget Hollywood studios.

CONSUELO STUDIOS

Hollywood Hills, CA 90068
 323-876-1168
 E-mail: brelthompson@earthlink.net
 Web: www.consuelostudios.com
Contact: Bret Thompson
Format: Pro Tools HD Native 16x16 IO w/ Vintage Analog Console
Basic Rate: please call for info

CONWAY RECORDING STUDIOS

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

COSTA MESA STUDIOS

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

COTTAGE, THE

365 Hollywood Way
 Burbank, CA 91505
 818-415-5576
 E-mail: tedgberg@earthlink.net
Format: digital and analog
Basic Rate: call for info

CROWN CITY RECORDING

Pasadena, CA
 626-403-6833
 E-mail: booking.crowncity@gmail.com
Contact: Eric
 Web: www.crowncityrecording.com
Format: digital with vintage and analog outboard, SSL Console
Basic Rate: please call for info, block rates available

DANCIN DEER STUDIO

3727 W. Magnolia Blvd., Ste. 459
 Burbank, CA 91505
 818-209-1326
 E-mail: studio@dancindeerstudio.com
Contact: Jody
 Web: www.dancindeerstudio.com
Format: digital
Basic Rate: \$100/hr.

DAVE WATERBURY PRODUCTIONS

Laurel Canyon and Magnolia Blvds.
 Valley Village, CA 91607

818-505-8080
 E-mail: davewaterbury91607@yahoo.com
 Web: www.davewaterbury.net
Contact: Dave
Format: ProTools HD.2
Basic Rate: call for info

DBW PRODUCTIONS

Woodland Hills, CA 91367
 818-884-0808
 E-mail: info@dbwproductions.com
 Web: www.recordla.com
Contact: David Chamberlin
Format: digital, 120 tracks
Basic Rate: \$70/hr.

DIAMOND DREAMS MUSIC

North OC, Barbon Canyon, CA 91709
 909-393-6120
 E-mail: info@diamonddreamsmusic.com
 Web: www.diamonddreamsmusic.com
Format: digital, unlimited tracks
Basic Rate: Please call us for a quote

EN RECORDERS, THE

P.O. Box 2627
 Pasadena, CA 91102
 626-529-3066
 E-mail: info@thedenrecorders.com
 Web: thedenrecorders.com
Contact: Josh Young or 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
 E-mail: remote@dfxaudio.com
 Web: www.dfxaudio.com
Contact: Scott Peets
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
 Web: www.diamentertainment.com
Format: digital & analog
Basic Rate: call for information

D.M. GREMLIN STUDIOS

6053 Atlantic Ave.
 Long Beach, CA 90805
 866-334-4364
 E-mail: dobsound20@yahoo.com
Contact: Wendy Levin
 Web: www.dm-gremlin.com
Format: digital
Basic Rate: \$35/hr; mastering starts at \$50/hr

D.O.B. SOUND

8531 Wellsford Pl., Suite 1
 Santa Fe Springs, CA 90670
 562-464-9456
 E-mail: dobsound20@yahoo.com
Contact: Larry Ramirez, Derek O'Brien
 Web: www.dobsound.net,
 www.fb.com/DOB.SoundStudios
Basic Rate: Rehearsal Rates from \$16-\$18 per hour, Recording \$45 per hour, call for block rates
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
 868-439-7924
 E-mail: info@drumchannel.com
 Web: www.drumchannel.com/studio
Contact: Papillon Zamprioni
Format: Analog and Digital
Basic Rate: Call for info

DUFFY AUDIO

Sherman Oaks, CA 91401
 818-530-2471
 E-mail: duffyaudio@gmail.com
 Web: www.duffyaudio.com
Contact: Brian Duffy
Format: digital, Pro Tools HD 9
Basic Rate: \$35/hr. or per project

EAGLE ROCK STUDIOS

Los Angeles, CA
 310-867-9091
 Web: www.eaglerockstudios.us

E-mail: info@eaglerockstudios.us
 Format: Analog & Digital
 Basic Rate: Call for info

EASTWEST RECORDING STUDIOS

6000 W. Sunset Blvd.
 Hollywood, CA 90028
 323-957-6969 fax 323-957-6966
 Contact: Candace Stewart
 E-mail: candace@eastweststudio.com
 Web: www.eastweststudio.com
 Format: Analog & Digital
 Rates: Call for Daily Rate or Block Bookings
 Gear: 80 Chnl Neve 8078, 40 Chnl Neve
 RCA Custom 8028, 40 Chnl Trident "A"
 Range, Fairchild 670, EMI REDD 47 mic
 pre, GT Vipre 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
 Services: Orchestra tracking, band tracking,
 mixing, live performances, events in famous
 vintage studios.

Clients: Justin Timberlake, Rihanna,
 Metallica, Justin Bieber, Slayer, Muse, Frank
 Sinatra, The Beach Boys, The Mamas &
 the Papas, Elton John, The Rolling Stones,
 The Red Hot Chili Peppers, Michael Buble,
 Faith Hill, Iggy Pop, Bob Dylan, Madonna,
 Whitney Houston, Nas, Frank Ocean, Faith
 Hill, U2, Demi Lovato, Fiona Apple, Tool,
 Santana, Akon, Bruce Springsteen, Stevie
 Wonder, Incubus, Kelly Rowland, Dwight
 Yoakam, Nat "King" Cole, Blink-182, Motley
 Crue, Rage Against the Machine, Jason
 Mraz, Weezer, Ella Fitzgerald, Johnny Cash,
 Jimmy Cliff, Jerry Lee Lewis, Garbage,
 Surfer Blood, Luis Miguel, Stone Temple
 Pilots, Foster The People, M83, Tina Turner,
 Stephen Stills and Neil Young.

ECHO BAR RECORDING STUDIO

7248 Fulton Ave.
 N. Hollywood, CA 91604
 818-738-7320, 818-613-4731
 Contact: Erik Reichers, Bob Horn
 E-mail: erik@echbarstudios.com,
 bobhornmixing@mac.com

Web: echbarstudios.com
 Format: call for information
 Basic Rate: call for info

ECUASOUND PRODUCTIONS

1540 N. Highland Ave., Ste. 107
 Hollywood, CA 90028
 323-467-0383 Cell 310-666 7125
 E-mail: ecuasound@ecuasoundproduction.com
 Web: ecuasoundproductions.com
 Contact: Ivan Castro
 Format: Pro Tools
 Basic Rate: \$70/hr. includes engineer

ELEVATED AUDIO

14561 Aetna St.
 Van Nuys, CA 91411
 818-909-9029
 E-mail: elevatedaudio@gmail.com
 Contact: Fran
 Web: www.elevated-audio.com
 Format: Digital, Analog, or both
 Basic Rate: call for info

EL LABORATORIO

Los Angeles Metro Area
 818-489-1911
 E-mail: studiopig@aol.com
 Web: www.thingsihear.com
 Contact: Michael E. "Hutch" Hutchinson
 Format: All Digital Files: WAV-AIFF-SD2.
 Full Service-Record-Mix-Master-Surround.
 Pro Tools, Logic, Peak, MOTU, Cubase, etc.
 Vocal booth, drum booth, guitar iso booth
 Basic Rate: Call for information-hourly-daily

ENCORE STUDIOS

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

ENTOURAGE STUDIOS

11115 Magnolia Blvd.
 N. Hollywood, CA 91601
 818-505-0001
 E-mail: guy@e51.biz
 Contact: Guy Paonessa
 Web: www.entouragestudios.com

Format: digital and analog
 Basic Rate: please call for info

ES AUDIO SERVICES

1746 Victory Blvd.
 Glendale, CA 91201
 818-505-1007 or 800-880-9112
 E-mail: studio@esaudio.com
 Web: www.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.
 West Los Angeles, CA 90034
 310-287-1236
 E-mail: contact@expositionstudios.com
 Web: ExpositionStudios.com
 Studio Specs: Control Room 20ft x 20ft Live
 Room 20ft x 12ft
 Rates: Please Call For Rates

FACTS OF MUSIC PRODUCTIONS

P.O. 663
 Woodland Hills, CA 91365
 818-888-8266
 E-mail: philippe@factsofmusic.com
 Web: www.factsofmusic.com
 Contact: Philippe Willems
 Format: digital and analog, infinite tracks
 Basic Rate: varies, \$75-150/hr.

FIREHOUSE RECORDING STUDIOS

30 W. Dayton St.
 Pasadena, CA 91105
 626-405-0411 Fax 626-405-0413
 E-mail: jason@firehouserecording
 studios.com
 Web: www.firehouserecordingstudios.com
 Contact: Jason
 Format: digital and analog, 128 tracks
 Basic Rate: please call for info
 Gear: Pro Tools10 HDX-2/ 64 inputs, Avid
 ICON Console 48-channel, X-10 Meyer
 speakers
 with X-800 subwoofers 5.1, 16 Neve
 1073 mic pre's with EQ, Millennia HV-3D
 8-channel mic pre, Avalon VT-737 mic pre/

compressor, API mic pre's with 550A & 550B
 EQ's, 4 Cal rec mic pre's, Bosendorfer 7'4"
 grand piano, extensive plug-in selection.
 Clients: Patti Austin, Aretha Franklin, Nikki
 Sixx, Chick Corea, Dave Matthews, Brian
 McKnight, Randy Newman, Ringo Starr,
 Stanley Clarke, En Vogue, Natalie Cole,
 Chaka Khan, Donna Summer, Patti LaBelle,
 Danger Mouse, Broken Bells, Leehom Wang,
 Judith Hill

FOREWORD PRODUCTIONS

RECORDING STUDIO
 W. Los Angeles
 310-779-9094
 E-mail: info@forewordstudio.com
 Web: www.forewordstudio.com
 Contact: Matthew Nelson
 Format: Pro Tools HD3 - 32 ins/16 outs
 (Mac Pro)
 Basic Rate: \$45/hr. w/engineer, \$350/day
 w/ engineer

FOXFIRE RECORDING

Van Nuys, CA 91406
 818-787-4843
 Web: www.foxfirerecording.com
 Contact: Rudi Eckstein
 Format: Pro Tools HD3 Accel, Analog & Digital
 Basic Rate: please call for info

FREEDOM STUDIOS

17050 Los Alimos
 Granada Hills, CA 91344
 818-269-7070
 Web: freedomstudio.biz
 Format: Digital & Analog
 Contact: Thomas LeBlank
 Rates: call \$30. Per Hr

FRIDAY ENTERTAINMENT

Sherman Oaks, CA
 818-995-4642
 E-mail: info@fridayentertainment.com
 Web: www.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.

**HANS DEKLINE
 MASTERING ENGINEER**

FREE TEST

SOUNDBITESDOG.COM - 310.621.1896
 EARS, GEAR & EXPERIENCE AT INDIE RATES

Morcheeba/JMSH/Steve Aoki/Lisa Loeb/mewithoutYou
 Von Bondies/Gary Jules/Ben Lee/Tim Finn

STUDIO C

PROTOOLS HDX
 AVID I/O
 NEVE API
 INWARD CONNECTIONS
 AVALON - UA - ALTEC - UREI
 CHANDLER - GRACE DESIGN
 ANALOG 2" 24-TRACK RECORDING

**STUDIO CITY SOUND
 STUДИOCITYSOUND.COM
 818.505.9368**

ROD STEWART - KELLY CLARKSON - JASON DERULO - PERFECT CIRCLE - TI - WIEZEL
 NATASHA BEDINGFIELD - NO DOUBT - KEITH RICHARDS - ERIC CLAPTON - WILLIE NELSON

STUDIO A

TRACKING, MIXING, MASTERING
 MOBILE MULTITRACK RECORDING
 HD VIDEO RECORDING / PRODUCTION
 GRAMMY AWARD-WINNING MIXING

GC STUDIOS

6400 Owensmouth Ave.
Woodland Hills, CA 91367
866-498-7882
E-mail: info@gcstudios.com
Web: www.gcstudios.com

GLENWOOD PLACE STUDIOS

619 S. Glenwood Pl.
Burbank, CA 91506
818-260-9555 Fax 818-260-9507
E-mail: kit@glenwoodstudios.com
Contact: Kit Rebhun
Format: digital and analog
Basic Rate: call for info

GOLDENTRACK STUDIO

San Diego, CA
619-252-8763
E-mail: record@goldentrackstudio.com
Web: www.goldentrackstudio.com,
www.myspace.com/goldentrack
Contact: Steve
Format: digital and analog, 24 tracks
Basic Rate: please call for info

GOLDMINE RECORDING STUDIOS

1393 Callens Rd.
Ventura, CA 93003
805-644-8341
E-mail: jeff@goldminerecording.com
Web: www.goldminerecording.com
Contact: Jeff Cowan
Format: digital and analog, 48 tracks
Basic Rate: call for rates

GOLD STREET

Burbank, CA 91504
818-567-1911
E-mail: avpost@goldstreet.net
Web: www.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 Fax 323-462-6137
E-mail: grandmaster.recorders@gmail.com
Web: www.grandmasterrecorders.com
Contact: Alan Dickson
Format: digital and analog, 24 tracks
Basic Rate: please call for info

GROOVE LAB, THE

West Hills, CA 91326
818-366-1650, 818-903-0005
E-mail: olivierroulon@thegroovelab.org
Web: www.thegroovelab.org
Contact: Olivier
Format: digital, 32+ tracks
Basic Rate: call for rates

HELL'S HALF ACRE

Frazier Park, CA.
E-mail: steve@stevekravac.com
Web: www.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
Contact: Faryal Russell
Email: faryal@hensonrecording.com
Website: www.hensonrecording.com
Format: SSL SL 6072E/G, 4072G+, 6056/G,
9090J, Augsperger, 8 Neve
Rate: call for info

HIT SINGLE RECORDING SERVICES

1935C Friendship Dr.
El Cajon, CA 92020
619-258-1080
E-mail: hitsingle@earthlink.net
Web: www.hitsinglerecording.com
Contact: Randy Fuelle
Format: digital and analog, 64 tracks
Basic Rate: please call for info

HOUSE OF BLUES STUDIOS

4431 Petit Ave.
Encino, CA 91436
818-990-1296 Cell 818-455-2030
E-mail: shelly@houseofbluesstudios.com
Web: www.houseofbluesstudios.com
Contact: Gary Bellz
Format: digital and analog, 48+ tracks
Basic Rate: \$1,000 per day

HUMAN TOUCH PRODUCTION STUDIO

For Songwriters & Solo Artists
5066 Lankershim Blvd.
N. Hollywood Arts District, CA
818-235-2070
E-mail: BradStanfield@gmail.com
Website: Under Construction - Call/email for samples of work
Contact: Brad Stanfield
Format: Pro Tools HD
Services: Can transfer virtually any digital format into Pro Tools for you. In-person rate \$30-\$50/hr or flat-rate online/by mail. Includes multi-instrumentalist producer-engineer/mixer. Live and synth instruments, pro vocalists also available professional demos & masters

IMAGINE POST PRODUCTIONS

(Recording & Mixing)
4872 Topanga Cnyn. Blvd., Ste. 406
Woodland Hills, CA 91364
310-924-7849
Contact: Chris Julian
Email: info@imaginepost.com
Website: www.ImaginePost.com
Format: Pro Tools HD3 / Logic
Rate: call for info

IN FIDELITY RECORDINGS

16824 Saticoy St.
Van Nuys, CA 91406
818-786-3144 Fax 818-786-3149
E-mail: david@infidelityrecordings.com
Web: www.infidelityrecordings.com
Format: digital and analog
Basic Rate: \$60/hr
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 isolations.
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. Additional: See our website for more information. Since 2002, we have worked with clients from all over the world in nearly all styles of music and at all levels of studio experience.

INTIMA STUDIOS

N. Hollywood, CA
310-987-3211
E-mail: omeravanimusic@gmail.com
Web: under construction
Format: Pro Tools 10, Tube Preamps, Neumanns and nice guys.
Basic Rate: \$45 an hour.
Comments: Its all about the people and the songs.

JAGGO STUDIOS

Hollywood Hills, CA 90068
323-850-1819
E-mail: studios@jaggo.com
Web: www.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
323-487-7870
E-mail: jcinhollywood@hotmail.com
Web: www.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
E-mail: shelly@jelrecording.com
Web: www.jelrecording.com
Contact: Shelly Guidotti
Format: digital, 100+ tracks
Basic Rate: please call for info

J.E. SOUND

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

JO-MUSIK

Dallas, TX
972-226-1265
E-mail: joe@joemilton.com
Web: www.jo-musik.com
Contact: Joe Milton
Web: www.jo-musik.com, www.joemilton.com
Format: digital and analog, lots of tracks
Basic Rate: please call for info

JRLDRUMS

Internet Drum Sessions
818-903-3690
E-mail: johnlewis@jrl drums.com
Web: www.jrl drums.com
Contact: John Lewis
Format: digital
Basic Rate: \$150-\$250/song

JUNGLE ROOM RECORDING STUDIO

604 1/2 Sonora Ave.
Glendale, CA 91201
818-247-1991 Fax 818-247-2811
E-mail: info@jungleroom.net
Web: www.jungleroom.net
Contact: Kevin Anderson
Format: digital and analog, 128 tracks
Basic Rate: negotiable

KRIS STEVENS ENTERPRISES

Calabasas, CA 91302
818-225-7585
E-mail: kris@kriserikstevens.com
Web: www.kriserikstevens.com
Contact: Christine Fletcher
Format: digital and analog
Basic Rate: call for info

L.A. ENTERTAINMENT, INC.

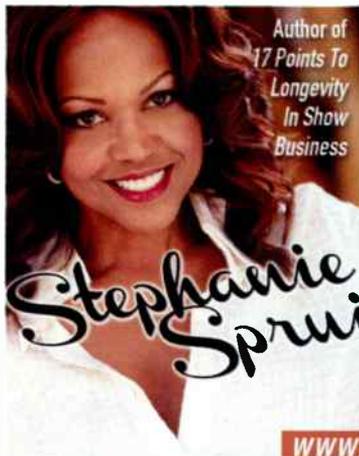
7095 Hollywood Blvd., Ste. 826
Hollywood, CA 90028
800-579-9157 ext. 1
Fax 323-924-1095
E-mail: info@laeg.net
Web: www.laeg.net
Contact: Jim Ervin
Format: digital and analog, 48 tracks
Basic Rate: call for info

LAKE TRANSFER RECORDING

11300 Hartland St.
N. Hollywood, CA 91605
818-508-7158
E-mail: info@laketransfer.com
Web: www.laketransfer.com
Format: Pro Tools
Basic Rate: \$50. per hr

LA FX RECORDING SERVICES

P.O. Box 827
N. Hollywood, CA 91603
818-769-5239 Fax 818-769-7288
E-mail: lafx1@aol.com
Web: www.lafx.com
Contact: Dan or Anne Vicari
Format: digital and analog, 24 tracks
Basic Rate: please call for info
Gear: LAFX Studio has a vintage API console rebuilt by Brent Averill, with 550A EQs and Neve Fying Faders. We offer Yamaha NS10s, Tannoy SGM10Bs, Genelec 1031As or Dynaudio BM15As. We have the latest Pro Tools software and offer all Waves plug-ins and others too many to list. You may use our Studer A827, Ampex 102 with 1/2-in or 1/4-in head stacks, and our extensive microphone collection. LAFX Studio has the Yamaha C7 used by Synthogy for their "Ivory Sampled Piano" software and a Hammond B3 for your tracking sessions. 5.1 setup for mixing.
Services: LAFX Recording Services has successfully served the Los Angeles recording community for over 20 years. We have an extensive collection of recorders, pre-amps/EQs, compressors, microphones, reverbs and effects available for you to rent for your studio as well as use at the LAFX studio. We offer tape baking and transfer services also.
Clients: Jimi Hendrix and "Experience Hendrix," Tom Vicari, HBO's "The Newsroom," The Academy Awards, Bobby McFerrin, Grammy winner Gordon Goodwin and the Big Phat Band, Grammy winner José Rizo's Mongorama and Latin All Star



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Sinbad, comedian/actor,
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mappelbaum@gmail.com
Skype: maorappelbaummastering
+1-818-564-9276 / +1-818-745-6412

Band, Daniele Luppi, Starz's "Magic City," Robert Randolph, Wilson Phillips, Rachael MacFarlane, Cristian Castro. There are many more, too many to list after 20 busy years. **Comments:** Our website is LAFX.com, for booking the studio call Anne Vicari 818-769-5239.

LARRABEE SOUND STUDIOS
4162 Lankershim Blvd.
Universal City, CA 91602
818-753-0717 Fax 818-753-8046
E-mail: info@larrabeeestudios.com
Web: www.larrabeeestudios.com
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
E-mail: info@laurengroup.com
Web: www.laurengroup.com
Contact: Len Kovner
Format: digital and analog, 196+ tracks
Basic Rate: please call for info

LA VALLEY COLLEGE RECORDING WORKSHOP
7800 Fulton Ave.
Valley Glen, CA 91401-4096
818-947-2779
E-mail: miketrombonejulian@gmail.com
Web: www.thequimbyhouse.com
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 Fax 818-846-7012
E-mail: manager@littlebigroom.com
Web: www.littlebigroom.com
Basic Rate: please call for info

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

MALLEYABLE MUSIC
4950 Read Rd.
Moorpark, CA 93021
805-368-1801
E-mail: mattmalley@mac.com
Web: www.malleablemusic.com
Contact: Matt
Format: digital, 24 tracks
Basic Rate: \$100/hr.

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

MARC DESISTO PRODUCTIONS
Sherman Oaks, CA
818-259-4235
E-mail: marcsmix@gmail.com
Web: www.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
E-mail: info@fixinthemix.com
Web: www.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
E-mail: info@martinsound.com
Web: www.martinsound.com
Contact: Dan Blessinger
Format: digital and analog, 32 tracks
Basic Rate: please call for info

MAR VISTA RECORDING STUDIO
Mar Vista, CA
310-467-0889
E-mail: remmusic@ca.rr.com
Contact: Jerry
Basic Rate: Please call for information

MARVINBASS DIGITAL AUDIO
21801 Burbank Blvd., Unit 81
Woodland Hills, CA 91367
818-906-7712
E-mail: marvinbass@mac.com
Contact: Marvin Sperling
Format: Pro Tools HDX
Basic Rate: \$45/hr.

MASTER GROOVE STUDIOS / RADD SOUND
Northridge, CA & Nashville, TN
818-830-3822
E-mail: davejavu@att.net
Web: www.mastergroovestudios.com
Contact: David Morse or John Prpich
Format: digital, unlimited tracks
Basic Rate: please call for rates, discounts to local acts, from \$35/hr.
Gear: Yamaha O2R, Apogee Filters, Dual Processor Pentium, Nuendo, Cuebase, Samplitude Producer 2496, Custom Mastering Software, 100's of plug-ins. Easy comfortable rooms.
Special Services: world-renowned for mastering, we also offer production, tracking & mixing, state-of-the-art rooms: gold & platinum engineers. Staff producers David Morse, John Prpich, Phil Moore, Patrick Burkholder, The Viking
Clients: Good Charlotte, Queens Of The Stone Age, R.E.M., Commodores, Warrant, Incubus, Ice Cube & Dre, EWF, Yes, Alice In Chains
Comments: since 1981 Master Groove has been a major supporter of the local music scene. The best LA studio for the buck. "Rolling Stone" New Room.

MAURICE GAINEN PRODUCTIONS
4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
E-mail: maurice@mauricegainen.com
Web: www.mauricegainen.com
Contact: Maurice
Format: digital and analog, 128 tracks
Basic Rate: call for info. Indie rates avail.
Gear: Pro Tools HD, Mac G5 Dual 2.5 GHz, Logic Pro, Yamaha O2R Mixer, Waves Platinum TDM and Restoration, Reason, Spectrasonics, Gigapiano, Auto-Tune, Bomb Factory and many other plug-ins, soft synths and EFX. Avalon 737, ART Dual-MP DBX 160X & other outboard gear. Excellent mics, Genelec speakers w/subwoofer, acoustic piano, 4 ADAT's, much more.
Special Services: start to finish CD production. CD Mastering. Top session players at discount rates. Full-band recording. Vocalist friendly, Berklee trained producer-musician-engineer.
Clients: Starbucks/Hear Music (mastering for 85 compilations), Disney, EMI, UNI, Warner, Sony, Royal Crown Revue, The Hues Corp ("Rock The Boat")
Comments: 20 years in the same location. Comfortable and 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
E-mail: jeff@maximusmedia.net
Web: www.tothemax.com
Contact: Jeff Hall
Format: digital and analog
Basic Rate: please call for info

MELODY MAKER PRODUCTIONS
453 S. Spring St., Ste. 937
Los Angeles, CA 90013
310-266-9506
E-mail: info@melodymakerproductions.com
Web: http://melodymakerproductions.com
Contact: David A. Gielan
Format: Pro Tools, Logic
Basic Rate: Call For Information

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

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

MIX ROOM, THE
2940 W. Burbank Blvd.
Burbank, CA 91505
818-846-8900
E-mail: roxy@themixroom.com
Web: www.themixroom.com

Contact: Roxy
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
E-mail: mail@mlstudios.com
Web: www.mlstudios.com
Contact: Col. Darryl Harrelson
Format: digital/analog, Pro Tools HD2 Accel
Basic Rate: \$45/hr. or flat rate per song/project

MORNING VIEW STUDIOS
P.O. Box 4225
Malibu, CA 90265
310-457-9901 Cell 310-924-9697
Fax 310-457-5382
E-mail: sternalbert@gmail.com
Web: www.morningviewstudios.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, 866-203-2683
E-mail: tim@mountaindogmusic.com
Web: www.mountaindogmusic.com
Contact: Tim Frantz
Format: digital
Basic Rate: please call for info

MR. FANTASTIC
Los Angeles, CA
718-375-4446 Fax 718-715-0346
E-mail: mayday321@gmail.com
Web: www.soundcloud.com/mrfantasticmusic
Contact: Adam or Peter
Format: digital, 128 tracks
Basic Rate: project-by-project basis

NEW MILLENNIUM RECORDS GROUP
P.O. Box 1070
Hollywood, CA 90078
323-962-5960
E-mail: timsimms@nmrgonline.com
Web: www.nmrgonline.com
Contact: Tim Simms
Format: digital, unlimited tracks
Basic Rate: negotiable rates

NIGHTBIRD RECORDING STUDIOS
At The Sunset Marquis Hotel & Villas
1200 Alta Loma Rd.
W. Hollywood, CA 90069
310-657-8405
E-mail: manager@nightbirdrecordingstudios.com
Web: www.nightbirdrecordingstudios.com
Contact: ED
Format: ProTools 10 HD6 Accel, 7.1 Surround
Video: Final Cut Studio, 102-inch Projection Screen for Viewing when Mixing Audio to Picture
Basic Rate: call for prices

NIGHT SKY SOUND
3420 Laketree Dr.
Fallbrook, CA 92028
760-731-6434
E-mail: steve@nightskysound.com
Web: www.nightskysound.com

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Contact: Steve Donato - Owner, Producer/Engineer
Format: MOTU DP8/Logic/Pro Tools/Apogee & Studer A827 Gold analog
Basic Rate: Contact us to discuss your project

NRG RECORDING SERVICES

11128 Weddington St.
 N. Hollywood, CA 91601
 818-760-7841
E-mail: annette@nrgrecording.com
Web: www.nrgrecording.com
Contact: Annette Scott
Format: digital and analog
Basic Rate: \$1600 per 12-hr. lockout including assistant engineer and Pro Tools.

OC RECORDING COMPANY, THE

3100 W. Warner Ave. Ste. 7
 Santa Ana, CA, 92704
 323-244-9794
Contact: Asaf Fulks (engineer & producer)
E-mail: info@ocrecording.com, info@hiphopbeatz.com,
Web: www.ocrecording.com, www.hiphopbeatz.com, www.asafproductions.com
Format: Analog & Digital Pro-Tools 9 including Avalon, SSL, Neumann, Manley Lynx, Waves Mercury, Etc.
Styles: All styles, but specializing in pop, hip hop, R&B, rock, voiceovers and ADR
Basic Rate: contact us for rates

OCEAN STUDIOS BURBANK

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

OCEAN WAY RECORDING, INC.

6050 W. Sunset Blvd.
 Hollywood, CA 90028
 323-467-9375 Fax 323-467-3962
E-mail: rob@oceanwayrecording.com
Web: www.oceanwayrecording.com
Contact: Rob Goodchild
Format: digital and analog, 96 tracks
Basic Rate: please call for info

OCEAN WAY'S RECORD ONE STUDIO

Sherman Oaks, CA
 818-788-7751 Fax 818-788-3528
E-mail: rob@oceanwayrecording.com
Web: www.oceanwayrecording.com
Contact: Rob Goodchild
Format: digital and analog, 96 tracks
Basic Rate: please call for info

PACIFICA STUDIOS

2620 La Cienega Ave.
 Los Angeles, CA 90034
 310-559-9777
E-mail: glnish3@gmail.com
Contact: Glenn
Format: Pro Tools
Basic Rate: please call

PACIFIQUE RECORDING STUDIOS

10616 Magnolia Blvd.
 N. Hollywood, CA 91601
 818-761-8042 Fax 818-761-9277
E-mail: pacifiquestudios@yahoo.com
Web: www.pacifiquestudios.com

Format: digital and analog, 64 tracks
Basic Rate: \$200/hr.

PANGEA

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

PARAMOUNT RECORDING STUDIOS

6245 Santa Monica Blvd.
 Los Angeles, CA 90038
 323-465-4000 Fax 323-469-1905
E-mail: info@paramountrecording.com
Web: www.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
E-mail: galletta@parkhillmusic.com
Web: www.parkhillmusic.com
Contact: Eric Galletta
Format: digital and analog, 48 tracks
Basic Rate: negotiable call us

PENGUIN RECORDING

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

PETTING:ZOO MUSIC, INC.

Topanga, CA 90290
 310-455-4551 Studio
 310-980-1193 Cell
E-mail: bernhardpenzias@mac.com
Web: http://www.facebook.com/pages/Pettingzoo-Music-Inc/135648016472477
Contact: Bernhard Penzias
Format: Pro Tools HD3, Logic Studio, Analog Cassette
Basic Rate: \$35/hr.

PINNACLE COLLEGE

1000 S. Fremont Ave., #14
 Alhambra, CA 91803
 877-206-6206
E-mail: admin@pinnaclecollege.edu
Web: www.pinnaclecollege.edu
Format: digital and analog, 48 tracks
Basic Rate: please call for info

Additional location:

11050 White Rock Rd. Ste. 150
 Rancho Cordova, CA 95670

PLATINUM STUDIO

Van Nuys, CA 91411
 818 994-5368
E-mail: paulhilton123@sbcglobal.net
Web: www.paulhiltonmusic.net
Contact: Paul Hilton
Format: digital, 200 stereo tracks
Basic Rate: please call for info, \$35/hr.

PLAYBACK RECORDING STUDIO

400 E. Gutierrez St.
 Santa Barbara, CA 93101
 805-730-7529
Web: www.playbackrecording.com

P.M. III PRODUCTIONS

Studio City, CA
 818-763-3053
E-mail: p.m.iii@sbcglobal.net
Web: www.pm3prod.com
Contact: Paul
Format: Pro Tools HD
Basic Rate: \$35/hr.

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
E-mail: pplzmi@aol.com
Web: www.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 Fax 323-965-8732
E-mail: info@privateislandtrax.com
Web: www.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
E-mail: 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 MUSIC & POST

Redondo Beach, CA 90278
 310-802-3376
E-mail: music@pyramaxis.com
Web: http://www.pyramaxis.com
Contact: Jim D.
Format: ProTools HD, Logic
Basic Rate: \$65 Hourly, Project Rates - Call for details! World Class Mixing, Mastering, Audio Post, Soundtracks, Audio Clean-Up/ Noise Removal

RACE HORSE STUDIOS

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

RANDY WINE STUDIOS

6671 Sunset Blvd. Ste. 1550
 Hollywood, CA. 90028
 323-463-9463
E-mail: info@randywinestudios.com
Web: www.randywinestudios.com,

www.fb.com/pages/Randy-Wine-Studios/174222645974307?ref=ln_tnmn
Contact: Randy or Brandon
Format: Pro Tools HD
Basic Rate: \$100/hr w/engineer, \$1,000/day lockout w/engineer

READY MIX MUSIC

5635 Lankershim Blvd.
 N. Hollywood, CA 91601
 818-388-2196
E-mail: studio@readymixmusic.com
Web: www.readymixmusic.com
Contact: Paul or Sarah
Format: Pro Tools
Basic Rate: Call for info

RECORD PLANT

1032 N. Sycamore Ave.
 Hollywood, CA 90038
 323-993-9300 Fax 323-466-8835
Contact: Sayoko Rutledge
E-mail: sayoko@recordplant.com
Web: www.recordplant.com
Format: digital and analog
Basic Rate: please call for info

RESONATE MUSIC & SOUND

449 S. San Fernando Blvd.
 Burbank, CA 91502
 818-567-2700
E-mail: inquire@resonate.la
Web: http://www.resonate.la
Format: Digital & Analog
Basic Rate: call for info

ROBERT IRVING PRODUCTIONS, INC.

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

ROCKYROADRANCH PRODUCTIONS

28111 Oak Springs Cyn. Rd.
 Santa Clarita, CA 91387
 661-510-6408
E-mail: scotty@rrrprod.com
Web: www.rrrprod.com
Contact: Scotty Manzo
Format: digital and analog, 64 tracks
Basic Rate: \$75/hr.

ROSE STUDIOS

El Centro, CA
 760-352-5774
E-mail: info@rosetudios.net
Web: www.roserecordingstudios.com
Contact: Danny Berg
Format: digital, 48 tracks
Basic Rate: please call for info.

ROURKETTOWN STUDIOS

17521 Rayen St.
 Northridge, CA 91325
 818-775-1388
Contact: Jeff
E-mail: info@rourkettown.com
Web: www.rourkettown.com
Format: digital, unlimited tracks
Basic Rate: please call for info

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Clear Lake RECORDING STUDIOS

www.ClearLakeRecording.com

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

SAD GIRL MUSIC
N. Hollywood, CA
818-769-9100
E-mail: studio@sadgirlmusic.com
Web: www.sadgirlmusic.com
Contact: Karen Swerdlow or Paul McKee
Format: digital and analog, 64 tracks
Basic Rate: \$50/hr.

SAGE AND SOUND RECORDING
1511 N. Gordon St.
Hollywood, CA 90028
323-469-1527
E-mail: info@sageandsound.com
Web: www.sageandsound.com
Contact: Studio Mgr., Bryan McCurry
Format: Protocols, 24 Track
Basic Rate: call for info

SANCTUARY SOUND
7053 Rubio Ave.
Van Nuys, CA 91406
818-989-9997
E-mail: foz@barrifyasman.com
Web: www.barrifyasman.com
Contact: Barry Fasman
Format: digital, 96 tracks
Basic Rate: please call for info

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

SEAHORSE SOUND STUDIOS
1334 S. Grand Ave.
Los Angeles, CA 90015
909-210-2317
E-mail: info@seahorsesoundstudios.com
Web: www.seahorsesoundstudios.com
Contact: Samur
Format: analog and digital, 16 tracks
Basic Rate: \$30/hr.

SELAH RECORDING STUDIO
220 E 4th St.
Santa Ana, CA 92701
714-722-1937
E-mail: selahstudio@aim.com
Contact: Dave Gehlhar
Web: www.selahrecording.coE
Format: digital and analog, 48 tracks
Basic Rate: please call for info

SEQUOIA SOUND PIANO RECORDING
W. Los Angeles, CA 90066
310-621-5935
E-mail: rich@richsmith.com
Contact: Rich Smith
Web: www.sequoiasound.com
Format: digital, 8 tracks
Basic Rate: Please call for rates

SILVER FERN STUDIOS
Altadena, CA
626-399-1573
E-mail: info@silverfernstudios.com
Web: www.silverfernstudios.com
Contact: Matthew Moore
Format: Pro Tools 8
Basic Rate: \$40/hr. & \$60./hr

SKIP SAYLOR
P.O. Box 280010
Northridge, CA 91328-0010
818-300-0400 Fax 818-881-7092
E-mail: skipsaylor@gmail.com
Web: www.skipsaylor.com
Contact: Skip Saylor
Format: digital and analog, 96 tracks
Basic Rate: call for info
Gear: SSL 4100G+, Pro Tools HD, Yamaha grand piano, Hammond B3, TAD, Lexicon 480L, PCM70, PCM42 (4), AMS 1580(2), AMS RMX-16 (2), Yamaha, Pultec EQP1A (4), Neve, MicPre/EQ's, API (15), EMT, Apogee, GML, Avalon, Distressors (4), Aphex, Manley, Roland, TC Electronics 2290, Fireworx, M3000, Eventide H3000, Eclipse, Instant Flanger, Urei LA2A, 1176LN, LA3A, DBX, PanScan, Ampex ATR, BASE
Services: studio is located in a secluded private environment with living accommodations for bands/artists on property
Clients: Guns N' Roses, Bobby Brown, Foo Fighters, Santana, k.d. lang, Sardar, Snoop Dogg, Bootstraps, Jonathan Butler, Iron Man 2, The Lost Boys, Michael Jackson, Mary J. Blige, KRS-ONE, Avril Lavigne, Israel Houghton, Jonny Lang, Pink, Goo Goo Dolls, Brian May, Tupac, Boyz II Men, Death Cab For Cutie, "Best Music in Film" Nashville Film Festival, Parenthood, Private Practice, No Ordinary Family, Secret Circle, Ice Cube, Everclear
Comments: facility features a large high ceiling tracking room and excellent mix room built/owned by a 30-year veteran of the recording industry

SLY DOGGIE PRODUCTIONS
Reseda, CA
Contact: Christian Davis
E-mail: studio@slydoggie.com
Web: www.slydoggie.com
Format: digital 64 tracks plus
Basic rate: check webpage

SONG-HAVEN
10410 Hillhaven Ave.
Tujunga, CA 91042
818-951-6345
E-mail: studio@song-haven.com
Web: www.song-haven.com
Contact: Steffen Presley
Format: digital, 64 tracks
Basic Rate: \$35/hr.

SONIC FARM PRODUCTIONS
310-402-2390
E-mail: zoran@sonicfarm.com
Web: www.sonicfarm.com
Contact: Zoran T.
Format: digital and analog, 64 tracks, Neve analog mixing!
Basic Rate: \$50/hr. w/ engineer-producer, discounts available with projects or large blocks of time.

SONIC FUEL STUDIOS
150 Sierra St.
El Segundo CA 90245
310-499-9274
E-mail: kyri@sonicfuel.net
Web: www.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.

SONIC JUNGLE STUDIOS
6143 Morella Ave.
N. Hollywood, CA 91606
619-817-1432
E-mail: filmscores55@yahoo.com
Contact: Steve Reid, Martin Delgado
Format: digital and analog, 64 and 48 tracks
Basic Rate: please call for info

SONIKWIRE STUDIOS
Irving, CA
949-851-9340
E-mail: alex@sonikwire.com
Web: www.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
E-mail: ductape@aol.com
Web: www.sonorarecorders.com
Contact: Richard
Basic Rate: call for information

SOTTO VOCE STUDIO
Sherman Oaks, CA 91423
818-694-3052
E-mail: info@sottovocestudio.com
Web: www.sottovocestudio.com
Contact: Shaun Drew
Format: digital, unlimited tracks, albums/film/TV
Basic Rate: \$50/hr.

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

SOUND IMAGE
14157 Stagg St.
Van Nuys, CA 91406
818-989-0511
E-mail: melody@staggstreetstudio.com
Web: www.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
714-437-9585 Fax 714-437-9877
E-mail: info@soundmatrix.com
Web: www.soundmatrix.com

Contact: Scott Ragotskie
Format: Pro Tools HD digital, 192 tracks
Basic Rate: \$75/hr. package deals available

SOUNDMOVES PRODUCTION STUDIOS
Burbank, CA
818-843-3393
E-mail: michael@woodrumproductions.com
Web: www.soundmovesaudio.com
Contact: Michael Woodrum
Format: digital and analog, unlimited trks.
Basic Rate: please call for info

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

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

S.R.S./ HIT RECORDS NETWORK
P.O. Box 6235
Santa Barbara, CA 93110
805-964-3035
Contact: Ernie Orosco, Greg Lewoit or Cory Orosco
Web: www.members.tripod.com/tc_67
Format: digital and analog, 35 tracks
Basic Rate: please call for info

STAGG STREET STUDIO
15147 Stagg St.
Van Nuys, CA 91405
818-989-0511
E-mail: melody@staggstreetstudio.com
Web: www.staggstreetstudio.com
Contact: Melody Carpenter
Format: digital and analog, 24 and 24 trks.
Basic Rate: please call for info

STEAKHOUSE STUDIO, THE
5161 N. Cartwright Ave.
N. Hollywood, CA 91601-4075
818-802-0732, 818-985-2620
E-mail: kelle@steakhousestudio.com
Web: steakhousestudio.com
Contact: Kelle Musgrave
Basic Rate: please call for info

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

STEWART SOUND
204 N. Broadway, Ste. N
Santa Ana, CA 92701
714-973-3030
E-mail: cindy@stewartsound.com

Arvada, CO 80005
303-456-8216, Fax 303-254-6304
E-mail: info@derryberryaudio.com
Web: www.derryberryaudio.com
Contact: Mark Derryberry, producer/engineer
Format: Pro Tools HD
Basic Rate: \$85/hr.

HIDEOUT @ MACE'S HOLE STUDIO, THE
P.O. Box 247
Beulah, CO 81023
719-485-5883
E-mail: info@coloradorecording.com
Web: www.coloradorecording.com
Contact: Steve or Tyler Hobson
Format: digital 48 tracks w/ PC
Basic Rate: \$30/hr., \$225 for 8-hour block

MUSICMAGIC PRODUCTIONS
3692 Fairgate Ct.
Highlands Ranch, CO 80126
303-346-2970, Cell 303-921-7517
E-mail: musicmagicprod@aol.com
Web: www.ericroberts.org,
www.myspace.com/musicmagicprod
Contact: Eric Roberts
Format: digital, 16 tracks
Basic Rate: \$50/hr.

ROCKY MOUNTAIN RECORDERS
1250 W. Cedar Ave.
Denver, CO 80223
303-777-3648 Fax 303-777-3923
E-mail: contact@rockyrecorders.com
Web: www.rockyrecorders.com
Contact: Rachel Converse
Basic Rate: please call for info

Connecticut

CARRIAGE HOUSE STUDIOS
119 Westhill Rd.
Stamford, CT 06902
203-358-0065
Contact: John Montagnese
E-mail: booking@carriagehousemusic.com
Web: www.carriagehousemusic.com
Format: digital and analog
Basic Rate: please call for info

FIREHOUSE 12
45 Crown St.
New Haven, CT 06510
203-785-0488
Web: www.firehouse12.com
Format: see website for studio equipment
Basic Rate: call for information

ONYX SOUND LAB
56 Cooper Street
Manchester, CT 06040
860-436-4581
E-mail: contact@onyxsoundlab.com
Web: www.onyxsoundlab.com
Contact: Adam Gootkin or Peter Kowalczyk
Format: digital
Basic Rate: please call for info

NORTHFIRE RECORDING
15a Grove St.
Amherst, MA 01002
413-256-0404
Web: www.northfirerecording.com
Format: see website for equipment list
Basic Rate: \$45/hr, \$550/10hr.

STUDIO UNICORN
36 Sanford Town Rd.
Redding, CT 06896-2411
203-938-0069
E-mail: paul@studiounicorn.net
Web: www.studiounicorn.net
Contact: Paul Avgerinos, Grammy-nominated producer
Format: Pro Tools HD 128 Tracks
Basic Rate: call for information

TROD NOSSEL
P.O. Box 57
10 George St.
Wallingford, CT 06492
203-269-4465, 800-800-HITS (4487)
Web: www.trodnossel.com
Format: Pro Tools HD2/HD3
Basic Rate: call for information

WHITEHOUSE PRODUCTIONS
549 Howe Ave.
Shelton, CT 06484
203-400-6207
E-mail: info@whitehouseproductions.net
Web: whitehouseproductions.net
Contact: Scott White
Basic Rate: \$50/hr \$350/8hrs

Delaware

JAMLAND STUDIO
2326 Empire Dr.
Wilmington, DE 19810
302-475-0204
E-mail: music@jamlandstudio.com
Web: jamlandstudio.co
Format: see website for equipment
Basic Rate: call for information

SIDE DOOR STUDIO
69 Albe Dr.
Newark, DE 19702
302-738-8777 Fax 302-731-7601
E-mail: sdseng@delanet.com
Web: www.sidedoorstudioinc.com
Basic Rate: please call for info

District of Columbia

CLEANCUTS MUSIC
4100 Wisconsin Ave. NW, 1st Floor
Washington, DC 20008
202-237-8884
E-mail: tetiana@cleancuts.com
Web: www.cleancuts.com
Format: digital
Basic Rate: please call for info

Additional locations:

8403 Colesville Rd., Suite 250
Silver Springs, MD 20910
301-495-7772
E-mail: julie@cleancuts.com

2901 Chestnut Ave.
Baltimore, MD 21211
410-467-4231
E-mail: anna@cleancuts.com

LISTEN VISION RECORDING STUDIOS
2622 Georgia Ave. N.W.
Washington, DC 20001
202-332-8494 Fax 202-332-8495
E-mail: info@listenvision.com
Web: www.listenvision.com
Contact: Jerri

Format: Pro Tools, digital, 124 tracks
Basic rate: \$60/hr.

Florida

CRESCENT MOON
6205 Bird Rd.
Miami, FL 33155
305-663-8924
E-mail: josem@crescentmoon.com
Web: www.crescentmoon.com
Format: Audio/Video Suites, ISDN,
Digital/Analog
Basic Rates: Call for rates

DIO-VISION
13885 W. Dixie Hwy.
Miami, FL 33161
305-893-9191
E-mail: sales@audiovisionstudios.com
Web: www.audiovisionstudios.com
Format: Digital & Analog
Rates: Please Call in

HIT FACTORY CRITERIA-MIAMI, THE
1755 N.E. 149 St.
Miami, FL 33181
305-947-5611
Contact: Trevor Fletcher
Web: www.criteriaudios.com
Format: 16 & 24 tk analog, 48k digital,
DAW's
Basic rate: 6 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.

PHAT PLANET RECORDING STUDIOS
3473 Parkway Center Ct.
Orlando, FL 32808
407-295-7270
E-mail: info@phatplanetstudios.com
Web: www.phatplanetstudios.com
Contact: Ed Krout
Format: Pro Tools HD,
analog 2-inch etc.
Basic Rate: \$75/hr. Studio A, \$65/hr. Studio B

HART GUNTHER SOUTH BEACH STUDIOS
1200 Collins Ave.
Miami Beach, FL 33139
305-673-8203 Fax 305-531-9929
E-mail: sbs@the-beach.net
Web: www.southbeachstudios.com
Contact: Joe Galdo
Format: Professional recording/mixing; SSL;
Pro Tools HD3/v.9, Logic9, etc.; New Apple
Mac Pro; lots of vintage gear.
Basic Rate: Call about rates

SETAI RECORDING STUDIO
2001 Collins Ave.
Miami Beach, FL 33139
305-520-6060
E-mail: scott@setairecording.com
Web: www.setairecording.com
Contact: Scott Kubrin
Format: SSL C-200, DAW Control 32 Faders
Basic Rate: please call for info

STUDIO CENTER
6157 NW 167 St. F-4
Miami, FL 33015
305-828-7231

E-mail: sales@studiocenter.net
Web: www.studiocentermiami.com
Format: Digital & Analog
Basic Rate: please call for info

STYLE-CITY MUSIC
P.O. Box 13651
St. Petersburg, FL 33733-3651
727-520-2336
E-mail: stylecitymusic@yahoo.com
Web: www.stylecitymusic.com
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: \$55/hr.

TWENTY-FIRST CENTURY STUDIOS
1736-2 Landon Ave.
Jacksonville, FL 32207
904-346-3452
E-mail: 21centurystudios@bellsouth.net
Web: twentyfirstcenturystudios.com

UNITY GAIN RECORDING STUDIO
1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
E-mail: aiannucci@unitygain.com
Web: www.unitygain.com
Contact: Bart Iannucci
Format: Direct to Disk, Digital &
Analog Tape, & MIDI
Basic Rate: \$60-\$130/hr.
(based on requested services)

VIRTUAL PRODUCTIONS
Islamorada, FL
203-384-1842
E-mail: MichaelVDamon@gmail.com
Web: www.virtualproductions.net
Contact: Michael Damon
Format: Pro Tools
Basic Rate: Please call for info

Georgia

ARCADIA PRODUCTION AND RECORDING STUDIO
Atlanta, GA 30071
770-448-9992
E-mail: streetikid@arcadiarocks.com
Web: www.arcadiarocks.com
Contact: Knox
Format: Pro Tools HD2 Accel 2-in-tape
Basic Rate: please call for info

DOPLER
1922 Piedmont Cir.
Atlanta, GA 30324
404-873-6941, 877-883-9406
E-mail: info@dopplerstudios.com
Web: www.dopplerstudios.com
Format: Digital/Analog, Full Service Facility
Basic Rate: Call for information

ELEVATED BASEMENT STUDIO, INC.
911B E. 65th St.
Savannah, GA 31405
912-356-9445
E-mail: kevin@elevatedbasement.com
Web: www.elevatedbasement.com
Contact: Kevin Rose
Format: DAW
Basic Rate: \$65/hr.

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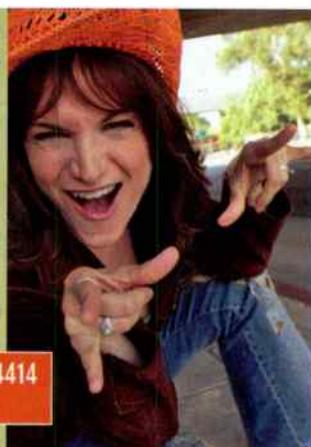
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deedeemalley@gmail.com

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GROOVE TUNES STUDIOS

340 Rossiter Ridge
Alpharetta, GA 30022
770-842-5511
E-mail: eatunison@bellsouth.net
Web: www.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
770-266-5266
E-mail: info@huffrecording.com
Web: www.huffrecording.com
Format: digital Pro Tools
Basic Rate: please call for info

LAKEFRONT STUDIOS

1221 Grande View Dr.
Loganville, GA 30052
770-602-0995, 800-525-3378
E-mail: Ldaunt@lakefrontstudios.com
Web: www.lakefrontstudios.com
Contact: Lesley Daunt
Format: digital Nuendo and Pro Tools HD
Basic Rate: \$60/hr.

MAW SOUND RECORDING STUDIOS

P.O. Box 45
Hiawassee, GA 30546
706-896-4560, 800-535-4560
Web: www.mawsound.com
Contact: Michael Wine
Format: digital & analog, Sonar recording
Basic Rate: call for info

PATCHWERK

1094 Hemphill Ave. N.
Atlanta, GA 30318-5431
404-874-9880
E-mail: curtis@patchwerk.com
Web: www.patchwerk.com
Contact: Curtis Daniel III
Format: SSL48-Channel Duality console,
SSL J-9000 Console.
Basic Rate: call for rates

SONICA

500 Bishop St., Bldg. C-2
Atlanta, GA 30318
404-350-9540
E-mail: john@sonicarecording.com
Web: sonicarecording.com
Contact: John Briglevich
Format: Pro Tools HD, Studer 2"
Basic Rate: call for rates

STUDIOPLEX OF CENTRAL GA, LLC, THE

377 E. Colonial Dr.
Macon, GA 31211
478-737-2077
E-mail: gary@thestudioplex.com
Contact: Gary Branch
Format: Nuendo 24/96
Basic Rate: \$45/hr.

TREE SOUND STUDIOS

4610 Peach Tree Industrial Blvd.
Norcross, GA 30071
770-242-8944
E-mail: mali@treesoundstudios.com
Web: www.treesoundstudios.com
Rate: please call for info

Hawaii**AVEX HONOLULU STUDIOS**

377 Keahole St., Ste. D-03
Honolulu, HI 96825
808-393-2021 Fax 808-393-2021
E-mail: info@avexhonolulustudios.com
Web: www.avexhonolulustudios.com
Format: digital and analog, unlimited tracks
Basic Rate: please call for info

CARAT RECORDING STUDIO

P.O. Box 12746
Lahaina, HI 96761
808-214-6910
E-mail: mail@thesongwriter.net
Web: www.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: \$39 per hour, 1st hour free w/engineer. Call for special packages & 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
E-mail: pakala@aol.com
Web: www.highwayrecording.com
Contact: P. Keat
Format: digital, 24 tracks
Basic Rate: contact us for rates

SOUNDS LIKE HALE RECORDING STUDIO, LLC

355 Hukilike St., Ste. 110
Kahului, HI 96732
808-877-4253
E-mail: info@soundlikehale.com
Web: www.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
E-mail: nathan@osmosisrecording.com
Web: www.osmosisrecording.com
Contact: Nathan
Basic Rate: please call for info

TONIC ROOM, THE

1509 Roberts St., Ste. 103
Boise, ID 83705
208-338-8433
E-mail: info@tonicroomstudios.com
Web: www.tonicroomstudios.com
Contact: Jason or Chris
Format: Pro Tools HD/Neve
Basic Rate: \$500/10hr. day with engineer(s)

Illinois**APOCALYPSE COW**

20 Pomeroy Rd.
Montgomery, IL 60538
630-897-9023
E-mail: info@callthecow.com
Web: www.callthecow.com

Contact: Theresa Brooks
Basic Rate: \$40/hour 2 hr min.

BOSCO PRODUCTIONS

160 E. Grand Ave.
Chicago, IL 60611
312-644-8300 x601
E-mail: angelo@boscoproductions.com
Web: www.boscoproductions.com
Contact: Angelo Bosco
Format: digital Pro Tools
Basic Rate: please call for info

CHICAGO RECORDING COMPANY

232 E. Ohio St.
Chicago, IL 60611
312-822-9333
E-mail: chrishepard@chicagorecording.com
Web: www.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 West Wacker
Chicago IL 60601

FARVIEW RECORDING

St. Charles, IL 60175
Chicago, IL 60647
630-377-6590
E-mail: jasonwalsh@farviewrecording.com
Web: www.farviewrecording.com
Contact: Jason Walsh
Format: digital
Basic Rate: Please call or email for quote

GRAVITY STUDIO

2250 W. North Ave.
Chicago, IL 60647
773-862-1880
E-mail: info@gravitystudios.com
Web: www.gravitystudios.com
Format: Digital/Analog
Basic Rate: please call

GROOVEMASTER STUDIOS

1719 S. Clinton St.
Chicago, IL 60616
Phone: 312-929-2811
E-mail: info@groovemasterstudios.com
Web: www.groovemasterstudios.com
Contact: Johnny K, Studio Owner or Crystal Olson, Studio Manager
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
E-mail: rick@handwrittenrecording.com
Web: www.handwrittenrecording.com
Format: digital and analog
Basic Rate: please call for info

IPPOLITO RECORDING COMPANY

523 Penrose Rd.
Dixon, IL 61021
815-440-0987
E-mail: vince@vippolito.com
Web: www.vippolito.com
Contact: Vince Ippolito
Format: audio & midi digital
Basic Rate: call for info

PILLAR PRODUCTIONS, INC.

P.O. Box 35
301 Oak St.
Quincy, IL 62306
217-228-7200, 888-616-1179
E-mail: 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
E-mail: info@pprecs.com
Web: www.pressurepointrecording.com
Format: Digital/Analog
Basic Rates: please call

RAXTRAX

3126 N. Greenview
Chicago, IL 60657
773-871-6566
E-mail: rbarnes@raxtrax.com
Web: www.raxtrax.com
Format: 2 SSL control rooms, digital/analog
Basic Rates: please call for info

STUDIO VMR

9039 Monroe Ave,
Brookfield, IL 60513
708-267-2198
E-mail: don@studiovmr.com
Web: www.studiovmr.com
Format: Pro Tools HD3 Accel, also Hard Disk Recorders/72 Tracks
Basic Rate: Call for prices

Indiana**AZMYTH RECORDING**

5210 E 65 St.
Indianapolis, IN
317-849-2009
Contact: Ryan Adkins
E-mail: Ryan@azmythrecording.com
Web: azmythrecording.com
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
Contact: Michael Graham
E-mail: info@thelodgestudios.com
Web: www.thelodgestudios.com
Basic Rate: please call for info

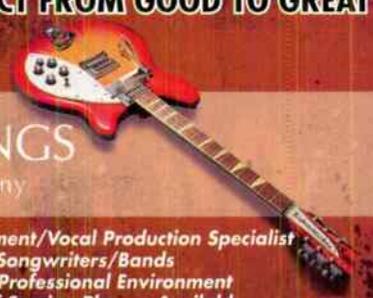
SOUND LOGIC, LLC

Lafayette, IN 47909
800-732-6476
E-mail: Jeff@lafayettestudio.com
Web: www.soundlogicrecordingstudio.com
Contact: Jeff Anderson
Format: Pro Tools, API console,
2-inch 24 Track
Basic Rate: \$50/hr. including engineer

SWEETWATER PRODUCTIONS

5501 U.S. Hwy 30 W.
Fort Wayne, IN 46818
800-222-4700 ext. 1801,
E-mail: studio@sweetwater.com
Web: www.sweetwaterstudios.com
Contact: Chet Chambers, studio mgr./producer

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Las Vegas, NV 89130
Cell 702-332-5688

E-mail: niki@liveathestudio.tv

Web: www.liveathestudio.tv

Contact: Arty Congero or Niki Congero

Format: digital 64 tracks, offering unique live video web stream

Basic Rate: call for rates

AUDIO TRAX STUDIO

Las Vegas, NV 89117-9080
702-235-4293

E-mail: audiotraxstudio@gmail.com

Web: www.audiotraxstudio.com

Contact: James Siner

Format: digital and analog, 24 tracks

Basic Rate: please call for info

DIGITAL INSIGHT RECORDING STUDIOS

2810 S. Maryland Pkwy, Ste. C
Las Vegas, NV 89109

702-792-3302 Fax 702-792-8582

E-mail: digitalinsightrecording@gmail.com

Web: www.digitalinsightrecording.com

Contact: Rob Devlin

Format: Pro Tools HD, 175 tracks

Basic Rate: \$90/hr. includes engineer

IMIRAGE SOUND LAB

1558 Linda Way
Sparks, NV 89431

775-358-7484

E-mail: tom@inspired-amateur.com

Web: www.facebook.com/profile.

php?id=100001970722604,

http://www.inspired-amateur.com/

Format: Analog & Digital

Basic Rate: call for rates

JAGUAR RECORDING STUDIO

Las Vegas, NV
702-808-4400

E-mail: thad@jaguarstudio.com

Web: www.jaguarstudio.com

Contact: Thaddeus Corea

Format: Logic Pro

Basic Rate: \$75/hr

ODDS ON RECORDING STUDIOS AND MASTERING

14 Sunset Way
Henderson, NV 89014
702-318-6001

E-mail: kellemusgrave@gmail.com

Web: www.oddsonecording.com

Contact: Kelle Musgrave

Format: Analog & Digital

Basic Rate: Hourly and Block, call for quotes

Services: Featuring Pro-Tools HD3 & SSL-9000K Console, SSL Duality

RMS RECORDING STUDIOS

4620 Blue Diamond Rd.
Las Vegas, NV 89139

702-361-1559

Format: Analog

SIERRA SONICS

1515 Plumas Ave.

Reno, NV 89509

775-786-2622 fax 775-337-8649

E-mail: info@sierrasonics.com

Web: www.sierrasonics.com

Contact: Studio Manager

Format: Analog 2" Digital Pro Tools

Basic Rate: Call for rates

Gear: SSL 4072G W/G3 Full W4.1 Automation, Total Recall & 16 E series E EQ's, Pro Tools HD, Studer A 800 2-inch w/ remote Studer 827, Augsburg, Custom Monitors, Neumen, Sennheiser etc.

STUDIO AT THE PALMS

4321 W. Flamingo Rd.

Las Vegas, NV 89103

702-944-3400 Fax 702-942-8067

E-mail: zoe.thrall@palms.com

Web: www.studioatthepalms.com

Contact: Zoe Thrall

Format: digital and analog

TONE FACTORY, THE

5329 S. Cameron, Ste. 103

Las Vegas, NV 89120

702-301-6964

E-mail: info@thetonefactory.com

Web: www.thetonefactory.com

Contact: Vinny

TRIMORDIAL STUDIO LAS VEGAS

Audio Video Graphics Web
1700 S Main St, PMB 188,

Las Vegas, NV 89104

702-340-6748

Email: trimordial@thefaro.com

Web: www.trimordial.com

Contact: Roy Rendahl

Format: Digital Pro Tools LE 32 tracks,

iZotope Ozone mastering

Gear: MacBook Pro, Mbox, JBL, Shure

Basic Rate: \$25-\$50/hr. includes engineer

Services: Location & studio audio recording & song mastering, music songwriting & production and live sound engineering

UNIVERSITY OF NEVADA LAS VEGAS

4505 Maryland Pkwy.

Las Vegas, NV 89154

702-895-3011

Web: www.unlv.edu/depts/recordingstudio

Contact: Music Department, Recording

Studio

New Hampshire**CEDARHOUSE SOUND & MASTERING**

P.O. Box 333

N. Sutton, NH 03260-0333

603-927-6363 Fax 603-927-4374

E-mail: gerry@cedarhousesound.com

Web: www.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

DEV PRODUCTIONS

15 Oak St.

N. Conway, NH 03860

603-356-3855

E-mail: tom@tomdeansongs.com

Web: http://tomdeansongs.com/devpro/

index.html

Contact: Tom Dean

Basic Rate: please call for info

DRUMLIN DOWNE STUDIOS

21 Main St.

E. Kingston, NH 03827

978-360-4421

E-mail: drumlindowne@yahoo.com

Web: www.drumlindowne.com

Basic Rate: please call for info

MOJO MUSIC STUDIO

P.O. Box 187

Franconia, NH 03580

603-348-5249, 603-823-5697

E-mail: mojomusicstudio@gmail.com

Web: www.makemusicatmojo.com

Contact: Tony or Joe

Format: Pro Tools 10

Basic Rate: \$40 - \$55/hr.

STAR SOUND SYSTEMS

P.O. Box 536

Franconia, NH 03580

603-348-1625

E-mail: info@mojomusicstudio.com

Web: www.starsound.us

Contact: Tony or Joe

Format: mobile HD recording & hi-fidelity

live sound systems

Basic Rate: \$40 - \$55/hr.

New Jersey**HANDS ON STUDIO**

470 Kipp St.

Teaneck, NJ 07666

201-201-446-5477

E-mail: madmike@madhands.com

Web: www.madhands.com

Contact: Mad Mike

Format: digital multi-track

Basic Rate: \$40/hr

MACHINE SHOP PRODUCTIONS

349 Corlandt St.

Belleville, NJ 07109

862-201-3399

E-mail: studio@machineshopproductions.com

Format: call for equipment list

Basic Rate: call for rates

ULTRASCENE, THE

22 Union Ave., Ste. 7

Rutherford, NJ 07070

201-306-3921

E-mail: kimon@ultrascene.com

Web: www.ultrascene.com

Contact: Kimon Katakifiotis

Format: digital, Pro Tools

Basic Rate: \$35/hr.

VELARDE PRODUCTIONS, INC.

270 Burgess Pl.

Clifton, NJ 07011

973-922-0212

E-mail: info@velardeproductions.com

Web: www.VelardeProductions.com

Contact: Ray Velarde

Format: digital/analog & HD video

Basic Rate: \$45/hr.

XANTHI PRODUCTIONS

321 Newark St.

Hoboken, NJ 07030

201-659-3339

E-mail: info@xanthimusic.com

Web: www.xanthimusic.com

Contact: Rod Shepard

Format: 24 track analog, 24 track digital,

Pro Tools

Basic Rate: \$50/hr.

New Mexico**JOHN WAGNER****RECORDING STUDIOS, INC.**

8601 Lomas N.E.

Albuquerque, NM 87112

505-296-2766 505-296-2919

E-mail: info@johnwagnerstudios.com

Web: www.johnwagnerstudios.com

MULHAIR RECORDING STUDIO

3101 N. Prince

Clovis, NM 88101-3829

575-763-1441

E-mail: mulhairjw@plateautel.net

Web: www.johnnymulhair.com

SANTA FE CENTER**RECORDING STUDIOS**

933 San Pedro SE

Albuquerque, NM 87108

505-265-2511 Fax 505-265-4714

E-mail: jdgeist@santafecenterstudios.com

Web: www.santafecenterstudios.com

SON SET BEACH PRODUCTIONS

9205 Lona Ln. N.E.

Albuquerque, NM 87111

505-228-8131

E-mail: sonsetbeach@comcast.net

Web: www.sonsetbeach.com

Contact: Bob Reynolds

Format: analog and digital, Nuendo, UAD-2

Nevena, Pro Tools, Studer, Digital Video:

Canon XL, Lumix/Panasonic GH1, AVID,

Adobe Premiere CS6

Basic Rate: \$55/hr. tracking, mixing and

mastering Avalon, Manley Labs, Neve

Stepbridge Studios

528 Jose St.

Santa Fe, NM 87501

505-988-7051

E-mail: info@stepbridge.com

Web: www.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

505-779-1087

E-mail: omar@taosrecording.com

Web: www.tonepalace.com

Basic Rate: \$50/hr

New York**AVATAR STUDIOS**

441 W. 53rd St.

New York, NY 10019

212-765-7500, 212-765-7450

E-mail: tino@avatarstudios.net

Web: www.avatarstudios.net

Contact: Tino Passante, Manager

Format: digital, analog, all formats

accommodated

Basic Rate: please call for info

BRIAN TARQUIN

917-449-8841

Nyack, NY

E-mail: BhpMusic@gmail.com

Web: www.jungleroomstudios.com

Styles: guitar virtuoso instrumental

Basic Rate: Call for Information

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E-mail: mail@chungkingstudios.com
Web: www.chungkingstudios.com
Contact: Joe Moose
Format: Digital & Analog
Basic Rates: Just give us a shout!

COTTON HILL STUDIOS, INC.
13 Walker Way
Albany, NY 12205
518-869-1968
E-mail: margherita@cottonhill.com
Web: www.cottonhill.com
Contact: Margherita Krug
Format: Pro Tools
Basic Rate: \$110/hr. commercial, \$125/hr. post, \$75/hr. music, \$175/ADR, \$285 ISDN

CUTTING ROOM RECORDING STUDIOS, THE
14 E. 4th St., Ste. 602
New York, NY 10012
212-260-0905
Fax 212-358-0041
E-mail: anthony@thecuttingroom.com
Web: www.thecuttingroom.com
Contact: Anthony Spinnato
Format: Pro Tools HD3 Accell, SSL9000J
Basic Rate: negotiable

DREAM MAKER STUDIO
1648 Locust Ave., Ste. E
Bohemia, NY
613-319-1376
E-mail: info@dreammakerstudio.com
Web: dreammakerstudios.com, www.facebook.com/dreammakerstudio
Format: call for info
Basic Rate: Call for information

DUBWAY STUDIOS
42 Broadway
New York, NY 10004
212-352-3070
E-mail: info@dubway.com
Web: www.dubway.com
Contact: Steven Alvarado, Al Houghton, or Mike Crehore
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
E-mail: lee.foster@electricladystudios.com
Web: www.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
E-mail: scotty@engineroomaudio.com
Website: www.engineroomaudio.com
Format: Tracking, Mixing, Mastering & Manufacturing
Basic Rate: Contact us for details

GERMANO STUDIOS
676 Broadway, 3rd Floor
New York, NY 10012
212-260-6001 x1, Cell 917-685-1395
E-mail: tgermano@germanostudios.com
Web: www.germanostudios.com

Contact: Troy Germano
Format: SSL Duality SE 48 input analog with Total Recall
Basic Rate: please call for info

GYPSY RECORDING
P.O. Box 376
Oceanside, NY 11572
516-610-3254
E-mail: bk@gypsyrecording.com
Web: www.gypsyrecording.com
Contact: Brandon Karp
Format: analog, digital, and tube gear, remote recording, full-studio
Basic Rate: varies

HYPERSTUDIO RECORDING
419 Maple St.
West Hempstead, NY 11552
(12 min. from Kennedy Airport)
(516)343-8890
E-mail: 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 & more.

JUNGLE CITY STUDIOS
520 W. 27th St., Ste. 1002
New York, NY 10001
646-476-2684
E-mail: james@junglecystudios.com
Web: www.junglecystudios.com
Contact: James
Format: SSL Duality, Euphonix S5Fusion, Digidesign's Icon D-Command
Basic Rate: please call for info

MAGIC SHOP, THE
49 Crosby St.
New York, NY 10012
212-226-7035
E-mail: info@magicshopny.com
Web: www.magicshopny.com
Format: Analog and Digital
Basic Rates: Call for information

METROSONIC RECORDING
143 Roebling St., 3rd Fl.
Brooklyn, NY 11211
718-782-1872
E-mail: info@metrosonic.net
Web: www.metrosonic.net
Contact: Peter Mignola
Format: all analog and digital formats
Basic Rate: Call for information

MSR STUDIOS
168 W. 48th St.
New York, NY 10036
212-944-5770
Web: www.msrstudiosny.com
Contact: Matt
Format: Digital/Analog
Basic Rates: Call for more information

QUAD STUDIOS
723 7th Ave. 10th fl.
New York, NY 10019
212-730-1035
E-mail: Jason@quadnyc.com
Web: Quadnyc.com
Contact: Jason Panniell
Format: Analog /digital
Basic Rates: Call for info

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353 W. 48th St., 5th & 6th Fl.
New York, NY 10036
212-582-5380
E-mail: Roberta@searsound.com
Web: www.searsound.com/studio_d.html
Contact: Roberta Findlay, Studio Manager
Format: Analog & Digital, Studio 'A', Recording/mix Neve 8038, Studio 'C', Large Recording/mix, Studio 'D', pre/post room/vacuum tube console & Moog
Basic Rate: call for rates

North Carolina

DAXWOOD PRODUCTION COMPANY
Fayetteville, NC
910-323-2550
E-mail: daxwood@aol.com
Web: www.daxwood.com
Contact: Doyle
Format: Pro Tools
Basic Rate: \$75/hr. block rates available

EARTHTONE RECORDING
Greensboro, NC
336-273-0001
E-mail: earthtonesrecording@gmail.com
Web: www.earthtonesrecording.com
Contact: Benjy Johnson
Basic Rate: check our website

ECHO MOUNTAIN RECORDING
14 N French Broad Ave.
Asheville, NC 28801
828-232-4314
E-mail: info@echomountain.net
Web: www.echomountain.net
Format: Digital/Analog
Basic Rate: please call for more info

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Raleigh, NC
818-259-0190
E-mail: james@jameslugo.com
Contact: James Lugo
Web: www.vocalasylum.com
Format: digital and analog, 192 tracks
Basic Rate: call for rates

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Gaston, NC 27832
800-537-1417
E-mail: tequilasunrisemusic@yahoo.com
Web: www.tequilasunrisemusic.com
Contact: Kenny Barker
Format: digital
Basic Rate: \$40/hr. 2 hr. min.

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204 E. Vandalia Rd.
Greensboro, NC
336-491-3162
E-mail: derrick@recordunderground.com
Web: www.recordunderground.com
Contact: Derrick Acker
Format: Pro Tools 10, see website for complete equipment listing
Basic Rate: \$35/hr. \$300/day

North Dakota

RAPTOR STUDIOS
P.O. Box 1455
 Fargo, ND 58105
E-mail: raptor@barkingdogrecords.com
Web: www.barkingdogrecords.com

Contact: Mike Coates
Basic Rate: email for rates

WHISKYSAM RECORDING STUDIO
3314 Royal Circle
Grand Forks, ND
701-741-4667
E-mail: whisksam@hotmail.com
Web: www.whisksam.com
Format: Pro Tools HD 10
Basic Rate: call for rates

Ohio

COMMERCIAL RECORDING STUDIO
6001 W. Creek Rd.
Independence, OH 44131
216-642-1000
Web: www.commercialrecording.com
Contact: George Gates
Format: digital
Basic Rate: please call for info

PACIFICA STUDIOS
Cleveland, OH
Pro Tools HD 9 I Adobe CS5
Professional Recording & Web Design
E-mail: byron@byronnemeth.com
Web: www.pacificastudios.com

REFRAZE RECORDING STUDIOS
2727 Gaylord Ave.
Dayton, OH 45419
937-298-2727
E-mail: info@refraze.com
Web: www.refraze.com
Contact: Ron Pease
Format: Digidesign Pro ToolsHD 2 Accel
Basic Rate: \$600/day incl. engineer

SOMEWHERE RECORDING, CO
1374 E. 36th St.
Cleveland, OH 44114
216-432-8000
E-mail: Danielle@anteupaudio.com
Web: www.somewhererecording.com
Contact: Michael Seifert
Format: see website for equipment
Basic Rate: call for rates

SOUNDCUBED STUDIOS
101 S. Main St.
Basement Floor
Poland, OH 44514
330-207-2470
E-mail: info@sound3studios.com
Web: sound3studios.com

ULTRASUEDE STUDIO, INC.
2834 Spring Grove Ave.
Cincinnati, OH 45225
513-542-5111
E-mail: info@ultrastudio.com
Web: www.ultrastudio.com
Contact: John Curley
Format: digital (Logic, Pro Tools, Digital Performer),
Basic Rate: \$75/hr. engineer included

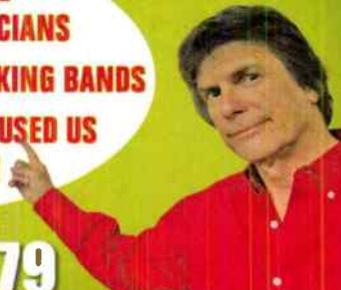
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E-mail: info@bensonsound.com
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ZILDJIAN
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AVALON
B&K
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STUDER
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CORNERSTONE RECORDING CO.
1315 Locust Ln.
Edmond, OK 73013
405-848-8400
E-mail: info@cornerstonerecording.com
Web: www.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
918-756-5230, 918-695-8992
E-mail: teegarden@naturadigital.com
Web: www.naturadigital.com
Contact: David Teegarden
Format: Pro Tools HD Core 3
Basic Rate: \$75/hr.

STUDIO SEVEN / LUNACY RECORDS
417 N. Virginia Ave.
Oklahoma City, OK 73106
405-236-0643
E-mail: cope@okla.net
Web: www.lunacyrecords.com
Contact: Dave Copenhaver
Format: 2-inch 24-Track, Pro Tools & other digital formats, large playing room, tracking, mixing & mastering
Basic Rate: \$75/hr.

Oregon

BIG RED STUDIO
Corbett, OR
503-695-3420
E-mail: billyo@bigredstudio.com
Web: www.bigredstudio.com
Contact: Billy
Format: 2-inch analog, vintage Trident Console, Pro Tools HD2
Basic Rate: \$550/day plus engineer

FALCON RECORDING STUDIOS
5A S.E. 15th St.
Portland, OR 97214
503-236-3856
E-mail: falconstudios@comcast.net
Web: www.falconrecordingstudios.com

Contact: Dennis Carter
Format: digital Pro Tools
Basic Rate: please call for info

FRESH TRACKS STUDIO
1813 S.E. 59th Ave.
Portland, OR 97215
503-235-7402
E-mail: jon@freshtracksstudio.com
Web: freshtracksstudio.com
Contact: Jon Lindahl
Format: HD
Basic Rate: call for rates

NORTHSTAR RECORDING STUDIOS
13716 S.E. Ramona St.
Portland, OR 97236-4444
503-760-7777
E-mail: skyradio@frontier.com
Web: www.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
E-mail: info@opal-studio.com
Web: www.opal-studio.com
Contact: Kevin Hahn
Format: digital and analog
Basic Rate: \$45/hr.

SPROUT CITY STUDIOS
Eugene, OR
541-687-0947
E-mail: giddy@sproutcity.com
Web: www.sproutcity.com
Format: digital
Basic Rate: please call for info

Pennsylvania

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303 W. Market St.
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E-mail: info@forgerecording.com
Web: forgerecording.com
Format: ProTools HD3 Accell, MacPro 2.8 quadcore, API 1608
Basic Rates: \$90/hr, \$375/1/2 day, \$750/day

GREEN VALLEY RECORDING
590 S. Frymire
Hughesville, PA 17737
570-584-2653
E-mail: greenvalleyrecording@windstream.net
Web: greenvalleyrecording.com
Contact: Richard or Alison Rupert
Format: Analog, Digital
Basic Rate: call for rates

JAVBOY RECORDS
408 Kingston Dr.
Douglassville, PA 19518
215-285-7444
E-mail: contact@javboyrecords.com
Web: www.javboyrecords.com
Contact: Ben Blakesley
Format: digital
Basic Rate: \$50/hr.

LIFELINE STUDIOS & MUSIC SERVICES
Coatesville, PA 19320
610-380-9729
E-mail: davekurtz@comcast.net
Web: www.lifeline-studios.com
Contact: Dave Kurtz
Format: 16 track analog/24 track digital
Basic Rate: call or email for rates

RIGHT COAST RECORDING
Columbia, PA
717-681-9801
E-mail: rightcoastrecording@gmail.com
Web: www.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
P.O. Box 854
Quakertown, PA 18951
215-536-4660
E-mail: pete@signalsound.com
Web: www.signalsound.com
Contact: Pete
Format: 2-inch analog, 32 track ADAT, 32 track Pro Tools, 3 camera HD, Steadicam, 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
E-mail: silentwing@juno.com
Web: www.silentwingaudio.tk
Contact: Mr. Dan Festog, owner
Format: 8-track digital
Basic Rate: \$20/hr.

STARCITY RECORDING COMPANY
3935 Rabold Circle S.
Bethlehem, PA 18020
610-865-9455
Format: digital and analog, 96 tracks
Basic Rate: call for rates

THIRD STORY
5120 Walnut St.
Philadelphia, PA 19139
215-747-1200
E-mail: tsr2@verizon.net
Web: www.thirdstoryrecording.com
Format: Pro Tools, Digital/Analog
Basic Rate: please call for rate

Rhode Island

HIPPO
Heavyweight Audio Production
27 Bank St.
Warwick, RI 02888
401-521-5676
E-mail: martingleitsman@mac.com
Web: www.hippostudios.com
Contact: Martin Gleitsman
Format: Pro Tools, sound for advertising & audiovisual
Basic Rate: call for rates

MACHINES WITH MAGNETS
400 Main St.
Pawtucket, RI -2860
401-475-2655
E-mail: mail@machineswithmagnets.com
Web: www.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
Website: www.staticproductions.com
Contact: Peter LaGrasse
Rate: see website

STUDIO BLUE
134 Penn St.
Providence, RI
401-663-7871
E-mail: mail@machineswithmagnets.com
Web: www.machineswithmagnets.com
Format: see website for equipment list
Basic Rate: \$35/hr, \$500 all day

South Carolina

ARP STUDIO
Charleston, SC
843-763-4277
E-mail: info@arpstudio.com
Web: www.arpstudio.com

CHARLESTON SOUND
1121 Park West Blvd., Ste. B-105



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Gabe McDonough VP, Music Director/
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Nick Haussling A&R, Warner Bros. Records

Steve Hutton, Uppercut Management/
Primary Wave Music

David Safar Music Director, 89.3 The
Current, Minnesota Public Radio

Phil Kosch Talent Buyer / Live Nation,
House Of Blues, Bottom Lounge, Chicago

Roger Jansen, KMA Management

Bonny Dolan, Executive Producer, Comma Music

Steve Smith, VP A&R Aware Records / A-Squared Management
And Many Others!

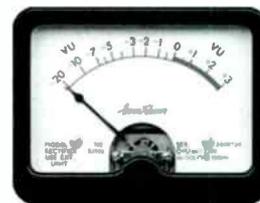
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JEFF CASTELAZ
PRESIDENT
ELEKTRA RECORDS

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RECORDINGBOOTCAMP.COM

Mt. Pleasant, SC 29466
843-216-5556
Web: www.charlestonound.com

THE JAM ROOM

201 S. Prospect St.
Columbia, SC 29205
803-787-6908
E-mail: jamroomstudio@gmail.com
Web: www.jamroomstudio.com
Contact: Jay Matheson
Format: Pro Tools HD
Basic Rate: \$55/hr. (2 hr min.)

STRAWBERRY SKYS RECORDING STUDIOS

1706 Platt Springs Rd.
W. Columbia, SC 29169
803-794-9300
E-mail: info@strawberryskys.com
Web: www.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
E-mail: cathousemike@gmail.com
Web: www.cathousestudios.com
Format: ProTools 8
Basic Rate: email us for rates

FIRE STATION SEVEN RECORDING STUDIO

514 Mt. Rushmore Rd.
Rapid City, SD 57701
605-863-2401, 605-391-4704
Contact: Scott, Jr.
E-mail: scott@firestationseven.com
Web: www.firestationseven.com
Format: ProTools 10 24 track
Basic Rate: \$50/\$60/hr., \$75/hr on location

Tennessee**ALLISONGS**

Nashville, TN
615-268-1680
E-mail: NashvilleNorthStudios@gmail.com
Web: www.allisongs.com
Contact: Jim Allison
Format: full song demo production
Basic Rate: call for rates

ARDENT STUDIOS

2000 Madison Ave.
Memphis, TN 38104
901-725-0855
E-mail: drusso@ardentstudios.com
Web: www.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

BLACK BIRD

2806 Avalea Pl.
Nashville, TN 37204
615-467-4487
E-mail: scott@blackbirdstudio.com
Web: www.blackbirdstudio.com
Format: Digital/analog
Basic Rate: please call

CASTLE

1393 Old Hillsbro Rd.
Franklin, TN 37069
615-791-0810
E-mail: booking@castlerecordingstudios.com
Web: www.castlerecordingstudios.com
Format: digital and analog
Basic Rate: please call

CAVE STUDIOS, THE

5853 Davis Hollow Rd.
Franklin, TN 37064
615-790-7578
E-mail: hooksgroove@bellsouth.net
Web: www.thecavestudios.net
Contact: Andrew Hooker
Format: Pro Tools HD3
Basic Rate: \$60/hr.

HOUSE OF BLUES NASHVILLE

518 East Iris Dr.

Nashville, TN 37204
615-777-9080, cell 615-473-2400
E-mail: gbelz@msn.com
Web: www.houseofbluesstudios.com
Contact: Mike
Format: Digital and analog
Basic Rates: Please call

OCEAN WAY NASHVILLE

1200 17th Ave. S.
Nashville, TN 37212
615-320-3900
E-mail: pmcmakin@oceanwaynashville.com
Web: www.oceanwaynashville.com
Format: digital and analog
Basic Rate: please call

OMNISOUND STUDIOS

1806 Division St.
Nashville, TN 37203
615-482-1511
E-mail: chris@omnisoundstudios.com
Web: www.omnisoundstudios.com
Format: Pro Tools HD/24 TK analog
Basic Rate: call for rates

PARAGON STUDIOS

320 Billingsley Ct.
Nashville, TN 37067
615-778-9083
E-mail: info@paragon-studios.com
Web: www.paragon-studios.com
Format: digital and analog
Basic Rates: please call

QUAD STUDIOS

1802 Grand Ave.
Nashville, TN 37212
615-321-9500
E-mail: markquadrash@aol.com
Web: www.quadstudiosnashville.com
Format: Digital and analog
Basic Rates: please call

SOUND KITCHEN STUDIOS

112 Seaboard Ln.
Franklin, TN 37067
615-370-5773 ext. 225
E-mail: iblonder@soundkitchen.com
Web: http://soundkitchen.com
Format: Pro Tools HD & Vintage Analog - Neve, SSL, & API Legacy
Basic Rates: Please call Ira Blonder, Managing Partner
Services: Although we are the Southeast's most prestigious recording and production facility and regarded as one of the finest recording studios in the country, we offer competitive rates for all indie & label demo & album projects, EPKs, private and corporate team building events, video, television & film shoots. Call to discuss how we can assist you with budgeting for all your projects.
Gear: Three tracking and four mix studios; please visit www.soundkitchen.com to view each studio's gear list.
Partial Client List: Don Henley, Chicago, Taylor Swift, Carrie Underwood, Rush, Brad Paisley, Keith Urban, Dolly Parton, Sir Elton John, Bruce Springsteen, Trivium, & thousands of indie artists.
Comments: The Sound Kitchen is a proud co-founder of We Are Building Lives, www.wearebuildinglives.org, a non-profit dedicated to rescuing Nashville's homeless veterans.

STARSTRUCK STUDIOS

40 Music Sq. W.
Nashville, TN 37203
615-259-5400
Web: www.starstruckstudios.com
Contact: Janet Leese
Format: digital/analog
Basic Rate: call

WILDWOOD RECORDING

2201 N. Berry's Chapel Rd.
Franklin, TN 37069
615-708-6944
E-mail: brendan@wildwoodrecording.com
Web: www.wildwoodrecording.com
Contact: Brendan Harkan
Format: Digidesign Pro Tools HD3 wit Pro Control, Otari 2-inch 24 Track
Basic Rate: Call for Information

ZIG PRODUCTIONS

P.O. Box 120931

Nashville, TN 76012
E-mail: billyherzig@hotmail.com
Web: www.zigproductions.com
Contact: Billy HerZIG
Format: Pro Tools
Basic Rate: \$60/hr. with engineer

ZODLOUNGE

Nashville, TN
Web: https://www.facebook.com/pages/Zodlounge-Music/8027269189
Contact: Brett Vargason
Services: Music Production/Artist Development/Music Services
Basic Rate: See web

Texas**BISMEAUX STUDIO**

South Austin, TX
512-444-9885 ext 28
E-mail: sam@asleepathewheel.com
Web: www.bismeauxstudio.com
Contact: Sam Seifert, studio manager
Format: digital and analog
Basic Rate: \$60 per hour

BLUE ROCK ARTIST RANCH AND STUDIO

P.O. Box 619
Wimberly, TX 78676
512-847-7440
Contact: Billy Crockett
E-mail: info@bluerocktexas.com, billy@bluerocktexas.com
Web: bluerocktexas.com
Format: ProTools HD3
Basic Rate: call for rates

CRYSTAL CLEAR SOUND

4902 Don Dr.
Dallas, TX 75247
214-630-2957, 888-237-2679
E-mail: keith@crystalclearstudios.com
Web: www.crystalclearstudios.com
Contact: Keith Rust, studio mgr.
Format: analog, digital, mastering
Basic Rate: call for rates

IN THE JAR STUDIOS

1510 Quitman
Houston, TX 77009
713-447-2274
E-mail: srt_mail@earthlink.net
Web: www.inthejarstudios.com
Contact: Al Loya
Format: all
Basic Rate: see website for rates

LUMINOUS SOUND

17120 Dallas Prkwy., Ste. 100
Dallas, TX 75248
972-331-7040
E-mail: info@luminoussound.com
Web: www.luminoussound.com
Basic Rate: please call for info

NEXUS RECORDING STUDIOS

8535 Fair Haven
San Antonio, TX 78229
210-639-5266
E-mail: Jason@nexusrecordingstudios.com
Web: www.nexusrecordingstudios.com

PLANET DALLAS

P.O. Box 110995
Carrollton, TX 75011
214-521-2216
E-mail: planetd@ix.netcom.com
Web: www.planetdallas.com
Contact: Rick Rooney
Format: Pro Tools 192 & 2-inch 24 track analog, remote truck for live recording
Basic Rate: call for pricing

RAZOR'S EDGE SOUND

12800 Meehan Dr.
Austin, TX 78727
512-837-3436
E-mail: razorsedgesound@att.net
Web: www.razorustin.com
Format: Analog/Digital
Basic Rate: \$60/hr., \$400/lockout

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@blackbirdaudio
615.279.7368

STONE WALL STUDIO

P.O. Box 855
Groveton, TX 75845
936-642-2142
E-mail: stonewall@valornet.com
Web: www.stonewallstudio.com
Contact: Travis Kitchens
Format: 32 tracks Tascam DA88 digital tape & 48 trx Pro Tools LE (16 live inputs)
Basic Rate: \$60/hr.

TRINITY RECORDING STUDIO

P.O. Box 1417
Corpus Christi, TX 78403
361-854-SING (7464)
E-mail: webinfo@trinitystudio.com
Web: www.trinitystudio.com
Contact: Jim Wilken
Format: digital, unlimited tracks
Basic Rate: \$30/hr.

WACARA

2104 Mayfield Dr., Ste. 100
Round Rock, TX 78681
512-924-4070
E-mail: info@jab4you.com
Web: www.JAB4you.com
Contact: Robert Karasch
Format: digital and analog, 24 tracks
Basic Rate: please call for info

WIRE ROAD STUDIOS

901 W. 20th St.
Houston TX 77008
713-636-9772
E-mail: w3@wireroadstudios.com
Web: http://wireroadstudios.com
Contact: Bill Wade
Format: Digital / Pro Tools
Gear: Euphonix S5 Fusion; Mac Pro's 12-core; Antelope Isochrone Rubidium Atomic Clock w/ Trintity Master Clock; Monitors: Equator Q-15, Focal Twin6 Be; PMC IB2S w/ Bryston 7B SST, DynAudio BM6; Outboard analog from D.W. Fearn, Retro, SSL, SPL, Manley, Daking, Purple, Kush, Shadow Hills, UA, Bricasti, and TC Electronics; vintage synths and Steinway Model-B grand piano

and much more.

Services: Full-service audio recording for music & media production, mastering services, audio clean up and restoration, and creative services including music production and arrangement as well as original music composition.

Client List: SONY/Columbia & Epic, Island/Def Jam, Atlantic, Sh-K-Boom Records/NYC, Cash Money Records, FIYA World Music, Steve Tyrell as well as the artists James Fortune, Pat Green Band, Kurt Carr, Aaron Lindsey, Israel Houghton, Mannie Fresh, Jazze Pha, Wale, BunB, Paul Wall, Slim Thug, Scarface, Chamillionaire, & Zaccardi Cortez.

Comments: 5000 Sq.Ft. 3-room facility designed by Russ Berger with full kitchen, lounge & outdoor patio connected with remote speakers to Studio A. Beautiful Live Room w/ 18-Ft. ceilings & large line-of-sight windows in Studio A. Dedicated Mastering Room in Studio B. Super composition room and economy studio in Studio D.
Basic Rates: Studio A \$125/Hour; Studio B \$85/Hour; Studio D \$45/Hour

Utah**ANNEX RECORDING STUDIO**

12298 South 1840 E.
Draper, UT 84020
801-597-4007
E-mail: info@annexrecording.com
Web: www.annexrecording.com

FIRST TAKE RECORDING STUDIO

305 West Daniel Dr.
Orem, UT 84057
801-477-7763
E-mail: info@firsttakestudio.com
Web: www.firsttakestudio.com
Basic Rate: call for rates

HIT TRACK STUDIOS / VEGAS DISC

Tom Parham
128 W 400 N
Cedar City, UT 84721

702-481-1663, 800-246-5667

E-mail: info@vegascdisc.com
Web: www.vegascdisc.com,
HitTrackStudios.com
Gear: Pro Tools HDX, Neve ,SSL, Manley,
Sonic Solutions, Pacific Microsonics.
Services: Recording, Mastering,
Duplication, Graphic Design

NOISEBOX STUDIOS

1450 S. 240 E.
Orem, UT 84058
801-805-8217
E-mail: dave@noiseboxstudios.com
Web: www.noiseboxstudios.com
Contact: Dave Zimmerman
Basic Rate: \$60/hr

UGLIEST STUDIO IN UTAH, THE

3255 W. 7675 S.
W. Jordan, UT 84084
801-938-4803
E-mail: rich@theuglieststudioinutah.com
Web: www.theuglieststudioinutah.com
Contact: Rich
Basic Rate: please call for info

WOODSHAR STUDIO

Taylorsville, UT
801-685-0874
Web: www.woodshar.com
Contact: Shar or Doug Wood
Basic Rate: \$35

Vermont**BIG ORANGE STUDIO**

2755 Lake St., Ste. A
Addison, VT 05491
802-349-8888
E-mail: info@bigorangestudio.com
Web: www.bigorangestudio.com
Contact: Chris or Walter
Basic Rate: please call for info

NORTHERN TRACT RECORDING STUDIO

Box 1059
Wilmington, VT 05363
802-464-2234
E-mail: gary@northerntractstudio.com
Web: www.northerntractstudio.com
Basic Rate: please call for info

SOUNDESIGN RECORDING STUDIO

181 Main St. Gallery
Brattleboro, VT 05346
866-567-1555, 802-257-1555
E-mail: info@soundesign-usa.com
Web: www.soundesign-usa.com
Contact: Billy Shaw
Format: Pro Tools HD3 TDM, 2" 24 & 16
Track Sony, ADAT
Basic Rate: call for rates & special

Virginia**CRYSTALPHONIC RECORDING STUDIO**

946 Grady Ave., Ste. 26
Charlottesville, VA 22903
434-971-2997
E-mail: studio@crystalphonic.com
Web: www.crystalphonic.com
Format: digital and analog
Basic Rate: please call for info

CUE RECORDING STUDIOS

109 Park Ave., Ste. E
Falls Church, VA 22046
703-532-9033
E-mail: info@cuerecording.com
Web: www.cuerecording.com
Basic Rate: please call for info

MAGGARD RECORDING STUDIO

220 Railroad Ave.
Big Stone Gap, VA 24219
276-523-1373, 276-275-9680
Web: www.maggardsound.com
Basic Rate: please call for info

MASTER SOUND

Virginia Beach, VA
757-373-1180
E-mail: rob@mastersoundstudios.com
Web: www.mastersoundstudios.com
Contact: Rob Ulish
Format: digital and vintage analog
Basic Rate: please call for info

POWER PLANT STUDIOS, THE

2708 Build America Dr.
Hampton, VA 23666
757-827-8733
Web: http://www.1chrisride.com/
thepowerplantstudios.html
Contact: Chris Ride
Format: digital
Basic Rate: \$75/hr. (Studio A) \$50/hr. (Studio B)

Washington**ACOUSTIC CHAMBERS**

14503 S.E. 254th St.
Kent, WA 98042
253-639-0896
Web: www.acousticchambers.com
Contact: William C. Reedy
Format: digital Pro Tools HD, Accell and
24 track analog
Basic Rate: please call for info

AUDIO LOGIC INC.

12047 31st Ave. N.E.
Seattle, WA 98125
206-363-6505
E-mail: jay@audiologicinc.com
Web: www.audiologicinc.com
Contact: Jay Kenney
Format: Cubase 6/Nuendo 5
Basic Rate: \$40-\$60/hr.

BAD ANIMALS

2212 4th Ave.
Seattle, WA 98121
206-443-1500 Fax 206-441-2910
E-mail: info@badanimals.com
Web: www.badanimals.com
Contact: Wendy Mills
Format: digital and analog
Basic Rate: please call for info

BEAR CREEK STUDIO AND

MUSIC PRODUCTION
6313 Maltby Rd.
Woodinville, WA 98072
425-481-4100
E-mail: bearcreek@seanet.com
Web: bearcreekstudio.com
Contact: Manny Hadlock
Format: 2" 24 trk, 2" 16 trk, 1/2" 2 trk, Pro
Tools HD 32 in/48 out
Basic Rate: negotiable depending on the
session, please call or e-mail

ELECTROKITTY

Seattle, WA
206-355-ROCK (7625)
E-mail: electrokitty@comcast.net
Web: www.electrokitty.com
Format: SSL 9000J, Pro Tools HD,
Studer 827
Basic Rates: call for more info

LONDON BRIDGE STUDIO

20021 Ballinger Way N.E. #A
Shoreline, WA 98155
206-364-1525
E-mail: info@londonbridgestudio.com
Web: www.londonbridgestudio.com
Format: Vintage Neve 8048 / Studer A827 2"
Analog 24 track tape deck

MIRROR SOUND STUDIO

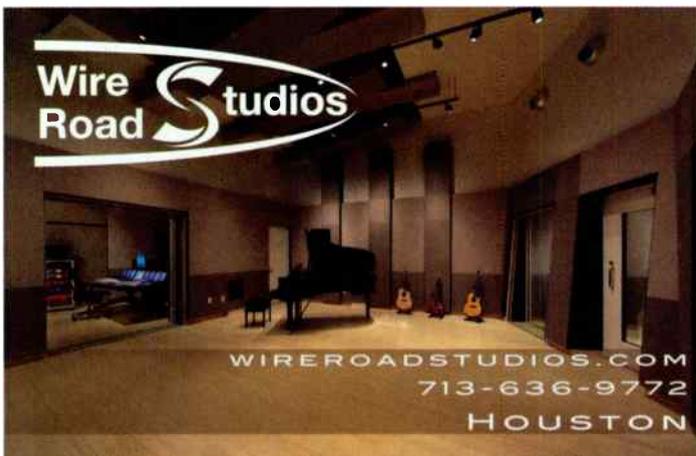
301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
E-mail: info@mirrorsound.com
Web: http://mirrorsound.com
Contact: Ken Fordyce
Format: 24 track digital-analog
Basic Rate: \$75/hr.

ORBIT

Seattle, WA
206-381-1244
E-mail: orbitaudio@gmail.com
Web: www.orbitaudiorecords.com
Format: Digital/Analog
Basic Rates: please call for info

ROGUE ISLAND ENTERTAINMENT

3200 Airport Way S.
Seattle, WA 98134
206-686-5533
E-mail: Eric@Rogueisland.com



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Web: Rogueisland.com
Contact: Contact Eric Janko
Format: Digital and Analog
Basic Rate: Call for info

STUDIO LITHO
 348 NW 54 St.
 Seattle, WA 98107
 206-632-8157
E-mail: infostudiolitho@gmail.com
Web: www.studiolitho.com
Basic Rate: please call for info

STUDIO NORTH
 1316 172nd St. S.W.
 Lynnwood, WA 98037
 866-396-9174, 425-745-2642
E-mail: studionorth@interlinc.com
Web: www.interlinc.com
Contact: Ken Latimer
Format: Pro Tools HD, 2" 24 track analog tape
Basic Rate: \$75/hr

West Virginia
HILLTOP RECORDING
 Rt. 1 Box 334-A
 LeSage, WV 25537
 304-840-2675
Web: www.hilltoprecording.com
Contact: Dave Winters
Format: digital
Basic Rate: please call for info

JAMIE PECK PRODUCTIONS
 216 Long Vue Acres Rd.
 Wheeling, WV 26003
 304-277-2771 Cell 304-280-5086
E-mail: j.pecklinsky@comcast.net
Web: www.jamiepeckproductions.com
Contact: Jamie Peck
Format: digital Pro Tools HD
Basic Rate: please call for info

RHL AUDIO
 703-628-3015

E-mail: chris@rhlaudio.com
Web: www.rhlaudio.com
Contact: Chris Murphy
Basic Rate: please call for info

Wisconsin

BEAT HOUSE MUSIC
 260 E. Highland Ave., Ste. 201
 Milwaukee, WI 53202
 414-273-1401
E-mail: jim@beathousemusic.com
Web: www.beathousemusic.com
Format: Pro Tools HD System
Basic Rate: call for rates

BLAST HOUSE STUDIOS
 1117 Jonathon Dr.
 Madison, WI
 608-276-4446, 608-438-9094
E-mail: madisonmusicfoundry@yahoo.com
Web: www.blasthousstudios.com
Format: see website for equipment list
Basic Rate: call for rates

TAYLOR STUDIOS, LTD.
 818 N. 109th St.
 Milwaukee, WI 53226
 414-778-0362
E-mail: admin@taylorstudios.us
Web: www.taylorstudios.us
Contact: Jeffery Taylor
Format: all digital recording and post production
Basic Rate: \$95/hr.

Wyoming

BRIDGER PRODUCTIONS
 P.O. Box 8131
 4150 Glory View Ln.
 Jackson, WY 83002
 307-733-7871 Fax 307-734-1947
E-mail: info@bridgerproductions.com
Web: www.bridgerproductions.com
Contact: Michael J. Emmer, President
Basic Rate: please call for info

PERMANENT RECORD STUDIOS
 Pine Bluffs, WY
 307-221-5235
E-mail: info@permanentrecordstudios.net
Web: www.permanentrecordstudios.net
Basic Rate: please call for info

TABLE 19 STUDIOS
 Casper, WY
Web: www.table19studios.com
Format: see website for equipment list
Basic Rate: \$55/hr, \$500/day

International

ABBAY ROAD STUDIOS
 3 Abbey Rd.
 London, NW8 9AY UK
 +44 (0) 020-7266-7000
E-mail: bookings@abbeyroad.com
Web: www.abbeyroad.com
Basic Rate: please call for info

CANADIAN RECORDING SERVICES INC.
 1867 Draycott Rd.
 N. Vancouver, BC V7J 1W5, Canada
 604-985-0679, 866-888-6464
E-mail: info@canadianrecordingservices.com
Web: www.canadianrecordingservices.com
Format: digital and analog, up to 64
Basic Rate: We work with many studios and all budgets!

STUDIOS 160
 Campus des Cezeaux,
 Pole Physique
 63000 Clermont-Ferrand
 France
 +33-6-03-18-83-54
E-mail: Studios160@aol.com
Web: studios160.com
Format: Analog and Digital 64 analog I/O
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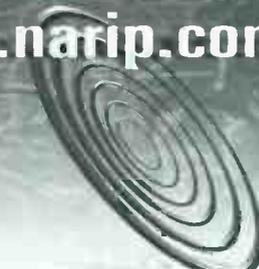
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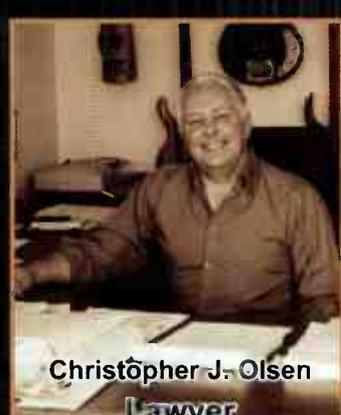
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Is It Time To Reinvent Yourself?

I was having lunch in Las Vegas with the legendary Julio Iglesias, with whom I toured the world for five and a half years and sang duets. One in particular, "As Time Goes By," is on his latest CD, entitled *1*. Julio is not only a friend, but also a gentleman whose honest opinion I trust and value. During the course of our lunch, Julio looked at me intently and asked, "Stephanie, what have you decided to do for the rest of your life? You need to think of these things now." Julio was right. And I began to ask myself that very question: "What DO I want to do at this stage of my journey and still maintain the lifestyle with which I have become accustomed?"

Only hours before that, ironically, I had a similar talk with my friend, Brenda Andrews. I had mentioned to her that business had slowed down, and her immediate response was, "You should become a vocal coach. With your talent for being a vocal contractor, vocal arranger and your experience as a solo artist, the arena is wide open." I thought about it and committed myself to the notion...and here I am 15 years later, one of the top Celebrity Vocal Coaches in the business.

Here are the guiding principles what worked for me...

1. Be Confident. We must be confident in reinventing ourselves. In order to authentically move into a new arena, your belief system must be strong and true to your vision and not someone else's.

2. Avoid Distraction. Focus on the direction you want to go in and be definitive. Often you have to try different things to see what works for you. However, when you figure it out, remember to focus and jump in with all fours. As humans, we all struggle to stay excited about certain tasks. We get bored; we get frustrated; we get distracted, and our master plan suffers for it. So, if you have a vision for your life...as I did... don't be afraid, continue to believe in yourself—be a trailblazer.

3. Seek Positive Energy. We must be strong and know that we are only transferring who we are and what we do into another space. Stay away from those who belittle your dreams and surround yourself with those who are positive and who make you feel that you can be great in this new frontier. You must remain physically, mentally and spiritually fed and you will see your vision come to light.

4. Be Flexible. You must be flexible with your talents and be proactive—not reactive. Will you wait and let circumstances dictate your outcome? No, you must be proactive and look for an opportunity in everything you are exploring, and it will reveal itself and show what your possibilities are.

5. Identify Your Market Or Niche. By identifying the vocal coaching/artist development niche, I knew that the record companies were no longer spending the time and effort to develop artists anymore. So, that's when I started my School of Voice and Artists Development business. I did the research and I was true to myself in making sure this was what I wanted to do.



"When we do what we LOVE, we are happy. When we do what we are good at, we are at PEACE."

6. Self-Market. When promoting yourself, you must be business savvy in multiple areas. Remember, you are a Brand, and you want your Brand to be recognizable to the public. When you've decided what your Brand will be, (i.e. your name or the name of your new business), remember to have it legally Trademarked. You must make it a point to remain visible in this digital world, i.e., your website, Facebook, Twitter, iTunes, YouTube etc. So, do the research and use social media as a means of effectively promoting yourself. You must go out and make it happen—it won't happen on its own.

7. Gather A Focus Group. In reinventing yourself, remember it is a journey. Use the skills you have and develop the ones you don't toward your chosen goal. Put together a focus group of friends who know you well and ask them what they think you're good at. Sometimes they see things in you that you haven't seen. Life is a perpetual continuum. You and your skills will always be changing and improving.

8. Maintain Your Passion. I interviewed my longtime friend and colleague, Ollie E. Brown, who is a top drummer for the Rolling Stones, Michael Jackson, Stevie Wonder, and is also a film and record producer. He is now a realtor of luxury homes and the successful owner of OllieWood Estates/Rodeo Realty. "If you're passionate about your business," he says, "when challenges arise, you will be able to withstand the pressure because you love what you do and you won't walk away. Objectives, love and passion—these three things are the elements to help you become successful in reinventing yourself. It's not even about the knowledge as much as the desire to be great."

9. Follow Through. I have asked on many occasions during my seminars, "Are you an I Can, I Will or an I Must person?" Each pledge has power behind it. So, which one are you? I Can

means you are still thinking about what you want to achieve and you are unsure of how you should go about making it a reality. I Will means that you are going to get around to doing it one day. Most I Wills are procrastinators—a word you want to eliminate from your vocabulary. However, an I Must person has a clear purpose and proactively pursues his or her Master Plan with a sense of urgency on a daily basis.

10. Be Humble. Place yourself in the position to serve—it will come back to you tenfold.

STEPHANIE SPRULL is a Los Angeles native credited to hundreds of gold and platinum recordings and has worked with artists such as Michael Jackson, Mariah Carey, Tom Petty and Quincy Jones, to name a few. Sprull's talent, stellar reputation and professional capacity as a Singer, Producer, Songwriter, Percussionist, Vocal Arranger, Vocal Coach/Artist Developer and Author is captured in her latest book and DVD, *17 Points to Longevity In Show Business: Staying Focused On Your Vision* and on her new warm-up CD, *17 Points to Performance Level Singing*. Visit <http://sprullhousemusic.com>. Contact stephanie@sprullhousemusic.com. To book classes call 625-797-2429.

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