

MUSIC CONNECTION

2 EXCLUSIVE LISTS: U.S. Rehearsal Studios
+ Gear Rental/Cartage/Video/Tech Services

Expert Tips:
Get Out of the
Music Video
Ghetto!

*Affordable Video
Gear & Gadgets*

miguel

Co-Writing a Song?
Take Care of
Business First!

+

Matt Nathanson

Musicmetric

Sick Puppies

White Lies

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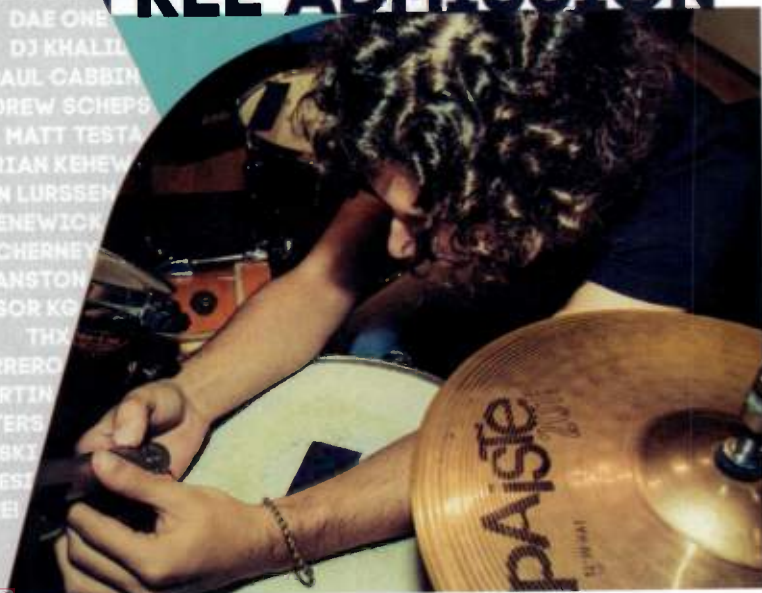
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& MORE!

FREE ADMISSION





Miguel

The dazzling breakout performer at this year's Grammy telecast has stormed the charts both as a recording artist and as a songwriter. In this exclusive interview the R&B star discusses early career setbacks, rehearsal methods, vocal coaching and much more.

By Dan Kimpel

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Photos by Timothy Saccenti

Expert Video Tips

Using these professional tactics as you light, shoot, edit and record sound for your next music video will result in a clip that really pops.

By Bobby Owsinski



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Compiled By Denise Coso



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By Andy Mesecher

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It sounds like me

Joe Satriani
Knows



Two channels of Millennia's award winning HV-3 preamp circuit. The Millennia HV-37 is a pair of critically acclaimed 500 series HV-35 preamp cards housed in a rugged 16-gauge steel, single rack-space package with an on-board universal power supply.

The front panel has an instrument jack, DC coupled ribbon mic switch with 10dB gain boost setting, 80 Hz roll-off filter, 48V phantom switch, 15 dB Pad, Polarity flip, signal present and overload LEDs and a continuously variable gain control.

The rear panel has XLR mic ins and XLR balanced line outs along with a standard IEC power connector. It can be powered directly by mains voltages between 100V and 240V.

Joe Satriani on the HV-37:

I have used the STT-1 for home and pro-studio recording for years now, and it has always been my favorite mic-pre/recording system.

Now, the more streamlined HV-37 has made my DI electric guitar and bass recordings even more transparent and accurate.

The headroom is wonderful, and the ease of use fantastic.

I love it!



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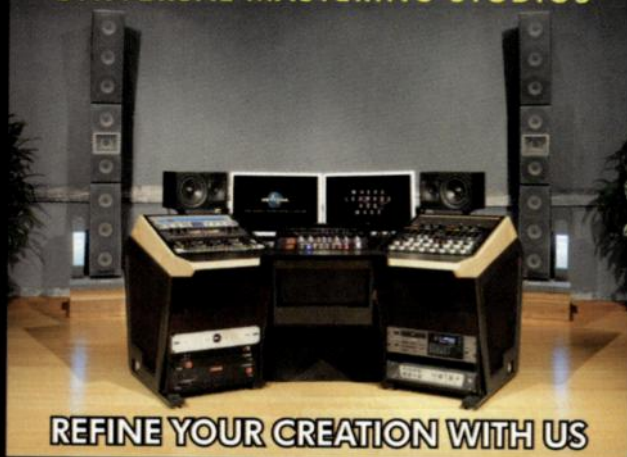
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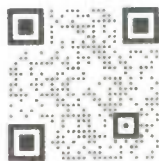
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WESTLAKE PRO AUDIO

By Jonathan Widran

Explaining that Westlake Pro is nothing like a traditional music or audio store, CEO and co-founder George Adjieff and President Joe Taupier of Westlake Pro describe the experience at the North Hollywood-based state-of-the-art Pro Audio store as "more like shopping at a recording studio."

Whether their clients are seeking state-of-the-art audio gear or want to build their home or commercial facilities from the ground up, Westlake offers a friendly and knowledgeable staff, a comprehensive product selection, the ability to see and hear the products in a studio setting and competitive prices in a clean and calm, professional environment.

Westlake Pro's in-house Technical Services department can provide studio design and consultation, system installation, software configuration and networking, wiring and furniture for small home studios to major studio installations. In addition, complete training packages can be customized to fit a client's needs. While most of Westlake's customers are based in Southern California, the company recently designed and installed ENZY Studios, a large music production facility, in Mumbai, India. Westlake caters to everyone from indie artists and producers setting up their own home studios to numerous corporations and individuals, including Oscar, Grammy, Emmy and Clio Award winners.

WestlakePro

Audio | Sales | Design | Integration

"Collectively, our staff has a tremendous amount of experience with all forms of audio production and live sound," Adjieff says. "The sales and technical staff is constantly being challenged by, trained on and exposed to leading edge technology for the various markets they specialize in."

"There is no substitute for experience," he adds, "and no way to minimize the value of working with a skilled consultant who understands your objectives and workflow. Our experience, training and industry knowledge can be a valuable asset to you. There is more to sales than just selling."

A dynamic element that sets Westlake Pro apart from other retailers is its two demo studios. Each studio is acoustically treated and set up to actually function. One studio is designed with an SSL AWS948 console as the centerpiece and the other studio is developed around an API 1608 console. All of the latest software is available, so clients can immediately sit down and see/hear how any piece of equipment or a whole system will sound and perform.

"People forget sometimes just how important it is to just listen," Taupier says. "People look for the perfect set of speakers, when more often than not they are dealing with acoustic-related problems with the room where they mix. They will never be satisfied until the room acoustics are addressed. Buyers often fixate on the sexy stuff, such as mixing consoles, the right mic pres, speakers and software, etc. The listening environment is a critical element in the production process. My suggestion is to allocate the majority of your budget on the following: microphone, mic-pre, speakers and room treatment/design."

Westlake Pro Audio offers a large selection of name brand audio and recording equipment, computers and music and recording software, sound reinforcement and musical instruments, at guaranteed low prices. Also included are technical services, consoles and components, console automation, recorders, synchronizers/interfaces, monitor/speaker systems, amps, signal processors, noise reduction/restoration systems, microphones, digital workstations, ISDN, sound effect libraries and support equipment. Avid's new Pro Tools 11 upgrade is among the new product offerings by Westlake.

"The new software upgrade from Avid for Pro Tools really brings all of the new hardware to an entirely different performance level" says Taupier. Westlake Pro is an Avid Audio Elite dealer and one of the largest Avid Pro Tools dealers in the nation.

Adjieff stresses another distinguishing element that Westlake Pro brings to the process of buying: their team approach, where the in-house Technical Services staff works closely with the sales staff to ensure the best outcome for the client. "There is a great deal of detail work to complete," he says, "in order to make an informed buying decision." **MC**

Contact 323-845-1145, <http://westlakepro.com>

Aaron Borns

Head of Pop/Rock Marketing
RCA Records

Aaron Borns has been named Head of Pop/Rock Marketing, RCA Records. He previously held the role of Senior Vice President, Marketing, RCA Records. In this expanded role, Borns will oversee the marketing campaigns for RCA's entire pop/rock roster in addition to continuing to spearhead the campaigns for Justin Timberlake, Kelly Clarkson, P!nk, Foo Fighters, Ray LaMontagne and many more. Borns began his career at RCA Records in 1994 in the promotions department where he worked on the campaigns for *NSYNC, Christina Aguilera, Robyn, Dave Matthews Band, etc. After six years in promotion, Borns made the move over to marketing. For further details, contact megan.kehoe@rcarecords.com.



Mary Marshall

CEO
Symetrix

Symetrix has announced the appointment of Mary Marshall to CEO. Marshall has worked in an advisory role with Symetrix for many years and has been an integral part of the management team. As CEO she will be able to bring her experience as a leader and strategic driver to the forefront of the Symetrix story. Marshall's experience includes growing companies from the ground up, owning and operating multiple businesses, orchestrating corporate financial planning, and designing and executing business development strategies. Recently, she ran the US Western Division of Vistage International, running business development programs, leadership development programs, and working with hundreds of companies and their leaders. Contact tflosi@aadvert.com.



Jay Easley

Vice President of Live Consoles
Solid State Logic

SSL Inc., the US operation of Solid State Logic, has announced the appointment of Jay Easley to Vice President of Live Consoles in the Americas. Previously with Midas and Klark Teknik (MKT), Easley has had a successful sales and marketing career in the live sound market, with many years of experience in global audio console launches, acquiring new business and increasing market share. In this new role, Easley brings his vast understanding of the live market to promote SSL's recently introduced "Live" console, which delivers the industry standard, sonic legacy of the SSL brand to the stage. For further information on this appointment, contact allanv@dpagan.com.



Dennis Webster

Mgr. of Marketing, Pro Audio & Combo Division
Yamaha Corporation of America

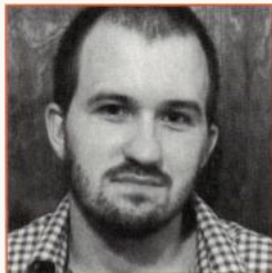
Yamaha Corporation of America has announced the promotion of Dennis Webster to manager of marketing for the company's Pro Audio & Combo Division (PAC). In his new role, Webster will oversee division-wide dealer promotions and programs and work closely with district managers and other sales personnel at Yamaha. Webster will also continue his role as departmental marketing manager for Yamaha Guitars, where he has doubled revenue and expanded the company's market share in the acoustic and acoustic-electric categories. He also increased the company's retail reach and introduced the Rosewood Dealer Program, which helped boost the amount of guitars sold. Contact mferris@giles.com.



Jake Gear

Creative Assistant
Magic Mustang Music

Magic Mustang Music has welcomed its new Creative Assistant, Jake Gear. He will be responsible for managing the catalog, pitching songs and providing direct support to Creative Director Keithan Melton and Sr. Creative Director Juli Newton-Griffith. Most recently, Gear held a position as Coordinator of Music and Media Licensing at CMT in Nashville, where he handled the music licensing duties for various programming series and live performance franchises. Additionally, he is an active member of the Country Music Hall of Fame's Troubadour Society. Gear said of his appointment, "I have a passion and respect for songwriting, and I can't wait to go to bat for our writers and catalog." He may be reached directly at jake@magicmustang.com.



Jeff Rizzo

Senior Vice President, Promotion,
RCA Records

Jeff Rizzo has been promoted to Senior Vice President, Promotion for RCA Records. He previously held the title of Vice President, Top 40 Promotion. In his expanded role, Rizzo will be responsible for overseeing the Top 40 format including strategy and rollout. Rizzo joined Jive Records in 1997 as a Chicago local. During his tenure, Rizzo continually advanced into more substantial roles, primarily in the Top 40 format. While at Jive, he was heavily involved in working with the entire promotion staff to break artists such as Backstreet Boys, Britney Spears, R. Kelly, *NSYNC, P!nk, Chris Brown, Justin Timberlake and many others. Before Jive, Rizzo began his career in 1995 as a college representative for EMI Records. Contact anastasia.wright@rcarecords.com.



Paul Freudenberg

General Manager
Rat Sound Systems

Rat Sound Systems, Inc., a provider of professional sound reinforcement systems for over three decades, has announced the addition of Paul Freudenberg to the post of General Manager. Freudenberg will be responsible for managing all operations and developing business with Touring, Installations, Retail Sales and the SoundTools brand at the company's Camarillo, CA location. Prior to joining Rat Sound, Freudenberg served as Business Development - Americas L-ACOUSTICS where he was responsible for the expansion of the Canadian, Mexican and South American Markets through the deployment of the Certified Provider Strategy. For further information, email daniellarat@ratsound.com.



Joe Kelly

Vice President / General Manager
CDX

CDX President Paul Lovelace has announced the appointment of Joe Kelly to Vice President/General Manager at CDX. Kelly, who was instrumental in the launch and branding of CDX in the '90s, had recently rejoined Lovelace with the concept of taking CDX into a digital platform. "Joe has the vision, expertise and enthusiasm to keep CDX at the forefront of our 23-year tradition of providing new music and information to the worldwide Country Radio and Music Communities," says Lovelace. "CDX has been a key player in exposing music to the masses for over 20 years, and now I am excited to help expand that platform and bring new digital ideas to radio stations and our label partners," says Kelly. Email daniellarat@ratsound.com for more info.



► SAMSON TECHNOLOGIES EXPEDITION EXPRESS PORTABLE PA

The **Expedition Express** is the new addition to Samson Technologies' Expedition Portable PA series—it comes Bluetooth enabled (which means you can stream audio directly to the Expedition Express from any smartphone, laptop or tablet that supports the A2DP standard). The Expedition Express is an all-in-one portable sound system with a full-functioning mixer built into the back panel.

The Express weighs 10 pounds and measures about 8 3/4 wide x 12-inches tall x 8 deep with provision for pole mounting on a standard 1 3/8-inch speaker stand. It comes with an external power supply/battery charger with up to 8 hours of continuous operation running on the sealed, lead-acid gel cell battery inside.

The mixer has three inputs: a Combi XLR mic/line input, 1/4-inch line level input for instruments or for connecting an additional Expedition Express and the third input is a 1/8-inch jack for either your portable music player or, when you touch the Bluetooth pairing button, switches over to pair and receive audio via Bluetooth. The mixer has separate level controls for each input plus master bass and treble controls to dial in the sound exactly to your preferences and application.

For a backyard party, I had the Expedition Express pole-mounted above my guests' heads and it immediately went into service for playing music. I also had a mic set up for impromptu sing-alongs—karaoke style. I liked the mixer feature for mixing the mic along with either a small keyboard or an acoustic guitar pickup. It has a 6-inch woofer and 1-inch tweeter and its built-in handle makes it easy to transport and move around. Most of all on a fully charged battery, it cranked fat sound all evening long.

Samson Technologies Expedition Express Portable PA is a modern approach to setting up a sound system wirelessly and mostly effortlessly. It sells for \$199.99 MSRP. See <http://samsontech.com/samson/products/portable-pa/expedition/expeditionexpress>.



◀ CORT GUITARS EVL-X7

It gets even better with Cort Guitars expanding their highly successful EVL series with the new EVL-X7. Celebrating over 50 years, Cort Guitars continue to upgrade and improve their value-oriented line of instruments.

Notably, the EVL-X7 has upgraded hardware and electronics, but keeps to the classics with a bolt-on maple neck, a 25 1/2-inch scaled rosewood fretboard and EVL custom inlay markers. The mahogany body holds a pair of active EMG H pickups; an 81 in the bridge position and 85 by the neck. Electronics include a single volume and tone controls and a three-way lever pickup switch. The EVL-X7 finishes with black nickel hardware, die cast tuners and D'Addario strings.

This item sells for \$750 MSRP. For more, check out <http://cortguitars.com>.

► SHURE SE846 SOUND ISOLATING EARPHONE

The **SE846 Sound Isolating™ Earphone** is the top of the line for Shure's SE series of sound isolating earphones. The SE846 is a three-way system that features their Quad High-Definition MicroDriver—separate elements for the low, mid and high frequencies.

The kicker in this patent-pending design is that it includes a low pass filter to drive a separate subwoofer that provides deep bass without sacrificing the clarity of the midrange and high frequencies.

The SE846 delivers sound quality, noise isolation and durability, in a comfortable, low profile design. Other features include: detachable cable for easy replacement and an optimized nozzle angle designed to rest comfortably in the ear.

A first for Shure, the SE846 has a unique, customizable frequency response feature for balancing the sound to your own taste and listening preference. The whole kit (pictured) has a premium accessories package with sleeves in multiple shapes and sizes, an additional detachable cable and two carrying cases.

The SE846 Earphones carry a two-year limited warranty and sells for \$1,250 MSRP. See <http://shure.com>.



▼ SAMPLE MAGIC'S MAGIC AB

Sample Magic's Magic AB is a referencing plug-in that lets you instantly compare (A/B) your currently running mix with up to nine disparate stereo mixes either of your own work or imported files from mastered CDs, MP3s, AAC or WAV files. Magic AB runs RTAS/AAX, AU and VST 32/64-bit in both PCs and Mac hosts (AAX 64-bit coming soon).

It has been my common practice, like so many other music mixers, to import other mixes—records I like to establish a reference point for the music I'm presently mixing. I'll pull into my Pro Tools session—either my own past stuff or commercial released CDs (I didn't mix) that I like to hear as prototypes or as a way to reference lead vocal mix placement/effects and/or bottom end size, styling drum sounds, etc.

In Magic AB, I like that each of the imported songs has its own individual volume control to "level the playing field"—even out the inherent playback volume differences. There is also a master volume fader for both the "A" stream (your session's mix output) and the "B" stream—the particular song file(s) you're comparing. I like the metering for these two faders because besides level, it shows a numerical figure for +/- gain offset.

I also think the looping feature is well thought out—you can highlight and loop a section of the imported tracks to compare it to sections in your mix you may be trying to emulate or match. For desktop mastering applications, I like the A/B changeable crossfade time that goes from instant to up to 2 seconds.

For its version 1.0 premiere, Magic AB is remarkable and I'm finding more and more uses for it all the time. Magic AB modernizes and greatly enhances the whole A/B process in a logical and near-scientific way. Sample Magic's Magic AB sells for \$37.55 and is downloadable at <http://samplemagic.com/details/184/magic-ab>.





Scarlett Fever

The critically acclaimed Scarlett range features the number 1 selling USB 2.0 audio interface, Scarlett 2i2.

Focusrite have been designing the finest microphone preamplifiers since 1985 when Sir George Martin commissioned no-holds-barred preamps for his Air Studio facility in London.

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► AURALEX PROGO STAND-MOUNTED ABSORBERS

The ProGO™ Stand-Mounted Absorbers are free-standing acoustic treatment gobos or baffles. These stylish acoustic panels look like room dividers and are useful on stage, classrooms, home theaters, Hi-Fi listening spaces and in project/home studios.

These portable absorbers are built from a two-sided ProPanel™ assembly fitted into a custom black melamine-laminated base. They come in two models: 2 ft. x 6 ft. x 8 inches or 4 ft. x 4 ft. x 8 inches, each with an included floor stand that's easy to move. Optional casters are available for increased mobility.

ProGOs are perfect for controlling early reflections around the listening position and are also highly effective as bass traps when straddled across the corners of your room.

In the recording studio, well-placed ProGOs can be used to minimize sound leakage between instruments, amps and vocalists during recording sessions or live performances whilst maintaining line-of-sight between musicians and singers. Project studios, home theatres or Hi-Fi listening rooms benefit from using just the right amount of room ambience by varying the position and number of ProGOs in those spaces.

A great "New Toy" indeed, I can't wait to get a pair of them for my studio. For more information and pricing, check out <http://auralex.com>.



◀ YAMAHA DTX502 SERIES ELECTRONIC DRUM KITS

Based on the award-winning DTX-PAD, the new DTX kits feature redesigned tom pads, a lighter-weight RS502 steel rack and a more powerful drum trigger module. Also included are advanced features from the higher-end DTX models, such as cymbal muting, natural swells and smoother snare drum rolls.

There is nearly twice the wave ROM storage to hold the more than 250 additional sounds—and the new DTX502 drum trigger module now has drum and cymbal samples from top VST sample library developers. But if you want to add your own sounds, you may import audio samples and MIDI files.

Under the hood of the DTX502 module, you'll find more precision in the trigger settings for a more natural playing and responsive feel. I like the streamlined front panel layout that features plug n' play USB connectivity to a computer.

Want to practice and track your progress? The DTX502 series includes new training and educational functions for drummers at any skill level to improve their playing. With eight practice routines that help develop rhythmic timing, pad accuracy and drumming endurance, the system calculates a score after each session so drummers can track their progress.

The DTX522K kit, the most affordable model in the series, includes the three-zone XP80 8-inch DTX-PAD snare and three of the newly designed TP70 7.5-inch tom pads. It also comes with three-zone cymbal pads, chokeable ride and crashes, and a three-zone hi-hat pad.

The DTX532K uses the same drum pads and rack system, but features an upgraded hi-hat and two large PCY135 13-inch three-zone chokeable cymbal pads. Top of the line is the DTX562K, which includes the 13-inch cymbals and real hi-hat pad and upgrades to the toms to an all-DTX-PAD configuration with three XP70 7-inch pads.

MSRP prices are: DTX562K \$2,637, DTX532K \$1,732, and DTX522K \$1,507. See <http://4wrd.it/dtx502>.



► CATHEDRAL PIPES SEVILLE RIBBON MIC

The Seville is a handmade ribbon microphone that uses Cathedral Pipes' own folded 2.5-micron thick ribbon element. The Seville continues Cathedral Pipes' distinctive look in studio microphones with a white and red power-coated finish and flashy chrome trim. The Seville looks like a hot-rodged version of the storied RCA 77BX ribbon microphone—including the same gimbal mount assembly and overall hefty ruggedness.

This is a modern, active ribbon microphone design that requires phantom power to run their custom-designed XMB active circuit technology that drives a premium CineMag CM-9887 output transformer.

I've been looking for an alternative overhead drum microphone—something different than the large or small diaphragm condenser mics most engineers use. The Seville has an open, slightly bright sound and works amazingly well as a single overhead mic about two to three feet above the rack toms. It has a bi-directional polar pattern with the back of the mic picking up some bounce back from the ceiling above the kit.

In the small room I have the drums in, bi-directionality helps to produce a nice and tight ambient sound that combines well with the close mics on the rest of the drums.

Like all the Cathedral Pipes condenser microphones, the Seville has an internally LED-lit windscreen, comes in a cushioned pouch and is ready for the road in a foam-lined travel case. The complete kit comes with a matching red 4-meter cable made with an OFC braided shield covering UP-OCC single conductor copper spiraled into a twisted pair and custom Neutrik NCMXX-series white XLRs.

The Seville sells for \$850 MSRP. For more about this new ribbon mic, check out <http://cathedralpipes.com/seville.php>.



◀ VT-EXT VERTICAL RACK STRIP BY FURMAN

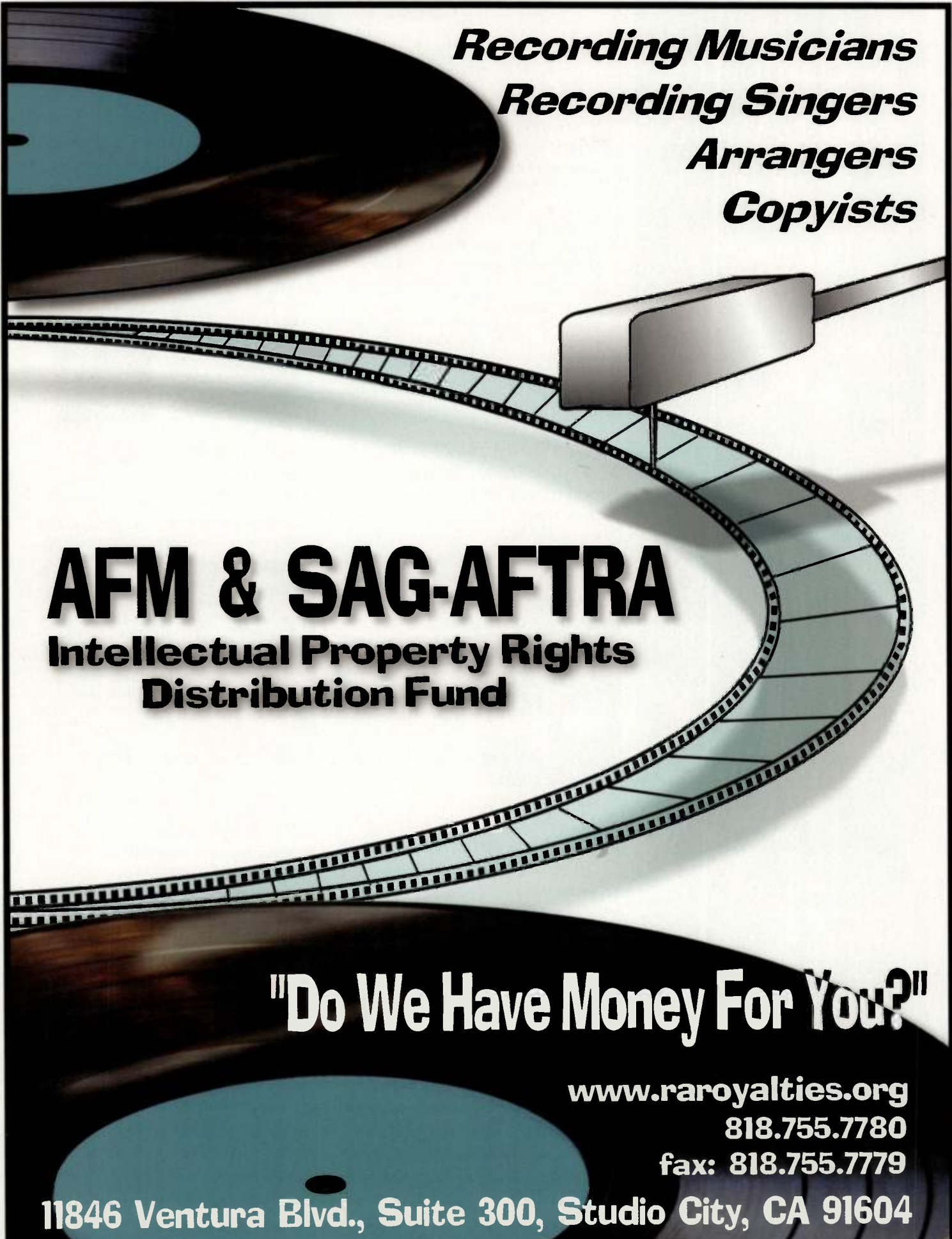
Panamax®/Furman® Vertex VT-EXT vertical rack strip is the perfect addition to your guitar rig rack or studio outboard rack. It takes up nearly no space making it perfect for tight, 8-space racks because it is made to mount vertically inside and right next to the rear panel AC sockets on your gear. The unit's vertical orientation allows the use of various length component power cords to save space and eliminate cord clutter.

It has eight outlets total with three that are spaced far enough apart to accommodate those pesky wall-wart power supplies. The Vertex VT-EXT features mounting clips with plastic insulating spacers to help prevent ground loops. The VT-EXT Vertical Rack Strip is designed for use with a Panamax/Furman power management unit such as the F1500 or the M1500. Together they provide clean, safe power and extend that system's advanced protection and filtration technologies to all your equipment.

Panamax®/Furman® Vertex VT-EXT vertical rack strip sells for \$64.95 MSRP and also features a detachable 10-foot power cord that can easily be swapped out for a shorter cord if desired. Visit <http://furmansound.com> for more information.



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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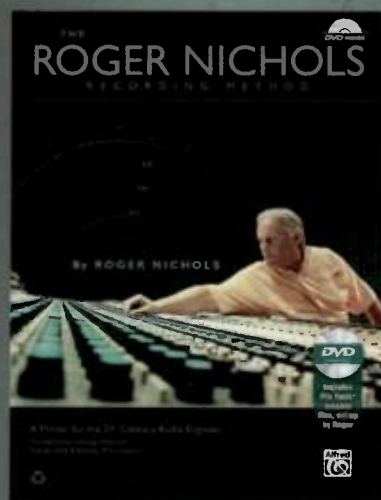
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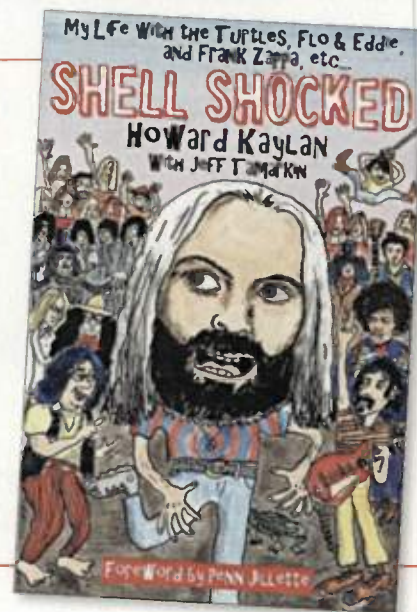


BOOK STORE

Shell Shocked: My Life with The Turtles, Flo & Eddie, and Frank Zappa, etc.

By Howard Kaylan with Jeff Tamarkin
(softcover) \$24.99

As the co-frontman of 1960s Top 40 hit machine, the Turtles, and as a member of Frank Zappa's Mothers and as one-half of musical-comedy duo Phlorescent Leech & Eddie, Howard Kaylan has had a wild ride. In this candid memoir, the singer's artistic, erotic and pharmaceutical adventures are richly recounted (based on diary entries) and feature a stellar cast of characters and some surprising cameos. All in all, it's a fun, light and entertaining read from a performer—married four times—who has lived on the edge.



17 Points To Longevity In Show Business: Staying Focused On Your Vision

By Stephanie Spruill
(hardcover) \$20.50

This motivational book is for all aspiring singers, dancers and performers who long for a stage to perform on or a studio to record in. Spruill shares her expertise in the business and outlines how to develop and promote your skills as an artist, covering the business realm of the industry all the way to advising how to nurture your spiritual well being.



Rock and Roll High School: Growing Up in Hollywood During the Decade of Decadence

By Marisa Tellez
(softcover) \$14.36 (Kindle) \$5.99

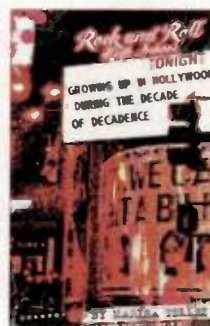
Here is a guilty pleasure...In fact, it's a lot like reading your sister's diary. Tellez offers a true coming of age story about growing up on the Sunset Strip in the '80s, when glam rock and hair metal were the rage. Of course, recalling that era through the eyes of a young girl gives it a unique spin. Most interestingly, the book chronicles a time when people actually interacted face to face, unlike today in the age of Social Media. A big question, though, is how she kept her virginity intact despite her adventures with a variety of musicians. But, there's a sequel on the way—so we may just find out.



Music Alive!'s Percussion

By Daniel Glass
(softcover) \$19.99

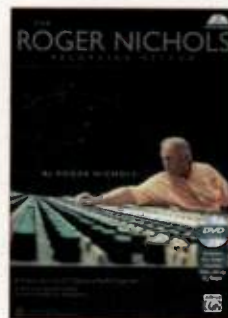
Daniel Glass offers students a comprehensive introduction to drums and percussion, tracing the history, production and development of the drum. The book provides a guide through several different types of percussion, such as hand, concert and electronic, offering a very broad knowledge of the basic techniques used from the jazz age through today. Comes with an instructional DVD-ROM.

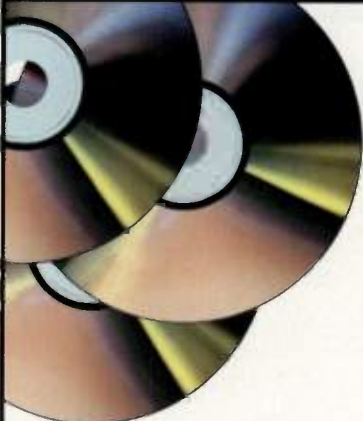


The Roger Nichols Recording Method

By Roger Nichols; Compiled & Edited by Mike Lawson
(paperback) \$29.99

Eight-time GRAMMY® -winner, "The Immortal" Roger Nichols, presents his art, science and process of recording, mixing and mastering. For beginners to pros, everything from determining your needs and planning a recording session to the science of sound to proper microphone type and placement, recording systems, signal chains and the studio process using Pro Tools is covered. Filled with the late Mr. Nichols' unique anecdotal advice, this book is a classic and feels like you are there with him during one of his famous master classes. Highly recommended. Includes DVD.





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UP CLOSE

A-Designs Audio, Inc.

By Jonathan Widran

Driven by their founding "quality without compromise" philosophy and a desire to provide clients with the best high-end analog-based audio products, A-Designs Audio (<http://adesignsaudio.com>) offers a total of 60+ years in engineering, marketing, sales and service experience. And with many companies outsourcing their products these days, founder and president Peter Montessi enjoys pointing out that all of A-Designs' products are proudly manufactured in the USA.

Formerly the VP of CM Automation, Montessi launched A-Designs in the late '90s, when tube pre-amplifiers were becoming the rage in the industry. The company's first flagship product was the MP-2 pre-amp, which has been superseded in A-Designs' product line with the MP-2A—a true-tube dual mono preamp with a "sweet spot" that, as the company's website says, "goes on forever."

Designed to provide the versatility and sonic power the discerning professional required for top quality recordings, the MP-2A offers two tone switches per channel (four distinct sounds), custom transformers and polarity (phase) switches in order to treat any sound source as desired. Its fixed gain amp with output attenuator allows for consistent behavior (aka "the magic") whether the MP-2A is turned up or down.

Montessi credits the growing popularity of A-Designs' next major product, the REDDI All Tube Direct Box, to renowned session and touring bassist Reggie Hamilton, who spread "the gospel" of its merits. Inspired by the sound of the Ampeg B-15 tube bass amp, its 6N1-P tube-driven amp feeds signal directly into a hefty custom output transformer, which is key to providing a harmonically rich tone. Not just for bass, the REDDI's all-tube circuitry can enhance the character of any instrument.

Another powerful A-Designs product developed with designer Jon Erickson is the TEC Award Nominated Pacifica Stereo Microphone Preamp/D.I., a two channel, solid state preamp with custom, ear tested transformers for the "Big Iron" sound of the '70s. The Pacifica harkens back to the golden age of recording, when consoles were spec'd out by studio engineers and custom built. With the depth of a Neve, the mid-range of an API and the high end of a Massenburg, it has established itself as the go-to preamp for numerous Grammy winning and platinum selling engineers and producers.

Among A-Designs' most recently developed products are a complementary EQ and compressor known as Hammer (EQ) and Nail (compressor). "The cool thing about them is that they are both a hybrid of solid state and tubes," Montessi says. The award winning HM2EQ Hammer Dual Channel Tube EQ is a world-class equalizer designed with functions and sound quality typically found on expensive mastering EQs. The dual-mono, three band equalizer is one of the select few audio tools that enhances sound simply by running signal through it.

Awarded a "Mix Certified Hit" by *Mix Magazine*, the HM2-Nail Compressor/Limiter is a two-channel, solid state/tube hybrid offering infinite sound shaping possibilities plus the ability to enhance any signal by passing through it. It has three unique features that set it apart from ordinary compressors: hard threshold, filter and mix. The combination of threshold, hard threshold and filter allows users to dial in the amount of compression, at what level it will engage and above which frequencies it will act.

Another crown jewel in the A-Designs arsenal is the Ventura, also inspired by the great Quad Eight consoles. Run at optimal levels, its signal is clear and ultra transparent, with all the dimensionality, air and extended bass inherent in high-quality analog. It features a 3-band EQ reminiscent of console EQs from the golden age of recording and an Instrument In, not a DI, which is an amplifier.

Montessi also owns Pete's Place Audio (<http://petesplaceaudio.com>), a boutique manufacturer of high quality audio products—also handcrafted in the US. Their "highly esoteric" product line includes the return of Elettrodyn 501 pre-amp and 511 EQ as well as the BAC-500 compressor and Blast Pad SPL-Filter.



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▲ Berklee Updates Boston Studio With DPA Mics

Berklee's Music Production and Engineering (MP&E) department has selected a variety of DPA Microphones from the company's d:edicate Recording Microphone line to update the students' choices in the studio. Pictured Inside Studio A: Rob Jaczko, chairman of Berklee's Music Production and Engineering department, placing a DPA 5100 Surround Mic and three DPA 4011 mics at left, right and center on the piano. Jaczko also placed a pair of DPA 3521 mics inside the instrument.



▲ Kyle Tracks *Beautiful Loser* in Downtown Los Angeles

Rising hip-hop artist Kyle recently finished tracking *Beautiful Loser* at Indie-Pop Studios in downtown Los Angeles. Engineered by Ted Lopez and Antonio Nochez, the album is set for an Aug. 5th release. Hear some music at <http://superduperkyle.com>.



▲ Chiccarelli Chooses Chandler Limited

With a discography that includes Beck, U2, Elton John, the White Stripes, the Shins, the Strokes, the Killers, Tori Amos, and Morrissey, producer-engineer Joe Chiccarelli knows what it takes to bring out the best in a performer. Included in his recording arsenal is an assortment of Chandler Limited signal processing gear. He routinely uses his TG2 Pre Amp / DI, Zener Limiter, Germanium Compressor, Curve Bender equalizer, as well as his Germanium Drive and Little Devil Colored Boost guitar stomp boxes. To learn more about the services of Joe Chiccarelli, contact him through <http://nextwaveentertainment.com>.

More Studio News...

Multiplatinum alternative rock band AFI are gearing up for the fall 2013 release of their ninth full-length studio album. The Cali-based band recorded with producer **Gil Norton** (Pixies, Patti Smith, Foo Fighters) at **East West Studios** in Los Angeles, CA. The record was mixed by **Andrew Scheps** (Metallica, Red Hot Chili Peppers). Get more details at <http://afireinside.com>.

Shacklock wrote and produced of "The Mexican," a 1972 release by the UK band Babe Ruth—one of the most recycled tracks in the history of hip-hop and breakdancing. See <http://sae-usa.com/nashville>.

Wisconsin Women in Government (WWIG) has honored Full Compass owner and board chairwoman, **Susan Lipp**, with their Woman of Achievement Award. Lipp was one of four women chosen statewide, earning recognition for her role in creating the fourth-largest woman-owned business in Wisconsin and for leadership of many non-profit and charitable organizations. The award was presented during the WWIG Recognition Gala held at the Monona Terrace Convention Center in Madison. See a video interview at <http://on.fb.me/11i1zNo>.

Veteran composer, musician, producer, and audio engineer **Alan Shacklock** is overseeing the audio recording/production duties for a new collaboration initiative at **SAE Institute Nashville**. These team-ups will pair SAE's audio technology students with the school's music business program students as they develop projects for up-and-coming Nashville recording artists.

Producer Playback

"Don't write off a song too quickly. Give it a chance to sink in. Oftentimes you'll think that it should be developing a certain way. Take a step back and listen to it with fresh ears."

—Philip Lawrence. Interviewed in MC June 2013





◀ Vintage King Opens Nashville Showroom

Nashville's new Vintage King complex has chosen to implement the Carl Tatz Design (CTD) MixRoom™ concept to demonstrate the company's vast selection of high-end and boutique outboard gear, consoles and microphones. "Never before have audio professionals had the opportunity to make critical gear purchase decisions while making their evaluations listening through the incredibly accurate and revealing PhantomFocus™ System as part of the affordable and acoustically transformative MixRoom," states Chad Evans, one of VKN's two veteran sales consultants. Pictured is the Nashville VKN control room/showroom which features a custom desk for the API 1608 console by Sound Construction & Supply.

▶ "Vocalescence By Amy" Tracked In Burbank

It was "Lights, Camera, Action" at Theta Sound Studio in Burbank, CA, for the filming of Amy's first video from her debut album, *Vocalescence*. The song's writer and producer, Randall Michael Tobin, also donned the director's hat for this "vocal painting" which celebrates life, without saying a word. Check out "Vocalescence by Amy" at <http://tiny.cc/vocalescence>.



▲ Jazz Charts In For Big Surprise This Summer

Dave Koz Summer Horns utilized Big Surprise Music Studios, in Los Angeles, CA this spring. Released in June, the band's work entered at No. 1 on the *Billboard* jazz charts. Pictured (l-r): Gerald Albright; Richard Elliot, owner/engineer of Big Surprise Music Studios; Carmen Grillo; Mindi Abair; and Dave Koz.



▲ New York Studio Upgrades To SSL

Completely rebuilding an existing space in New York's Tribeca area of Manhattan, Volant Studios has installed a Solid State Logic AWS 948 Hybrid Console/Controller. The A Room, as the first studio in the complex is known, will eventually be joined by three other rooms on another floor to provide services encompassing music recording, music production and post-production for video and film. The beginning point for this venture is with the AWS and the SSL connection is already drawing in clients. For more information about Volant Studios, visit <http://volantstudios.com>.

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PRODUCER CROSSTALK



Rosario Dawson, Emiliana Torrini

By Rob Putnam

The London-based producer and songwriter known as the Bullitts (Jaymes Samuel) has done well for himself over the past few years. His first single "Close Your Eyes" dropped in April 2011 at which time BBC Radio 1 DJ Zane Lowe called it "The hottest record in the world." More recently, he was tapped by Jay Z as Executive Music Consultant for *The Great Gatsby*. As a talent who's increasingly in demand, he divides his time between London, New York and Los Angeles and has worked with artists including Icelandic singer Emiliana Torrini and actress Rosario Dawson. He's known particularly for his series of YouTube "flxtapes."

It is important to Samuel to create material that he believes has value. "I never understand songwriters or producers who write songs that they themselves wouldn't listen to," he says. "I never understood when Justin Timberlake was in 'N Sync. Looking at him, I knew that he didn't listen to that kind of music. But when he went solo, things started to make sense. I'm my own quality control. I'd rather work with no one and make music for myself than do subpar stuff that I'm not into."

Inspiration for melodies and lyrics often comes from unlikely sources. For example, Rosario Dawson inspired Samuel to create a song for *They Die By Dawn & Other Short Stories*, his forthcoming record. "She has this really melodic laugh and that's what it's based on," the producer explains. "I put it into a song—the melody and the chorus—that I'm working on now."

Sourcing talent is commonly one of the biggest challenges he faces as a producer, especially when he wants to work with someone famous. "The hunt for Charlotte Gainsbourg for a Jay Electronica song was tough," Samuel recalls. "She was somewhere in France. I love the hustle of locating the artist that I want to work with. Like when I worked with Lucy Liu [she narrated his first single "Close Your Eyes"], it was an adventure; a challenge to find her. I want to do a song with Jack Nicholson. I want him talking on the tracks for my next album."

The Bullitts draws a distinction between a song of quality and a successful song. "A song that works could be [something like] Joni Mitchell's 'Court and Spark,'" he observes. "There's no chorus but it's beautiful; it works. But a lot of people might not be familiar with it. Successful songs, on the other hand, are in the pop charts with a banging beat, a melody, a catchy hook. But they're not necessarily songs that work. A good song needs to come from a place of meaning; from a place of depth. The rest can come later."

Samuel advises rising producers to retain their focus; to not be diverted from their aims and dreams. "If you truly have something to say, don't let anybody tell you not to say it," he counsels. "Producers and songwriters are artists. That means you have something to say. Don't let anybody change that. Be true to yourself. And don't feel the need to emulate what someone else has done. The tide is changed by those who swim against it."

They Die By Dawn & Other Short Stories dropped on June 4th. It was preceded by the "They Die By Dawn" single and is the accompaniment to the 50-minute film of the same name. He'll soon begin work on scoring *The Notorious Nine*. Filming began in July. He finds himself extremely busy these days and is enjoying it. "It's like being paid to breathe," he remarks.

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

- **Courage.** James Lipton once asked Sean Penn what he looked for in a director. His answer was "Courage." People respond to my courage to stand by my ideas and ideals, which is why I have a successful career.
- **All artists are open to expression and new ideas.**
- **Trust yourself and your instincts because it all works out in the end.**

Contact Amanda Charney / The MuseBox, 516-318-2787,
amanda@themusebox.net



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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BACKGROUND: As a publicist and manager for folk/punk singer Frank Turner, Charlie Caplowe discovered there were limitations to what he could provide his clients. Frustrated, he created his own micro-label in 2003 and inadvertently opened the floodgates for a host of struggling indie artists. Having just celebrated their 10th anniversary, the British boutique is now ready to make a splash in North America.

Necessity Gives Birth:

I worked for many years doing publicity for bands in the UK. I was doing press for Million Dead, whose singer was Frank Turner. No labels were signing that sort of band at the time and certainly weren't signing Million Dead. There was only a certain amount of live reviews I could secure, so I decided to start a label and get some product out there so we could move the band forward. It was very much part-time for the first five years and increasingly it's become the mainstay of my time and energy.

Once Built, They'll Come:

We started with Million Dead and then a band called Reuben that were doing well in the UK. They were without a label and we were doing press for them. So we started doing those two bands and, unbeknownst to me, there was a crossover with those fans. People started getting into the idea of bands on Xtra Mile. Bands started going, well they've got a deal through Xtra Mile. We love those bands. Let's get ahold of Charlie and see if he's interested in what we're doing. In terms of the acts we sign, they share a punk spirit. They're not necessarily punk bands, but they have that spirit of independence and work ethic. And because we're slightly off the radar, we're able to develop acts in a way whereby there's not a huge spotlight on them and then, oh, they haven't sold X amount of albums so they've failed. They're able to develop at their own speed.

Coming To America:

We've been building up the label, roster and distribution network over the last few years. We managed to secure good distribution and a good network into mainland Europe. The next priority for us was North America. Last year, I spent a lot of time talking to and meeting with distribution companies and ILG was top of the pile. They had a great distribution setup with the ADA side of things, but also they have an in-house marketing



"There's no better way to break a band than touring and winning people over with word-of-mouth, so we want hardworking bands who are willing to tour."

team and a marketing budget. So if we decide a specialist press person is needed, we work with them. We're starting to get a foothold in the area and an understanding of the territory.

Going Big:

The key is getting radio across the country in every market possible. The retail side doesn't feel a million miles away from what we're experiencing in the UK. I'm sure there are bands that have immediate hits, but it feels like there's a huge amount of groundwork that needs to be done to build up a fan base and get to a point where you can play to a good size [audience] and sell a good amount of records.

New Artists:

Frank Turner's album, *Tape Deck Heart*, just came out on Xtra Mile/Interscope, so I was in L.A. [recently] meeting with John Janick, who was instrumental in that deal. Through Frank leading the charge for Xtra Mile, we're looking for new acts. We're in the process of signing a band called Larry and His Flask. We've got them for the rest of the world and we're about to conclude the deal for North America as well. It's great if there's a connection to the label through trusted sources. In terms of how people can get music to us, if they email links, list tour dates and give a brief press plot or history and plans, that would be a good starting point.

Connecting Dots:

The label has a certain identity you could say is punk/rock/folk/alternative genres. Some of the acts might seem a step away from that, but in my head I can always see them as an Xtra Mile act because I can join the dots from one place to the next and they fit within how I see the label. In terms of what would be great to see, there's no better way to break a band than touring and winning people over with word-of-mouth, so we want hardworking bands who are willing to tour.

We don't want bands that are just doing it as a hobby.

The Deal:

[Our contracts are] normally for the UK and Europe and for the rest of the world they're normally a 50/50 net receipt deal. Within the ILG setup here, that would be the same unless they were up streamed to Warner. We try to be as fair as possible with artists and see it as a team effort, with everyone pulling in the same direction. We try and do those deals so everyone's on a level playing field and we're all working to achieve the same goals.

Xtra Advantage:

There's a danger within the major record companies that, if you don't hit certain sales targets, you get dropped. We can enable [artists] to develop at their own speed. Also, with the setup we have here in North America and the UK, we go through PIAS, so we're able to step things up as well as move quickly. And bands that sign to Xtra Mile have the potential to tour with their label mates. We did a deal with Against Me! that enabled some of our UK acts to support them. Frank Turner's taken one of our newer signings, Beans On Toast, out in North America. Had Beans On Toast not been signed to the label, they wouldn't have had the opportunity to jump on this tour.

An Independent Perspective:

As an independent publicist you work with bands early, often before they get a record deal, so you're working closely with them. At major companies, there's a tendency to look at the release schedule and work what has to be worked, then move on to the next thing. Coming from an independent background, you're working throughout the year to further that band's career and you're able to work closely with them. In a way, I've taken that forward into running the label.

Destination Reading:

Although we have great distribution, we're also looking to build the Xtra Mile web store. I'm building a destination for people to read columns by our artists who wish to write. I'm also encouraging smaller sites, some of their contributors, to write about music. Not necessarily Xtra Mile music, but I want to have something interesting for people who are into music on Xtra Mile.

The Ride:

What's exciting for me is to have gotten where we are but not feeling we've reached where we're going to go. That's exciting to keep building on that, moving forward and finding great acts. There's still a load of hard work to be done, but we have a handle on our niche and work within that. We're hoping to bring fans of this type of music along for the ride and to treat them right.

Getting Your Start:

Everyone starts somewhere. Play local venues, start selling out and then build from there. That's got to be as good a start as any. Social networks are a good gauge. It's not something we feel is the be-all and end-all of a signing, but that's a good way to do it. And don't sit around waiting for stuff to happen and the phone to ring. Go out there and if there is an interest, wherever that may be, grab it and give it your best shot. **MC**

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

Paul McCartney, Richard Branson, and Linkin Park are offering ultimate fan experiences to launch a new fundraising platform "The Urgency Network." The Network connects nonprofits, musicians, celebrities, fans and brands in an online community to create positive impact on a global scale. Urgency participants can win larger than life experiences by simple social actions. The more actions you complete, the more entries you'll earn towards the Grand Prize. The launch campaigns include: (1) a meet and greet with Richard Branson in New York City; (2) a backstage experience with Paul McCartney at the **Outside Lands Festival** in San Francisco; and (3) a trip to Japan to hang out with Linkin Park at the **Summer Sonic Festival**. There's even a \$1 million jackpot up for grabs. To find out more, go to <http://urgencynetwork.com>.

Artists In Music Awards (AIMA) is now accepting submissions. This year AIMA has expanded from a single award event to a series of events with shows called the "The Breakthrough Series," the first of which was held at The Joint in West Los Angeles as a benefit for St. Jude Children's Research Hospital. In addition to possible nominations and awards, submitting acts will also have a chance to be heard on KGUP 106.5FM "The Emerge Radio Networks." To submit your music/act, go to <http://aimusicawards.com> for detail. The deadline is Oct. 20, 2013.

Radio Domination Streaming Network (RDSN) is offering an amazing promotional opportunity. With over 10,000 listeners per week, it is one of the most popular radio networks on the Internet with stations that air a variety of genres, from classic rock and active rock to metal and country. RDSN co-owner and former KROQ DJ, **Alan Lohr** (aka Buddhaman) wants to offer independent artists and labels a chance to promote their projects over the network. Lohr will professionally produce a 60-second spot that will air "every hour," 24/7, for thirty days. A banner ad and blog page are also included.

Prices range from \$100 a month (for a banner ad and blog) to \$200 a month for the whole package. If interested, you can send an email to alan@rdsn.net, or check out the network at <http://rdsn.net>.

Sunset Island Music has announced that it will be holding



▲ KC AND THE SUNSHINE BAND

KC and the Sunshine Band were immortalized with a star on the Palm Springs Walk of Stars. Fellow star recipient Barry Manilow presented them with the honor. Formed in 1973, KC and the Sunshine Band had a single purpose: to create happiness through music. And for 40 years they did just that, topping the charts with seven No. 1 singles, three triple platinum albums, and three Grammy Awards. This year they joined forces with UK dance music duo **Bimbo Jones** to release their first single in over a decade, "I Can't Get You Out of My Mind," via **Sunshine Records**. For upcoming tour dates, visit <http://heykcsb.com>.

the Unsigned Galena Music Festival on Aug. 24 and 25 in Galena, IL. **Sunset Island Music** produces a great music show on the net for unsigned bands and indie artists. Hosted by DJ **Damien Vee**, it has over 2 million listeners. Unsigned bands and indie artists are encouraged to sign up for airplay on Sunset's radio shows at <http://sunsetislandmusicradio.com>.

The 10th Annual International Acoustic Music Awards (IAMA) is open to all independent artists and labels. But, unlike other music competitions, IAMA focuses on developing new markets for acoustic artists and labels, with or without CD releases. Prizes are awarded in eight different categories. The Grand Prize is worth over \$11,000, and includes radio promotion to over 250 radio stations in US and Canada. Judging is based on performance, songwriting composition and originality, with the winners selected by a panel of established artists and industry professionals. Visit <http://inacoustic.com> for details.

The video release is the first wave of promotion for Feldman's launch of **Corey's Angels**, which includes his new 360 production, development and agency, coupled with a private membership club and website. Some songs will be released as electronica remixes, including a dance version created by the DJ duo from Holland, **The Glasses Boys**. Both the single and remixes are available on iTunes. To learn more, visit <http://coreyfeldman.net>.

Former Three 6 Mafia Member Mr. Del has released *Faith Walka* via **Universal Music Christian Group**. Produced by Mr. Del's own **Dedicated Music Group**, the album is available wherever music is sold, including Amazon and iTunes. As a former member of the multi-platinum hardcore rap group (Three 6 Mafia), Mr. Del became a Christian and walked away from the group, money, fame and just about everything he knew. He explains, "I left the gangsta rap life to pursue a life of walking by faith. This album is my report of what I've seen along my journey." For more information, visit the official website at <http://mrdel.com>.

LABELS • RELEASES SIGNINGS

Goonies' alums **Corey Feldman** and **Sean Astin** have teamed up on a music video. "Ascension Millennium" premiered on MTV in advance of Feldman's latest solo album scheduled for release in August. Featuring Feldman's *Goonies* co-star, it marks the first time the two have worked together in 25 years. The video chronicles Feldman's "day in the life" journey through his world. "The trick to executing this," he explained, "was to shoot the entire video, from start to finish, with no cuts and no edits. It is one live shot all the way through!"

Wind-up Records has announced the signing of **Strange Talk**, a Melbourne, Australia alt-pop four-piece. Their self-produced debut album *Cast Away* will be released on Aug. 20, 2013. All songs were mixed by **Tony Hoffer** (M83, Phoenix), with the exception of "Climbing Walls" and "Eskimo Boy," which were mixed by **Elliot James** (Bloc Party, Two Door Cinema Club). The buzz around the group has been building since the release of their self-titled 2011 EP, and the use of their "Climbing Walls" music video in a Cheer laundry detergent campaign in



▲ TEE-M IS CHOSEN TO PLAY NATIONAL MUSIC DAY

One of *Music Connection's* "Hot 100" artists was discovered by the city of Santa Monica and Brazilian TV while busking. **Phil Brock**, of Santa Monica's Recreation and Parks Commission, was strolling in Palisades Park, overlooking the Pacific Ocean, when he heard Tee-M and Al the Bassman. He was so impressed he invited them to perform at Santa Monica's "Make Music LA," the first ever National Music Day (NMD) in the United States. NMD unites 514 cities in 110 countries for a global music celebration. Later, a Brazilian TV crew also caught the duo. Tee-M performed "Senorita Margarita" for them and dedicated it to the upcoming Brazilian Olympics. To learn more, go to <http://tee-m.com>.

the United State and Canada. To find out more, visit <http://strangetalkmusic.com>.

Grammy-winning rock band Switchfoot have announced the release of their ninth studio album as well as details behind their new feature film, both titled *Fading West*. The new album will be released this October on **Atlantic Records/Word**, while the 80-minute film will serve as the opening act on the band's storyteller-style 43-city tour beginning Sept. 20th. Their new recording is a departure from the fuzzy, blistering guitars and rock sound of *Vice Verses*, taking the classic Switchfoot style and infusing it with a vast array of cultural influences. Inspired by films such as *Rattle and Hum* and *Endless Summer*, the *Fading West* film follows Switchfoot as they travel the globe in search of new musical inspiration and perfect waves. See <http://switchfoot.com>.

PROPS

DTS is celebrating 20 years of "Making the World Sound Better." In recognition of its 20th Anniversary, DTS Inc., a leader in high-definition audio solutions and audio enhancement technologies, released an infographic titled, "Making the World Sound Better," commemorating key company milestones and accomplishments that have occurred since DTS was founded in 1993. The anniversary infographic has also been introduced as part of "DTS 7.1 Day," a July 1 holiday declared by the state of California which honors DTS' cutting-edge technologies and longstanding

economic and entertainment contributions to the arts.

Celebrating 7.1 Day, DTS is hosting a 20-year anniversary sweepstakes across its Facebook and Twitter pages that will award prizes such as a Yamaha soundbar, Toshiba tablet, *Jurassic Park* Blu-ray discs and more.

Fans can obtain entry details at <http://facebook.com/dts.inc> and are encouraged to use the #DTS20Years hashtag to enter. For more information about DTS, visit <http://dts.com>.

Multiplatinum metal rocker Dave Mustaine, founder of Megadeth, performed a Gigantour concert at Oklahoma City's Zoo Amphitheatre as a benefit for those affected by the deadly tornadoes that ripped through the heart of Oklahoma in May. Megadeth donated 100 percent of all the net proceeds from that show to the **Regional Food Bank of Oklahoma**. "Many amazing bands have come forward to aid Oklahomans since the tornadoes came and tore apart their homes and lives," said Mustaine. "And now it's time for heavy metal to give to this community."

Gigantour will run through August. Founded in 2005 by Mustaine, this year's festival has a bill featuring metal heavyweights **Black label Society, Device, Hell Yeah, Newsted and Death Division**. Visit <http://gigantour.com>.

THE BIZ

The Music Copyright Infringement Resource is moving to USC Gould School of Law. A meticulously curated online archive of hundreds of music copyright

DIY Spotlight: Criminal Hygiene



HALF-NAKED girls in dinosaur costumes, drag queens, skateboarders, bathtub murder scenes, and classic Skinemax footage collide to create Criminal Hygiene's latest video project, *CRMNL HYGNE: A Musical Portrait*.

The Los Angeles trio challenged their artist and videographer friends (more affectionately referred to as their "badass list of contacts") to pick a track off of their debut LP, *CRMNL HYGNE* and produce a music video within one week. A video for each song was eventually made by 17 different artists, friends and fellow musicians.

The band then edited the footage into a 40-minute film displaying the madcap people, places and things that inspire them.

It was this crazy idea and DIY approach that caused *Consequence of Sound*, MTV Hive, *LA Weekly*, *Filter* and *Impose* to embrace the band for their "casual subversion" that both encapsulates their punk vibe and adds even more energy to their high-wired songs.

Criminal Hygiene also scored a month long residency at The Bootleg Theater in Los Angeles, where they shared the bill with Zig Zags, Bad Antics, Colleen Green and more.

The *CRMNL HYGNE LP* is available digitally via Small Smile Records (a collective of music and art kids) and on cassette via Under the Gun Records.

To catch the video, go to <http://vimeo.com/64934464>. To learn more about this innovative act, visit <http://criminalhygiene.com>.

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

infringement cases, the project offers complete summaries of famous and under-the-radar music copyright infringement cases dating back to 1845, including claims leveled against **Michael Jackson, Johnny Cash, George Harrison and Andrew Lloyd Webber**.

The multimedia collection allows visitors to play disputed songs to hear similarities—or dissimilarities—for themselves. They may also compare music scores of disputed works, and view clips of films, television shows, and advertisements at the center of lawsuits. See <http://mcir.usc.edu>.

Warner Music Group Corp. (WMG) has announced its acquisition of Parlophone Label Group (PLG) from Universal Music Group. In addition to the historic Parlophone label, PLG includes the **Chrysalis/Ensign** labels in the United Kingdom, **EMI Classics** and **Virgin Classics** and the EMI operating companies in Belgium, Czech Republic, Denmark, France, Norway, Poland, Portugal, Slovakia, and Sweden.

WMG also announced that it has acquired the **Gala Records**

Group (Gala), Russia's leading independent music company. Led by CEO **Alexander Blinov**, Gala was founded in 88 and was the first privately owned label in Russia.

Nettwerk Music Group has raised \$10.25 million in equity growth financing. The financing includes investments from **HBC Investments**, as well as participation from existing shareholders **Beedie Capital** and **Nettwerk's** four founding partners: **Terry McBride, Ric Arboit, Dan Fraser and Mark Jowett**. An independent music company focused on building successful artists by offering a unified set of management, marketing and publishing services, **Nettwerk** will use the proceeds to invest in new and existing artists under development. 



▲ CANADA'S ROYAL COUPLE

Avril Lavigne and Nickelback's Chad Kroeger officially tied the knot. The Canadian couple settled on Canada Day (July 1st) for their nuptials—adorable, huh?—which were held at a medieval castle in the South of France. This is the second marriage for Lavigne, who was married to another Canadian, Sum 41's Deryck Whibley, for three years. Lavigne wore a black gown and carried a bouquet of black flowers during the candlelit ceremony attended by 110 guests. The wedding capped off a three-day celebration that Lavigne planned as a "crazy vacation" for her guests. You can post your congratulations at <http://facebook.com/avrilavigne>.

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 a Full-Time Film & TV Music Composer Because of TAXI”

Dave Walton – TAXI Member

My name is Dave Walton and I live in Cape Girardeau, Missouri - 2,042 very long miles from Hollywood.

I became a computer programmer in 1986 and thought my career in music was finished, over, kaput! 18 years later I decided to *return* to my first love and take my shot at becoming a Film and TV music composer.

Music Industry Contacts... *Not!*

If your town is anything like mine, there aren't a lot of movies or TV shows getting produced there. Actually.... none! I had no idea how to make music industry contacts or place my music in films or TV shows until I searched the Internet and found TAXI.

They Show You What Hollywood Needs

Rather than trying to cold call music supervisors and producers in Hollywood, TAXI reverses the process and tells *me* what they currently need. I get tons of Film and TV opportunities for my music and the experts on TAXI's A&R

team also give me helpful, detailed feedback. Finally, a way to make sure my music *gets* competitive and *stays* that way.

You've Got to Have Friends...

TAXI's Forum and online community is second to none. I've made life-long friends who've helped me make my music contemporary and helped me with the business side of the music *business* as well. By building an incredible network of fellow members, I've collaborated, met publishers, signed more deals and learned the skills I needed to branch out and make my own music industry contacts.

I recently finished scoring my 15th Independent Film!



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111

Living the Dream Getting Paid for My Music

Today, I'm a full-time Film and Television Music composer because of deals, placements and relationships I've made through TAXI. My music has been on ABC, CBS, NBC, ABC Family, Spike TV, the Inspiration Channel, the Hallmark Channel and BET. In 2008 *alone* I had 161 placements on Network Television and my royalties are coming in from the U.S., Canada, the United Kingdom, Ireland, Finland, Sweden, South Africa, Australia and New Zealand. I love mailbox money!

TAXI was the *first* tool I found to build my career in the music business, and it's the one I'd *never* give up. Without TAXI, I'd still be working at my day job.

If you've been reading these ads year after year but waiting to join when your music is *ready*, wait no more! Join TAXI now and let them help you *make* it ready.



Date Signed: November 2012

Label: DrillDown Entertainment Group

Type of Music: Garage Rock

Band Members: Dave Green, vocals, guitar; Danny Wagstaff, guitar; Mike Meza, bass; Topher Gale, drums.

Management: Paul Palmer / DrillDown Entertainment

Booking: band is in talks now

Legal: Jeremy Mohr / Hertz & Lichtenstein Law Firm

Publicity: Katie Anne Ellsweig / Big Machine Agency, katieanne@bigmachinemedia.com

Web: <http://thefilthysouls.tumblr.com>

A&R: Paul Palmer / DrillDown Entertainment

Vocalist-guitarist Dave Green remembers the date he was signed to DrillDown Entertainment. "The first of November 2012."

Before signing with DrillDown—the new label of legendary A&R executive Paul Palmer—Green spent a lot of time trying to get a music career off the ground across the pond. Prior to forming the Filthy Souls, Green was a solo artist who often played covers, which he says helped him cut his teeth and learn how to interact with and play for a crowd. In February 2010, TFS self-released debut EP *Save Me*. Though the Filthy Souls were getting licensing offers for film and TV, no labels came calling until Green relocated to Los Angeles, CA.

"In L.A., you're in the heart of everything. Everyone you meet is involved in music or entertainment."

In 2011, the lead singer did a radio interview with a friend who knew Paul Palmer, known for working with Rock Mafia and co-founding Trauma Records. "My friend who had done the radio interview said, 'I have a guy you should meet.' My friend took me down to a studio in Venice. Paul asked me to play some songs, and that was it."

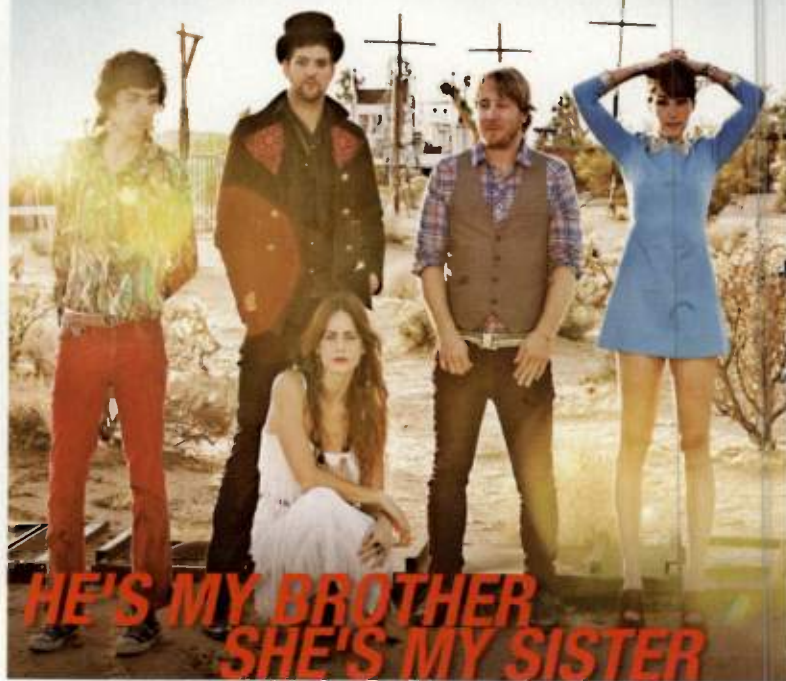
That was in spring of last year, and by November, the Filthy Souls had a deal and a well-received sound that combines brazen garage rock with English pop, as shown in their first single, "Boys Will Be Out For A Fight."

"Paul's got fantastic music connections," Green says. "He's worked with No Doubt and Bush. ... We have the same goal. We work together and collaborate on a lot of stuff musically."

The band plans to make five records with DrillDown. Green often wonders what he'd be doing if he hadn't been discovered by Palmer. "Being in America, you get bigger opportunities," he says. "In England, I found it a lot more difficult to get in the music industry than here. In L.A., you're in the heart of everything. Everyone you meet is involved in music or entertainment."

The Filthy Souls' yet-to-be-titled LP is expected this summer. The band is mixing with Mark Needham (Youndblood Hawke, Imagine Dragons, the Postelles) and working on a video for the next single, "Destroy You."

— Jessica Pace



Date Signed: August 2012

Label: Park The Van Records

Type of Music: Folk Rock

Band Members: Robert Kolar, guitar, vocals, kick drum; Rachel Kolar, tambourine, vocals; Lauren Brown, drums, tap-dancing; Oliver Newell, upright bass; Aaron Robinson, lap slide guitar.

Management: Geoff Sherr / SQE (Street Quality Entertainment), 323-378-5973

Booking: Jared Flamm / Danny Rose Agency, 818-396-5672

Legal: Craig Marshall / Myman Greenspan Fineman Fox Rosenberg & Light, LLP, 310-231-0800

Publicity: Brooke Black Just-Olesen, brooke@bighassle.com, 323-456-3490

Web: <http://hesmybrothershesmysister.com>

A&R: Zach Fischel

Folk rock outfit He's My Brother She's My Sister (HMBSMS)—the name was derived from the siblinghood of founding members Robert Kolar and his sister Rachel—had considered a number of labels before deciding on Santa Monica, CA's Park The Van Records (PTV). "PTV came on very early," recalls guitarist Robert. The label's responsiveness and general positive feeling conveyed by the label. "When we played

"Some of the other labels, the way they handled it was kind of disrespectful."

South by Southwest last year, [label rep] Chris [Watson] approached us after our set. It was great because it wasn't a huge show in front of a massive audience, but it was one we felt good about. Basically he said, 'We want to work with you guys,' right then and there."

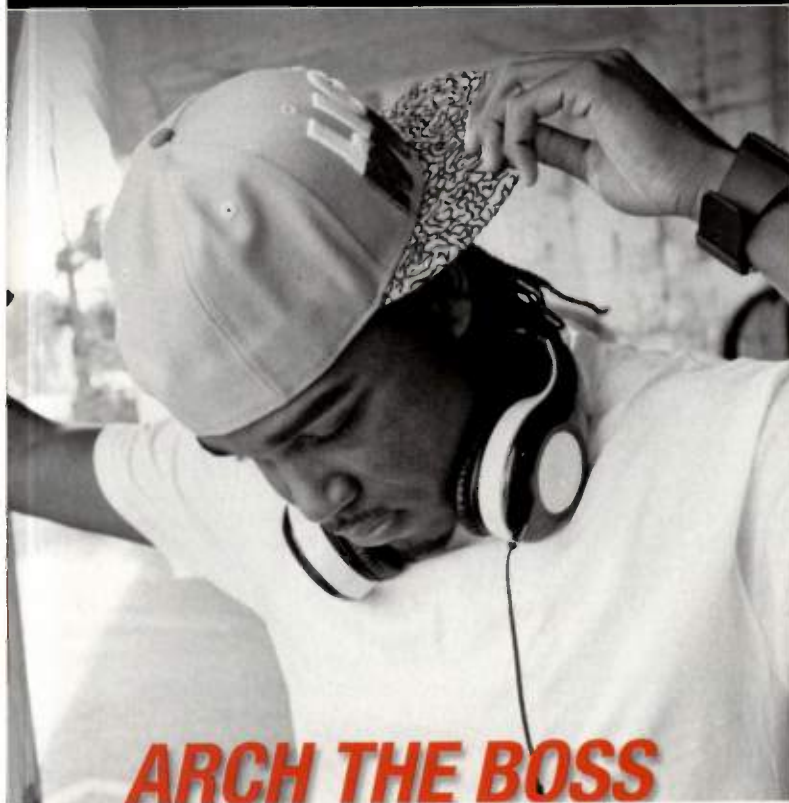
PTV was not the band's first choice, however. "We'd been looking at labels like ANTI-, Glassnote and Merge [Records]," Robert recalls. "PTV was definitely there; they were responsive. Some of the other labels, the way they handled it was kind of disrespectful."

"Now we're one of PTV's priorities," he continues. "They're always pushing different opportunities our way. These guys really believe in us."

Initially, HMBSMS landed management with erstwhile Capitol Records COO Jon Polk by way of former band cellist and established actor Satya Bhabha. "Jon was incredibly generous with us," Kolar observes. "He invested his own money in the band."

Ever since *Nobody Dances in This Town* dropped last October, the band has hit the road hard, averaging 150 shows a year. Festival stops in 2013 have included Bonnaroo and Delaware's Firefly.

— Rob Putnam



Date Signed: Summer 2012
Publishing: Imagem Music
Type of Music: R&B, Hip-Hop
Management: NA
Booking: NA
Legal: Bernie Lawrence Watkins
Publicity: NA
Web: <https://twitter.com/archthaboss>
A&R: Tunde Balogun & Sean Famoso

They flew me down to Atlanta, and I liked what I saw, so I decided to go with it. I guess they heard the buzz about 'Snapbacks and Tattoos.'" Arch Tha Boss is talking about the Dricky Graham track he produced, which went gold last year, and how he caught the interest of publishing company Imagem Music.

Arch's contract—his first with a publishing company—is for three years. Each month, he gets a roster of artists needing production work, chooses whatever artists he wants and makes as many beats as he can.

Before Imagem, Arch was a self-made man. He has no musical training or background and admits he can't play keys. When he talks about first starting out making beats for local artists in his Illinois hometown, he says, "I bought a laptop. That was it." Through Twitter, the producer forged a relationship with rapper/producer Yung Berg, which offset his career and led him to signing with Yung Fly Movement.

Though Imagem has been a huge asset to him just by being able to handle the technical aspects of the business, Arch says a publishing deal

"Work with up-and-coming artists. Find someone to be your Snoop Dogg or your Dr. Dre."

isn't necessarily vital, depending on whether the producer has been able to generate a buzz and get radio play on his/her own. "It just depends on the person and what they have going on."

Whether a producer is self-made or looking for a publishing deal, Arch says, "Work with up-and-coming artists. Find someone to be your Snoop Dogg or your Dr. Dre. Come up with them, and if they happen to blow, you'll go right along with them."

Arch Tha Boss is in Atlanta working on the upcoming release from rap artist Future.

— Jessica Pace



Date Signed: Spring 2012
Label: Dangerbird Records
Type of Music: Indie Pop
Band Members: Nora Patterson, vocals; Gary Larsen, vocals, guitar; Stevie Billeaud, guitar; Joshua Wells, bass; Andrew Poe, vocals, keys, percussion, programming; Josh Hefner, percussion.
Management: Bert Landry / Primary Wave, blandy@primarywavemusic.com
Booking: Marty Diamond / Paradigm, music-newyork@paradigmagency.com
Legal: Michael L. McKoy & Reid Hunter / Serling, Rooks, Ferrara, McKoy & Worob, LLP
Publicity: Linda Carbone, linda@pressherepublicity.com
Web: <http://royalteethmusic.com>
A&R: Jenni Sperandio / Dangerbird Records

New Orleans, LA indie pop band Royal Teeth recently made a toast. It has been a year since the six members quit their day jobs and signed to Dangerbird Records, an experience that vocalist-guitarist Gary Larsen describes as "pretty surreal and crazy."

The Halloween before last, Royal Teeth were playing at New Orleans venue The Maison. "Former CEO of Dangerbird Records, Jeff Castelaz, was there," Larsen says. "We were excited that someone was interested in us, but we were cautious, feeling we were making a huge life decision."

The band's first EP with Dangerbird, *Act Naturally*, made a splash, particularly with inaugural single "Wild" and its placement in a Buick Verano commercial as well as appearances at SXSW, *Austin City Limits* and *Last Call with Carson Daly*. Now Royal Teeth are finishing debut LP *Glow*, with producer Gavin Brown (Metric, Billy Talent).

Larsen says that Royal Teeth, like a lot of bands, weren't looking out for a record deal so much as an opportunity to devote time to the band. "It's really hard, especially early on, to be a band of six, working part-time

"We were very excited that someone was interested in us, but we were cautious."

jobs, and dedicate time to playing music. We knew if we had the chance to nurture that, we could, you know," he says.

On *Glow*, Larsen says Dangerbird allowed the band to explore and get a clearer grasp on their sound. "It has only been over a year since we started our first tour and signed a deal. It's great to have a label to talk to on a day-to-day basis and keep conversations on more of a friend level. I don't know what it's like with bigger labels, but it's very comforting the way they're helping us. We never felt negative pressure to have this ready. We've been able to make the best thing possible."

Royal Teeth are touring the US this summer and will release *Glow* on Aug. 13th.

— Jessica Pace



▲ Soulful Summer for ASCAP

ASCAP hosted its 26th annual Rhythm & Soul Music Awards at the Beverly Hilton Hotel in Los Angeles, CA, where Usher was presented with the Society's prestigious Golden Note Award. Pictured (l-r): Paul Williams, ASCAP President and Chairman; Usher; Nicole George-Middleton, ASCAP VP of Membership, Rhythm & Soul; and John LoFrumento, ASCAP CEO.



◀ Ben Harper Signs to BMG Chrysalis

Grammy-winning songwriter, singer and guitarist Ben Harper has signed an exclusive, worldwide co-publishing agreement with BMG Chrysalis U.S. For his 12th studio album, Harper collaborated with blues artist Charlie Musselwhite to release *Get Up* in January 2013.

NSAI Pitches Online

Members of Nashville Songwriters Association International (NSAI) are now invited to participate in the **Online Pitch Service**, a program that allows members to pitch songs from wherever they live and to view the pitch session online. In addition to publishers, there will be prominent A&R record-label representatives and producers listening to material. These new Pitch Sessions will take place on Monday nights (at least in the beginning says NSAI) on a monthly basis beginning at 6 p.m. Central Time. Members will be allowed to participate in one of these per year at the present time.

Find out more at <http://nashvillesongwriters.org>.

West Coast Songwriters Conference

Two jam-packed days of workshops, screenings, performances plus the highlight of the weekend—The Sunset Concert. Make plans now to visit Los Altos, CA (south of San Francisco) for the **33rd Annual West Coast Songwriters Music Conference**, happening Sept. 7 and 8th.

The Conference attracts music supervisors, publishers and songwriters from Northern and Southern California with a strong Nashville contingent as well. Attendees can pitch songs, sit in on sessions, and make valuable connections to a wide variety of executives and decision makers. It is an event with a heart as well, revealing a respect for a community of songwriters that continues to inspire.

See <http://westcoastsongwriters.org> for more details.

UMPG and Pandora

While Pandora is maneuvering to lower its music publishing rates, it has cut a short-term deal with **Universal Music Publishing Group** that, according to sources, would represent the highest rate the Internet webcaster has ever paid to the music publishing sector.

The new deal, however, could get killed by the **ASCAP** rate court, which is expected to rule on a motion by Pandora that argues publishers can't cut direct deals because they are still operating under an ASCAP consent decree. Therefore, UMPG and others seeking direct deals are still obligated to accept whatever rate the court sets for ASCAP for the current licensing period set to expire on Dec. 31, 2015.

ASCAP and BMI operate under consent decrees, meaning once a service wants to license their music they can play the music immediately, even if they have yet to agree to terms. Pandora terminated its license with ASCAP in 2010 and asked for a new deal beginning Jan. 1, 2011, through Dec. 31, 2015. According to Pandora's viewpoint, that coverage includes all music publishers that midway through the term now are seeking or have cut direct digital deals.

Meanwhile, sources say UMPG is being paid at a pro rata share of a percentage of Pandora revenue that is substantially higher than the 4.3 percent it paid to publishers in its most recent fiscal year. Sources speculate that UMPG and the other large publishers seeking direct deals may have benefitted by the 10 percent rate that publishers will get from Apple's iTunes Radio service. For additional details, check out <http://umpg.com>.



▲ BMI Pours it Hot at LAFF

Broadcast Music Inc. (BMI) was in attendance at the 19th edition of the Los Angeles Film Festival (LAFF) where BMI hosted its annual Coffee Talk, moderated by its Vice President of Film/TV Relations, Doreen Ringer-Ross. Pictured (l-r): Composers Atticus Ross and Brian Tyler; Doreen Ringer-Ross; and composer David Sardy.



▲ Razor & Tie Catches Salmon

SESAC songwriter Allen Salmon has signed with **Razor & Tie Publishing** for representation. Pictured at the signing (l-r): John Mullins, SESAC; Ross Asher, Razor & Tie; Salmon; Craig Balsam, Sharon Tapper and Lisa Johnson, Razor & Tie; and Tim Fink, SESAC.

Patrick Clifford for Disney Nashville

Nashville-based **Disney Music Publishing** has announced that **Patrick Clifford** has been named VP of Music Publishing and A&R. Clifford will be responsible for the company's catalog of existing songs and provide "creative direction, leadership and growth" of the DMP writer roster. He will also oversee A&R functions for DMP in Nashville, TN.

Clifford most recently served as VP of A&R for Nashville-based **Ten Ten Music Group**, holding the post since 2005. Clifford can be reached at 615-963-4900.

IAMA Awards

The **10th Annual IAMA (International Acoustic Music Awards)** promotes excellence in Acoustic Music Performance and Artistry. Acoustic artists in various genres can gain exciting radio and web exposure through this competition. Prizes are offered in eight different categories. There will also be an Overall Grand Prize winner awarded to the top winner worth over \$11,000, which includes radio promotion to over 250 radio stations in US and Canada.

A panel of established artists and industry professionals selects winners. Deadline to enter is Nov. 8th. For more information see <http://inacoustic.com>.

Ole & Timbaland

Music publisher **ole** has struck a music publishing co-venture deal with iconic super-producer **Timbaland**, expanding on an earlier publishing deal signed in 2012. Under the deal, Timbaland, doing business as **Blue Stone Music Publishing**, will co-sign

third-party writers he sources. Industry veteran **Eric Spence**, a key member of the **Mosley Music Group**, the globally successful record label founded by **Timothy Mosley** (aka Timbaland) in 2005, will be at the helm of the venture.

In just the past four months, Timbaland has been a driving creative force as co-writer/producer behind three of the most highly-anticipated and top-selling recording projects of 2013 from **Justin Timberlake's** *The 20/20 Experience*, which boasts two platinum singles, "Mirrors" and "Suit & Tie," and sales of close to seven million worldwide, to **Jay Z's** platinum-certified *Magna Carta Holy Grail* and **Beyoncé's** upcoming 5th studio album.

For more information visit <http://majorlyindie.com>.

ASCAP Lester Sill Workshop

The **2013 ASCAP Foundation Lester Sill Songwriters Workshop** is accepting submissions. Geared toward advanced songwriters, the Workshop is designed to enrich participants' knowledge of the industry, help them establish contacts and confidence and expand their collaborative partnerships. The Workshop will take place at ASCAP's Los Angeles, CA, office beginning in October for a series of eight sessions.

The deadline is Friday, Aug. 2nd. No exceptions. See <http://ascap.com>.

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

► Moondog Rises in New Book

Homeless, blind and dressed like a Viking, Moondog was one of New York's most famous eccentrics—and renowned musicians. Author **Robert Scotto** traces the life of a legendary poet and classical composer in *The Viking of 6th Avenue*. Get additional details at <http://processmedia.com>.



▲ Bishop At Fulfillment Benefit

Songwriters **Alan Bergman**, **Allan Rich**, **Stephen Bishop** and **Steve Carmen** joined songwriter **Charles Fox** in *Song of Our Lives*, a Benefit for the Fulfillment Fund at the Broad Stage in Santa Monica. Pictured in performance is Stephen Bishop.



▲ BMI Gets Jazzed

Broadcast Music Inc.'s **Jazz Composers Workshop**, a noted creative forum for musical exploration and development, highlighted the best new jazz compositions created during the last year at its 25th Annual Showcase Concert at the Christ and St. Stephen's Church in New York City. Pictured at the concert (l-r): **Jane Ira Bloom**, soprano saxophonist-composer; **Scott Robinson**, multi-instrumentalist; **Erica Seguire**, **Charlie Parker Jazz Composition Prize** winner; **Rufus Reid**, jazz bassist; **Patrick Cook**, BMI Director of Musical Theatre and Jazz; and **Jim McNeely**, BMI Jazz Composer Workshop Musical Director.



▲ ASCAP VIPs at CMA

ASCAP hosted an exclusive backstage VIP tent at the Country Music Association Music Festival's Chevrolet Riverfront Stage during all four days of this year's event. Pictured (l-r): **LeAnn Phelan**, ASCAP; **David Nail**; and **Jimmy Robbins**, co-writer, "Whatever She's Got."

Noel Zancanella

Maroon 5, One Republic, the Wanted

By Dan Kimpel

"This could be a really good life," sings Ryan Tedder in the OneRepublic hit, "Good Life." Tedder's co-writer on the song, Noel Zancanella, can certainly confirm this sentiment. It wasn't too long ago that he was fetching coffee at Village Recorders in Los Angeles; a job he procured after moving to California from Colorado. Now with a slate of notable covers—including "Love Somebody" and "Lucky Strike" from Maroon 5's astronomically successful *Overexposed*, plus cuts with the Wanted, Gym Class Heroes, Demi Lovato and B.o.B, and production gigs for A-list artists Gavin DeGraw, K'naan and Colbie Calliat, Zancanella's fortunes are certainly brighter.

"I cannot say enough positive things about the pop game right now," Zancanella testifies. "I want to work in pop/Top 40 because it's the freest of genres. People that don't understand it or have bad things to say about it just don't understand. So many different kinds of people are writing pop records. I've written with Sam Endicott (the Bravery) and even the Weezer guys write in the pop sphere. My favorite writer now is Jeff Bhasker, who is writing amazing pop songs."

Back in Colorado, Zancanella, who was writing hip-hop, learned to engineer in order to record his own tracks. "I moved to L.A. on a wing and a prayer and lived in Venice Beach. It was either be a waiter or get a job as an engineer," he remembers. "Right before my cash was going to run out I got a gig at the Village Recorders. This was like a Harvard education for me." Working under the studio's mercurial owner, Jeff Greenberg, Zancanella says, "Straightened me out and made a man out of me."

He says that with his engineering background, he is able to pick up immediate vibes from other promising studio wizards. "When I hire engineers I can sniff out who is real and who is fake. I can do my own thing too. I have that whole background."

Zancanella worked as an engineer with rock artists, including a Smashing Pumpkins project that was recorded to analog tape. Growing up and loving rock, he identified with the amplified angst of punk. "I will be damned if this stuff doesn't come back. When Kanye West performed on *Saturday Night Live*, the whole style was Misfits and Nine Inch Nails with him screaming on the mic. I was super excited about it—nobody would think that hip-hop would merge with punk."

In the milieu of modern songwriting, it is not unusual to see a host of names contributing to one short song. While this might not be the most profitable method, it does make for finely crafted, airtight pop hits. "Older guys who blew up in the '90s and before don't do this," says Zancanella. "Some Nashville writers won't touch something with more than three writers on it. I totally subscribe to a 'Dr. Luke mindset.' He brings in whoever he thinks can bring value to the song. That's how you end up with nine or 10 writers on songs that are epic."

Signed to Ryan Tedder's Patriot Games publishing company for the past four years, Zancanella divides his time between his native Colorado and Los Angeles. "Ryan built a stunning studio," he says, "and he wants to bring everyone over there. When you bring an artist to Denver, they don't know anyone, so they're stuck with you; this makes for huge relationships. We had B.o.B there, and we loved adventuring with Adam Levine. People were double-checking, 'Wait a second—what is Adam Levine doing eating at a Chipotle in Denver?'"

While the engineering to songwriting and production track that Zancanella traversed has led to platinum destinations, he observes that it wasn't the easiest track. "I took one of the toughest roads to get in the business. With engineering, it's hard to get into, and so hard to get out of it. Try to figure out what you want to do. There are guys like Mike Caren (Warner Music Group) who are scouring the Internet to get hits. You don't have to be in L.A. or America: You just have to write a great song. If they're great, they will find a home."

Contact Elissa Felman, AAM Inc., elissa@aaminc.com



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DROPS

Coming to Galena, IL on Aug. 24-25 is the **Unsigned Galena Music Festival** presented by **Sunset Island Music**. The show on Saturday, Aug. 24 will have two stages featuring many of the unsigned bands that have appeared on the **Sunset Island Music Radio Show** as well as other unsigned talent from America's Midwest. For information on the event, visit <https://facebook.com/pages/Unsigned-Galena-Music-Festival/157565844423525?fref=ts> or <http://sunsetislandmusicradio.com>.

Game Art Connect Ltd has revealed new details for its debut **Game Music Connect** live symposium event to be held at **Southbank**



MARTIN O'DONNELL

Centre's Purcell Room, London on Sept. 9, 2013. Announced speakers include **Martin O'Donnell** (*Halo* series), **Jesper Kyd** (*Assassin's Creed* series), **Jason Graves** (*Tomb Raider*) and **James Hannigan** (*Dead Space 3*). **Game Music Connect** is 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 today's cutting edge video game soundtracks. Tickets are now available at <http://game-musicconnect.com/registration>.

Descarga, the largest free Latin music summer concert series in Los Angeles, CA and Las Vegas, NV is back. Presented by **Telemundo** and **mun2**, the free, family-friendly concert event takes place from 6-9 p.m. on Sunday, Aug. 4, 11, 18 and 25, at **CityWalk's 5 Towers Plaza** in Universal Studios Hollywood, and on Saturday, Aug. 10 and 24, at **Fremont Street Experience** in Las Vegas. El Dasa, Regulo Caro, Angel & Khriz, Sensato, Frankie J, Sie7e, Kevin Ortiz, America Sierra, Adriell Favela, Luis Coronel, Renzo and Martin Castillo are among the artists to perform. Portions of the concerts will be broadcast through **mun2's** hit one-hour Regional Mexican music series **Reventon** and the network's newest music



JAVIER NAVARRETE

Silva Screen Records has the release of **Byzantium**, Emmy Award winning Spanish composer **Javier Navarrete's** elegant and uplifting score to **Neil Jordan's** latest film. Navarrete is perhaps best known for fantasy and horror genre movies. He has received two Academy Award nominations, for **Pan's Labyrinth** and **The Devil's Backbone**. See <http://silvascreenusa.com>

or contact cinemediapromo@yahoo.com for more details.

Pacific Ballet Dance Theatre (PBDT), formerly known as the **Media City Ballet Company**, brings **The British Beat** to the **John Anson Ford**

entertainment and celebrity lifestyle show **mun2 ipop!** Contact Daniel Morales, daniel@santacruzpr.com (Los Angeles) or Hanna Bolte, hanna.bolte@nbcuni.com (Las Vegas).

In theaters now, award-winning composer **Christopher Young** brings a beautiful and chilling score to **Killing Season** starring **Robert DeNiro** and **John Travolta**. **Killing Season** follows two veterans of the Bosnian War, one American, one Serbian, who find themselves in an unlikely friendship until vengeful motives are exposed pitting them against each other. The film marks Young's second collaboration with director **Mark Steven Johnson** who he worked with previously on the box office hit **Ghost Rider**. Contact Costa Communications, alex@costacomm.com.

PBS' Independent Lens series presents the television premiere of **Ramona Diaz's Don't Stop Believin': Everyman's Journey**, the real-life rock & roll fairy tale of Filipino **Arnel Pineda**, who was plucked from obscurity via **YouTube** to become the frontman for the iconic American rock band **Journey**. The film premieres on Monday, Sept. 30, 2013 at 7 p.m. PST/10 p.m. EST. Check local listings for show times in your area.

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Pacific Ballet Dance Theatre (PBDT), formerly known as the **Media City Ballet Company**, brings **The British Beat** to the **John Anson Ford**



ARNEL PINEDA

Amphitheatre in Los Angeles, CA, on Saturday, Aug. 24th. **The British Beat** presents traditional and innovative dances to iconic works by British artists such as **Sir Edward Elgar**, **the Beatles**, **Sir Elton John**, **Sting**, **the Rolling Stones**, **David Bowie** and **Adele**, among others. Tickets at <http://fordtheatres.org> or 323-461-3673. Visit <http://pacificballetdancetheatre.org>. Bringing a feminine perspective to the debate that's currently raging across the nation,



JULIA HATIGAN

Cathryne Czubeck's new feature documentary **A Girl and a Gun** reveals how women have embraced an object whose history is deeply bound to men and masculinity. Filmed throughout the US, the film delves deep into the psyche of the American gun world to show the complex relationship between American women and their fire pieces. Original Music is by **Andrew Hollander** and **Julia Haltigan** provides the film's original songs. Contact Kelly Hargraves at 323-662-1930 or kelly.hargraves@firstrunfeatures.com.

On Sept. 3, **Eagle Rock Entertainment** will release **Live In Tokyo** by **Portnoy Sheehan MacAlpine Sherinian** on DVD, Blu-ray, 2-CD and digital audio and video formats. **Live In Tokyo** was filmed/recorded on Nov. 14, 2012, at **Zepp Tokyo**. This 95-minute concert is the first release of material from the **PSMS** supergroup,

and it showcases a wide range of instrumental performances from each of the members' careers and collaborations. Contact Carol Kaye at 212-366-9970 or carol@kayosproductions.com.

Years in the making, the world of improvisational rap is explored in **FREESTYLE: The Art of Rhyme** from the producers of the Academy Award nominated film **Murderball**. Featured interviews come from **Mos Def, the Notorious B.I.G., Lord Finesse, the Roots, Jurassic-5, Supernatural** and **the Last Poets**, among others. This critically acclaimed documentary



CLIFF MARTINEZ

feature film has become available for download and streaming on iTunes Movies for the first time. Visit <http://freestylethefilm.com> or contact info@freestylethefilm.com.

Milan Records has released **Only God Forgives – Original Motion Picture Sound-track** digitally, on CD, and on 180-gram double vinyl. The album features original music by 2012 Rock & Roll Hall of Fame inductee, composer **Cliff Martinez** (**Spring Breakers, The Company You Keep**), for Nicolas Winding Refn's followup to the 2011 hit **Drive**. Contact cinemediapromo@yahoo.com.

OPPS

Music Gateway has a newly launched global platform, designed to stimulate new revenue from existing masters and to make easy for professionals to A&R their own projects or for management and labels to tap into new talent & work their roster. Founder and Managing Director **Jon Skinner** explains, "This isn't some simple brochure website or another social media platform....It is simple yet delivers features like file transfers & electronic payments, all geared towards supporting your career development & generating work opportunities for both individuals and companies." Registration is free and open to both new artists and those looking for new music for upcoming projects. Visit <http://musicgateway.net> or contact Jon Skinner directly at jon.skinner@musicgateway.net.

Crash Force Radio Show is looking for members of the entertainment industry who want to reach out to the fast-growing market in Las Vegas, NV. Format is a free form comedic talk radio show with a few songs thrown in. Pitch Shawn Potter, shawn@dionysuscreative.com. Are you a member of a collegiate a cappella

group? **DiGa Vision** has paired with MTV and needs to hear from you. Send a brief description and a photo of your group to casting@digallc.com.

IES 13, the latest edition of the **Hollywood Conference & Festival**, will be held in Southern California, Aug. 7-11th. Of special interest are the **IES Honors**, the annual event where IES pays tribute to influential artists and industry figures in music, comedy and film. This year's numerous inductees include **2Pac, Nate Dogg, Ozzy Osbourne, Randy Rhodes, Warped Tour** founder **Kevin Lyman, Monty Python** and **Dave Grohl** for his IES Documentary of the Year **Sound City**. To register go to <http://iesfest.com> or call 818-505-9537.

Describing themselves as one of the most controversial and successful podcasts on **Podomatic.com**, **The Infamous Chronicles** is actively looking for bands, comedians, addicts, prostitutes, sex phone operators, athletes, actors and actresses to join their open forum discussion on current affairs and the taboo topics of society. Contact Jeremy P. Elder, info@theinfamouschronicles.com.

The Melody Trust Show, a program seeking to educate as well as inform while showcasing upcoming new talent is seeking artists, authors and actors of all stripes. For booking inquiries, contact Trust at official.melodytrust@gmail.com.



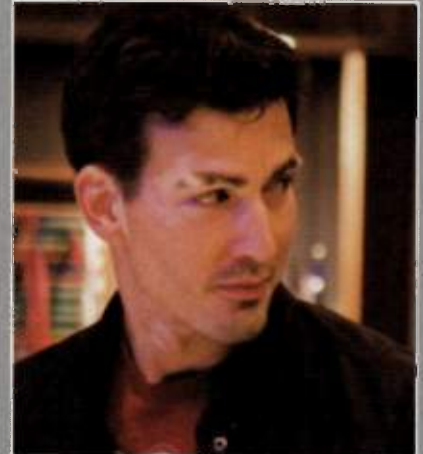
MELODY TRUST

PROPS

AT&T's Branded Media Campaign Daybreak has won a Silver Lion at **Cannes**. Scored by **Bear McCreary**, the music was produced by **Tom Seufert**. Creative Director for Visual Music. McCreary's music is currently heard in the **AMC** smash **The Walking Dead** and many other series including **DaVinci's Demons**. Contact Tom Seufert at Visual Music, 818-704-6585 or visualmusic@socal.rr.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



Dino Meneghin

Composer

Email: c/o_chadler@whitebearpr.com
Web: <http://dinomeneghin.com>
Most Recent: MTV's *Teen Wolf*

IT WAS 2005 and Dino Meneghin had just gotten off the road where he'd toured as guitar player backing Liz Phair. "I wanted to stay in town more often," he remembers. Meneghin had examples of how it was possible for a musician to make a living by remaining in Los Angeles. Some of his friends were doing this quite successfully, making their livings by scoring commercials.

One of Meneghin's friends wasn't scoring commercials at all. This friend had a music library in need of new material. Out of the blue came the call. "Hey! Can you give me 10 songs by Thursday?" Meneghin's friend had called the right number. As the composer now scoring his third season of MTV's hit *Teen Wolf* admits, "If anybody called me for anything I would say yes."

Licensing replacement work eventually led to Meneghin scoring commercials with his own music. Then, right in the midst of a touring gig backing Michael Buble came the call from MTV. Between tours, Meneghin had met *Teen Wolf* Music Supervisor Laura Webb, for whom he'd been doing work on the MTV series *Taking the Stage*. "I sent her a reel with cinematic music I had just done for commercials," Meneghin recalls. By December 2010, Meneghin had started working on *Teen Wolf*. Buble had to search for a new guitarist.

"The hard thing about music careers is you can't say that if you do this then that will happen," Meneghin advises new composers trying to break into the business. "It was a weird progression because I didn't start out wanting to be John Williams."

Meneghin doesn't regret the serendipity of his career trajectory. "Whatever I missed out on by not composing for film," he says, "gave me a different perspective."

MIXED NOTES

► BMI TAILGATE PARTY ROCKS NASHVILLE

Broadcast Music, Inc. (BMI), presented the BMI Tailgate Party at the CMA Music Festival in Nashville, TN. The second annual Tailgate Party showcased a top-notch lineup of the country's best emerging bands. Pictured is Thomas Rhett performing outside LP Field during 2013 CMA Music Festival.



▲ HEAVINESS RULES ROCKSTAR ENERGY MAYHEM FEST

With summer upon us, it feels almost as if every week is the celebration of another festival in town. Now in its sixth year, the metal driven "Mayhem Fest" is holding its own with the sounds of Rob Zombie, Amon Amarth (pictured), Five Finger Death Punch, Mastodon, Children of Bodom, Machine Head, Job for a Cowboy and much more. Bang your head to video coverage and remaining tour dates at <http://rockstarmayhemfest.com>.



▼ LA MUSIC AWARDS NOMINEE NIGHT + PRESS EVENT

The LA Music Awards Nominee and Press Event presented all 200 nominees from 40 musical categories receiving their official Certificates of Nomination on stage at the world famous Whisky A Go-Go on West Hollywood's Sunset Strip. There were also nine sponsored performers at the event. LA Music Awards brought in a three-judge industry panel to give a live evaluation of each performer using a 1 to 10 scoring system. Pictured (l-r): Eric Bettelli, MC Publisher; John Wood; Al Bowman, founder and executive producer of LA Music Awards; Lora McHugh; Kat Kramer; Robert Burton; and Liz Rodriguez. A complete wrap will soon be available at <http://lamusicawards.net>.

▲ TANNENBAUM REVS UP AT PHOTO RETROSPECTIVE

The iconic photography of Allan Tannenbaum (<http://sohoblues.com>) was on display at L.A.'s Mr. Musichead gallery (<http://mrmusichead.com>). If there was ever a scene in N.Y., Tannenbaum got there with his camera to capture unforgettable moments (Studio 54, Mudd Club, the Sid Vicious arrest) and legendary stars (John Lennon, the Rolling Stones, James Brown—many appearing in his must-own book, *New York in the '70s*).



◀ STREET DRUM CORPS SEIZE HARD ROCK IN "LOST VEGAS"

Street Drum Corps started its "Lost Vegas" residency with a high-energy night of entertainment at Vinyl inside Hard Rock Hotel & Casino. The group played for a packed house and was joined on stage by guest drummer José Pasillas of Incubus and guest guitarist Deryck Whibley of Sum 41. Street Drum Corps has grown to be popular worldwide and was named "2012 Drum Ensemble of the Year" by *Drum Magazine*. Upcoming Street Drum Corps dates include Aug. 24, Sept. 28, Oct. 19 and Nov. 16th. Visit <http://hardrockhotel.com> for more.



*Tidbits From Our
Tattered Past*



1988—Metallica—#24

Promoting the band's latest album, *...And Justice For All*, Metallica's Lars Ulrich responded to a question about switching to producer Fleming Rasmussen. "First of all, I don't like the word producer," Ulrich said. "Metallica is not the kind of band that gets produced; Metallica gets recorded. What we need is someone who can record our ideas and execute them." The issue also contains a Pro Player ad by Ginger Baker, the legendary Cream drummer who was looking to start a new band.



1999—Kid Rock—#17

Kid Rock detailed the 10-year trek to his "overnight success" in *Music Connection's* exclusive interview. "When you scan 9,000 records and are selling out 2,000 seaters in Detroit, it gets people's attention. ... I wasn't looking for a deal, because I have a lot of money coming in." We also interviewed industry heavyweight Charles Koppleman, of CAK Entertainment, who observed, "The public has come to the realization—as has the banking world—that owning a catalog of income-producing songs is more reliable than a fully rented building."



◀ **FOGEL FLICK
OPENS DTFFLA**

Legendary music industry executive Arthur Fogel, currently Live Nation's CEO of Global Touring, is seen with Police man Andy Summers at the Downtown Film Festival Los Angeles, which on its Opening Night, screened a new film about Fogel's exploits. Fogel has managed four of the five most successful music tours ever.



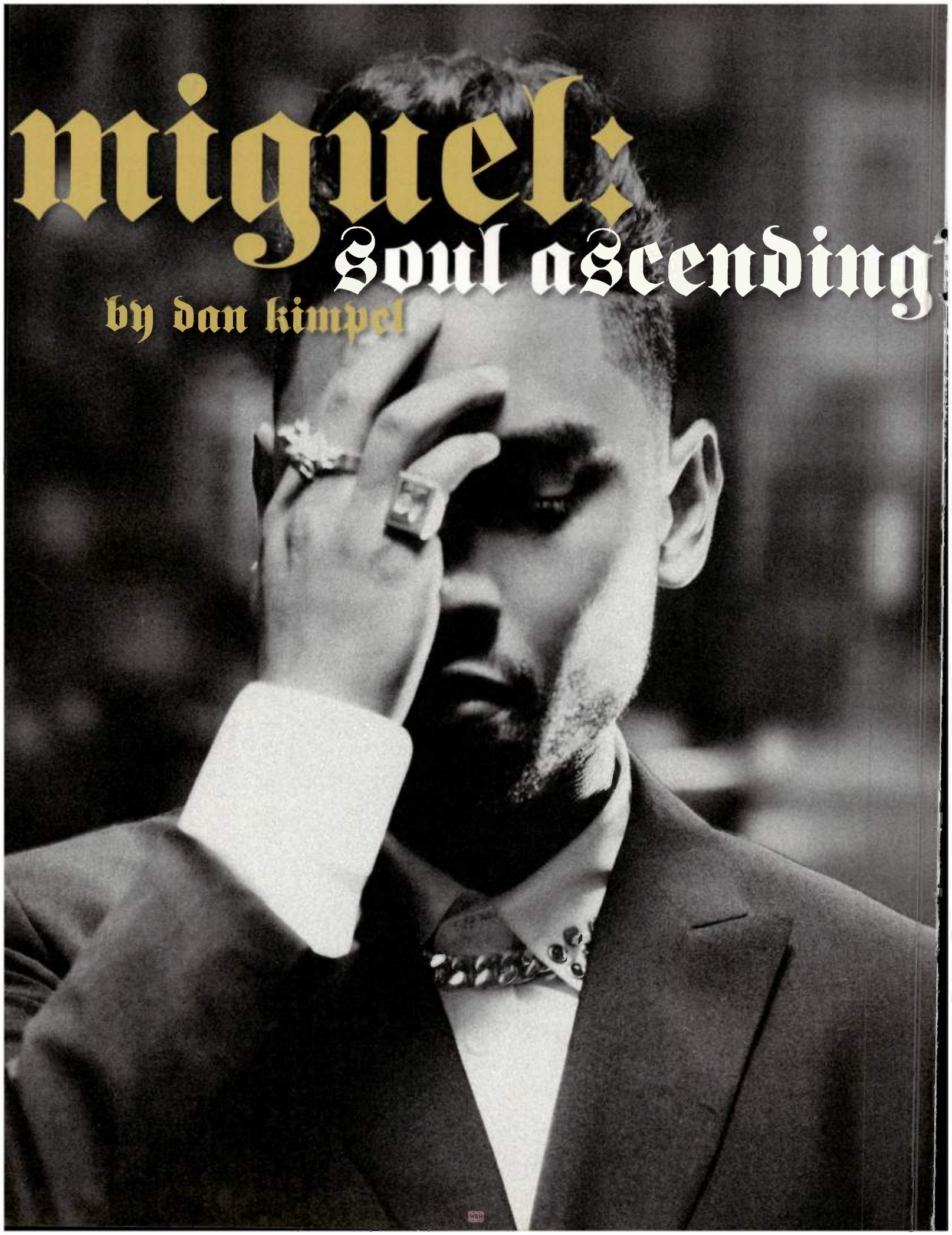
▲ **VANS WARPED
TOUR 2013**

Now in its 19th year, the annual punk rock festival (if it can be called that anymore) is in full effect. Continuing its trend of pop, rock, metal, hardcore and dance oriented artists, this year's VWT features (1) Bring Me the Horizon, (2) Summer Set, (3) the Aquabats, (4) Black Veil Brides, (5) Motion City Soundtrack and (6) Go Radio as seen here. Other bands on the tour who are not pictured include Reel Big Fish, Iellive, August Burns Red, the Chariot, Chiodos (with returning frontman Craig Owens), Blessthefall, and many more. Get event and ticketing information at <http://vanswarpedtour.com>.

miguel:

soul ascending

by dan kimpel





He appeared as a charismatic young star whose ingenious artistry and show-stopping performances both acknowledged the history of R&B and forecast its future. As a San Pedro, CA teenager, Miguel had endured a series of ill-fated records and productions that fell apart, often acrimoniously. But he persisted, writing songs for others and releasing a mixtape, a debut full-length and then a series of EPs that heralded the arrival of a new star in the soul constellation.

The artist's perseverance paid off with the full-length release, *Kaleidoscope Dream*. A winner of a Grammy for Best R&B Song ("Adorn") plus multiple BET and Soul Train Awards among a list of nominations, Miguel is now preparing for a 41-date tour with Drake. As MC caught up with him, the performer was between rehearsals for the BET Experience in Los Angeles where he was named "Best Male Artist" at the BET Awards.

Music Connection: It's good to have this magic moment with you, Miguel. There is so much going on in your career between the tours, the television appearances, and promoting your album.

Miguel: I'm happy to be busy. There was a time when I wasn't.

MC: You've just returned from a series of shows with Alicia Keys, and now you have this massive Drake tour coming up. What can you tell us about your rehearsal process? Do you woodshed with the band or do you even require rehearsal?

Miguel: We have essentially been on tour consistently for about the past three and half years. The practice part is only when we spend a few hours rehearsing new songs. This means coming up with the set-list, and deciding what will be best for the audience. We spend about two days arranging the songs. I produce all the arrangements, and my band adds and embellishes. Then we go into production. By that time we've already spoken about the direction for each song and the stage set-up and lights and whatnot. Then we lock it all in.

MC: Do you create what happens for each song visually? Is it in the context of the whole show or as separate set pieces that are then joined together?

Miguel: I let the music in the set-list direct the production. Some of it needs to feel very intimate, and some parts of the production are attention getting—very big and bold. The set-list really comes up with all of that. The lighting director that I work with has an excellent feel of my taste. We have been working together for these three and half years so he understands me. On this tour, we have a lot of big elements that I am excited about.

MC: Could you tell us what to expect, or should we just be surprised?

Miguel: I need you to come see it for yourself and not give it away!

MC: Performing multiple shows, traveling,

doing interviews and meet-and-greets must be an enervating existence. What do you do to preserve your voice?

Miguel: It's mainly warming up and warming down. And I have learned that it's best to keep speaking to a minimum.

MC: We note that you work with the Los Angeles-based vocal coach Lis Lewis. How has she helped you?

Miguel: Honestly, she is the only real vocal coach that I ever worked with. I got a chance to really observe the technical elements of how my voice works. I have never been trained vocally at all. She really gets in there and tightens up and smooths some things out.

MC: We know you had a production deal at a really young age, while still in high school at San Pedro High. Did you go to school and also record? And having come up as you did, with being signed and your career taking a long time to evolve, was there a frustration with those roadblocks?

Miguel: There was a frustration. Feeling like it wasn't natural. I wanted to be real. It didn't feel right to me. I was the kid that was always singing. I was just trying to figure it all out.

MC: There is a great old theater in San Pedro called the Warner Grand that we have been to. Have you ever performed there?

Miguel: I love that theater! I'm glad you been there. I actually never performed there, but it has been on my mind that I want to go back and play there. I grew up less than five blocks away.

MC: You utilize some interesting samples including the jazz guitarist O'Donel Levy. How did you come by your depth of knowledge about musical history?

Miguel: I have to thank my father for my music education. He was very open-minded about all kinds of music.

MC: We note that your parents divorced when you were young, but you spent considerable

time with both of them. It has been reported that your mom was more conservative, while your father was more open.

Miguel: My dad was really easygoing. He does what he feels. He is more liberal than my mother was.

MC: Do you prefer using old gear? We saw a picture of a Roland Space Echo on Instagram. What can you tell us about your home studio?

Miguel: That Space Echo is mine—I've always loved analog gear, vintage, old synths. My studio is evolving now, because I've got a new place. Right now it's a mess—it looks like a fucking laboratory. That's typical, kind of living in the studio.

MC: Some people find it hard to leave work, if they have a studio in their house.

Miguel: I love performing and being on the road so much, but I love recording too. There is a comfort you find when you get into your rhythm and you really dig in and start digging deep. And also when you are moving and in this constant state of flux. I love both. I have time for both now.

MC: You gave *Kaleidoscope Dreams* to your audience in bits in pieces with the *Art Dealer Chic* trio of releases. The whole concept of a complete album might feel almost antiquated, but your album is a complete suite of songs that are thematic.

Miguel: Thanks. Don't get me wrong. We may consume music differently these days, but I still respect full projects. No song should be more important than the next. It's not like just a single or two, and then some throwaway tracks. I don't believe in that. It should be an experience, and all of the songs should support each other.

When I was growing up I didn't really realize how useful a Performing Rights Organization could be.

MC: You've teamed up with Mariah Carey for "#Beautiful," a captivating summer hit. What is that primitive guitar sound that opens the song?

Miguel: We mic'd an old Peavey amp. It was just a Fender Stratocaster, but it has that dirt on it, and it sounds very "not clean." And the playing is very loose. That was the very first song we did for *Kaleidoscope Dream*. The very first session and the very first day.

MC: But the song didn't make it onto the album. It was released on her *The Art of Letting Go*.

Miguel: That's cool that it found a home. There are so many songs that artists still have sitting on their hard drives, and that could have been one of those songs. It was Mariah's foresight—she really heard the song and brought it to life.

MC: You have a number of co-written songs with major artists in your catalog, especially with Usher. Does collaboration come natural to you?

Miguel: I love collaborating, co-writing with other artists.

MC: What was it like writing with your sometime touring partner, Alicia Keys?

Miguel: She's really good at giving you what you need to help communicate and help get her message across, while giving you all of the creative space that you need. Unfortunately the song we collaborated on didn't make the album, but still...

MC: Looking at the songwriting credits, the majority of the songs on *Kaleidoscope Dream* were written solely by you. Many of the songwriters who we talk to say that these might tend to be more personal statements. Is that the case here?

Miguel: I think collaborating is cool, but it's hard to be completely honest. You already have to deal with judging your own thoughts, and wondering if it's okay to say something; these inhibitions we have to deal with. When you add another person it makes it more difficult. But on the other side, having another person can give you a creative edge and a perspective. I'm overall more into songwriting for myself.

MC: Your writing is very conversational. It sounds like the way people really talk. You also get away with saying things that most singers couldn't pull off: "Pussy is Mine," being a prime example.

Miguel: (Laughs) I do get away a lot with saying some nasty things. If it feels real you can't really question it. I guess that is the confidence behind it. Sometimes I have heard things said in lyrics that I didn't really believe. In writing my songs I just have to be honest.

MC: We note that you are an ASCAP writer. Did you interact with them when you were developing as a songwriter and an artist?

Miguel: When I was growing up, I didn't really realize how useful they could be. But it is amazing to watch how everyone is connecting, and learning what they do. I was late in knowing that.

MC: We saw an acoustic performance with you online, and a number of your songs can stand alone without production or full band, and they work in that context. Is that a priority?

Miguel: Well, my song "Classical Dream" doesn't work without production. But I love it when the songs can.

MC: You write, you produce and you perform. Clearly, you are the captain of the Good Ship Miguel, and everything that happens musically is all you.

Miguel: Absolutely. I am just very adamant in my belief that everything about your artistry should be an honest extension of yourself. I believe that music is who I am; it is all a part of my personality and my sensibility. **MC**

Contact dvora.englefield@42west.net

quick facts:

- ◆ Miguel's full name is Miguel Jontel Pimentel.
- ◆ Miguel is bi-racial; his mother is African-American and his father Mexican.
- ◆ One of Miguel's non-music jobs was selling extended car warranties.
- ◆ Miguel's songs have been recorded by artists including Musiq Soulchild and Asher Roth. Usher's *Raymond v. Raymond* featured two songs co-written by Miguel.
- ◆ In 2000, Miguel signed a production deal with Drop Squad.
- ◆ His first record deal was with a label called Black Ice, and his image was urban.
- ◆ In 2007 Miguel signed with Jive Records. However, due to a dispute with Black Ice, his album debut, *All I Want is You*, was delayed and under-promoted.
- ◆ *All I Want is You* began selling when Miguel toured with Trey Songz and Usher, selling just under a half million copies.
- ◆ He cites British rock as prominent among his influences.



lis lewis: voice coaching miguel

"SHE IS THE SHIT MAN; I LOVE HER,"

exclaims Miguel about voice teacher and performance coach, Los Angeles-based Lis Lewis. Lewis remembers the genesis of their working relationship. "Initially he came to me and worked in my studio; we did one hour sessions. This was when he could still walk around without being mobbed. At the point when he began touring, we did Skype, and when he began doing live television I came to him."

Lewis says that Miguel is a diligent student. "He was extremely responsive, as you can imagine," Lewis confirms. "He really dug into it and really wanted to know more. He was one of those guys who totally absorbed it."

Lewis says her sessions with Miguel vary depending on the need. "It is basically a warm up and then a work out, depending on how soon his show is. If the show is right away, we will get him loose and warmed up."

For TV performances, exacting vocals are required. "Live television is so much more demanding," Lewis confers. "Everything is going to show up and someone can watch it repeatedly. They can hear everything and see

everything. So the vocals need to be perfect. Miguel always sings live—he does not sing to tracks."

The artist's vocal range, Lewis observes, is immense. "I have so many people coming in and wanting to sing like him. And nobody has that range—it is magic. That guy can sing so high, even higher than me."

When Miguel appeared on *Saturday Night Live*, Lewis flew to New York to work with him for the performance. She stayed on for Miguel's Madison Square Garden performance, opening the show for Alicia Keys. "It was just so great to be in this world stage arena watching this amazing artist," she says. "He really knows how to warm up an audience. In the beginning the audience didn't really know who he was. But by the end everyone was on their feet."

With a client list that includes Rihanna, Britney Spears, Colbie Caillat and All-American Rejects, Lewis is attuned to working with high-level artists. "It started so oddly. My very first client to go on to fame wasn't yet famous when I coached her in 1982. It was Gwen Stefani of No Doubt and she had some vocal issues then. Her label was actually thinking about dropping her, and they weren't supporting the record at all, but then it took off and I had her name on my list."

Although she works with proverbial household names, Lewis believes that Los Angeles affords a remarkable community of vocal practitioners. "They don't need famous names to be good," she concludes. **MC**

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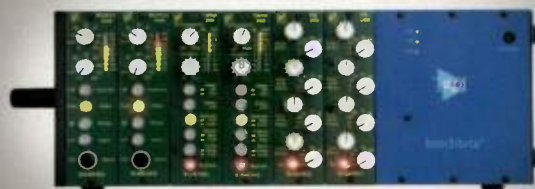
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BY BOBBY OWSINSKI

GET OUT OF THE MADHOUSE VIDEO GAMES

Creating a good video is no easy task. Having the gear is only half the battle. You still need to know some of the tricks of the pros to get the results you're looking for. This article consists of material taken from *The Musician's Video Handbook* which covers areas that are easy to overlook when producing a video, but can make a huge difference in the final result. As with all things creative, fundamentals are important, so let's look at lighting and audio first, then finish up with some general production and editing tips, all of which are designed to take your next video to a whole 'nother level.

LIGHTING

Quite often, lighting makes the difference between a video that looks like it was made by an amateur or polished like a pro. The problem is that even the best studio cameras can't handle the darkest and the brightest areas the way our eyes see them, so this contrast range has to be compensated for either by adding ambient light or by reducing light on overexposed areas.

For that reason, when something looks well-lit and easy to see to the naked eye, many times the

media, from video to film to still photography and even computer-generated imagery. It is used because it's extremely versatile—the cameraman can illuminate the subject in numerous ways while also controlling (or eliminating entirely) any shadows produced by the lighting. Figure 1 shows a typical three-point lighting setup, which consists of a triad of elements; the *Key light*, the *Fill light* and the *Back light*.

THE KEY LIGHT

The *Key light* is usually the brightest light of the three used in three-point lighting, and has the most influence on the look of the scene. Every lighting setup begins with the Key light and the other lights are adjusted based on its intensity and position. It is placed to one side of the camera/subject (it doesn't matter which) so that side is well lit and the other has some shadow.

When you place lighting it is often helpful to refer to a light's placement in terms of time. The camera is placed at the six o'clock position in relation to the subject (see Figure 1 again), and the Key light is placed at either the seven or five o'clock positions, so the subject's face is fairly well lit with shadows starting to make an appearance on the side of the face opposite the Key.

because you'll start to see a new set of shadows. If you don't use a Fill, you'll find a lot of stark contrasts due to shadows across the subject's surface, depending upon how harsh the Key light is.

Sometimes you can also use a reflector (such as a piece of white card-stock mounted off-camera, or even a white-painted wall) as a Fill light instead of an actual lamp (see Figure 3). Using this to reflect the Key light's rays back upon the subject from a different angle can cause a softer, subtler effect than using another lamp.

THE BACK LIGHT

The *Back light* (also called the *Rim*, *Hair* or *Shoulder light*) is placed behind the subject and lights it from the rear, giving it a rim of light that separates the subject from the background and enhances the perception of depth in the shot (see Figure 1 again).

The *Back light* can be placed directly behind the subject, with the vertical angle of the light between 30 and 45 degrees. Any steeper and you run the risk of creating very noticeable shadows on the subject or casting light on the front of the subject.

The *Back light* can be utilized at a variety of intensities, but typically it is about half as bright as the Key light. You can also tweak it a bit by adding a light orange or yellow gel to help bring out more color in a subject's hair.

Even if you only have one or two lights, the principles of the three-point setup can still be used. If you only have one light, it becomes the Key light. If you have two lights, one is the Key and the other is either the Fill or the Back light (since you can use a reflector as a Key).

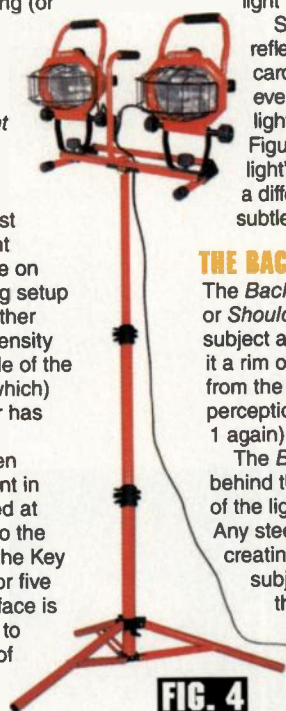


FIG. 4

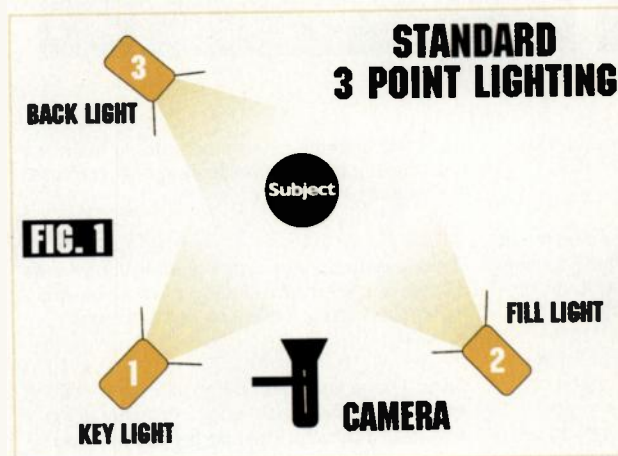


FIG. 1

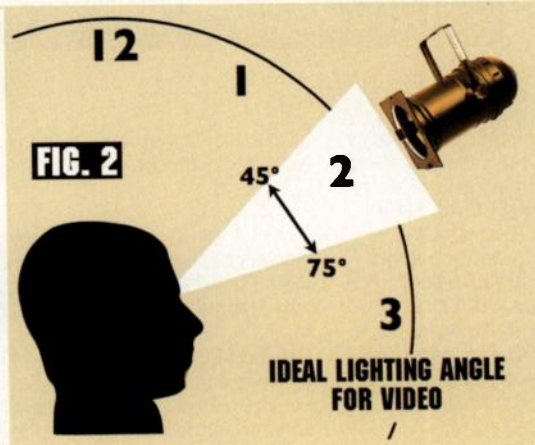


FIG. 2



FIG. 3

lighting won't work for the camera because it is out of its acceptable contrast range. In that case, we have to make everything brighter. All that extra light looks totally unrealistic to our eyes, but the camera sees it a lot differently. So whenever you think you have plenty of light during a shoot, chances are the camera will want more.

THE 3-POINT LIGHTING SETUP

The way to add that extra light is with the time-honored three-point lighting setup that's used to light almost any subject in any kind of visual

As you move the Key light closer to 12 o'clock, the skin features of the subject are emphasized to produce an aging effect, which may be what you want, but probably not. As the vertical angle (the height) is increased when you raise the Key light, you start to see shadows under the nose, chin and lips of the subject, which causes your subject to look more like they're under interrogation.

THE FILL LIGHT

The *Fill light* is the secondary light and is used to fill in the shadows made by the Key light. It is placed on the opposite side of the Key light (see Figure 1 again), so if the Key was placed at seven o'clock, the Fill is placed at five. The difference between the Fill light and the Key is that the Fill is usually placed at a shallower vertical angle (if the Key is at 45 degrees, the Fill might be at 60 or 70 - see Figure 2), and it will not be as bright as the Key. If you can't lower the intensity of the Fill light with a dimmer, either move it farther back or set it to operate as more of a floodlight than a spot.

When using a Fill light it should never be so bright that it begins to compete with the Key,

A DO-IT-YOURSELF LIGHTING KIT

Professional lighting kits for video can be pretty expensive, especially if you need a lot of lights to cover a large area. That being said, it is possible to put together an adequate small lighting kit for less than \$100.

You will need:

- Three lights with stands
- Something to act as a reflector
- Power cables, extension cords, etc.

You can use some common halogen worklights found at any hardware store or purchased at Amazon.com for as little as \$10 to \$15. These come with or without a stand and range from 150W to 500W. Try to find a stand that goes up to at least six feet. (Figure 4)

One drawback of these cheap lights is that the color temperature of the light is quite yellow. So long as you white-balance your camera this isn't a huge issue, but if you want higher quality lighting you can either purchase a bulb with a white color temperature (ask your hardware supplier for a "32K" bulb) or place a colored gel in front of the light to correct the color.

Speaking of gels, the other big drawback of these lights is that there's no built-in system for mounting accessories like gels and diffusers. You can improvise by creating a wire holder or separate stand for any accessories that you might need.

For a reflector, you can make your own from just about any large reflective object, although the exact color and reflectivity will affect your lighting. Common items you can use as an improvised reflector include:

- A windshield sunshade
- A sheet of foamcore (used for picture framing and available at an art store)
- A polystyrene sheet
- A sheet of stiff white cardboard
- Some tin foil taped to some cardboard (try both sides of the foil for different effects)
- A survival blanket (gold on one side and silver on the other)

Finally, you'll need a few power extension cables of varying lengths, plus one or more heavy-duty power strips with built-in circuit breakers. Home Depot, Lowe's or a hardware store will have them.

AUDIO

Although audio is 50 percent of the final video product and equally as important as the picture, you'd never know it by talking to a lot of video pros, as it is frequently looked down upon as the poor stepchild of picture. That being said, if the sound is bad then the picture always seems worse than it really is. So always pay close attention to the audio. (See p. 46.)

If you're shooting a music video, the audio is usually not a concern since you're dealing with a pre-recorded audio track. But for any other type of video (e.g., an electronic press kit), the sound requires just as much attention as the picture. Luckily, if you're a musician, you probably know more than the average video guy about what sounds good.

RECORDING ON THE CAMERA

While you get better results by using an outboard recorder, it is much easier to record your audio directly onto the camera, either with the built-in mic or via an audio input if it has one. Whether you're using the onboard camera mic, using an external mic or taking a feed from a console, here are some tips to help you record the cleanest audio possible:

- **Turn off the limiter.** Most cameras have a built-in audio limiter that tries to prevent very loud sound levels from overloading the audio circuitry. While this might work okay when shooting those nice vacation movies, it can sound horrible when trying to capture a band in performance. The good news is that in all but the cheapest cameras, you can defeat the limiter by diving into the software menus and finding the *Limiter* or *Audio Attenuator* selection in the audio section. You will hear the benefits of this action immediately as the sound becomes a lot more open and less colored.
- **Turn the input level down.** Just about any band playing live will easily overload the audio inputs of a camera, since they're usually

designed for capturing the noise of a family outing rather than the sometimes thunderous level of amplified instruments. If there's a level control knob on the camera, turn it as low as it will go without turning it off. If the level control is in a software menu, do the same.

You want to be sure that the loudest peaks never make the overload indicators light. If the level seems low, that's okay because it's better to have audio that's too low than distorted. Low levels can be fixed, distortion can't.

- **Monitor your audio.** A set of closed-ear headphones is one of the most important things to have when you're shooting video since it's the only way to tell if you're getting clean audio or not. Make sure they're closed-ear so you can actually hear what is happening in the cans without having any of the outside world leak

need to shoot at the ratio of a motion picture where they shoot at least 10 minutes for every one minute they end up using, the more you shoot, the more footage will be available to choose from and the more easily you'll be able to cover up that funny-looking audio or video edit.

EDITING

Video editing is very much like audio mixing. It appears easy on the surface, but there is a lot of art going on deep inside that makes it a lot more difficult than it seems. That being said, with a little practice there are some basic techniques and tips that can help you get that pro look.

After you've determined which footage you need to work with, the next step is to stitch it all together into a story. This is done by using *transitions* between the clips to join them together. Transitions are so important that

CUT TRANSITION

CLIP A JUMPS DIRECTLY TO CLIP B

FIG. 5



in. But even if they're ear buds from your iPod, make sure you use them.

PRODUCTION

Whether you're shooting a straight-ahead music video or capturing a performance, the following three simple tricks can go a long way to giving your video a professional look and feel.

- **Shoot establishing shots.** An establishing shot places the video in a time or location. For example, a typical establishing shot for a performance video could be a shot of a club's marquee with your name on it, the venue exterior and sign, a flyer or newspaper advertisement with your name in it—anything that establishes the time and place of the event. Even if you don't want anyone to know these particulars, shoot it anyway, since it gives you some detail about the shoot that can be useful later.

- **Shoot lots of B-Roll.** B-roll is cutaway shots that are used to cover up an edit of an interview, audio narration, or a picture edit that might jump or look funny. Examples of B-roll might include a close-up of a guitar pick, pictures on the wall, an empty stage or a stage with just your gear on it, a close-up of the kick-drum head with your name on it, a pan across an amp head, or hands on a keyboard. You can never have enough B-roll, so shoot everything you can think of. In the hands of a good editor it will all be used somewhere.

- **Shoot multiple takes.** More than one take allows for multiple camera angles if you only have one camera, which is something that a good editor can always use. If you have the chops, you can even cut between several uneven takes to make one good one. While you don't

everyone from the camera operator to the editor must have a good understanding of how to use them effectively.

TYPES OF EDITS

There are three basic types of transitions—cuts, dissolves and advanced effects like wipes and motion transitions. Let's look at them more closely.

Cuts: The most common transition is the cut, in which when one shot changes instantly to the next (see Figure 5). Most transitions that you see on television and in the movies are cuts.

Dissolves: The next most common transition is the *dissolve* (sometimes known as a *crossfade*), where one shot gradually fades into the next (see Figure 6).

Advanced Transitions: Advanced transitions include wipes and digital effects, where shots whiz by or do complex changes while leading into the next (Figure 7)

A Wipe Transition: Frame A is progressively replaced by B. (Figure 7)

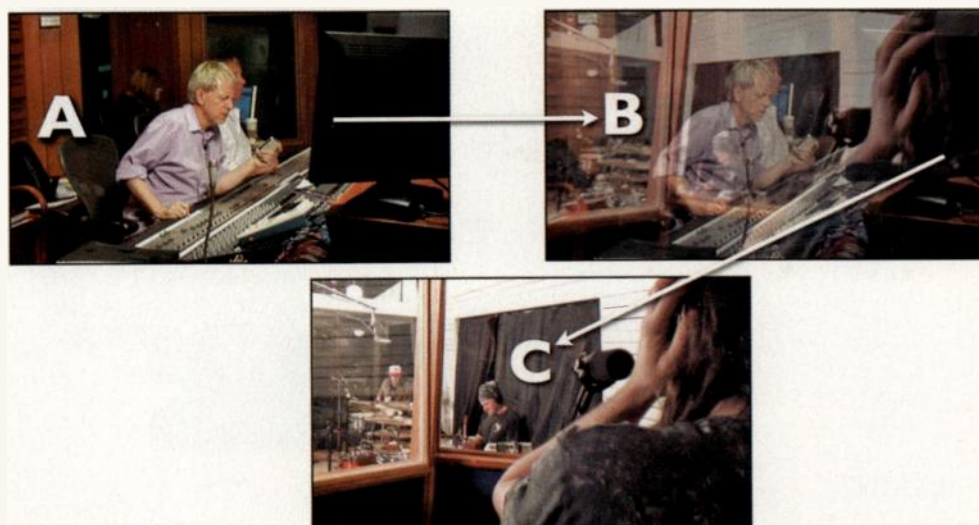
Transitions can be a lot of fun. Be warned, however, that over-using them is a common mistake made by amateur editors. In most professional productions, almost all transitions are simple cuts or dissolves. Too many animated transitions like spirals, newspaper turns, and exploded zooms are distracting and impact the flow of the video.

Although it is important to choose an appropriate type of transition, the real issue is how well the two shots fit together. Ask yourself: *What do you intend to achieve with the transition?*

DISSOLVE TRANSITION

CLIP A TRANSITIONS THROUGH B TO CLIP C

FIG. 6



Keeping shots that give the illusion of Continuity will keep the viewer's attention while he mentally fills in the rest of the walk.

• **Parallel Story Lines:** This is used to create the illusion that multiple events are happening at the same time and is created by cutting back and forth between two story lines. For instance, you're watching the artist singing on stage and then it cuts to the artist acting out the lyrical story by walking down a lonely dark street. This type of editing creates greater interest and anticipation by the viewer since they're interpreting two events at the same time. To make the events seem closer in time, simply shorten each of the shots.

USING YOUR B-ROLL

As stated earlier, B-roll is extremely important when it comes to editing. Extra footage that you shot can

serve two purposes:

• **B-Roll helps tell the story and adds meaning to the sequence of shots.** For instance, if you're shooting a guitar player who's talking about his Les Paul, it's a lot more interesting if you switch to a close-up shot of the instrument so we can see what he's talking about rather than maintaining a "talking-head" shot of the guitar player. The shot of the guitar would be considered B-roll.

• **It provides a means to cover up audio and visual edits by using the "cutaway" technique.** Let's say that the guitar player is discussing how he came to possess his beloved guitar and the dialog went something like this: "It all started when I purchased a, ah (2 second pause), 1970 Chevy convertible to, um, drive to Los Angeles." In order to make the dialog flow better and keep the story moving, you'd want to edit out the 2 second pause and any "ah's," "um's," sniffs and coughs. While the dialog suddenly sounds better, you're left with a picture that's full of jump cuts, which look pretty bad and unprofessional. If you plug in some B-roll of a Chevy convertible over the edits, you maintain the smooth dialog and eliminate the jump cuts.

Don't treat your B-roll as some secondary footage that's not pertinent to the story. Not only can it save some of your edits, the more B-roll you use, the more interesting your cut will become.

These tips only scratch the surface of a very deep subject. For more detail, check out *The Musician's Video Handbook*.

BOBBY OWSINSKI is the author of 18 books on recording, music, the music business and social media, including *The Musician's Video Handbook*. He also co-produced the *Desert Island Music and Guitar Universe* television shows. You can read excerpts from his books at <http://bobbyowsinski.com> and follow his popular production blog at <http://bobbyowsinski.blogspot.com> and music business blog at <http://music3point0.blogspot.com>.

Do the shots fit comfortably together?
Does the transition make sense,
or is it confusing?
Does it further the story?

Transition Tips

Good editors also use a number of neat tricks to make their edits work with the least amount of effort. Try these tips the next time you're cutting:

• **Still to Still—Action to Action:** If you're going to make a cut from a clip that is still, cut to another that is also still. If you're cutting from one that's in motion, cut to another that's in motion. Cutting still to motion or motion to still can be done, but it usually feels abrupt, unless that's the effect that you're looking for, of course.

• **Cut On The Action:** That being said, it always seems to work best when you cut from a clip in motion to another clip in motion because the clips flow so well together that you don't notice the cut. Even something as simple as a talking head can have motion (hand or arm movement), and using that to cut to another clip of motion will make it seem that much smoother.

As an example, if our artist were entering a

club, we could show her outside opening up the door, then the door opening in the club as she walks in. The two scenes could have been shot hours apart but by cutting on the action we don't notice the cut or any slight continuity errors that might occur in the two shots.

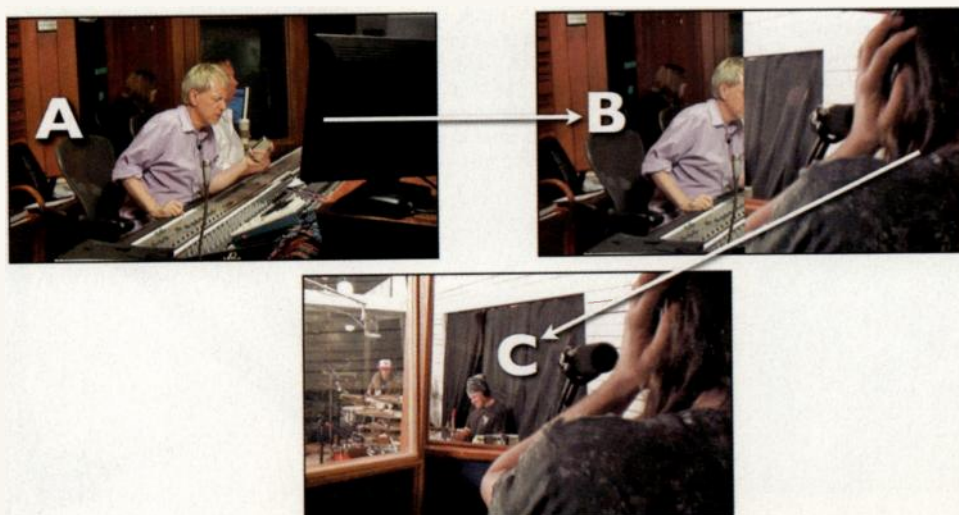
• **Continuity:** The concept of Continuity is to create the illusion of continuous motion even though you're taking out the slower parts of the clips you're working on. In other words, you're trying to keep the pacing fast, yet seamless. Continuity compresses real-time on the screen yet still carries a progression of the sequence.

Here's how Continuity works: Imagine the artist entering a club and taking a 30-second walk to the stage. If you showed that entire 30 seconds it would seem like it takes her forever to get there. If you showed 2 seconds of her walking in the door, 2 seconds of her walking through the room shot from behind, 2 seconds of her walking while being shot from the front and 2 seconds of her climbing up on stage, you've compressed that 30 seconds down to 8 or less. That still gives you everything you need to know about her entering the club and walking to the stage.

WIPE TRANSITION

CLIP A TRANSITIONS THROUGH B TO CLIP C

FIG. 7



VIDEO GEAR & GADGETS

Here are a handful of items that can make your videos really pop.

GOPRO: HERO 3

We've all seen the commercials lately, but does the GoPro Series live up to the hype? So long as you know what you plan to film, GoPro offers various price points, giving you purchasing options. With all three models (White, Silver and Black) shooting at least 1080p/30fps onto standard micro SD cards, this is an easy way to start shooting that "tour footage" for your next music video. We recommend the black edition for any club shooting as it offers "Pro Low-Light Performance" and the ability of 60fps 1080p (great for slow motion). MSRP Black - \$399.99 Silver - \$299.99 White - \$199.99



ZOOM H6N

Recently shown at Musikmesse and Summer NAMM 2013, the ZOOM H6N is the Samson's previous H4n—shown in MC's 2012 Gifts Under A Grand—on steroids. Now offering interchangeable microphone options (XY comes standard but you can add mid-side, shotgun and XLR/TRS input), this puppy is a great field mic to hook up at the sound board to "capture your performance." MSRP \$399.99



PLURALEYES BY REDGIANT

If you've ever shot a multi-camera scene, you'll understand the importance of an assistant/intern. PluralEyes replaces the workload of your assistant editor by syncing up several video and audio clips together, giving you the ability to focus on bigger issues, like which angle is the singer's "good side." MSRP \$199 / \$99 Academic / \$79 Upgrade

BEACHTEK DXA-SLR

It seems more videos are being shot on DSLRs than any other affordable "video" camera these days, and without great audio, nobody will think twice about what you have to offer. If you prefer recording audio directly to your video file, this is a great alternative to using a stand-alone audio recorder (such as the Zoom). Instantly spice up any DSLR production—like that live show at the Whisky that would have sounded great on YouTube had you not used the on-board mic that only recorded your drunk Mom shouting, "I love you guys!" MSRP \$285



HOSA FEMALE XLR TO 1/8" TRS

If you're just looking to turn around time-sensitive interviews at trade shows/conferences like NAMM or SXSW, this cable will allow you to plug an SM58 (or any other dynamic mic of your choice) directly into your DSLR for source audio. It's not the flashiest approach, and you'll have to correct some gain staging issues, but anyone with little time and a small budget won't find themselves complaining. It also serves as a great backup, should any of your high-end products take a dive mid-interview. MSRP \$13.50



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—Scott Austin CEO, Authentik Artists Inc.

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"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty-five years later, it's still on my regular reading list." —Neil Portnow The Recording Academy President/CEO

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MUSIC
CONNECTION

Musicmetric: Track Your Career (and The Careers Of Your Competitors)

"I've always tried to make decisions based on data," declares Daniel Savage. He has employed this methodology in a wide variety of sales and marketing capacities at labels like Maverick, Atlantic, Hollywood and Island over the past two decades. "I've always tried to approach things with a bit of science to them."

Then he discovered Musicmetric. During the course of attending January 2012's MIDEM, the popular French trade fair, he met the service's co-founders, Matt and Marie-Alicia Chang. Founded in 2007, the music-crazed Londoners embarked on a quest to design an automated

The cash infusion allowed them to establish a physical presence in the United States and officially hire Savage to lead the transition.

Four distinct customer types are served by Musicmetric—those who work in recorded music, the media, live venues and brands/agencies. States Savage, "The core customer is anybody who works with music."

The site offers two unique subscription models. The Pro version costs \$79 per month and allows unlimited artist tracking. The Lite version only allows you to track ten artists but costs just \$15 per month. If you aren't ready to plunk down your cash, check it out by

collects social media mentions, accounting for whether those comments are positive or negative. New additions are forthcoming. "We'll probably be adding Instagram fairly soon and we're enhancing what we're doing with Twitter. I'm very mindful of trying to separate the two types of data," continues Savage. "One column I refer to as: gee, that's nice to know. And the other column is: things I can do something about. Although our customers at times ask for things in the first column, we try to focus them on the second."

Regarding the future, Savage points toward predictive analytics, something they'll become



system that would point them toward the area's hottest gigs. In doing so, they crafted the infrastructure for an information aggregator the likes of which nobody had ever seen.

Savage was impressed. "I was blown away by it," he confesses. "I immediately thought, wow, somebody's finally cracked the code. This is everything I'd ever want." He points out how elegantly the web-based service arranges data, magically compiling graphs and charts that track things like Facebook likes, Twitter followers, YouTube views and streaming service listens for over 700,000 artists. How come he'd never heard of them before?

The answer was that Musicmetric simply didn't have the bandwidth to support taking their service into North America. Savage introduced them to a number of key industry contacts and they subsequently secured financing, the second round of which netted \$5 million.

**"Who wouldn't like to have a crystal ball?"
— Daniel Savage, Executive Vice President,
Musicmetric**

searching for free stats on anybody.

Musicmetric takes extra pains to explain the meaning behind the information. "We consider ourselves a music marketing consulting agency as well as a provider of data," reassures Savage. "Once someone becomes a customer, we don't walk away and lose their phone number. We are in constant touch, helping them use the system to its best ability. We don't want to just throw a sheet of numbers at people." Still, the service's clean, simple interface helps set it apart from similar services.

Another differentiator is the tracking of illegal downloads, something Musicmetric's competitors don't offer. The service also

more effective at once they have a richer stockpile of historical data. "We've started correlating sales based on other metrics," he claims. "And we're very close. That's something a lot of people will really like to have. Who wouldn't like to have a crystal ball?"

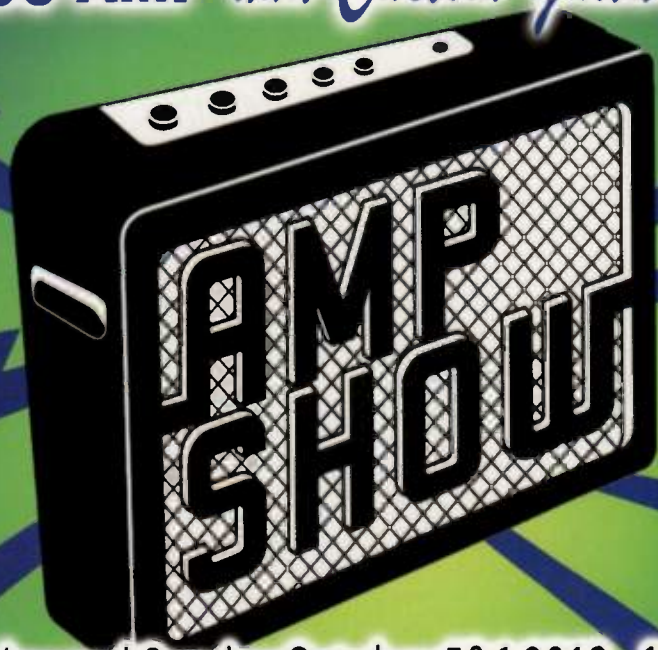
Finally, Savage emphasizes they aren't some predatory outfit taking advantage of our increasingly interconnected lives. Music is integral to Musicmetric's DNA. "Everybody at the company is a huge music fan," he insists. "It infuses everything we do. We're not just some random company that's collecting or scraping data and putting it into an interface. We passionately want to see artists succeed and achieve their goals." **MC**

Contact Daniel Savage,
daniel@musicmetric.com,
<http://musicmetric.com>

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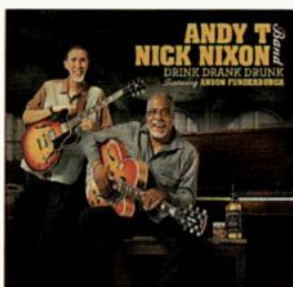
White Lies

BIG TV

Harvest Records
Producer: Ed Buller

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Raise your boom box over your head for the third studio album by the outfit formerly known as Fear of Flying. Like a love letter to the emo-laced, overindulgent '80s of our rose-colored memories, the formerly indie-pop band now inspire comparisons to relics like Joy Division and Tears for Fears. The post-punk Londoners namedrop influences like Talking Heads and the Secret Machines as greater muses. The distilled truth remains immaterial and *BIG TV* is the delectable evidence as bright melodies inspire visions of John Hughes flicks and cassette-toting, teenage milieu. "First Time Caller" and "Mother Tongue" conjure feelings of awkward adolescence in the best way possible. — **Andy Kaufmann**



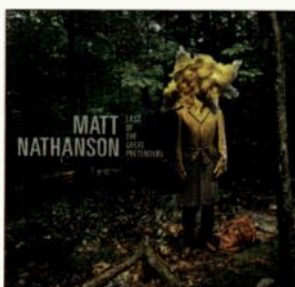
The Andy T Nick Nixon Band

Drink Drank Drunk

Delta Groove Music
Producer: Anson Funderburgh

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

This is one of those records that you just can't help but smile when you hear it. Guitarist Andy T. and vocalist Nick Nixon are a winning combo that has accrued accolades world-wide at blues festivals in the US and Europe. There is an arc to this release that spans a nice cross-section of rhythmic Americana-influenced covers and originals. These journeymen musicians take you from traditional 12-bar shuffles to New Orleans-flavored romps, all the way to Texas swing and some minor funk. And what a talent in the honey-voiced Nixon! This is an artist with an association that goes back to Hendrix and Billy Cox, with whom he still works. The term "veteran" could not be more appropriate. — **Eric A. Harabadian**



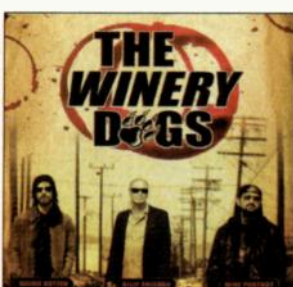
Matt Nathanson

Last of the Great Pretenders

Vanguard Records
Producer: Matt Nathanson, Mike Viola, Jake Sinclair

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Matt Nathanson's *Last of the Great Pretenders* (LOTGP) largely—but not solely—features singer-songwriter Nathanson on acoustic guitar. His work is a cross of folk, rock and rich, throaty vocals, while his lyrics are contemplative, introspective and drawn primarily from personal relationships. Standouts include "Sky High Honey," album closer "Farewell, December" and "Annie's Always Waiting (For the New One to Leave)," a more up-tempo rocker, the spirit of which is simpatico with mid-'90s alternative, perhaps Counting Crows, Gin Blossoms and/or the Smithereens. It's a decidedly strong, solid and smart song. With proper handling, LOTGP should also fare well. — **Rob Putnam**



The Winery Dogs

The Winery Dogs

Loud & Proud Records
Producer: The Winery Dogs

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★ ⑩

The Winery Dogs formed with a little help from radio personality Eddie Trunk. Bassist Billy Sheehan (Mr. Big) and drummer Mike Portnoy (Dream Theater) needed a replacement to fill the shoes of former Whitesnake guitarist John Sykes. Trunk recommended blue-eyed soul singing guitar phenom Richie Kotzen (Mr. Big), and a band was born. The Winery Dogs have chops galore and the maturity to rein in their mad skills to create strong, accessible songs with passionate execution. It's an album melding blues-rock, soulful ballads, and contemporary hard rock with Kotzen bringing the soul in buckets. Highlights include, "Desire," "Elevate" and "One More Time." — **Oscar Jordan**



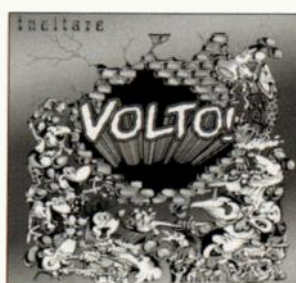
Sick Puppies

Connect

Virgin Records
Producer: Rock Mafia (Tim James, Antonia Armato)

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Sick Puppies' fourth studio album truly "connects" the perfect blend of the Australian trio's signature hard rock sound with slight hints of acoustic serenity and post-grunge angst. Think Evanescence mixed with Hinder's raw, lyrical energy—now add a dash of Queen's power-ballad bravado. Odd combo, but oh-so satisfying (without that overwhelming, headache sort of feeling). Listen to "Walk Away," "There's No Going Back," "Healing Now" consecutively, and you'll get it. The only thing the album might lack: heavier vocals from bassist Emma Anza. "Under the Black Sky" is so eerily beautiful it gives you chills, but in a powerfully good way. — **Danica Bellini**



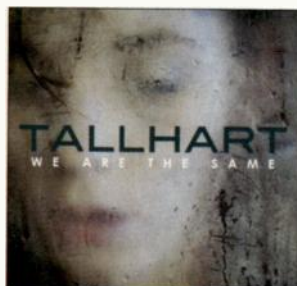
Volto!

Incitate

Fantasy Records
Producer: Joe Barresi

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Ten years after founding members John Ziegler (guitar) and Tool drummer Danny Carey began jamming at the Baked Potato, Volto! (which includes bassist Lance Morrison and keyboardist Jeff Babko) takes their unpredictable rock instrumental jamming to the studio with Joe Barresi. On raw and raucous, super-trippy (yet frequently grooving and infectiously melodic) jams like "Grip It" and "Drumbeax," they succeed at bringing to the present day the spirit of the '70s jazz fusion heyday, when groundbreaking units like Weather Report and Return To Forever made improvisational free-for-alls mainstream. Heavy on the ears, but subtle and artsy, this is weird, energizing fun. — **Jonathan Widran**



Tallhart

We Are The Same

Rory Records
Producer: Brad Wood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

The days of "the album" are gone in most mainstream music. Musical soldiers like Manchester Orchestra and the Dear Hunter, however, are fighting the good fight to keep what's under the radar, pure in sound and authentic in feeling. The underground's newest recruit, Tallhart, are pitching in to do their part. Debuting under Rory Records (Max Bemis of Say Anything's Equal Vision subsidiary) *We Are The Same* deftly transitions from one track to the next, from the pop sounds of "Fighter" to the indie fixed "Mexico" and the more gospel-influenced "See God Again." One's only complaint is the need to continue the good vibes—a 10 track record should last a bit longer than 33 minutes fellas! — **Andy Mesecher**



Jann Klose

Mosaic

People Records
Producer: James Frazee

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

On the strength of his previous record, *Reverie*, the N.Y.C.-based singer-songwriter returns with songs that will reach out to the listener in a number of satisfying ways. This release accentuates the positive. And it can't get more upbeat than the appropriately titled "Make it Better." "On and On" bears a really lovely and tuneful melody, with accordion accompaniment that gives it a sidewalk café feel. "Still" also features Klose's mellifluous voice atop tranquil acoustic guitar. Although Klose is a fine tunesmith, he takes an adventurous turn by delivering an especially haunting rendition of Tim Buckley's "Song to the Siren." It is an engrossingly ethereal conclusion to a truly fine album. — **Eric A. Harabadian**

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

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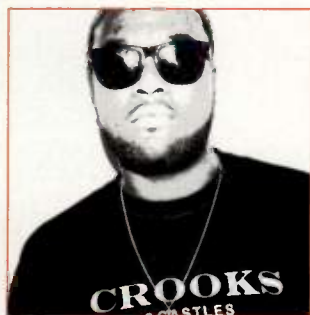
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Chi City

Contact: iamchicitybooking@gmail.com
Web: iamchicity.com
Seeking: Booking
Style: Hip-Hop
Username: ChiCity

Hip-hop artist Shantez Jackson appreciates the power of a good hook, and with his production skills the results here are stellar. His duet with a female singer, "Welcome To The Jungle," though not an original title, is as catchy as a cold and shows real nice flow, along with sonic accents and dynamics. "First Time High" has a Jay Z vocal style and a beat that pokes at all the right spots. "Early Morning Dream" describes the hood vividly and has fantastic production on the hook as Chi comes off like multiple rappers. This is smart, memorable hip-hop.

Production 9
 Lyrics 9
 Music 9
 Vocals 9
 Musicianship 9

SCORE: 9.0



Scott Mayo

Contact: scottmayomusic@gmail.com
Web: scottmayomusic.com
Seeking: Film/TV, Distr., Airplay, Label
Style: Pop
Username: scottmayo

Instrumentalist Scott Mayo steps up as a vocalist on these originals. "Innocence" is all piano-driven vulnerability as he laments the end of a love. The artist shows a tenderness of voice and cleverness of arrangement that makes the song build patiently. Nice work. He duets with a female firecracker on the danceable "All of a Sudden" which displays Mayo's penchant for super-smooth '70s strings and an expert sax solo. "You Gave Me A Reason" is a sweet, slow jam that benefits from crystalline production and high-calibre backup. Mayo might consider hooking up with a lyricist who's got an ear for hits.

Production 9
 Lyrics 7
 Music 7
 Vocals 8
 Musicianship 9

SCORE: 8.0



Better Looking People With Superior Ideas

Contact: betterlookingpeople@gmail.com
Web: betterlookingwebsite.com
Seeking: Label, Booking, Film/TV, Publicist
Style: Electronic Indie Rock
Username: BetterLookingPeopleWithSuperiorIdeas

Spacey stylings and nice lead vocals from this humble L.A. duo whose guitar-less "With You" picks up steam every four bars with thoughtful production and deft vocal cohesion. The arty "Mutton Century," with its keening synths, haunting church bells and robotic vocal fx, has an overall non-commercial edge—true alt-electronica. Best of the bunch in our opinion is "City Song," a catchy and alluring tune with harmonies that are soaring and celestial. Superior indeed.

Production 8
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0



Bridgework

Contact: bridgework@gmail.com
Web: bridgeworkmusic.com
Seeking: Label, Film/TV
Style: Alternative Rock, Punk
Username: bridgework

An alt-rock fourpiece led by John Renaud is working at an advanced level and its EP shows a three-dimensional band. A fitting opener, "Burn Me Out" is acoustic, sensitive-singer-songwriter faire. "Something To Say" busts out with a pop-punk, Warped Tour energy. "The Game" is yet another sonic shift as Renaud transforms into a crooner with heart-rending emotion. Each one of these songs is deftly arranged and produced, with good pacing, dynamics and group-vocal blends. Renaud's angsty presence is well-suited to the material.

Production 8
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 7.8



Version 5

Contact: andy.v5band@gmail.com
Web: version5music.com
Seeking: Feedback, Media
Style: Industrial Rock
Username: version5

Precocious Minnesota brothers Andy & Spencer Olson have got something quite promising up their sleeves, fueled perhaps by an exposure to NIN, Rob Zombie and Marilyn Manson. Though the recording is "demo" quality, "Last Ride," "Like A Gun" and "My Addiction" are all catchy and exhibit talent that's sparking with natural instincts. Lots of heavily distorted guitar riffs, industrial tones and fx'd meter-shredding vocals. Sparse lyrics are perfectly terse. Hey, get this stuff remastered and it could vie for a slot on the next *Resident Evil* soundtrack.

Production 7
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 7.8



Young Blake

Contact: thaddeussanders20@gmail.com
Web: twitter.com/YBSwagmob
Seeking: NA
Style: R&B
Username: youngblake203

R&B singer Young Blake has a gift for vocal melodies and blends, and as an R&B performer he loves him some auto-tune. Lyrically, he's all about the ladies—whether it's getting down with 'em ("Make You Say" and "Sex In My Sheets") or getting back with 'em ("Don't Go"). Hands, tongues, hardly any body part is absent here as Blake sails the seas of sexual pleasure—and with a voice like his, it is damn effective. Only drawback here is that the mix and overall production seriously handicaps his tracks, which are in need of someone who can extricate them from the mud.

Production 6
 Lyrics 7
 Music 9
 Vocals 8
 Musicianship 8

SCORE: 7.6

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.



C. G. Ryche

Contact: iconeltemgmt@yahoo.com
Web: cgryche.com
Seeking: Headline Las Vegas show, Promotion, Mgmt, Scoring, Directing
Style: New Age
Username: CGRyche

The martial beat of huge drums in "Never Again" heralds the work of a composer whose ensemble presents an array of interesting, sometimes epic touches that echo the female-fronted rock/metal of Evanescence. "Echoes of Silence" evokes a funeral mass with its Gregorian chant, while "I See You" which seems to be influenced by video games. With a flair for the theatrical, Ryche is on to something that could be quite arresting if only the booming kettle drums would make room for the alluring vocalist.

Production 7
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 7.6



The Neverines

Contact: rreading@barkertillycaymen.com
Web: theneverines.com
Seeking: Label, Booking
Style: Rock
Username: theneverines

Caymen Islands alt-rockers have a batch of quite decent "bedroom"-quality recordings that give a glimpse of their vision. "Bitter End" is nice and moody with tasty guitar tones. "You Could Be Wrong" brings more punch to the party with cool fuzz guitar underneath and a nice bridge. A lot more emotion seems to be invested into Brit-popish "Fight Another Day," but this song, like the others, suffers from flat, lifeless drumming, lead vocals that waver in pitch, and an overall lack of sonic finesse. All could be rectified by a savvy producer and vocal coaching. Keep working, guys.

Production 7
 Lyrics 7
 Music 7
 Vocals 7
 Musicianship 7

SCORE: 7.0



Planetary Blues Band

Contact: dougdeutschpr@gmail.com
Web: planetaryblues.com
Seeking: Film/TV, Booking, Touring
Style: Rock, Blues
Username: planetarybluesband

Indiana blues-rockers have scarfed up a full plate of Chicago's finest (Buddy Guy, Son Seals, etc.) and on a slate of originals the band showcase some good musicianship that suggests they're a solid live-gig booking. As recording artists, however, on "Thorns Will Show," "When I Say I Love You," "Blues Resurrection," the band does not get loose and dig into the marrow of the blues. The vocals, especially, lack the get-down bite that's necessary to be truly convincing. Perhaps onstage these guys can bring it, but their recordings need an upgrade.

Production 7
 Lyrics 7
 Music 7
 Vocals 6
 Musicianship 7

SCORE: 6.8



Sarah Petrella

Contact: info@gritpr.com
Web: sarahpetrella.com
Seeking: Label, Mgmt
Style: Pop Rock
Username: Sarahpetrella

Kudos to this artist for pushing herself into challenging areas. Pearl Jam's "Daughter," however, is not a great choice for her voice, which simply does not pack the inherent power needed to put the song over. Petrella is more at home on her vibrant original, "Summer" (a Disney channel contender?), and especially the earnest, musical-theater inspired "Time Stands Still." The latter song is the singer's true comfort zone, with plenty of wide-open reverb and a nice accordion turn. Mostly we'd like to see this artist work to dig a bit deeper with her lyrics.

Production 8
 Lyrics 6
 Music 6
 Vocals 7
 Musicianship 7

SCORE: 6.8



Gudinöv

Contact: wearegudinov@gmail.com
Web: gudinov.com
Seeking: Airplay, Gigs/Booking, Promotion
Style: Rock
Username: gudinov

Guitar-driven quintet from Europe are straightforward rockers with a penchant for existential lyrics. Though "Outside the Box" advocates pushing the limits, the musicians' own performances are oddly safe, even timid. No one seems to be breaking a sweat here. The bone-dry recording tone could also use a liberal splash of reverb. A ray of light appears in the punk-infused "Good Enough" which demonstrates the group's best vocal songwriting. Adding a more adept guitarist could make all of these songs better. We advise the band to really get down and rock out.

Production 6
 Lyrics 6
 Music 6
 Vocals 6
 Musicianship 6

SCORE: 6.0



NineTwo5

Contact: officialninetwo5@gmail.com
Web: soundcloud.com/officialninetwo5
Seeking: Label
Style: EDM, Dubstep
Username: NineTwo5

This Aussie artist is a novice producer, just getting his feet wet in the EDM ocean. And from the results he's attained so far, he has a ways to go to come up with tracks that dazzle. Themes such as the hyperflattulent "Turbocharged..." are extremely basic and show a lack of vision and adventure, as NineTwo5 seems to be merely dragging and dropping in his sounds from a library. Still, "Rapture" hints that NineTwo5 could really improve his game by varying his velocities to achieve more dynamics that grab the listener. Keep working.

Production 6
 Lyrics 6
 Music 7
 Vocals 6
 Musicianship 5

SCORE: 6.0

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

LIVE REVIEWS

Rockwood Music Hall Stage 2

New York, NY

Contact: monica@thinkpress.net

Web: <http://peterbradleyadams.com>

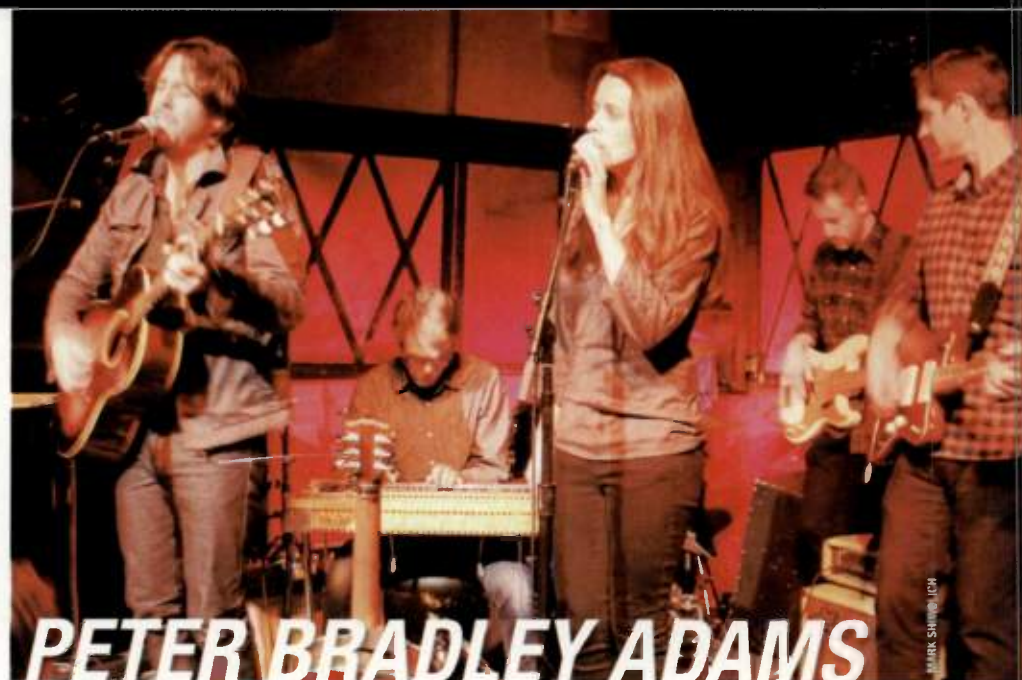
The Players: Peter Bradley Adams, guitar, vocals, piano; Hans Holzen, electric guitar; Jay Foote, bass; Dan Reiser, drums; Rich Hinman, pedal steel; Molly Parden, Caitlin Canty, backup vocals.

AMP Username: PBA

Material: A Brooklyn artist (by way of Alabama), Peter Bradley Adams' brand of Americana folk/pop puts the emphasis on strong lyric content that's tinged with a romantic poetic resonance. Originally, half of the duo Eastmountainsouth, Adams was quickly signed to DreamWorks Records by Robbie Robertson in the mid-'90s. When the company was sold to Universal Music Group, Adams struck out on his own to forge a solo career.

Melodically easy on the ears, with imagery that often seems inspired by his native South, Adams transports the listener to a place of reflection and contemplation. "Have I Loved" explores the price one pays for loving, with each verse asking a poignant question as the chorus explains the songwriter's point-of-view. "The Mighty Storm," a departure from his other material, is more of a spiritual chant in a minor key, lending a feeling of surrendering to a higher power.

Musicianship: Adams employs a tight team of musicians. They support him with finesse and nuance, weaving in sonic elements that complement and raise the material to the next level. Adams performs most of the show on guitar, switching to proficient piano work for a couple of numbers. He does beautiful things with backup vocals, often employing a unison



female voice an octave above, giving way to a sweet and tender sound.

Performance: It was immediately apparent that Adams is a seasoned performer. He took to the stage with a no nonsense attitude, gliding from song to song and story to story with seeming effortlessness. The receptive crowd in this packed room hung on every note regardless of his minimal audience interaction. He didn't bother with much small talk; it was primarily about the music. All of his descriptive powers more than adequately portrayed a mind and heart behind the songs, but it would have added extra dimension to perhaps

know something about a song's origin and/or motivation or simply just a few peripheral facts about the artist.

Summary: Peter Bradley Adams is a first-rate performer with the gift to make an audience feel and reflect. His songwriting is consistent, without one massive hit overshadowing the rest of the repertoire. With so many outlets for acoustic/Americana music coupled with Adams' talent he will most likely always have a place on the performing circuit. He has released four solo albums and an EP with his side project Down Like Silver.

— Ellen Woloshin

Witzend Los Angeles, CA

Contact: peter@warrencharles.com

Web: <http://warrencharles.com>

The Players: Charles "Lucas" Jacobson, guitar, vocalist; Warren "Peter" Jacobson, piano, vocalist; Paul Van de Riet, drums; Dale Jennings, bass.

AMP Username: warrencharles

Material: The house music is lowered in the "listening room" as the club owner Jeb Milne introduces the band and welcomes the audience to enjoy the show. Self-described as piano rock, Warren Charles is a throwback group to rock music of the late '70s with influences such as Billy Joel apparent on "Everything Reminds Me of You." Ska tempos show up in "Better than What You Got" for a sound comparable to the Police. Charles "Lucas" Jacobson has a highly stylized vocal somewhere between Steven Page and Brandon Boyd, whereas Warren "Peter" Jacobson has the lower range, while the two brothers frequently harmonize.

The lyrics shift from the whimsical to the metaphorical. "Lovesong #6" while conversely, on the song "Leaving" we see a more reflective side.

Musicianship: Lucas delivers great guitar hooks and solos on "Elephant in the Room" and "My Moment of Weakness," deploying a



collection of Boss pedals to add fuzz tone to an acoustic Martin. Jennings nails the bass lines for "My Moment of Weakness" and a cover of Van Morrison's "Moondance." Van de Riet is equally masterful with sticks, brushes and snare. The brick wall behind the band almost opens up to glow green as Van de Riet summons the dead with the sounds of rattling bones for a *Beetlejuice* movie theme rendition. His expert use of rim effects continues for "Girl of my Dreams" and "Leaving."

Performance: To say that Warren Charles is an entertaining, crowd-pleasing outfit would be an understatement. "My Moment

of Weakness" got the audience clapping as Peter mixed things up by forgoing the piano bench for a more active presence. "Everything Reminds Me of You" featured a sizzling flamenco finale that was so hot, when the fog machine unexpectedly started Peter quipped, "What did I do?!"

Summary: Warren Charles is a band that crafts quality music and puts it across in a lively stage show. Their online experience is also engaging (see <http://warrencharles.com/appfeatur>). Warren Charles returns to Witzend for their upcoming album release party on Aug. 2nd.

— Brooke Trout



Rockwell Table and Stage Los Angeles, CA

Contact: robert@gorgeouspr.com

Web: <http://bencaron.info>

The Players: Ben Caron, vocals; Jonny Morrow, bass; Nick Perez, guitar; Anthony Starble, piano; Kiel Feher, drums.

AMP Username: bencaron

Material: Ben Caron is more than just a singer-songwriter. He is a bona fide performance artist who lights up the stage with theatrical flair and relatable lyrics. With the sultry "Save Me" or the sweet lover's lament, "The Sunlight

Speaks For Me," Caron ropes in aspects from a handful of genres, emphasizing pop and soul. With hints of Elton John, Stevie Wonder and James Taylor, Caron has the ability to create a timeless collection of songs.

Musicianship: Equipped with strong vocals and an infectious stage presence, Caron has his act together. His writing style takes leaps beyond the predictable pop vocabulary as he fills songs with wonderfully descriptive lyrics that enchant listeners, drawing them into a story they hope will never end. Using his acting background, Caron achieves a

persuasive, heartfelt excitement, making each song memorable.

Performance: Caron's performance was not your ordinary "stand behind a mic and sing for an hour" type of gig. It was essentially a variety show armed with a plethora of surprises, which included special guest appearances, sing-a-longs and even a short improv skit with a puppet. He engaged everyone in the room with a set list that was partially planned and partially audience driven. At each table sat a "song menu" that listed tracks from his album, as well as a list of cover songs that included artists from Bob Dylan to Justin Timberlake. Throughout the show, Caron would hop off the stage to randomly select an audience member to choose a song for him to sing. A clever tactic that kept the crowd both attentive and happy to play their part in the show.

Caron was confident, personable and funny, and it made for a extremely entertaining evening. Overall, the energy from start to finish was electric.

Summary: Ben Caron's personable style, charismatic attitude, and eccentric approach to the stage are a perfect balance of entertainment without going overboard. A well-rounded artist, Caron not only possesses the skill to write material for movies and television, but he also knows how to put on a show that will have the audience coming back with friends in tow.

—Allegria Azzopardi

The Mint Los Angeles, CA

Contact: 28northband@gmail.com

Web: <http://28north.com>

The Players: Michael Lindner, guitar, vocals; Taylor Netzler, guitar, vocals; Tyler Bond, drums, vocals; Mark Glinka, bass, vocals.

AMP Username: 28north

Material: 28 North offers up a consistent style reminiscent of Collective Soul, the Gin Blossoms and Soul Asylum. Those bands could manage both rock and ballads alike, and so too can 28 North. This band is also distinguished by four-part harmonies with old-school southern rock breaks for suspended vocals sans music on "Los Angeles" and the title track of the band's forthcoming album, *World on Fire*. This might be the result of an epic dogfight between the Eagles and the Foo Fighters.

As a songwriter, Lindner is skillful in his use of repetition and slant rhymes. "Los Angeles" contains fearlessly autobiographical lyrics: "The one that got away is in the getaway car, she said I broke her heart with my electric guitar... I moved to California in my 25th year, with nothing but my brothers and a van full of gear."

"Monster" too is emotionally raw. "Shake it off" is the continuing lyrical refrain. Mariah Carey found success in the use of that catchphrase in her song of the same title, in part because this onomatopoeia naturally mirrors the rhythm pattern in the music. Likewise the rhythm and repetition of these lyrics in "Monster" reinforce the memorability of the song.

Musicianship: Lindner shreds on "Trails" and "Daddy" with more dramatic tempo shifts and tight stops. Netzler crafts dynamic lead solos with beautiful melodies and hot slide work.



Bond kicks out heavy bass drum patterns for "World on Fire" and even takes to singing the lead on "Trails." Glinka adds his own pop punk bass tempo stylings, totally nailing "Pride" and "Surrender."

Performance: There was an endearing vulnerability and genuineness displayed here. Lindner was very personable and shared, "All we do is make music and swim." The band exuded high energy and a sense of fun throughout the set, especially on the closer "Pride" when Bond integrated a sendup of

Keith Moon. Glinka appeared to lose his cable briefly during the song but seamlessly adjusted. Lindner lives up to the title "Surrender" by letting go with a passionate vocal.

Summary: "Monster" is to be the first single released by Sony Records, to which the band have just signed. Their catchy and complex new song, "What Are We Waiting For," may well be the prospective direction for the group. With a mix of country, pop and rock influences, there is multiple genre crossover potential for 28 North.

—Brooke Trout

LIVE REVIEWS

T.T. the Bear's Cambridge, MA

Contact: slowdimband@gmail.com

Web: <http://slowdim.bandcamp.com>,
<http://www.slowdim.com>

The Players: Paul Sentz, vocals, guitar;
Karina DaCosta, bass, vocals; James
Zaner, drums; Eric Ryrie, guitar, vocals.

AMP Username: slowdim

Material: Slowdim's sound, neither slow nor dim, defies expectations elevated by their chosen handle. Instead, they emit a sonic ray of luminescent color and poppy rhythm that warms one's soul, even during moments that embody gut wrenching anguish. Fans of sun-drenched, melodic rock will derive pleasure from the band's unapologetic collision of chorus-focused harmony and ear dominating volume.

Musicianship: While these Boston-based hipsters display solid technical ability, their instrumental clash of mega-loud mayhem obscures their proficiency. Zaner's drums reliably gallop along while DaCosta's bass and Ryrie's guitars buff out their electric wall of sound. Meanwhile, frontman Sentz, when not crooning or plucking along, delivers raw excitement by toying with feedback, thrashing away on his instrument with his back to the audience or punctuating the set by shoving a mic into a speaker.

Performance: The evening built slowly, as the first two numbers lacked any particular crispness or punch. It wasn't until the third



song that the band slipped into a tangible groove and the audience palpably responded in kind. Sentz, for his part, mumbled something by way of introducing the act or their songs, but whatever fell out wasn't effectively communicated. Their unvarnished presentation didn't offer up much visual spice, nor did they display any element of concrete branding.

Further, the band suffered from the perennial problem of vocals sinking in the mix, depriving the audience of one of the group's primary features.

Summary: Having built a solid foundation, Slowdim need to redouble their efforts on execution. An improved balance between harmonic structure and the most unrestrained elements of their sound will sharpen the performance. As is, the disparate components bump into one another with disappointing frequency. It would further serve them well to cook up a more sizzling stage presence. Nonetheless, moments of brilliance reliably shine through and Slowdim's brand of optimism-laced boom surely strikes a nerve with devotees of hopeful chaos.

—Andy Kaufmann

Hotel Cafe Hollywood, CA

Contact: natalie@nataliegelman.com

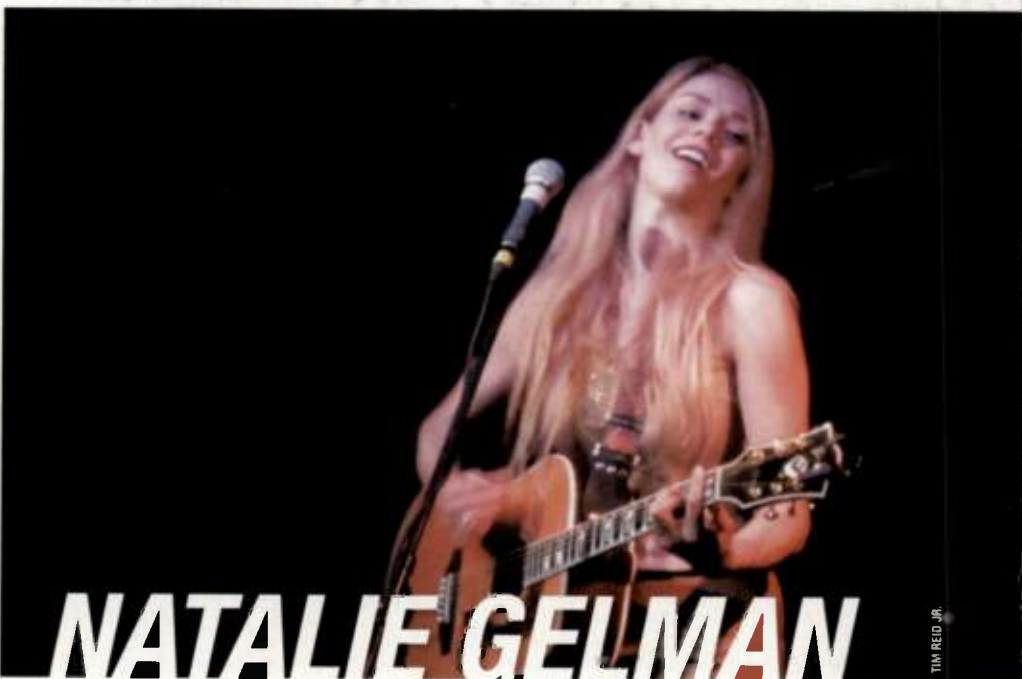
Web: <http://nataliegelman.com>

The Players: Natalie Gelman, vocals,
acoustic guitar.

AMP Username: NatalieGelman

Material: Natalie Gelman is the poster-girl for the solo, storytelling singer-songwriter. Writing about her days playing on subway platforms in New York City and singing about her perception of love and love lost, she is the image conjured by little girls who pick up a guitar and a crush and think they might do something about all of it. Joni Mitchell is clearly an influence in much of the material, as is evident in "Laugh So Hard You Cry," but Gelman pushes a few decibels louder than Mitchell and can be a bit darker as well. She wanders into comparisons to Tori Amos with her encore song, "Will You Sell Your Soul to the Devil?" Natalie Gelman compares to many successful female singer-songwriters due to the combination of sweet and strong in her sound. Success is in getting the mixture just right.

Musicianship: The solo performer has a precarious opportunity to display her musical ability without interference from others, while at the same time completely exposing every nervous tick or vulnerable moment. The key is to be sure at least one of the main instruments is remarkable, which will make up for any shortcomings in the other. In the case of Natalie Gelman, her voice is that remarkable instrument. The clarity, precision of pitch and her immense range prove impressive, but the factor that makes her instrument memorable is the great dynamic contrast. With the ability to handle both sweet and strong in the most dramatic way, Gelman's voice allows for a great deal of experimentation and feeling in her expression. With this dynamic contrast



and precision of pitch, she demonstrates great technical ability as well as personal emotion.

Performance: Gelman appeared quite familiar with the role of solo performer, and if there were any doubts, she did her duty in explaining a good deal of her history while on stage. Folks enjoyed seeing a bit of personality between songs, but Gelman stretched the grace period perhaps a bit too far, losing momentum in the wandering banter. If anything, this illustrated the power of the performance of the music,

which was at times entrancing, and altogether entertaining.

Summary: The combination of both sweet and strong enables Natalie Gelman to captivate and entertain her audience. As she continues to experiment with just the right balance and blend of those elements, this performer will likely always have a captive audience for her inviting and engaging style of storytelling.

—Tim Reid, Jr.



Boonies Bar Sioux Falls, SD

Contact: [nikko.mcfadden@facebook.com](https://facebook.com/nikko.mcfaddenmusic)

Web: <https://facebook.com/nikko.mcfaddenmusic>

The Players: Nikko McFadden, lyrics, vocals.

AMP Username: nikkomcfadden

Material: "Thank you for coming tonight," is spared and McFadden jumps on one of his firsts and favorites entitled, "Still Me." Longtime McFadden followers love this one, but his more recent, more refined "Modern Day Blues," really gets the crowd flowing. It's a rock/hip-hop hybrid composition easy to sway with. The

bluesy guitar riff sample carries lyrics that speak particularly well to those who find themselves in McFadden's position when he wrote it: short on luck and long on time.

Musicianship: Hip-hop may be best defined by an individual's voice and McFadden's is powerful and smooth, bouncing from traditional rhyme spitting to high note singing. That variance between hardcore rapping and melodic vocal tones is second only to his sheer love of performing. At several points, he removes his white, L.A. Dodgers hat to wipe the sweat from his brow and exclaim: "lovin' this tonight!"

The samples, melodies and drum beats

return to the air and remain crisp; best illustrated in "Alone," which feels like it belongs on any CHR radio station. McFadden's DJ keeps the show on point rhythmically, behind a glowing iPad, at the back of the stage.

Performance: McFadden billed this particular event as "The Blackout" and his fans responded in kind by sporting all black attire. This sea of darkness stood, near the end of the night, watching for McFadden, the show's headliner. Their patience was rewarded when the bright house lights cut through the shadows and revealed McFadden, dressed in a white shirt, with a white ball cap; just the opposite of those in attendance.

The lyricist played his crowd well and reacted to their energy, even taking a few minutes to joke, wish somebody in the front row a "happy birthday" and ask how many people will make the night "memorable" for birthday girl. The entire room screamed and raised their glasses indicating no shortage of volunteers.

Summary: Independent hip-hop dominates South Dakota and it's an unexpected treat for a region not commonly associated with art. The scene has been budding for nearly 13 years and McFadden is not only a player, but the movement's current quarterback. He is young but has escaped a life that would have kept him in prison or worse. Right now, much of his music reflects where he has been, but if this artist can shift some of that focus to where he is going, he will prove even more influential in keeping South Dakota hip-hop on the radar.

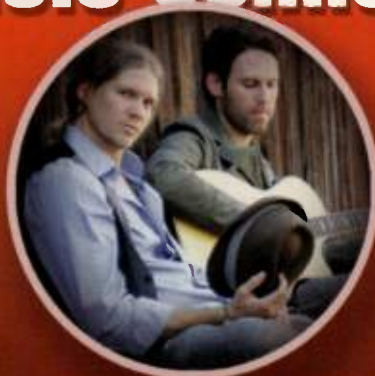
— Carl Anthony

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Web: www.myspace.com/hollowayproductions
Contact: Edward Holloway
Basic Rate: \$16/ \$18 an hour
Services: Seven rehearsal studios: Drums, 2 half-stack guitar amps, Bass amps, PA system and 4 mics in every room. Don't forget to get your Rocker Discount Card!
Clients: Walt Disney, Poncho Sanchez, Johnny Polanco, Jose Rizo Jazz on the Latin side All Stars

HOTHOUSE REHEARSAL STUDIOS

11823 Slauson Ave., Unit 41
Santa Fe Springs, CA 90670
562-945-1300
E-mail: studio@hothousestudios.com

Web: www.hothousestudios.com
Contact: Richard Morales

Basic Rate: \$12-\$20/hr.

Room Specs: Studio A 20' x 28' Studio B 16' x 16' Studio C 16' x 16' Studio M 17' x 21' Auditorium 20' x 31'. All acoustically designed.
Special Services: Video prod. and recording capabilities, live video streaming, website promotions, ground level parking in front and back, cater to special events.
Equipment: Each Studio: 2 Marshall half stacks, Ampeg bass ng, Pacific DW maple drum kit with cymbals, concert grade PA system with microphones and stands, power amps, mixing boards, keyboard amps.
Clients: Jessy J., Little Willie G and Thee Midnites, Mike Portnoy, Dramarama, Johnny Vatos Boingo Dance Party, Neal Morse, When in Rome, Alex Lopez and Suicide Silence, Jasmine Trias, DW3, Ricky Lawson, Ian Mitchell, Aaron McLain, Aggroites, Psycho Realm.

IMPERIAL SQUARE MUSIC STUDIOS

12631 E. Imperial Highway
Suite C125
Santa Fe Springs, CA 90670
562-868-8928
Web: www.imperialsquaremusicstudios.com

INTERNATIONAL CITY STUDIOS

2700 Rose Ave., Unit U
Signal Hill, CA 90755
562-988-5999
E-mail: booking@internationalcitystudios.com
Web: www.internationalcitystudios.com
Basic Rate: \$425/600.

JACO STUDIOS

7825 Industry Dr.
Pico Rivera, CA 90660
562-328-3615
E-mail: jacomusicstudios@gmail.com
Web: www.jacostudios.com
Basic Rate: call for rates

JC SOUND STAGES

6670 Lexington Ave.
Hollywood, CA 90038
323-467-7870
E-mail: jcinhollywood@hotmail.com
Web: www.jcsoundstages.com
Contact: JC

Basic Rate: \$200/300/480/day.
see website for local unsigned band rates

KOOS REHEARSAL STUDIOS

1300 S. Beacon St., Ste. 101
San Pedro, CA 90731
310-765-9022, 888-360-KOOS
E-mail: studios@koos.org
Web: www.bandrehearsalstudios.com
Basic Rate: \$50 - \$75 per day

LA REHEARSAL MUSIC STUDIOS

5327 Santa Monica Blvd.
Los Angeles, CA 90026
323-871-1676
E-mail: larehearsal@gmail.com
Web: www.larehearsal.net
Contact: Brent Becker
Basic Rate: \$60/hr

MARTIN'S REHEARSAL STUDIOS

6115 Lankershim Blvd.
N. Hollywood, CA 91606
818-763-9263 Fax 818-763-9263
Contact: Frank Martin
Basic Rate: \$150-\$950/month,
24hr lockout

MATES REHEARSAL & CARTAGE

5412 Cleon Ave.
N. Hollywood, CA 91601
818-762-2661
E-mail: robertbrunner@matesinc.com
Web: Matesinc.com
Contact: Bob Brunner
Basic Rate: please call for info
Rooms: Studio A & B 28x25 (stages 28x16) soundstage 50x60 (stage 50x24 monitor specs. Available upon request. Private bathrooms, lounge, easy load-in, plenty of parking. Also new soundstage, 41x23 private lounge, production office, bathroom. Very private, isolated location.
Services: cartage, worldwide freight, rentals
Equipment: List available upon request.

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310-836-8998 Fax 310-836-8932
E-mail: shovelhead66@hotmail.com
Web: musicianschoicestudios.com
Basic Rate: Please call or email for more info.

MUSICIANS CHOICE REHEARSAL STUDIOS - HOURLY

16200 Hawthorne Blvd. Ste. A
Lawndale, CA 90260
310-214-0330
E-mail: shovelhead66@hotmail.com
Web: musicianschoicestudios.com

Additional location:

3727 Robertson Blvd.
310-836-8998

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Lemona Ave.
Van Nuys, CA
310-836-8998 Fax 310-836-8932
E-mail: shovelhead66@hotmail.com
Web: musicianschoicestudios.com
Basic Rate: Please call or email for more info.

Other locations:

West L.A., Hollywood, LAX/Westchester

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Rancho Cucamonga, CA 91730
909-944-0100 Fax 909-944-0116
Contact: Keith Jones
E-mail: info@musiciansps.com
Web: www.musiciansps.com
Basic Rate: \$8-22/hr two hr/min.
Services: Full Line Store, Equipment Storage/Rentals, Recording, Video Recording, Guitar, Bass, & Drum Repair and Custom Building. We Offer Repairs on all Electronics

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10623 Magnolia Blvd.
N. Hollywood, CA 91601
818-562-6660
E-mail: nightingalesound@sbcglobal.net
Web: www.nightingalestudios.com
Contact: Mike
Basic Rate: \$170 to \$325/month
Rooms: 8 studio lockouts, clean, acoustically designed, about 400-500 sq. ft., central A/C. You will get your money's worth. Only Monthly lockouts.
Services: we can supply drums, guitar and bass rigs, storage, and only the best P.A.s. Just tell us what you need!
Clients: too many to list

NIGHTINGALE STUDIOS - BURBANK

156 W. Providencia Ave.
Burbank, CA 91502
818-562-6660 Fax 818-562-1932
E-mail: info@nightingalestudios.com
Web: www.nightingalestudios.com
Contact: Mike or Jay
Basic Rate: \$18/\$45/hr.
Rooms: 33 studio rooms. Video screening studio with 12' x 7' HD projector and screen. Most studios linked into central recording control room allowing convenient rehearsal and recording capabilities from your studio. Acoustically designed fully equipped studios from 100 sq. ft. up to 800 sq. ft. We have monthly lockouts, drum rooms, affordable showcase stage, weekly, and daily arrangements. We provide top security, and a clean "vibey" atmosphere. You will get your money's worth! Hourly and Monthly Lockouts.
Services: Full Pro Tools rig with very qualified engineer for live and session recordings, Community Showcases, we rent guitar and bass rigs, P.A. systems, and storage. Just tell us what you need!
Equipment: PA systems have all been recently updated with new state of the art QSC, Spectr Audio, Yamaha, and Electrovoice equipment. What sounded great before, is now off the charts
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Pasadena, CA 91103
626-296-0310
E-mail: alan@pasadenarehearsal.com

Web: www.pasadenarehearsal.com
Contact: Alan Dyer
Basic Rate: \$18-24

PM STUDIOS

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

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2647 Pacific Park Dr.
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562-695-4500
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Web: purerockstudio.com
Basic Rate: please call for rates

PURE ROCK STUDIOS

673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
E-mail: rockzionrecords@hotmail.com
Web: www.rockzion.com/productionco.html
Basic Rate: please call for rates

R2 STUDIOS

13143 Satcoy St.
N. Hollywood, CA 91605
818-255-5502
E-mail: r2studios@sbcglobal.net
Web: http://www.r2studios.net
Contact: R2 Studios
Basic Rate: monthly lockouts

ROYAL REHEARSAL

2609 S. Hill St.
Los Angeles, CA 90007
213-342-1176
E-mail: royalrehearsal@gmail.com
Web: www.royalrehearsal.com
Basic Rate: please call for rates

RP STUDIOS, INC.

5716 Cahuenga Blvd.
N. Hollywood, CA 91606
818-859-0090
Web: www.facebook.com/rpstudioinc
Basic Rate: Please call, monthly lockout

SOUNDBITE STUDIOS

1975 Riverside Dr.

Los Angeles, CA 90039
323-666-1609 Fax 323-666-2104
E-mail: service@soundbitela.com
Web: www.soundbitela.com
Basic Rate: call for rates

SOUNDCHECK STUDIOS

11736 Vose St.
N. Hollywood, CA 91605
818-823-8774, 323-627-5766
E-mail: info@soundcheckstudios.net
Web: www.soundcheckstudios.net
Contact: David Lee
Basic Rate: call for rates

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 or Chris
Basic Rate: see website for rates

SOUND STREET STUDIOS

7025 Canby Ave.
Reseda, CA 91335
818-609-9972
E-mail: info@soundstreetstudios.com
Web: www.soundstreetstudios.com
Basic Rate: \$13 - \$28/hr.

STAGE ONE

23092 Terra Dr.
Laguna Hills, CA 92653
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E-mail: questions@stageonestudios.com
Web: www.stageonestudios.com
Contact: studio mgr.
Basic Rate: please call for rates

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Contact: Fred Rose or Joey Yarmoluk
Rooms: All rooms come complete with 8 mixes of EAW monitor systems and stereo sidefills. Soundcraft SM-12 consoles, new consoles all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27'x36' to an 80'x50' show stage. All rooms come with stage and air conditioning.



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Web: www.swinghouse.com
Contact: Melanie Barker
Basic Rate: see website

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 Santa Monica, CA 90404
 310-880-7941
Contact: Gaz and Zoe Jones
E-mail: info@thatbritishplace.com
Web: www.thatbritishplace.com

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 N. Hollywood, CA 91605
 818-753-0148, 800-339-8850
 Fax 818-753-0151
E-mail: help@3rdencore.com
Web: www.3rdencore.com
Contact: Lynn Watson

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Additional locations:

See Annex Studios Listing for 6 additional Valley lockout locations and 1 Anaheim lockout location.

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 5430 Vineland
 N. Hollywood, CA 91601
 818-378-8162, 818-506-4648
E-mail: Thudstudios@yahoo.com
Web: www.thudstudios.com
Contact: Jeff Abercrombie
Services: 24 lockout facilities

T.K. PRODUCTIONS - FULLERTON
 1129 E. Elm Ave.
 Fullerton, CA 92831
 714-680-3036
E-mail: tkprod1@aol.com
Web: www.tkprod.net
Contact: Mike
Basic Rate: \$325-\$700/month
Additional locations:

T.K. Productions - West L.A.
 1939 Pontius Ave.
 West Los Angeles, CA 90025
 310-876-9666
E-mail: tkprod1@aol.com
Web: www.tkprod.net
Contact: Boom
Basic Rate: \$325-\$1500/month

T.K. Productions - Ocean County
 714-680-3036
E-mail: tkprod1@aol.com
Web: www.tkprod.net
Contact: Mike
Basic Rate: \$350-\$660/month

T.K. Productions - N. Hollywood
 12003 Vose St.
 N. Hollywood, CA 91605
 310-876-9666
E-mail: tkprod1@aol.com
Web: www.tkprod.net
Contact: Boom
Basic Rate: \$290-\$750/month

T.K. Productions - Las Vegas
 3311 Meade Ave.
 Las Vegas, NV 89102
 702-680-3036
E-mail: tkprod1@aol.com
Web: www.tkprod.net
Contact: Tina
Basic Rate: \$325-\$700/month

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 714-634-4678
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Web: www.truonerecords.com
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 818-989-5614
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Web: www.unclestudios.com
Contact: Scott Walton
Basic Rate: please call for info

URBAN AUDIO STUDIOS
 3210 Central Ave., Ste. 5
 Duarte, CA
 626-301-0221
E-mail: urbanaudio@earthlink.net
Web: www.urbanaudio.bz
Basic Rate: \$30/hr. 3 hr.min

VALLEY CENTER STUDIOS
 5928 Van Nuys Blvd.
 Van Nuys, CA 91401
 818-989-0866
E-mail: info@valleycenterstudios.com
Web: www.valleycenterstudios.com
Contact: Siavash
Basic Rate: call or see Web

WEST L.A. STUDIO SERVICES
 2033 Pontius Ave.
 Los Angeles, CA 90025
 310-478-7917 Fax 310-479-5961
E-mail: ricky@westlaxstudios.com
Web: www.westlaxstudios.com
Contact: Any W.L.A. staff
Basic Rate: P.A. only: \$13-\$23/hr.
Fully Equipped: \$13.00-\$26.00/hr.
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Services: 24 hour availability; monthly rentals

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 525 Courtney Way
 Lafayette, CA 94502
 303-664-1600
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Web: www.doghousemusic.com
Basic Rate: From \$45/hour for equipped studios; \$400-450/month for empty studio lease

EREBUS MUSIC
 Denver, CO
Web: www.erebusmusic.com

SOUNDSTRUCTURE STUDIOS
 3131 Walnut St.
 Denver, CO 80205
 303-291-0602
E-mail: jam@soundstructure.com
Web: www.soundstructure.com
Contact: Sam
Basic Rate: please call for further information

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CARRIAGE HOUSE STUDIOS
 119 West Hill Rd.
 Stamford, CT 06902
 203-358-0065
E-mail: booking@carriagehousemusic.com
Web: www.carriagehousemusic.com
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E-mail: info@sfrs.net
Web: www.sfrs.net

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Web: starkelakestudios.com
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Miami, FL 33134
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E-mail: PJ@Studio26miami.com
Web: studio26miami.com
Basic Rate: please call for info

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Port Richey, FL 34668
727-247-7087
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Atlanta, GA 30308

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

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3875 Green Industrial Way
Chamblee, Georgia 30341
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Web: visionstudiosatlanta.com
Basic Rate: please call for info

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808-845-0539
Web: joltrecords.com
Basic Rate: please call for info

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Contact: Studio mgr.
Basic Rate: please call for info

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Little Rock, AR 72214
501-396-9435
E-mail: info@littlerockentertainment.com
Web: www.littlerockentertainment.com

CALIFORNIA / NORTHERN

AUDIOVISTA
1130 Suffolk Ct.
Los Altos, CA 94024
650-428-1854
E-mail: info@audiovista.com
Web: www.audiovista.com
Contact: Jim LaForest

BLACK CAT SOUND SERVICE
Grass Valley, CA 95949
530-268-1620 Fax 530-268-3267,
530-277-3020
E-mail: chrisc@nccn.net
Web: www.blackcatsoundservice.com
Contact: Chris Christensen

GUITAR SHOWCASE RENTALS
3090 S. Bascom Ave.
San Jose, CA 95124
408-377-2544
E-mail: info@showcaseswapshop.com
Web: www.guitarshowcase.com,
www.showcaseswapshop.com
Contact: Bert McIntyre

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

Additional locations:

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

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

PRO AUDIO REPAIRS
400 Treat Ave., Unit H
San Francisco, CA 94110
415-401-7828
E-mail: info@proaudiorepairs.com
Web: www.proaudiorepairs.com

RENTAL EXPRESS VIDEO
2225 Palou Ave.
San Francisco, CA 94124
415-255-9883 Fax 415-255-0139
E-mail: colin_desk@expressmedia.tv
Web: www.rentvideo.com

STUDIO INSTRUMENT RENTALS
520 Townsend St., Bldg. B
San Francisco, CA 94103
415-957-9400 Fax 415-957-9470
E-mail: sinfo@sir-usa.com
Web: http://www.sir-usa.com

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

CALIFORNIA / SOUTHERN

ABSOLUTE RENTALS
2613 N. San Fernando Blvd.
Burbank, CA 91504
818-842-2828, 310-560-2372
E-mail: info@absoluterentals.com
Web: www.absoluterentals.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes

ADVANCED MUSICAL ELECTRONICS
8665 Venice Blvd.

W. Los Angeles, CA 90034
310-559-3157
E-mail: advancedmusical@ca.rr.com
Web: www.advancedmusical.com

ALL-TECH SERVICE
25571 Jeronimo Rd., Ste. 17
Mission Viejo, CA 92691
E-mail: alltech500@cox.net
Web: http://alltechservice.info
949-951-5502

ALTA LOMA MUSIC
8615 Baseline Rd.
Rancho Cucamonga, CA 91730
909-989-5757
E-mail: info@altalomamusic.com
Web: www.altalomamusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional location:

650 E. Parkridge #115
Corona, CA 92879
951-735-5924

AMETRON PRO-AUDIO/VIDEO SALES & RENTALS
1546 N. Argyle Ave.
Hollywood, CA 90038
323-466-4321
E-mail: info@ametron.com
Web: www.ametron.com

AMP CRAZY AMP REPAIR
Hollywood, CA
323-654-4908
E-mail: ampcrazy@aol.com
Web: www.ampcrazy.com

AMP SHOP/BASSEXCHANGE
13701 Ventura Blvd.
Sherman Oaks, CA 91423
818-386-5500
Web: www.bassexchange.com

ANNEX STUDIOS / THIRD ENCORE
7 Valley Locations, 1 Anaheim
818-753-0148, Cell 818-481-6937
Contact: Wynnsan Moore / Colin Mulholland
E-mail: colin@3rdencore.com
Web: www.annexstudiosla.com
Services: Third Encore's Annex Studios are 205 Premium 24hr Monthly Lockout studios located in 8 buildings in NoHo, North Hollywood, Sherman Oaks, Van Nuys and Anaheim. All studios are fully air conditioned (with private a/c control) and include complimentary Wi-Fi. All buildings are one story for easy access and studios are constructed specifically for music production and rehearsal with multiple layers of drywall and soundboard. Band, Drum and Production rooms available!

ASTRO AUDIO VIDEO LIGHTING
6615 San Fernando Rd.
Glendale, CA 90201
818-549-9915
E-mail: jorger@astroavl.com
Web: www.astroavl.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

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

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

AUDIO RENTS INC.
1541 N. Wilcox Ave.
Hollywood, CA 90028
323-874-1000
E-mail: info@audiorents.com
Web: www.audiorents.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: no

AUDIO REPAIR SPECIALISTS
6603 Independence Ave., Ste E
Canoga Park, CA 91303
818-346-3762
E-mail: info@arsrepair.com
Web: www.arsrepair.com

BERTRAND MUSIC ENTERPRISE, INC.
13179-5 Black Mountain Rd.
San Diego, CA 92129
888-780-1812
Web: www.bertrandmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

12439 Poway Rd.
Poway, CA 92064
858-668-3244

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

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

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

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

COMPILED BY DENISE COSO

Download at www.musicconnection.com/digital

CALIFORNIA STAGE & LIGHTING INC.

3601 W. Garry Ave.
Santa Ana, CA 92704
714-966-1852
E-mail: sales@calstage.com
Web: www.calstage.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

CANOGA SCHOOL OF MUSIC

7361 Canoga Ave.
Canoga Park, CA 91303
818-340-4021
Web: www.canogaschoolofmusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

CAPITAL AUDIO RENTAL

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

CASCADE STUDIOS

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

CENTER STAGING

3407 Winona Ave.
Burbank, CA 91504
818-559-4333 Fax 818-848-4016
E-mail: brent@centerstaging.com
Web: www.centerstaging.com
Contact: Brent
Basic Rate: call for rates

CLASSIC EQUIPMENT RENTALS

6050 Sunset Blvd.,
Hollywood, CA 90028
800-446-3278, 818-847-2133
E-mail: classicerequipmentrentals@gmail.com
Web: www.classicequipment.com
Contact: Jason Cropper
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: no

DAVID O. BROWN AUDIO TECHNICAL SERVICES

30473 Mulholland Hwy., Ste. 56
Agoura, CA 91301
818-874-9895
E-mail: recordingdoc@aol.com
Web: www.audiotechnicalservices.com,
www.microphonerepair.com

DESIGN FX AUDIO

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

DIGITRON ELECTRONICS, INC.

7801 Telegraph Rd., Ste. D
Montebello, CA 90640
323-887-0777 Fax 323-887-0891
E-mail: repairs@digitronelectronics.com
Web: www.digitronelectronics.com

DRUM DOCTORS

Glendale, CA
818-244-8123
E-mail: info@drumdoctors.com

Web: www.drumdoctors.com

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

DRUM PARADISE

11803 Vose St.
N. Hollywood, CA 91605
818-762-7878
E-mail: info@drumparadise-la.com
Web: www.drumparadise-la.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

FRET HOUSE, THE

309 N. Citrus Ave.
Covina, CA 91723
626-339-7020 800-BET-FRET
Web: www.frethouse.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

FUTARA SPECTRUM AUDIO

665 S. Manchester
Anaheim, CA 92802
714-535-6201
E-mail: service@futara.com
Web: www.futara.com

GARDS MUSIC

848 S. Grand Ave.
Glendora, CA 91740
626-963-0263
E-mail: orders@gardsmusic.com
Web: www.gardsmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional location:

215 W. G. St.
Ontario, CA 91762
909-983-3551
E-mail: gardsontario@gardsmusic.com
11837 Foothill Blvd.
Rancho Cucamonga, CA
909-481-1515
E-mail: gardsrancho@gardsmusic.com

GATES SOUND

8542 Kendor Dr.
Buena Park, CA 90620
714-826-7955 Fax 714-908-7150
E-mail: mail@gatesound.com
Web: www.gatesound.com
Live Sound: yes
Equipment Sales: yes

GEARWORKS PRO AUDIO

4150 Lankershim Blvd.
N. Hollywood, CA 91602
818-753-0083
E-mail: info@gearworksaudio.com
Web: www.gearworksaudio.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: yes

GPS ELECTRONICS

13045 Tom White Way, Ste. I
Norwalk, CA 90650
562-802-0840 Fax 562-802-0846
E-mail: gpsselectro@yahoo.com

GREGG BUCHWALTER

818-785-8611, 323-960-4358
E-mail: greggbuchwalter65@hotmail.com
Web: www.buchwalterb3svc.com
Hammond and Leslie specialist
Clients: Ray Charles, Eric Clapton, the Who, Procol Harum, Alanis Morissette, House of Blues (W. Hollywood), S.I.R., many churches and studios in Los Angeles and Orange County.
*Note: Recording studio and production available.

GUITAR CONNECTION, THE

633 Rose Ave.
Venice, CA 90291
310-396-3009
E-mail: theguitarconnection5@gmail.com
Web: www.theguitarconnection.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

GUITAR MERCHANT, THE

7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-884-5905
E-mail: theguitarmerchant@yahoo.com
Web: www.guitarmerchant.com

HIT N RUN SOUND

Cartage and Tech Service
N. Hollywood, CA
818-679-1827, 818-807-5249
Web: www.hitnrunsound.com
E-mail: darren@hitnrunsound.com
Tech / Cartage Service since 1988
Local and long distance. Licensed and insured. Awesome references

HOLLYWOOD SOUND SYSTEMS

1541 N. Wilcox
Hollywood, CA 90028
323-466-2416 Fax 323-460-2676
Web: www.hollywoodsound.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

HOOK - THE STUDIO MICROPHONE RENTALS

Woodland Hills, CA
818-759-4665
E-mail: mfrenchik@fastmail.net
Web: www.thehookstudios.com
Contact: Mike
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no
Tech Services: no

INSTRUMENTAL MUSIC INC.

1501 Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-496-3774
Web: www.instmusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

3171 E. Main St.
Ventura, CA 93003
805-648-9388

3328 State St.

Santa Barbara, CA 93105
805-569-5055

JC SOUND STAGES

6670 Lexington Ave.
Hollywood, CA 90038
323-467-7870
E-mail: jcinhollywood@hotmail.com
Web: <http://www.jcband.com/jcsoundstages.html>
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

KEYBOARD CONCEPTS & DAVID L. ABELL FINE PIANOS

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

Additional locations:

104 E. Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-379-9888

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

2866 El Camino Real
(Between Best Buy & Home Depot)
Tustin, CA 92782
714-544-0068

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

LA FX RECORDING SERVICES

P.O. Box 827
N. Hollywood, CA 91603
818-769-5239
E-mail: info@lafx.com
Web: www.lafx.com
Contact: Dan Vicari
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

L.A. SOUND COMPANY INC.

9001 Canoga Ave.
Canoga Park, CA 91304
818-772-9200 Fax 818-772-9977
E-mail: rentals@lasoundco.com
Web: www.lasoundco.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

LON COHEN STUDIO RENTALS

N. Hollywood, CA
818-762-1195 Fax 818-762-1196
E-mail: office@loncohen.com
Web: www.loncohen.com
SKYPE: loncohen
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: yes
Special Services: Temperature controlled equipment storage, on-site guitar repair services. We also rent full back lines of vintage and modern guitars, drums, keyboards and basses. Clients include Billy Gibbons, Paul McCartney, Black Eyed Peas and Christina Aguilera. We also do major film, TV and commercials.

MATES REHEARSAL & CARTAGE

5412 Cleon Ave.
N. Hollywood, CA 91601
818-779-0009
E-mail: Robertbrunner@matesinc.com
Web: matesinc.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

McCABE'S GUITAR SHOP

3101 Pico Blvd.
Santa Monica, CA 90405
310-828-4497 Fax 310-453-4962
E-mail: mccabessm@aol.com
Web: www.mccabes.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

*Note: Rentals are limited to instruments \$500 or less. No day rentals

McCUNE AUDIO/VISUAL/LIGHTING

168 E. Liberty Ave.
Anaheim, CA 92801
714-578-1900 Fax 714-525-6002
800-486-7688
E-mail: hodonovan@mccune.com
Contact: Hugh O'Donovan
Web: www.mccune.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes

FX: no
Stages: no
Cartage: no

Additional locations:

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

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

MEE
Music Equipment Rentals
Glendale, Ca
602-955-3750
E-mail: meerental@gmail.com
Web: www.meerental.com
Contact: Sam DeMarco

MICWORKS INC. PROFESSIONAL AUDIO ENGINEERING & SUPPLY
17150 Newhope St., Ste. 701
Fountain Valley, CA 92708
714-435-0342, FAX 714-435-0345
E-mail: sales@micworks.com
Web: www.micworks.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: no

MIKE KAHRS KEYBOARDS
P.O. Box 2166
Crestline, CA
909-338-9682
E-mail: info@sound-management.com
Web: www.sound-management.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes

Additional location:

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

MORNINGSTAR PRODUCTIONS, LLC
41145 Golden Gate Cir.
Murrieta, CA 92562
951-677-4443, 888-409-4810
Web: www.msmp.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

MUSICIANS CHOICE STUDIOS
3727 S. Robertson Blvd.
Culver City, CA 90232
310-836-8998
E-mail: shovelhead66@hotmail.com
Web: www.musicianschoicestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: yes

Additional locations:

MUSICIANS CHOICE STUDIOS - CULVER CITY
3825 Willat Ave.
Culver City, CA
310-836-8998

MUSICIANS CHOICE STUDIOS - LAWNDALE
16200 Hawthorne Blvd., Ste. A
Lawnale, CA 90260
310-214-0330

MUSICIANS CHOICE STUDIOS - L.A.
3774 Las Flores Ct.
W. Los Angeles, CA 90064
310-420-8622

MUSICIANS CHOICE STUDIOS - VAN NUYS
7799 Lemona Ave.

Van Nuys, CA
310-420-7706

MUSIC MAKER RETAIL STORE
5701 E. Santa Ana Canyon Rd.
Anaheim, CA 92807
714-974-0830 Fax 714-974-0727
E-mail: info@musicmakerinc.com
Web: www.musicmakerinc.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NIGHTINGALE STUDIOS - BURBANK
156 W. Providencia Ave.
Burbank, CA 91502
818-562-6660
E-mail: nightingalesound@sbcglobal.net
Web: www.nightingalestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional location:

10623 Magnolia Blvd.
N. Hollywood, CA 91601
818-562-6660

NORTHSTAR MOVING
9120 Mason Ave.
Chatsworth, CA 91311
800-275-7767 Fax 818-727-7527
E-mail: info@Northstarmoving.com
Web: www.northstarmoving.com
Cartage: yes

OCEAN WAY
Technical Services
6050 Sunset Blvd.
Hollywood, CA 90028
323-467-9375 Fax 323-467-3962
E-mail: rob@oceanwayrecording.com
Web: www.oceanwayrecording.com

PAUL JAMIESON STUDIO RENTAL
10929 Chandler
N. Hollywood, CA 91601
818-762-5759, 818-209-6590
E-mail: paulbjamieson@hotmail.com
Contact: Paul Jamieson
Studio Equip: yes
Musical Equip: yes
Lighting: no
Storage: yes
Cartage: yes

PETE'S MUSIC AND GUITAR SHOP
2060 S. Euclid
Anaheim, CA
714-534-7383
Web: www.petesmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

29800 Bradley Rd., #107
Sun City, CA
951-301-8088

28780 Old Town Front St., Ste-A4
Temecula, CA
951-308-1688

PLATINUM AUDIO RENTALS
Hollywood, CA
818-563-1176, 310-428-8022
E-mail: info@platinumProAudio.com
Web: www.platinumaudiorentals.com
Contact: Pete DiRado, Bryan McCurry
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

PRO PIANO, LOS ANGELES
warehouse only (not open to the public)
310-474-2216, 800-367-7777
E-mail: info-la@propiano.com
Web: 800-538-3031
Studio Equip: no
Musical Equip: yes
Lighting: no
Cartage: yes

Additional locations:

105 Duane St, 378C
Long Island City, NY
212-206-8794
800-367-0777
E-mail: info-ny@propiano.com

760 Tennessee St.
San Francisco, CA 94107
415-641-1210 Fax 415-641-1870
800-256-3054
E-mail: info-sf@propiano.com

PROSOUND, INC. PROFESSIONAL SOUND AND MUSIC
Musicians Repair Service
4593 Mission Gorge Pl.
San Diego, CA 92120
619-583-7851
E-mail: sales@prosound.com
Web: www.prosound.com

RACK ATTACK AUDIO RENTALS
P.O. Box 10698
Burbank, CA 91510
818-322-3366
Web: www.rackattackrentals.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: no

Additional location:
Hollywood, CA

RAL AUDIO SERVICES
21025 Arminia St.
Canoga Park, CA 91304
818-886-4002, 866-455-3997
Fax 818-886-4012
E-mail: contact@ralaudio.com
Web: www.ralaudio.com
Contact: Richard
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

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

SAN DIEGO SOUND AND MUSIC REPAIR
6563 El Cajon Blvd.
San Diego, CA 92115
619-582-8511
E-mail: jmaxwell@sdsr.com
Web: www.sdsr.com

SANTA MONICA MUSIC CENTER
1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928
E-mail: sales@santamoniamusic.com
Web: www.santamoniamusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional location:

Culver City Music Center
10862 Washington Blvd.
Culver City, CA 90230
310-202-6874
E-mail: sales@santamoniamusic.com

SEQUOIA SOUND SERVICES
5183 Inglewood Blvd.
Los Angeles, CA 90066
310-397-4826 Fax 310-391-1191
E-mail: sequoiasnd@aol.com
Contact: Teri Cray
Live Sound: yes
Technical Services: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SINGER MUSIC
1217 N. Hacienda Blvd.
La Puente, CA 91744
626-917-9300 Fax 626-917-9302
Web: www.singermusic.com

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

SOUND CHECK AUDIO
Los Angeles, CA 90036
323-939-7777 - By appointment only
E-mail: info@soundcheckaudio.com
Web: www.soundcheckaudio.com
Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes

SOUND-MANAGEMENT
2466 E. Fender Ave., Ste. E
Fullerton, CA 92831
714-870-6716
E-mail: info@sound-management.com
Web: www.sound-management.com
Contact: Mike Kahrs
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

SOUND STREET STUDIOS
7025 Canby Ave.
Reseda, CA 91335
818-609-9972
E-mail: info@soundstreetstudios.com
Web: www.soundstreetstudios.com
Contact: Ed
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: no

SOUND-TECH STUDIO
24300 Country Rd.
Moreno Valley, CA 92557
951-243-6666
E-mail: soundtechstudio@yahoo.com
Web: http://www.myspace.com/soundtechstudio
Contact: Allan Johnson
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: no

SRS
Synthesizer Rental Service
2268 Ben Lomond Dr.
Los Angeles, CA 90027
323-660-4065, 818-768-7476
E-mail: info@2SRS.com
Web: www.synthesizerrentalservice.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: yes

SST, INC.
Synthesizer Systems Technologies, Inc.
10907 Magnolia Blvd., Ste. 425
818-907-7780
E-mail: sst.shop@yahoo.com
Web: www.sstsynths.com
Services: Synthesizer & Computer rental

Additional location:

Nashville, TN
615-327-3500
E-mail: sstnash@bellsouth.net

STUDIO 116 CORP.
4720 San Fernando Road
Glendale, CA 91204
323-274-0220 Fax 323-345-5016
E-mail: rental@studio116corp.com
Web: www.studio116corp.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: no
Services: We are an Event production company. We rent sound, lighting & projection for all kinds of events.

STUDIO INSTRUMENT RENTALS

6465 Sunset Blvd.
Los Angeles, CA 90028
323-957-5460 Fax 323-464-7120
E-mail: linfo@sir-usa.com
Web: www.sir-usa.com
Contact: Fred Rose
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

Additional locations:

74830 Velie Way, Ste. E
Palm Desert, CA 92260
760-340-4864 Fax 760-836-0252
E-mail: psinfo@sir-usa.com
Web: www.sir-usa.com

4620 Santa Fe St.
San Diego, CA 92109
858-274-1384 Fax 858-274-1906
E-mail: sdinfo@sir-usa.com
Web: www.sir-usa.com

STUDIO WEST OF SAN DIEGO

11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497 Fax 858-592-9580
Web: www.studiowest.com
Contact: Hunter Levy, Studio Manager
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: yes
Tech services: yes

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7175 Willoughby Ave.
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Web: www.swinghouse.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes

FX: no
Stages: yes
Cartage: yes

TECH SHOP, THE

3940 Laurel Cyn Blvd. #228
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818-508-1070
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Web: www.3rdencore.com
Contact: John Hoik
Rooms: 5 air conditioned studios from 1,700-2,400 sq. ft., each including a private production office and full monitoring P.A. Full-service, professional facility. Quiet, safe, clean and very private. Great parking. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring large selection of all major brands including Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services.
Equipment: All rooms come with Adamson / Lab Gruppen monitoring system. Digico, Avid, Yamaha, Midas consoles available.

Additional locations:

See Annex Studios Listing for 7 additional Valley lockout locations and 1 Anaheim lockout location.

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11320 Chandler Blvd., Ste. D
N. Hollywood, CA 91601
818-755-9011
E-mail: rod@timjordanrentals.com
Web: www.timjordanrentals.com
Studio Equip: yes
Musical Equip: no
Lighting: no

FX: no
Stages: no
Cartage: no

TREW AUDIO

3325 Cahuenga Blvd. W.
Los Angeles, CA 90068
888-293-3030, 323-876-7525
E-mail: info@trewaudio.com
Web: www.trewaudio.com

VALLEY SOUND MUSIC TECHNOLOGIES

5527 Cahuenga Blvd.
N. Hollywood, CA 91601
818-755-2801
E-mail: stretch@valleysoundla.com, zita@valleysoundla.com
Web: www.valleysoundla.com

VIDEOCAM

1261 S. Simpson Cir.
Anaheim, CA 92806
888-772-8226, 714-772-2002
Contact: John Arnold, Dir. of Production
E-mail: john@videocam.net
Web: www.videocam.net
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes
Cartage: no

VIDEO RESOURCES

1809 E. Dyer Rd., Ste. 307
Santa Ana, CA 92705
800-261-7266, 949-261-7266
Web: www.videoresources.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

Additional location:

110 Campus Dr.
Marlborough, MA 01752
508-485-8100

VINTAGE STUDIO RENTAL

N. Hollywood, CA
818-994-4849
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

VIRTUAL SOUNDS TECHNOLOGY

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Pasadena, CA 91103
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Web: www.vstservice.com

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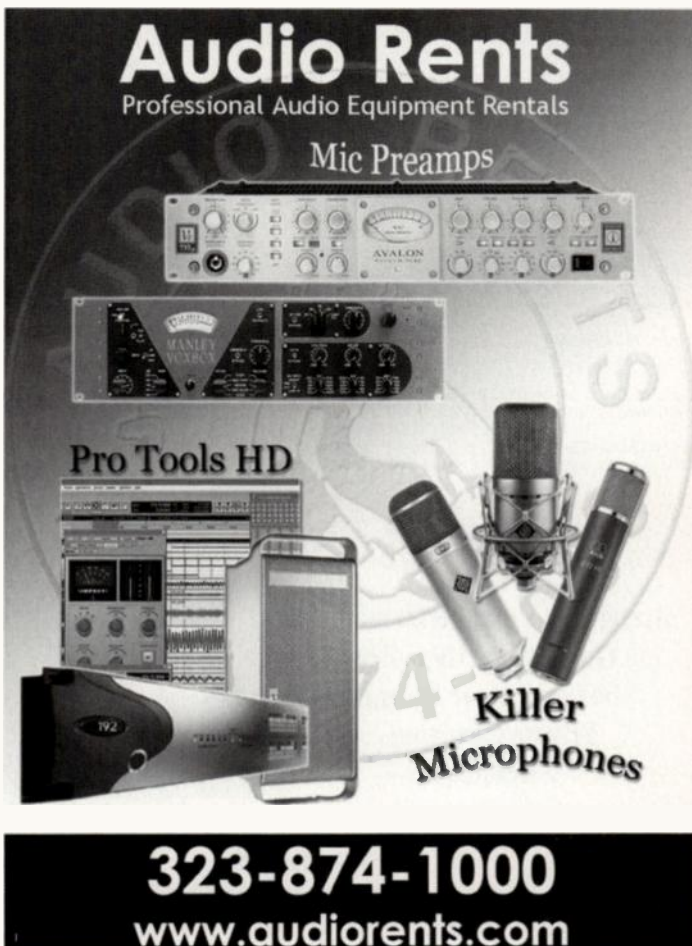
3030-A S. Fairview Ave.
Santa Ana, CA 92704
714-850-0471 Fax 714-850-9972
Web: www.westcoastsound.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

WEST L.A. STUDIO SERVICES

2033 Pontius Ave.
W. Los Angeles, CA 90025
310-478-7917 Fax 310-479-5961
E-mail: ricky@westlastudios.com
Web: www.westlastudios.com
Contact: Rick or any W.L.A.S.S. Employee
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

WILDFIRE STUDIOS

640 S. San Vicente Blvd.
Los Angeles, CA 90048
323-951-1700 Fax 323-951-1710
Web: www.wildfirepost.com
Studio Equip: no
Musical Equip: no
Lighting: no
FX: no



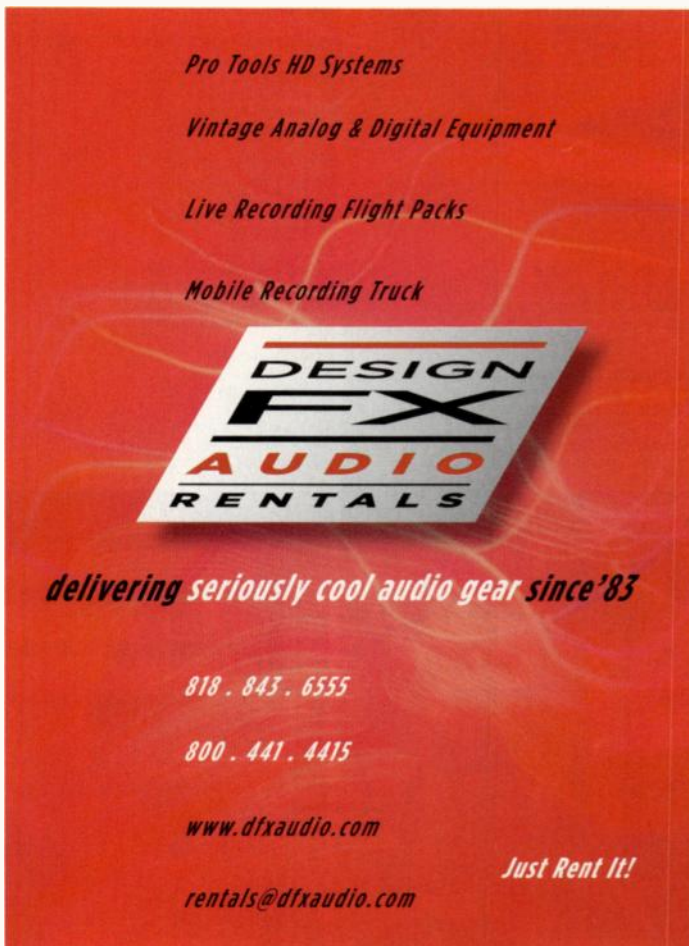
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323-951-1700, Fax 323-951-1710

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6240 W. 54th Ave.
Arvada, CO 80002
303-539-3500 Fax 303-539-3501
E-mail: solutions@ceavco.com
Web: www.ceavco.com
Additional location:

5078 List Dr.
Colorado Springs, CO 80919
719-636-2866 Fax 719-636-2857

FAV
Ford Audio-Video
4230 Carson St.
Denver, CO 80239
800-654-6744, 720-374-2345
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E-mail: randyc@shapedmusic.com
Web: www.shapedmusic.com
Services: Shaped Music, Inc. is your sound, lighting, and backline production company serving all of Colorado including Denver, Boulder, Colorado Springs, Fort Collins, Grand Junction, Telluride, Aspen, Vail, Steamboat Springs, Keystone, Copper Mountain, and beyond. We also serve all of Wyoming, Nebraska, Utah, and New Mexico.
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Web: www.spectrumav.com

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Web: www.sssprouductions.net

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321-783-5232 800-783-2368
E-mail: info@cciflorida.com
Web: www.cciflorida.com

COMMUNICATIONS CONCEPTS, INC.
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Cape Canaveral, FL 32920
321-783-5232 Fax 321-799-1016
E-mail: info@cciflorida.com
Web: www.cciflorida.com

CP COMMUNICATIONS
See New York listing

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N. Miami Beach, FL 33162
305-944-2464 Fax 305-944-9920
E-mail: info@gssmiami.com
Web: www.greatsouthernstudios.com

MIDTOWN VIDEO
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E-mail: info@midtownvideo.com
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Web: www.quickavrentals.com

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N. Miami, FL 33161
305-891-3350 Fax 305-891-3550
E-mail: miinfo@sir-usa.com
Web: www.sir-usa.com

Additional location:

3400 Rio Vista Ave.
Orlando, FL 32805
407-826-1374 Fax 407-826-1364
E-mail: orlinfo@sir-usa.com

TAI AUDIO
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Orlando, FL 32835
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Web: www.taiaudio.com

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Web: www.verrents.com

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Atlanta, GA
770-455-7695
E-mail: aslscott@mindspring.com
Web: www.atlantasoundandlight.com

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Web: www.concertaudio.com

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Griffin, GA 30224
770-228-2307
Web: www.freshtouch.org

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Lawrenceville, GA 30043
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Web: www.lightnin.net

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

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866-416-1800
E-mail: sales@quickavrentals.com
Web: www.quickavrentals.com

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Atlanta, GA 30318
404-352-0900, 800-888-8686
Web: www.ascr.com

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Norcross, GA 30093
800-967-2419, 770-457-0966
E-mail: av@techrentals.com
Web: www.techrentals.com

Additional Location:
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Nashville, TN 37217
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Web: www.mysticalsoundsproduction.com

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773-588-5001
E-mail: ksteven@sir-usa.com
Web: www.andysprohire.com
Contact: Ken

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Web: www.avchicago.com

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Chicago, IL 60611
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E-mail: info@chicagohd.com
Web: www.chicagohd.com

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1340 Woodland Lane
Riverwoods, IL 60015
877-940-9788, 847-940-9788
E-mail: bruce@danceallnight.com
Web: www.danceallnight.com
Studio Equip: no
Musical Equip: no
Lighting: yes & Video Projection
FX: yes
Stages: no
Cartage: yes
Tech services: yes

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Midwest Conference Service
35 N. Garden Ave.
Roselle, IL 60172
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863-602-6659
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Web: www.soundcoremusic.com

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E-mail: chinfo@sir-usa.com
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 Collinsville, IL 62234-5307
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 Edwardsville, IL 62025-2109
 618-656-5656

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 Granger, IN 46530
 574-277-0032
E-mail: cpaluzzi@nkn.com
Web: www.thesoundcompany.com

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 South Bend, IN 46619
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 Fax 574-232-2220
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Web: www.studioonesb.com

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 319-363-8144

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 563-359-1825

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6501 Douglas Ave.
 Urbana, IL 60322
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E-mail: websales@riemans.com
Web: www.riemans.com
Contact: J.C. Wilson

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Ames, IA 50010
 800-234-4203, 515-233-4203

Mason City, IA 50401
 800-397-4606, 641-423-6563

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 217-718-3908 (Springfield)

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 816-659-7600 (St. Joseph)
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 337-802-1916

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 Fax 301-797-3009
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Web: www.dslsound.net

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Stages: no
Cartage: yes

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Lighting: yes
FX: yes
Stages: yes
Cartage: yes
Tech services: yes

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

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Musical equipment: yes
Lighting: no
FX: no
Stages: yes
Cartage: yes
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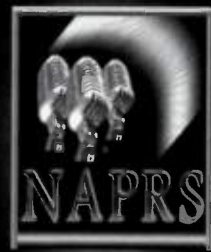
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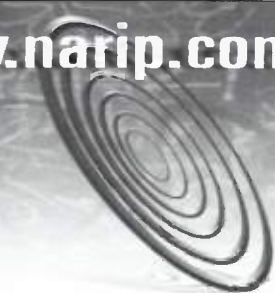
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Co-Writing A Song?...

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Co-writing songs with another co-writer or a producer can be a great way of improving or exploiting your songs, but caution must be exercised to ensure that you don't end up with a split in ownership of the copyright, or other consequences, you don't anticipate. In the following article Owen J. Sloane, Esq. Partner: Gladstone Michel Weisberg Willner & Sloane, ALC—Los Angeles, CA offers eight solid tips to help you through the co-writing process.

1. When you sit down with a co-writer to start co-writing a song, make sure to establish that when the song is finished you will mutually agree on the splits in writing.

In the absence of a written agreement, the Copyright Act provides a default position that divides copyright ownership in the song equally regardless of the relative quantity or quality of the material created by each co-writer. And there is no distinction in copyright law between lyrics and music or between writer's share and publisher's share. The percentage of ownership is based on 100 percent of the song, including lyrics, unless you agree in writing to a different split. And that split will apply even if the music is exploited without the lyrics and vice versa, unless you specifically provide in writing that the writer's intent was not to merge lyrics and music together, but to treat them as separate copyrights. In that case, the writer of the lyrics and the composer of the music would split income as agreed only when lyrics and music are used together. Establish at the outset that ownership of the final song will not necessarily be divided equally.

2. Rappers are writers. A rapper who contributes original material to your song is entitled to share equally in the ownership of that song with all other writers, unless you and he/she mutually agree otherwise and put that agreement into a signed writing. Also a person who supplies beats may claim an interest in the song resulting from use of those beats. This is still unsettled in law, but don't take a chance and don't use beats supplied to you without an agreement in writing as to how much of the copyright you are willing to give up to the creator of the beats.

3. Once the song is finished, agree on the splits and commit that agreement to writing. A simple agreement listing the song title, the percentage of the song owned by each writer, i.e. "the splits," dated and signed by each co-writer will suffice for each song.

4. If your song is completed and submitted to a producer or musicians for recording, unless otherwise agreed, the producer and the musicians who record the song may acquire a copyright interest in your song by reason of their contribution(s) of original material to the song during the recording process. Not all contributions will entitle them to a copyright interest, i.e., minor tweaks to the song, licks created by musicians and arguably even beats, may not qualify for copyright protection. Accordingly, make sure it is agreed up front in writing, whether the producer and/or the musicians will have been deemed to contribute anything to the song itself in your opinion to vest in them an interest in the song. If so, the splits should be agreed upon in writing and if not, the producer and musicians

should sign off waiving any claim to an interest in the copyright in the song. Since the copyright in the recording is different from the copyright in the song, a separate agreement should be reached regarding both copyrights.

5. Register the copyright in the song and the sound recording with the Library of Congress as soon as possible. Although registrations do not ask for the percentage of ownership, they do ask you to identify each author or claimant. Such applications can therefore be evidence of how many writers contributed to a song and their names and whether they are claimants.

6. If you register a song and later collaborate with a co-writer or a producer or other third party who adds new material, you can separately register the new version of the song. The new registration should identify the new material and will protect only the new material and establish a claim to co-ownership by the additional writers in the new material only. The splits for the song resulting from the incorporation of the new material need to be agreed to in writing but in such an instance the co-writers of the new material will acquire an interest only in the

Once the song is finished, agree on the splits and commit that agreement to writing.

song embodying the new material and not in the song as originally registered.

7. If you agree that someone else has an interest in the copyright, be aware that under US law, each co-writer has the right to license the entire song on a non-exclusive basis and collect 100 percent of the compensation, subject to an obligation to account to the other co-writers. If you are an artist and want to control licensing to other artists, or want to approve usages, which you may find objectionable, you must have an agreement with the co-writers that either everyone must agree on a particular usage, or you as the artist have the exclusive right to approve usages.

8. Although each co-writer has the right to license 100 percent of the song non-exclusively, most licensees will require that all co-owners agree to a license. Accordingly, if you are an artist and want to compel other co-writers to issue licenses or agree to a license that you need as an artist, i.e., for a video, or for another synchronization usage, you need to cover that in the agreement as well, otherwise co-writers can nix a license by refusing to license or by asking for too much money. **MS**

OWEN J. SLOANE is a veteran music attorney who has represented many major artists over the years including Kenny Rogers, Stevie Nicks, Lindsey Buckingham, Steve Winwood, Elton John and many others. Currently, he represents Daughtry, Rob Thomas (Matchbox 20), Suzanne Vega, and the Frank Zappa Estate, among others. Sloane is frequently called on as an expert witness and serves on panels and forums in the music industry. Named a "Super Lawyer" since 2006, he also has provided commentary for media on trending stories and high-profile cases such as that of Phil Spector. Sloane authored this article with the assistance of Rachel Stilwell. Firm website: <http://gladstonemichel.com>. He may be reached at osloane@gladstonemichel.com.



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