

Daddy Diamonds, Hollywood

How Sonic Investment Built Artistic Credibility, Business Growth - and a Global Broadcast Platform

Located in the heart of Hollywood, Daddy Diamonds isn't trying to be the loudest rock-and-roll venue - it's focused on being the best-sounding rooms in the city. By treating sound as core infrastructure, the venue has strengthened its artistic reputation, expanded its business model and unlocked opportunities beyond its physical footprint - one built on a foundation of Yamaha D Series loudspeakers and an MGX16V digital mixer at the center of it all.

From Record Store to Sonic Destination

More than a decade ago, owner Chris Honetschlaeger and partner Chadwick Hemus opened The Record Parlour in the super-hot, music- and youth-fueled Cahuenga Triangle just off the Sunset Strip, envisioning it as a hub for musicians, DJs, and vinyl collectors.

As the community grew, the next natural step for The Record Parlour became clear: moving from listening to live performance. Over time, that audience wanted more than listening sessions and crate digging - it wanted to play.

That evolution culminated in Daddy Diamonds, a live venue designed around what Honetschlaeger calls the "three Ps": purchase, play, and produce. "I wanted a place where artists could buy records, perform live, and capture those performances," he explains. "Some of the best musical moments happen live - off the clock - and they're gone forever if you don't capture them."

Sound quickly became central to fulfilling that vision. Unfortunately, the original system - installed quickly during a time-compressed buildout - was never intended as a long-term solution. "It did the job so we could open," Honetschlaeger says. "But I was never happy with it, and once you're busy, it just stays longer than it should."



Local performers on stage, DZR powered loudspeakers in foreground

Moving Beyond "Good Enough"

The decision to overhaul the system wasn't impulsive. Honetschlaeger waited until he could approach it holistically, partnering with River Nason, Daddy Diamonds' lead audio engineer, whose background includes touring, studio work, and large-scale corporate AV.

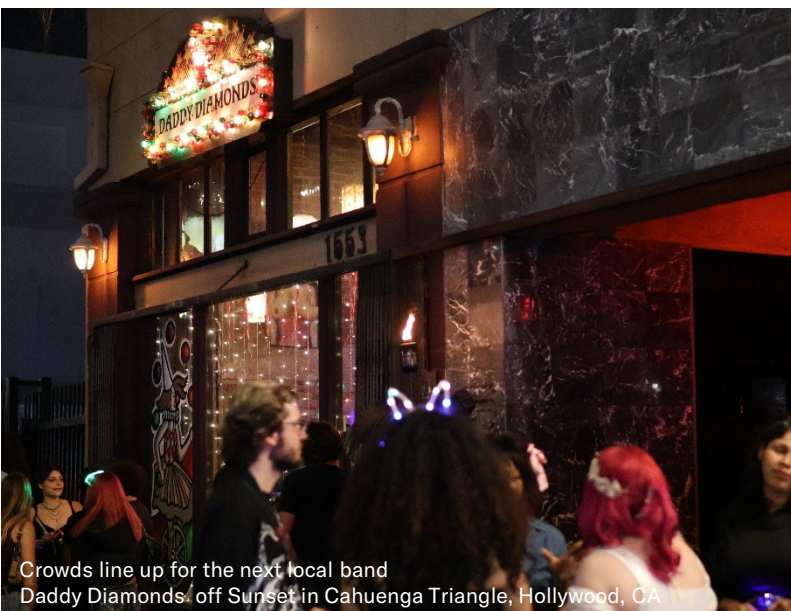
"When the new system went in, the difference wasn't subtle," Nason says. "It changed the room immediately."

The upgrade centered on Yamaha DZR mains, dual 18-inch DXS subwoofers and DHR12M coaxial monitors, with the newly released MGX16V serving as the heart of front of house, monitor control, playback - and future recording and streaming.

Engineering the Room (Without Fighting It)

One of the more surprising outcomes of the upgrade was how little additional room correction was required. "This is a lively space - hard surfaces, high ceilings - but it works," Nason explains. "I didn't need to fight it."

Rather than relying on heavy EQ, deployment and balance did most of the work. Sub crossovers were set at 100 Hz, coverage prioritized even dispersion, and only minimal low-mid reduction - around 200 - 300 Hz - was required.



Crowds line up for the next local band
Daddy Diamonds, off Sunset in Cahuenga Triangle, Hollywood, CA



Yamaha MGX16V, FOH mic and band playlist

“That’s rare,” Nason adds. “Usually, you spend hours undoing the room. Here, the system let the room be itself.”

Onstage Confidence Starts with the Monitors

While improved front-of-house clarity benefited audiences, one of the most transformative changes happened onstage. “The wedges were honestly the most embarrassing part of the old system,” Honetschlaeger admits. With multiple bands per night and fast changeovers, in-ear monitoring wasn’t practical. Reliable, powerful wedges were essential.

Set on their side in a wedge configuration, the DHR12M powered loudspeakers delivered immediate results. “I rang them out once and pushed them unbelievably loud—and they just didn’t feed back,” says Nason. “That alone saved me around 80% of my setup time.”

Beyond performance, construction mattered. “When a musician puts a foot on a wedge and it doesn’t move, that creates confidence instantly,” Nason says. “It feels professional.”

DJs, Accuracy, and Low-End Authority

The system upgrade also unlocked a new segment of Daddy Diamonds’ business: higher caliber DJs. “DJs know exactly what tracks are supposed to sound like,” Honetschlaeger says. “If the low end isn’t right, they’re not interested.”

Moving to dual 18-inch subwoofers fundamentally changed the room’s capability.

“That was like supercharging the engine,” he says. “For the first time, the low end wasn’t a compromise.” Playback accuracy became the defining characteristic. “With no EQ, digital tracks sound the way they’re supposed to,” Nason explains. “That matters tremendously to DJs.”

For vinyl playback, the system’s clarity required finesse rather than correction. “The system is so revealing you hear everything - including vinyl hiss,” Nason notes. “A gentle low-pass around 15 kHz keeps it musical.”

MGX Console as a Platform, Not Just a Mixer

The MGX16V proved to be more than a mixing console - it became an enabler of what comes next.

“At Daddy Diamonds, the bartender might also be running sound,” Nason says. “That’s reality.” The MGX’s compact footprint, intuitive interface, improved preamps, and onboard effects made daily operation manageable even for non-engineers, while maintaining professional performance standards.

But its long-term impact lies beyond live mixing. “Sound quality used to be the goal. Now it’s the foundation,” says Honetschlaeger. “Once the foundation is solid, everything else - recording, streaming, promotion - becomes possible.”

With onboard multitrack recording and audio/video streaming, the MGX opens new business opportunities that weren’t previously realistic at this scale.

“If a band has the best set of their life, that performance has real value, to them, and possibly to me down the road to monetize,” Honetschlaeger explains. “Capturing it properly matters.” As MGX consoles are enabled to record split tracks directly from the console, artists can leave with usable multitrack sessions - ready to refine vocals, add overdubs, and move directly into distribution. “They can take those tracks, send them straight to a music streaming platform or their own site, or even use them for an album,” he says. “That’s gold for them, and for us.”



River Nason, Audio Engineer



Cameraman shoots video for MTV "The Underground" live stream

From Local Room to Global Stage

On April 9, 2026, MTV premiered 'The Underground' - a new show spotlighting emerging local rock artists and streaming performances to a global audience. The debut episode was filmed on location at Daddy Diamonds, with the venue overflowing.

At the center of the production was the same infrastructure used every night: MGX16V at the core of the stream, with D Series loudspeakers delivering consistent, high-fidelity sound to the packed room.

"This wasn't about chasing a broadcast moment," Honetschlaeger says. "It was about being ready."

"The MGX handled it without drama," Nason adds. "Clean signal, stable behavior. When you're live, that matters."



Fan captures performance highlights for social media



Crowds observe a band from outside of Daddy Diamonds as they line up for next local act on the playbill

Sound as Business Strategy

By treating sound quality as infrastructure rather than decoration, the venue transformed its audio system into a strategic asset - one that supports artists, elevates the audience experience, and opens the door to new business models.

"I want bands walking out saying, 'That was my favorite gig,'" says Honetschlaeger.

So, when The Underground premiered to a global audience, it wasn't a pivot - it was proof. In this case, great sound didn't just transform the room; it carried the room to the world.